

Orientação

ACKNOWLEDGEMENTS

Afonso, Alexandre, André, Bruna, Carolina, David, Gustavo, Inês, João, José, Leonor, Luna, Mafalda, Maria Leonor, Maria Luís, Maria, Mariana, Pedro, Rodrigo A, Rodrigo M. and Santiago,

your effects have touched my heart and will endure forever within my memory. My sincerest, thank you to my “meninos”, this project would have ceased to be without your existence.

To my noble advisor, *Prof. Doutor Mário Rui Domingues Ferreira da Cruz* and to my co-advisor, *Mestre Maria Edite Pais de Oliveira Aires Orange*, words cannot express my gratitude for all your advice, guidance and reassurance. I would have found a far more difficult path to overcome without your presence.

To Prof. Paulo Silva, my teaching co-operator, thank you for opening your classroom doors, for always giving my ideas their deserved leeway and for helping me to embrace challenges headstrong. The Colégio do Sardão will forever be in my heart.

To Prof. Vítor Mendes, 4ºB’s homeroom teacher, thank you for enthusiastically accepting and making me feel a part of the whole.

To Marco Martins, thank you for your emotional support and bearings, and to the Woodlands International School students for contributing towards making this project my pride and joy.

To *all* my teachers who have helped to bring out something better in me,

Prof. Edite Orange, you have inspired my sense of creativity, making me dream of doing the impossible.

Prof. Cristina Pinto, I would have never imagined that my cultural longingness for *home* would have made me understand its true beauty and value.

Prof. Bernardo Canha, the urging and probing helped me to become even more reflective on my purpose and reasoning.

Prof. José António Costa, your inspirational view of language has made me acknowledge that I will never approach language teaching in the same way.

Prof. Mário Cruz, it was within my greatest *Challenge* that I have understood, for a House to be a *Home* it needs to be made up of four parts. The floor has always been a solid bedrock and foundation. The walls have been kept strong because they were constantly uplifted by its renovation. The windows have served as an eye opener that is supported from what is far and *Beyond*. The roof has been a reminder to always keep my chin up and to reach for the sky. However, it is the door that was opened in order to make my fly that makes me forever endeavoured to you. Obrigada! Your *epicness* will always be my driving force.

To my dear teacher friends, Albina Loureiro and Vanessa Reis Esteves, you were the “big mamas” that got me into this, I am so proud to say, this is how far I have come. You always *believed* in me, gave me credit, and were the friendly shoulders to cry on.

To Marta Fortunato, your companionship and long lasting conversations resulted in very hard work and a bagful of knowledge throughout our studies. It has also made the *Achiever* in you bring out the *Socializer* in me. There can be no greater motivator than this.

To Anya Ojiugo Lilian, your humbleness, simplicity and eagerness to learn will always inspire me to be better than I am.

To my *Mommy*, *Carlos* and *Dani*, sadly we have endured the hardest of all hardships throughout our lives. However, I can say that I have achieved my *Epic* win! I have now truly understood my *Daddy's* thoughtful words to “*Always look up and never look down*”! This one is for *Daddy*. Your teachings have paved the road for my improved understanding. You will always be the *hero* of my game. *Mommy*, *Carlos* and *Dani*, be proud, we will forever be guided from above, one day at a time, nothing more, nothing less!

To my *Jorge*, you have held my hand for the longest of time and never for once questioned my capacity. *Se bastasse una bella canzone* would be the only one that truly says I love you with all my heart. I would have never made it without you by my side.

To my princesses, the beautiful loves of my life, Gabriela and Daniela, my journey has lasted quite long but I know you can find many great lessons and virtues from my experiences. Never forget, *A Dream is a wish your heart makes*, always look up, there is no limit.

Dedications

For my Daddy...

Abstract

This project targets on African oral tradition storytelling intermingled with the Ubuntu philosophy and traditional cultures (Varty, 2013) in primary school learning contexts, focusing on how oral traditional stories can be integrated into classroom practices as a means of transformation and of accommodating diversity to foster social cohesion and sustainable development (Battiste, 2005; Themane, et al., 2011). By encompassing oral traditional storytelling with an experiential communicative approach (Fernández-Corbacho, 2014), both strategies and materials, which take into account the Gamification Octalysis Framework (Chou, 2016), have been created and experimented in a 4th year primary school in Oporto.

Departing on Chou's (2016) Octalysis framework and how it can effectively be applied during the implementation of several gamification designs and practices, leading us to a greater understanding of how competitiveness fostered in gamified tasks can be favourable to Primary English learning.

Moreover, it is the authors' intention to tap into the core essence of classroom practice, by focusing on the gamified tasks which stimulated collaboration, communication, critical thinking and creativity, which are considered as the basis for 21st century skills (Duarte, & Cruz 2017).

An ethnographic methodological approach, with triangulation of data collection tools (questionnaires, course books analysis grids, lesson plans, self-assessment worksheets and project works), was resorted. Gamified practices, which deal with South African cultural and linguistic varieties (Esteves, & Hurst, 2009) and 21st Century Learning skills, were analyzed.

The main results show that the gamification approach can aid in the progression of dialogue, can promote cultural awareness and can expedite pupil's cognitive and affective enthrallment and engagement, fostering the development of these skills (Cruz, & Orange, 2016; Shatz, 2015).

Keywords

Octalysis framework, gamification, storytelling, 21st century skills

Resumo

Este trabalho foca-se na narrativa das tradições orais Africanas, articuladas com a filosofia Ubuntu e as culturas tradicionais (Varty, 2013) em contextos de aprendizagem do 1º CEB, concentrando-se na forma como as histórias tradicionais orais podem ser integradas nas práticas de sala de aula como meio de transformação e de acolhimento da diversidade, de forma a estimular a coesão social e o desenvolvimento sustentável (Battiste, 2005; Themane, et al., 2011). Ao abranger a narrativa tradicional oral com uma abordagem comunicativa experiencial (Fernández-Corbacho, 2014), estratégias e materiais, que têm em consideração a Octalysis Framework de Gamificação (Chou, 2016), foram criados e experimentados numa turma de 4º ano de uma escola do 1º CEB no Porto.

O nosso objetivo é refletir sobre a estrutura de Octalysis de Chou (2016) e como ela pode efetivamente ser aplicada durante a implementação de vários designs e práticas de gamificação, levando-nos a uma melhor compreensão de como a competitividade promovida através de tarefas gamificadas pode ser favorável à aprendizagem do inglês no 1º CEB.

Além disso, é a intenção dos autores explorar a essência central da prática da sala de aula, concentrando-se nas tarefas gamificadas que estimularam a colaboração, comunicação, pensamento crítico e a criatividade, que são consideradas como base nas competências do século XXI (Duarte, & Cruz, 2017).

Recorreu-se a uma abordagem metodológica etnográfica, com triangulação de instrumentos de recolha de dados (questionários, grelhas de análise de manuais, planos de aula, fichas de autoavaliação e trabalhos de projeto). Foram analisadas práticas gamificadas que se encontram relacionadas com as variedades culturais e linguísticas da África do Sul (Esteves, & Hurst, 2009) e as competências para o século XXI (Duarte, & Cruz, 2017).

Os principais resultados mostram que a abordagem da gamificação pode auxiliar na progressão do diálogo, promover a conscientização cultural e acelerar o efetivo entusiasmo e engajamento cognitivo dos alunos, promovendo o desenvolvimento dessas competências (Cruz, & Orange, 2016; Shatz, 2015).

Palavras-chave

Octalysis Framework, gamificação, storytelling, competências do século XXI

INDEX

INTRODUCTION	2
PART I – GAMIFICATION’S MEANINGFUL REALM	5
CHAPTER 1 - 21ST CENTURY SKILL PRAXIS: FROM CRADLE TO CAREER	6
CHAPTER 2 - GAMIFICATION’S OCTALYSIS: THE EXPERIENTIAL FORCES BEHIND HUMAN-FOCUSED GAMIFICATION	12
CHAPTER 3 - PRO-ACTIVE PUPIL’S DEVELOPMENT: INTERTWINING INTERDEPENDENCE, COLLABORATION AND COMPETITION	24
PART II - “UMUNTU NGUMUNTU NGUBUNTU” – A REFLECTION OF UBUNTU THROUGH MEANINGFUL CLASSROOM PRACTICES	30
CHAPTER 1 – ACTION RESEARCH PROJECT DESIGN	31
1.1. RESEARCH METHODOLOGY, QUESTIONS AND AIMS: ANALYSIS OPTIONS	31
1.2. SCHOOL DIMENSION AND LEARNING ENVIRONMENT	36
CHAPTER 2 – PRESENTATION, ANALYSIS AND RESULTS DISCUSSION	38
2.1 PUPIL’S KNOWLEDGE AND CONCEPTUALIZATIONS INTERPOLATED WITHIN EXPERIENCE	38
2.2. THE INTERCONNECTIVITY OF PUPIL’S INQUISITIVENESS AND OPENING UP TO OTHER PLACES IN THE WORLD	40
2.3. TEACHING MATERIALS – A REFLEXIVE APPROACH OF TOOLS THAT GO BEYOND MIRRORED PROJECTIONS INTO FUTURE ENLIGHTENMENT	47
2.4. “MY HOME IS AFRICA” – UBUNTU STORYTELLING IN THE TEACHING - LEARNING PROCESS	54
2.5. “IN EVERY REVISION TO BE DONE, THERE IS ALWAYS AN ELEMENT OF FUN” – CLASSROOM QUEST IN THE TEACHING - LEARNING PROCESS	60
2.6. “WE ARE WHAT WE EAT. WE ARE UBUNTU” – SOUTH AFRICAN ENGLISH LANGUAGE VARIETY IN THE TEACHING - LEARNING PROCESS	66
FINAL CONSIDERATIONS: OVERVIEWS, LIMITATIONS AND RECOMMENDATIONS FOR FUTURE STUDIES	77
BIBLIOGRAPHY	84
APPENDIXES¹	
Appendix 1 – Pre-questionnaire	
Appendix 2 – Unit Plan ‘My Home if Africa’	
Appendix 3 – ‘Where stories come from’	
Appendix 4 – Unit Plan ‘In every revision to be done, there is always an element of fun’	

¹ Note: A CD-ROM with the appendixes is attached to this report.

- Appendix 5 – Self-assessment Worksheet 1
- Appendix 6 – ‘Fish Bones’
- Appendix 7 – Unit Plan ‘We are what we eat. We are Ubuntu’
- Appendix 8 – Self-assessment Worksheet 2

INDEX FOR FIGURES

Figure 1 - The Octalysis Framework	15
Figure 2 - Activities on Traditional Breakfasts/ Houses Around the World	51
Figure 3 - Activities on school Lunches/ Dream Houses.....	51
Figure 4 - Our World Activity	52
Figure 5 - Videoconference with pupils in Woodlands International School	55
Figure 6 - Classroom realia during storytelling	57
Figure 7 - Comprehension exercises on “Plickers”	58
Figure 8 - Collaborative Town Planning.....	59
Figure 9 - Classroom Quest circuit bases	61
Figure 10 - Pupils on Task	62
Figure 11 - Classroom Quest Leaderboard.....	63
Figure 12 - Kahoot! Activity	69
Figure 13 - Story Map Examples.....	71
Figure 14 - Collaborative and creative development tasks	72
Figure 15 - At the greengrocers.....	73

INDEX FOR TABLES

Table 1 - Research questions, aims, data and analysis options	32
Table 2 - Data related to pupil’s production.....	35
Table 3 - Analyzed textbooks and their formal characteristics	47
Table 4 - Proposed games/ gamified tasks found in the textbooks.....	49
Table 5 - Proposed cultural tasks in the textbooks	50
Table 6 - Proposed linguistic tasks in the textbooks	53

INDEX FOR GRAPHS

Graph 1 - Self-assessment likes and dislikes I.....	64
Graph 2 - Self-assessment likes and dislikes II.....	75

ABBREVIATIONS

- AmE - American English
- BrE - British English
- CnBL - Competition-based learning
- HFD - Human-Focused Design
- PBLs - Points, Badges and Leaderboards

INTRODUCTION

Contemplating that pupils may create and express themselves through languages and by also considering that in today's interconnected society, communication plays an increasingly important role due to prominent digital and multimedia technology (Cruz, & Orange, 2016), it is within the cynosure of this Internship Report the integration of different teaching approaches. We will adduce analysis and supply evidence that classroom development and experience expatriation can serve as the bedrock towards pupils' thinking within and beyond classroom walls.

Credence is given that by acknowledging these pedagogical approaches and strategies, educators are able to encourage the development of 21st Century skills when introduced at early stage of learning. The classroom sessions' layout caters for contexts which encourage pupils to share their apprehensions and feelings, to annotate and elucidate their reflections as well as to make meaningful learning connections. We believe that these can serve for pupils' motivation and accomplishments, which in turn can help to facilitate the anchors of 21st century skills and competency development, namely in collaboration and communication, creativity and innovation, critical thinking and problem solving (Cruz & Orange, 2016).

The contextual environment of this Internship Report integrates African oral tradition storytelling present in the literature of Mucina (2011), intermingled with the Ubuntu philosophy, which can serve as a means of transformation and of accommodating diversity that can, in turn, help to foster social cohesion and sustainable development (Battiste 2005; Themane et al. 2011) in primary school learning contexts. Apart from oral tradition storytelling, South African cultural and linguistic varieties (Esteves, & Hurst, 2009) were also carefully entwined within classroom practices. These specific varieties were chosen due to the fact that the training teacher is South African and a native speaker of English.

By encompassing oral traditional storytelling with an Experiential Communicative Approach (Fernández-Corbacho, 2014) and by taking into account the Gamification Pedagogy (Cruz, & Orange, 2016), we aimed at creating significant and easily recalled experiences on the pupils' counterpart, promoting progression of dialogue, cultural awareness and provoking their cognitive and affective enthrallment and engagement.

It is our intention, to tap into the core essence of classroom practice, not only by motivating pupils through Ubuntu Oral tradition storytelling and South African linguistic varieties, because we consider that they can be very neatly placed within the P21's Framework for 21st Century's learning skills. Hereon we understand that collaboration can be essentially tied in with communication, as critical thinking can be amalgamated with creativity. By also considering that pupils may create and

express themselves through languages and through other knowledge, we are able to concede that language learning forms the basis for professional success in the 21st century (Duarte, & Cruz 2017). Throughout this Internship's Report, careful consideration is also given to Chou's (2016) Octalysis framework and how it can effectively be applied in Education, thereby serving as a motivational framework towards the implementation of several gamification designs and practices within the classroom walls. Furthermore, this leads us to a greater understanding of how competitiveness, fostered in gamified tasks can be favourable to Primary English learning.

The report is organized into two parts. In the first part, we will tackle the main concepts related to the theoretical basis of our report, namely: 21st century skills, English cultural and language varieties and gamification pedagogy. In the second part, we will present the practical study we have developed during our internship, which is related, on the one hand, to the analysis of primary English course books and our pupils' learning styles, and on the other hand to the design and creation of gamified practises for the promotion of 21st century skills and cultural awareness.

PART I – GAMIFICATION’S MEANINGFUL REALM

Chapter 1 - 21st Century Skill Praxis: From cradle to career

"In the collective consciousness of Africa
we get to experience the deepest parts of our own humanity
through our interactions with others"
Varty

Presently, learners are more and more compelled by curiosity in the age of information with an ever-growing understanding that there is an urgent need for pupils to be able to craft their own questions, strategize upon their inquiry, and harness their curiosity to incite their own learning (Minigan, 2017). Focus should be given on the newfound appraisal of pupil's ability to think nimbly and to use curiosity to drive innovation (idem).

In our increasingly recognized technology and media-suffused environment, the 21st Century learning skills, such as creativity, critical thinking, communication and collaboration are essential to prepare pupils for the future (P21, 2015). Access to an abundance of information and rapid changes in technology tools can help to make the whole process of communication and peer-to-peer collaboration easier, in which pupils are able to critically interpret messages, convey points of view and show their creativity in solving problems (Cruz, 2011).

It is in P21's (2015) understanding that schools must move beyond basic competency in order to promote understanding at higher levels by weaving 21st century interdisciplinary themes into classroom needs. According to Duarte, & Cruz (2017), as the world evolves towards greater connectedness, the Primary English language classroom's main concern is for pupils to communicate transversely through cultures, borders and perspectives, it is upon our pupils to whom we entrust the responsibility of building a better global society.

The P21's unified and collective vision for learning upholds that basic language skills are essential. It is indispensable for individuals to develop mastery skills, knowledge and expertise in order to succeed, thereon, helping and compelling pupils to think out of the box while focusing on human value goals (Ohler, 2013). As supportive teachers, it is with encouragement that pupils can become critical thinkers and doers, which is seen as the combining of creative processes with reflective thought to produce original work. This can ultimately lead pupils to gaining newer dexterities where they have the capacity to find solutions to future problems, to collaborate and to reach a cross cultural consensus (Duarte & Cruz, 2017).

Therefore, we need to concede that language education is critical towards pupils' future success and language arts is regarded as one of the key subjects which pupils have to master, including "English" and other "World languages" (P21, 2015, p. 2). During language learning and acquisition pupils are capable of developing and enhancing: a) communication skills, i.e, through

understanding, interpretation and the presentation of information; b) cultural awareness through an improved understanding of cultural views, practices and products of the people and speakers of a target-language; c) connections, such as the accessing of the target-language within subject knowledge; d) reflected comparisons, whereby augmenting the capacity of identifying similarities and differences between cultures and the target languages (cf. P21, 2010, 2015).

In a quest of encountering activities which involve strangeness (Bryam, 1998) and difference, it is the understanding that living and knowing others requires an understanding attitude to different ways (cf. Bryam & Fleming 1998). Understanding one, while belonging to another culture, holds the potential of initiating critical engagement with multiple concepts of otherness (cf. Phipps & Gonzales, 2004).

As the English language is the proposed language of study in this Internship Report, it is our intention to explore the manner in which South African English, recognized as being a so-called “New English”, has become distinct from other Englishes, namely British and American English (Esteves, & Hurst, 2009). According to McArthur (2001), South African English is also becoming more autonomous, leading to a strengthening of confidence as a variety of English.

Consequently, by also focusing on South African lexicon, we are able to concede that the vocabulary of a language reflects more than mere words, it goes as far as to a country’s people and culture (cf. Esteves, & Hurst, 2009). It is in vocabulary that we see the greatest divergence between the different varieties of English (cf. Barber 2000; Esteves, & Hurst, 2009). Therefore, activities were planned according to this knowledge and emphasis on the following South African cultural and linguistic aspects was given. Pupils had the opportunity to know and encounter: a) South African vocabulary and expressions; b) South African linguistic variants in relation to places in a town and food; c) South African traditions, art and crafts work, musical instruments, tribes and people, location and geographical positioning; d) typical and rustic South African housing; e) the Zulu and Xhosa people; f) South African cuisine and typical recipes. In this way, we were not just equipping pupils with performative language skills and comprehensive information on the foreign country, but rather encouraging pupils to also investigate for themselves the strangeness in and around them (cf. Frimberger, 2009).

We also understand the importance of exposing our pupils to the cultural and linguistic varieties of South African English, firstly because we are effectively able to move away from the “Englishes” that might be linked to stereotypes, such as British and American English. Secondly, we are further aiding our pupils with cultural awareness which leads to the acceptance of others. Thirdly, during this particular action research, the training teacher was of South African origin therefore, the pupils were in direct contact with linguistic nuances, such as pronunciation, lexis and grammatical structures. The training teacher also perceived culture, not as the transmission of cultural

information to pupils, but that it rather caters for pupils' engagement in light of the fact that culture is a dynamic and variable entity (cf. Heidari & Ketabi, 2012)

Also within concession that language education is critical towards pupils' development it is also within this internship report that focus is given to storytelling. Cognizant that storytelling is an intimate and universal art form that is over 50,000 years old (Sheppard, 2009), it can serve to teach us about life, about ourselves and about others. It also serves as a unique way for pupils to develop understanding, respect and appreciation for others, as well as foster positive attitudes towards people from different lands, races and religions (cf. Duarte, & Cruz 2017). They are also the conveyers in the enhancement of intercultural understanding and communication, by: a) offering a common-ground basis for different cultures; b) supplying broader perceptions of life experiences; c) helping pupils to consider new ideas (Dujmović, 2006). They also cater for holistic approaches towards language teaching and learning by placing a high premium on pupil's involvement and by also offering rich, authentic uses of a foreign language (cf. Cameron, 2001).

As Ohler (2013) mentions, stories allow us to take snippets of life and put them together in ways that make it possible for us to learn and remember new things by giving communities coherence and meaning. For teachers, understanding a story as a structure and process has practical benefits, leaving profound implications. Not only can they serve as a curricula shaper, or make provision as an instructional unit builder, it can also leave a framework towards academic arguments because they are the cornerstone of constructivist learning (idem).

Seeing the utility of stories as a learning tool, the structure and rhythm as well as the emotional involvement that they can encourage, these can help both teachers and pupils to: a) remember important information; b) develop planning skills which are immensely useful and transferable; c) engage in a creative content world; d) synthesize imagination, creativity, research and critical thinking in order to translate their ideas; e) lead to a more profound and practical personal growth. (cf. Ohler, 2013).

It is also to be acknowledged that, according to Ohler (2013), storytelling is a human construct of great depth and dimension that means many things to many people because people and cultures are different, therefore, stories are different. Indigenous stories that have survived throughout the ages feel familiar in content and form. In fact, according to Ohler's perception of a "Western audience", these kinds of indigenous stories, very often don't fit well within the modern mediascape but when we do see them, it is conceivable that they bring to storytelling a breadth and depth that seems quite new. Ohler (idem) further suggests that it is a good idea to officially recognize the differences in storytelling approaches when involving indigenous themes. Firstly, they offer authentic and useful approaches to traditional storytelling. Secondly, they can help pupils to

understand issues of respect and authenticity. Thirdly, they describe ways for interpretation of cultural meaning by acknowledging the approach used to build and tell stories.

By taking this all into account it was our intention to consider the ongoing benefits of indigenous storytelling and incorporating these practices within the Internship. We resorted to using traditional oral storytelling while acknowledging that the main purpose of storytelling was the continuous promotion of pupil's cultural and language awareness. Therefore, different learning opportunities to use their imagination, to communicate effectively, to enhance their social literacy and build community in a different way, were given (cf. Berkowitz, 2011).

It is widely conceived that in capacious parts of Africa, indigenous inhabitants are known to congregate around pivotal fires to give audience to emerging folktale stories. The stories' narration is amalgamated with singing, drumming, percussion instruments, clapping, and dancing (Lewis-Coker, 2013). With the psychological intent of, exposing the village's children, as well as offering a solid justification and reason for telling folktales (Ngugi wa Thiong'o, 1964), Indigenous storytelling reveal ideals beliefs and facts by linking the past, the present and the future, by interpreting the universe while teaching morals and maintaining cultural values (Lewis-Coker, 2013). By predominantly following a sequential order but having no written framework, stories are revealed and told subjectively (Tuwe, 2016), all to be kept alive while keeping the family and the community united, passing on traditions, codes of behavior and maintaining social order (Lewis-Coker, 2013). Oral storytelling, in agreement with Gbadegesin (1984), is a method of recording and expressing feelings, attitudes and responses of one's lived experiences and environment. It holds the primordial intention of: a) mediating and transmitting knowledge and information across generations; b) conveying information to younger generations about culture, worldviews and morals and heightening expectations; d) and percolating norms and values (cf. Ngugi wa Thiong'o, 1982).

Oral and folklore storytelling have no accountable authors and they are often expanded and shaped by the storyteller's tongues as they are passed down from one generation to the next. Indigenous storytelling can be equaled to folktales as being the retelling of a tale to one or more listeners through voice, intonation and kinesthetic gesturing. The oral storyteller creates and generates a series of mental metaphors and images associated with words (Tuwe, 2016). Ensuing and aggregated to storytelling are songs, music, dances, plays, dramas and poetry (Utley 2008), which can be noted and serve as pedagogical tools within the classroom walls.

Reference should therefore be made that storytelling and folktales possess several benefits, in that and according to Nomlomo, & Sosibo (2016), they are a rich and perennial reservoir through which young learners can acquire not only literacy skills, but also cognitive, linguistic and social skills. In turn, they can serve as a springboard which can help pupils become active citizens in the world

(Nomlomo, & Sosibo 2016). Thereby reinforcing Duarte & Cruz (2017) finding that in the English Language classroom one of the teachers' primary concerns is for pupils to communicate across cultures, borders and perspectives, this can be bolstered with traditional oral storytelling.

By acknowledging the cultural benefits of storytelling, we have also considered the African concept of "Ubuntu" throughout our classroom practices. "Ubuntu" is a philosophical view that serves as a guide for our actions in order to maintain relational bonds (cf. Mucina, 2011), thereby stating that "I am because you are", which can be recalled and embellished in Mandela's (1994) enshrinement. Amongst African folktales, deliberation of the relationships between humankind and the animal kingdom needs to be contemplated and paralleled. Assuredly, the entire concept is centred on people or humanity (Mandela, 1994) hereupon, by recognizing the relational interconnectedness to all elements and beings on earth (Mucina, 2011). Moreover, there is an awareness of the following philosophical principles whereby: a) clear ancestry thought and reflection is demonstrated through the acknowledgment that all things know each other in relationship to and with one another; b) great importance is given to "Ubuntu" spirituality, where holistically we are considered as being one; c) having a common belief that experience which one has with specific elements, such as land and water, aid us in language and knowledge development in an effort to respect the surroundings we occupy (cf. Mucina, 2011).

Ubuntu storytelling is therefore and according to Mucina, (2011) a functional and viable teaching approach which has been ignored at one's peril. Due to academic decolonization (Dei, 2000), failure to recognize that Ubuntu's Indigenous knowledge may adjoin multiple and collective origins as well as contribute towards the collaborative dimensions of knowledge with the intention of aiding in the interpretation and analysis of social reality (cf. Dei, 2000). The interplay of different knowledge is one of the many reasons why Indigenous knowledge must be taught in the academy (idem). The ultimate goal of this integration, within the learning environment, is to affirm a collaborative dimension of knowledge, and to furthermore address the diversity in stories, events, experiences and ideas which are the building blocks for human development (cf. Dei, 2000; Mucina, 2011). Ultimately, the prized objective of Ubuntu storytelling is to maintain cultural continuity as it is to allow for cultural directional change (idem). "Ubuntu" storytelling is an effort to create shared interpretation structures about experience in order for change to have shared meaning.

Undoubtedly, it is within our reasoning and belief that storytelling is a teaching approach which can invite pupils to think for themselves and create their own truths. It is with the convergence of multisensorial source information that pupils can generate ideas, formulate newer interpretations, assess the process and change directions based on their judgments (cf. Ohler, 2013; Duarte, & Cruz 2017) leading to critical thinking.

Critical thinking and problem solving is the encompassing of meta-cognitive processes. Diligently, teachers are required to help their pupils in developing their skills in order for tomorrow's leaders to become aware of their perceptions, assumptions and values. By helping pupils to learn how to express and voice their own points of view, they are able to position themselves in relation to reality and current issues (cf. Martinez, & Niño, 2013).

Collaboration should also be fostered within the classroom walls, where pupils are able to: a) demonstrate an ability to work effectively and respectfully with diverse teams; b) exercise flexibility and willingness; c) demonstrate a sense of helpfulness towards others; d) make compromises in order to achieve common goals (P21, 2015). By giving pupils the opportunity to position themselves in relation to others by agreeing or disagreeing with their peers, a healthy, active classroom is a sharing classroom where, togetherness builds bonds, trust and cooperation (cf. McGonical, 2010). Inherently, creativity and innovation is an essential skill set, which according to Fogarty (2013) should be instilled in our classrooms due to the fact that creative thinking fosters a never-ending stream of innovations, i.e., creativity is the ideation of a thought whereas innovation is the realization of the idea (Fogarty, 2013). Therefore, creative thinking involves creating something new or original, implying flexibility, originality, fluency, elaboration, brainstorming, modification, imagery, associative thinking, as well as metaphorical thinking (cf. Duarte, & Cruz 2017). Hence, by instilling more focused intention, purposeful projects and enlightening performances that can be easily woven into classroom practices, pupils will become better equipped with essential thinking attitudes and skills (cf. Fogarty, 2013).

Taking into consideration all the aforementioned, we are made to believe that "Ubuntu" storytelling as well as South African cultural and linguistic varieties can be very neatly placed within the P21's Framework for 21st Century learning skills. The 4Cs found herein form the basis of "Ubuntu" storytelling and linguistic diversity, where collaboration is neatly tied in with communication, critical thinking and creativity, knowing these should form the essence of modern day classroom practices. Having the ability to express oneself creatively, through communicated languages and through other knowledge, can form the basis for future success in the 21st century and beyond (Duarte, & Cruz 2017).

Upon further consideration, we also believe that by applying an experiential communicative approach enhanced by (hyper) sensory strategies (Cruz, 2015), teachers are able to involve and engage pupils with competencies and dexterities which may help to further develop their collaborative, communicative, creative and critical thinking, hence, *creactical* skills (Ohler, 2013) both in and beyond the classroom walls. Focus on this approach is emphasized in the following chapter.

Chapter 2 - Gamification's Octalysis: The experiential forces behind human-focused gamification

As stated by AEE (2008), we are able to consider that experiential education holds at its core learning experiences. According to UC Davis, experiential education is concept understanding at a level that can be generalized and applied to new situations or, when combined with the understanding of other previously learnt concepts, can effectively develop newer levels of mastery, forming the basic understanding that all experience matters. Furthermore, without an experience, no true learning or real understanding can take place. With this being said, according to AEE (*idem*), experiential education can be considered as a methodology where educators purposefully engage with learners in direct experiences whereby focused reflection is optimized in order to increase knowledge, develop skills and clarify values (*idem*). It is the process where knowledge is created through the transformation of experience (Kolb, 1984). It delves in introducing change from a relevant and authentic experience whereby pupils are readily able to make connections with real life. Being a multidimensional and holistic approach, it aims at improving pupil's potential to building up self-esteem and introspectiveness (cf. Duarte, & Cruz. 2017).

In an experiential learning classroom, the role that the teacher takes on is no longer a traditional teacher-as-expert (Knutson, 2015) instead they are seen as facilitators, guides and helpers (cf. Spruck-Wrigley 1998; Knutson, 2003). However, according to Knutson (2003), for experiential learning to successfully take place, it does require that the teacher be prepared and organized prior to project implementation. Each phase should be thought of and reflected upon and teachers need to anticipate any possible difficulties or mishaps while maintaining creativity towards any teachable moments. By providing learners with the necessary guidance in order for pupils to analyze their experiences and to transform them into learning, ultimately, pupils will be left at an advantage (cf. Knutson, 2003).

Fernández-Corbacho (2014) further epitomizes this teaching approach by pinpointing the following features: a) classroom tasks and projects need to engage pupils into cooperative strategies, thereby making them responsible for their learning; b) authentic use of language with meaningful and stimulating activities should be prepensed; c) to expedite further interest, each task needs to be challenging; d) a variety of activities should be considered according to the groups' different learning styles; e) a sense of security and belongingness should be offered by giving constant recognition of achievements. Fernández-Corbacho (*idem*) also regards the use of ICT as classroom tools and proposes several types of activities such as webquests, wikis and blogs with multimedia material, social networks, etc.

At the heart of the experiential learning approach one will find pupils' needs and interests as well as interaction and communication (cf. Duarte. & Cruz, 2017; Cruz, & Orange, 2016; Cruz, 2015). It encourages pupils to develop interest in exploring and inquiring and upholds creativity, flexibility, risk taking and leadership as predominate characteristics. According to Knutson (2003), when these approaches are implemented, pupils become more aware of their own learning because language is learnt in real settings. Classroom collaboration is built on the principle that language learning is facilitated when pupils are collaboratively involved while working on projects. These tasks should include exposure, participation, internalization and dissemination (Knutson, 2003). In turn they become, challenging, communicative and meaningful because classroom collaborated tasks provide opportunities for pupils' ownership and participation in their own language learning, according to Knutson (idem). Ultimately, experiential learning creates environments that are conducive to sustaining further learning motivation as it seeks pupil's personal growth and development, by enhancing self-esteem, by respecting diversity while simultaneously fostering their risk taking ability (cf. Duarte, & Cruz, 2017).

Multisensory learning can also be blended in with the experiential learning approach as it transforms the senses in perception channels which in turn can activate the brain connections (Shams & Seitz, 2008). Multisensory learning offers a doorway towards an improvement of the learning process, where pupils are given the opportunity of gaining something through experience because they are given the chance to commit something to memory (Arslan, 2010). We also agree with Arslan (2009, WEB) who refers that "every lesson should include a hands-on experience". Pupils are therefore able to reap the benefits of multisensory learning because it implies better understanding, better retention and a more inclusive learning environment (idem). Ultimately, and by agreeing with Fernández-Corbacho (2014), it is necessary to integrate experiences where pupils have fulfillment opportunities. This includes reflection and stimulating critical analysis, in order for pupils to be able to assimilate and create proactive knowledge which can be used in other contexts. Arslan (2009, WEB) also paves the way for educators who are implementing and using ICT tools in the classroom by suggesting: "consider the potential of touch screens in education, where a child can easily slide objects back and forth on the screen and learn in the process." It is this sliding backwards and forwards that can give our pupils a full hands-on experience. Not only because it brings in novelty to the classroom environment but pupils are also engaged in the development and adding on ideas. Interactivity can also be found with this collaborative tool where two or more pupils can share ideas, can become more intrigued and focused as it lets creativity flow. Furthermore, pupils are given a greater sense of empowerment and responsibility for their learning process (cf. Anderson, 2015). Therefore, use the computer and online resources to take learning to a new level where they can see and hear and interact (Arslan, 2009).

Therefore, it is understood that by involving pupils can increase the learning process through stimulated experiences, whereby, chances of pupils remembering and retaining new information are increased, i.e., it is those experiences where pupils are actively involved and are actively doing, which will help our pupils to understand.

By taking the aforementioned into account, we believe that the gamification pedagogy serves this purpose. According to Kapp (2012), gamification is defined as using game-based mechanics, aesthetics, and game-thinking to engage people, motivate action, promote learning, and solve problems. It is about applying game elements and game mechanics to non-game activities to make everyday activities more fascinating, motivation and behaviour changing (cf. Duarte, & Cruz. 2017). According to Chou (2016), gamification is the craft of deriving fun and engaging elements found in typical games and thoughtfully applying them to real-world or productive activities. This process is called Human-Focused Design (HFD). It emphasizes that people have feelings, ambitions, insecurities and reasons to do and perform certain things. It is therefore the optimizing of these feelings, motivations and engagement that HFD is at the basic foundation when designing for overall systems or when applying them in education.

The author also calls this design discipline “Gamification” because the gaming industry was the first to master HFD (Chou, 2016). It is understood that games have no other purpose than to please people and players. They hold the primary objective of keeping people constantly engaged through purposeful goals, hereon, serving as a great source of insight and understanding into HFD (idem). Therefore, according to this author, gamification is the looking through the lens of games and understanding how to combine different game mechanics and techniques to form desired and joyful experiences for everyone.

Hereon, game assumptions are taken into the classroom, stimulating the integration of experience, critical analysis and reflection in the teaching-learning process (Duarte & Cruz. 2017). It is with hope that by successfully applying gamification principles and techniques to real world situations that they can actually motivate and change behaviour instead of by simply adding game shells (Chou, 2016), which may fall short at its core due to a lack of foundation and shallowness.

In education, focus cannot lie solely on developing a superficial level of a game, hence, the shell of the game experience (cf. Chou, 2016). This is often embodied in the form of game mechanics commonly denominated as: Points, Badges and Leaderboards (PBLs). One cannot believe that the sum total of the gamification methodology and philosophy is by simply adding points, some badges and providing a competitive leaderboard that it can make a tedious activity into something immediately exciting (cf. Chou, 2016).

These PBL mechanics needs to be applied with the intention of engaging the pupil. In order for activities to become meaningful and fun, certain elements are necessary, such as: a) the use of

elements of strategy; b) peer group interactivity; c) capacity to overcome challenges and obstacles (cf. Chou, 2016). Hereon, PBLs can serve as added bonuses. They can be related to both extrinsic motivation where pupils are engaged because of a goal or a reward, or related to intrinsic motivation, where the activity in itself is fun and exciting, without a reward. Therefore, the PBL elements are simply there to push and pull pupil's behavioral Core Drives (cf. Chou, 2016)

According to the author Chou (2016), every successful game or task, appeals to Core Drives within us and motivates us towards a variety of decisions and activities. Chou (2016) theorized what differentiates one type of motivation from another, therefore laying ground for a gamification design framework known as *Octalysis*. Its name is derived from an octagonal shape with 8 Core Drives representing each side (see Figure 1). Reflection was made that everything, action or choice, is based on one or more of the 8 Core Drives within the Octalysis. It is therefore, Chou (2016) 's starting premise of the Octalysis Framework that gamification's aim is to maximise the motivation for desired behavioural outcomes through the use of 8 Core Drives (*Meaning, Accomplishment, Empowerment, Ownership, Social Influence, Scarcity, Unpredictability, Avoidance*).

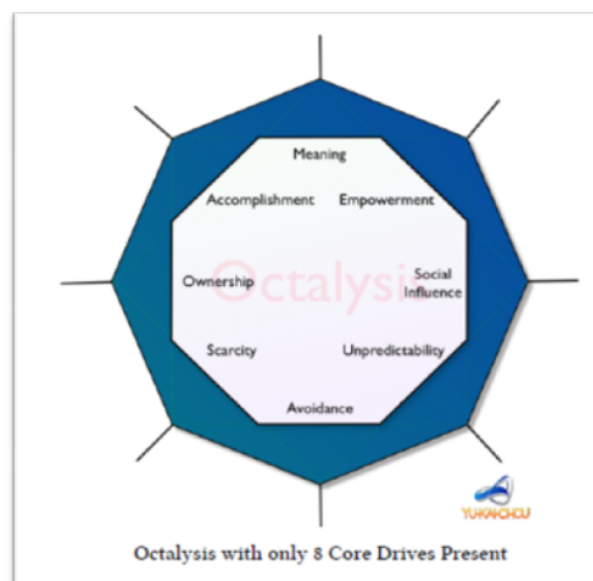


Figure 1 - The Octalysis Framework

These can alternatively be classified into White Hat (positive gamification) - Black Hat (negative gamification) and Left Brain (extrinsic tendency) – Right Brain (intrinsic tendency) (cf. GamFed, WEB).

As stated by Chou (2016), the Octalysis Framework is arranged in a way that the Core Drives, which focus on creativity, self-expression and social dynamics are organized on the right side of the octagon, hereby considered as Right Brain Core Drives. Examples on the Octalysis include *Core Drive*

3: Empowerment of Creativity & Feedback, Core Drive 5: Social Influence & Relatedness and Core Drive 7: Unpredictability & Curiosity. It is the Right Brain Core Drives that mostly focus on Intrinsic Motivations, where one does not need a goal or a reward to use their creativity, be with friends, or feel the suspense of unpredictability – the activity in itself is rewarding (Chou, 2016).

The Core Drives which appeal to logic, analytical thought and ownership are graphed on the left side of the octagon and are termed Left Brain Core Drives. They are expressed in the following *Core Drives: Core Drive 2: Development & Accomplishment, Core Drive 4: Ownership & Possession and Core Drive 6: Scarcity & Impatience.* Left Brain Core Drives tend to rely on Extrinsic Motivation, where one is motivated because one wants to obtain something, such as a goal, a good, or anything that cannot be easily obtained (cf. Chou, 2016).

In educational terms, by providing for Extrinsic Motivators, such as rewards for task completion, are important as initial motivators, however, extrinsic motivation can impair intrinsic motivation because when pupils no longer receive rewards, their motivation may plummet. It is therefore suggested that classrooms are designed better in Right Core Drives, which appeal to Intrinsic Motivation, by making the activities in itself fun and rewarding, so that, pupils in turn are engaged in the activity (cf. Chou 2016).

Another important aspect of the Octalysis Framework (idem) is that the top Core Drives in the octagon are considered very positive motivations, while the bottom Core Drives are treated as more negative. Techniques that heavily rely on the use of the top Core Drives are denominated “White Hat Gamification” and can be found in *Core Drive 1: Epic Meaning & Calling, Core Drive 2: Development & Accomplishment and Core Drive 3: Empowerment of Creativity & Feedback.* Techniques that utilize the bottom Core Drives are called “Black Hat Gamification”, and can be found in *Core Drive 6: Scarcity & Impatience, Core Drive 7: Unpredictability & Curiosity and Core Drive 8: Loss & Avoidance.*

Educationally, there are dominant strategies to determine when and how to use either White Hat or Black Hat gamification (Chou, 2016). Schools are urged to use White Hat gamification because, it not only helps pupils feel emotionally connected and helps them to develop and grow, it also implies long-term engagement (idem). White Hat gamification is often about the top three Core Drives in the Octalysis: creating meaning, providing a path to mastery and ensuring autonomy (idem). On the other hand, because Black Hat gamification creates a sense of urgency, for example, when pupils need to take immediate action or react quickly, here Black Hat strategies often become the most effective solutions (Chou, 2016).

Therefore, as suggested by Chou (2016), in order to blend the nature and differences between White Hat and Black Hat, teachers should consider that during the Discovery stage (idem), initial stages of the unit/theme, it is better to first set up a White Hat environment to make pupils feel

powerful and comfortable, and then implement Black Hat gamification at the moment when one needs to perform a Desired Action. Once an achievement is accomplished and the rewards obtained, teachers can finally revert back to a White Hat strategy to make pupils feel comfortable again.

The Octalysis Framework is a tool to help decipher all the motivational Core Drives and can be used in the classroom to: a) understand how to engineer and design for motivation within a particular classroom setting; b) understand and optimize motivation in order to fulfill short and long-term classroom goals; c) provide a visual understanding of the intricacies of motivation and, d) transform activities into meaningful, fulfilling and enriching experiences. If there are none of these Core Drives behind a Desired Action, even within classroom practices, there is no motivation, and no behavioural change occurs (idem).

Hereon, we will examine what these 8 Core Drives are and pin point some classroom strategies and activities that can be incorporated in order to blend game design, which can be found in the Octalysis' motivational core, and further develop them into educational experiences and practices. According to Chou (2016), the mentioned "Game Techniques", hence "Game Elements", are considered as *Actionable*. Hereon, it is our intention to refer to the applied classroom practices in our Internship Report, as *Actionable Practices*, whereby serving as a suggested Actionable Practice Resource Bank for future reference.

Conforming to Chou (2016) the powerful and enchanting Octalysis framework, the first Core Drive is known as *Core Drive 1: Epic Meaning & Calling*. It is the drive where people are motivated because they believe that they are engaged in something bigger than themselves and that they are doing something greater than themselves. Pupils are offered a sense of responsibility for their actions and choices. It is also very powerful in the Discovery and Onboarding Phases of the pupil's journey (Chou, 2016).

In fact, we believe that novelty can be introduced into the classroom through storytelling and consideration must be given that in order for them to connect in a meaningful way, three components are required. These need to be emotional engaging, be novel to made memorable (cf. Gallo, 2016). In gamified storytelling emotion through storytelling is very important mainly because one needs to touch the heart before you reach the brain (Gallo, 2016; Duarte, & Cruz, 2017). Stories also inform, illuminate and inspire through the connecting of human beings, making them meaningful and memorable because storytelling is an emotionally-charged event (cf. Duarte & Cruz, 2017). Hereon, by instilling *Epic Meaning & Calling* into, and at the start a lesson/unit with a narrative, it gives pupils a valid contextualization and reason as to why they should actively participate and become engaged in the lesson (cf. Chou, 2016). This allows the teacher to give pupils a context for higher meaning through the pupil's interaction with the story. By storytelling, it can

give them reason to make-believe a magical meaning which can inspire pupils and engage them more because they are left motivated by their imaginations (cf. idem).

In terms of Actionable Practices, *Core Drive 1* can also incorporate “world missions” and epic meaning in the classroom. It is within this drive that instills a sense of Humanity, according to Chou (2016). This can be the promoting of lifelong learning skills, where pupils might learn how to collaboratively make cupcakes, scones or even peanut butter sandwiches which can then be served for a greater cause, such as promoting an Afternoon Tea party for the rest of the school community and family, which we have undertaken during our practice. Therefore, *Core Drive 1* underlines the purpose behind tasks and strengthens all the other seven Core Drives (Chou, 2016).

The second Core Drive is known as *Core Drive 2: Development & Accomplishment*, which is an internal drive for making progress, developing skills, achieving mastery and ultimately overcoming challenges (Chou, 2016). A challenging and meaningful task serves as a justification for a badge, trophy or award and it is within this Core Drive that most of the PBLs can be found (cf. idem).

The majority of pupils, within this Core Drive, are driven by a sense of growth and a need for accomplishment of targeted goals. It is an enthusiasm generator and leads to a commitment towards learning new skills. It is the Core Drive that motivates pupils by showing how far they have come and how much they have grown (cf. idem), which can be felt by integrating levels, badges, stages or even progress bars. They can come in many forms, even chocolate money coins (as to be found in this report’s practical component). However, just by seeing these gamified elements does not necessarily imply that one feels accomplished. Core Drive 2’s essential key is to therefore ensure that pupils are proud of overcoming the proposed challenges.

Falling in line with the Chou (2016), the achievement symbols for example, a points system can be regarded as *Status Points and Exchangeable Points*, which are for keeping a progress score. Internally, it allows pupils to know how close they are towards a win-state and externally; it is a pupil’s feedback system for tracking their progress. These points and tracking systems, in Chou’s (2016) Octalysis framework, can be used by working with two digital platform resources, “*Plickers*”² and “*Kahoot*”³, which we have tackled during our practice. They are typically used for formative assessment, to monitor pupils’ progress towards learning objectives (cf. Valle, 2015). Showing pupils their score and how it changes based on small improvements serves as a classroom motivator because it is based on meaningful and engaging tasks.

Another achievement symbol, according to Chou (2016), is a leaderboard which is a game element where users are ranked based on a set of criteria that is influenced by users’ behaviours towards

² *Plickers* can be accessed here: <https://www.plickers.com>.

³ *Kahoot!* may be accessed here: <https://kahoot.it>.

the Desired Actions. With careful design, leaderboards can create what is known as Urgent Optimism, which according to McGonigal (2011) is when the user, hence pupil, feels optimistic that a task can be accomplished but there is also an urgency to act immediately. Leaderboards can also be set up as *Group Leaderboards* where the ranking is based on the group's combined efforts, whereby a seemingly competitive activity can lead into a motivationally driven group effort, resulting in everyone working hard towards an achievement of common goals (cf. Chou, 2016).

For Actionable Practices, in two distinct classroom practices, Group Leaderboards were used. Both implied a variation of the data and its main aim was the start of a new tracking process, whereby, no group would fall behind and lead to a renewed sense of Urgent Optimism within the group.

The third Core Drive is known as *Core Drive 3: Empowerment of Creativity & Feedback*, and it is expressed when pupils are engaged in a creative process where they repeatedly work towards hands-on problem solving (Salen, 2009) by figuring out new things and trying out different combinations (cf. Chou, 2016). Pupils should be engaged in activities where they can see the results of their creativity, receive feedback and adjust accordingly. Creativity can be seen as an Evergreen Mechanic (Chou, 2016) because it stands for pupils' empowerment while being creative and seeing immediate results.

This Core Drive lies in the perennial ability of continuous pupil's engagement (Chou, 2016) at all stages of classroom practices. Teachers should be urged to create a classroom set up where pupils are given a goal, while using different didactic strategies, as well as by offering a variety of meaningful tools, in order for them to reach the proposed goal. Suggestion is made that this effective Core Drive, within the classroom walls, implies endless pupil's engagement. It is the allowing for pupils to express their onbound creativity and to receive immediate feedback.

To help create Onbounding creativity experiences, pupils' autonomy needs to be bestowed. It is the offering of pupils more control in using their own creative processes. According to Pink (2009), by giving people autonomy over what they work on, how they work, who they work with and when they work, becomes a greater motivator. In Google's programme, *20% Time*, hence, Genius Hour, the companies' collaborators were given the opportunity to work on any creative project, for a certain period of time in the week. This enabled collaborators, who had great ideas and wanted to see them turn into reality, the opportunity for their project time and development. Within classroom walls the same principles can be applied, i.e., pupils are challenged to explore and do a project which is then shared with the class and community.

This Report can count on different Actionable Practice projects which can fall under Core Drive 3. The first to be considered is a Flipped Classroom strategy, which is direct instruction delivered to the individual outside of class, and more strategic use of in-class time for group work and

individualized attention (Bergmann, & Sams, 2014). It aims at reversing traditional learning environments by delivering instructional content, often online, outside of the classroom.

The main topics researched for the Actionable Practice project development were related to “Traditional South African Homes” and “What’s for dinner?” across the nations. The first had the intention of, as a collaborated event and to help develop more cultural insight, pupils researched for the different traditional homes in South Africa and were made aware of the similarities and differences. Pupils then produced their own image slideshow and later videoconference with a South African school. By knowing that through videoconferencing and Web 2.0 fostered the online mobility (Cruz, & Melo, 2004) of European citizens, pupils were hereby given a hand on experience with other pupils from South Africa. Pupils were offered the possibility to engage in virtual encounters, which promote both intercultural communicative (Byram, 1997) and plurilingual competences (Araújo e Sá, & Melo, 2004; Cruz, 2005). Hereon, pupils were able to collaboratively create a town planning project, where town maps were drawn up and later presented to the class. The second Actionable Practice researched topic was a video called “What’s for dinner?”. Not only did pupils have the opportunity to watch the video as many times necessary in the comfort of their homes but they also had their parent’s moral and emotional support. The promoting of further cultural awareness was its main objective, but also the use of mobile technology, such as tablet computers, which can pave the way for an increased commitment to and an interest in language learning (Hockly, & Dudeney 2014). In this way learners can undertake part of their study time with their own choice of tool, whereby generating higher and more sustained interest (idem). By watching the video, pupils were also made aware of the different ways of harvesting or buying food. A third Actionable Practice, according to the Octalysis in Action, pupils participated in a “Stokvel” Numeracy Quest which can contribute towards a life-long learning project. The “stokvel” is a South African community driven and collaborative money saving scheme. According to their “money earnings and savings”, pupils were invited to go food shopping on their given budget.

According to the aforesaid, it is in our opinion and belief that for a long lasting and effective *Core Drive 3: Empowerment of Creativity & Feedback* to be used within the classroom walls, teachers’ consideration needs to be given to the applying of these three MMM’s (Blikstein, 2016; Muir, 2017). By teachers focusing on and bringing into the classroom *Modeled* tasks, pupils can develop and work on them whereby *Making* them their own and furthermore offering pupils a sense of empowerment. This ultimately leads to *Memorable*, meaningful classroom generated activities, thereby tapping effectively into Core Drive 3’s essence.

The fourth Core Drive is known as *Core Drive 4: Ownership & Possession*. It is applied when pupils are motivated because they feel that they own or control something, such as a process or a project. When ownership is felt, they innately want to increase, improve and even obtain more (cf. Chou

2016). This Core Drive also provides emotional comfort and has an ability to instill a sense of well-being.

According to Chou (2016), an interesting effect of *Core Drive 4* is that it also drives us to value our own identities, characters and become more consistent towards our past commitments. The longer we live or are involved in a community, the more we become attached to our existing beliefs and preferences. This Core Drive recognizes that the attachment to one's identity can become so strong that anything connected or related to that identity becomes desirable. Therefore, we can concede that culture plays an important role within the classroom walls as it serves as the building blocks for pupil's identity.

In *Core Drive 4*, the Actionable Practices could be seen in the following ways: a) pupils brought in a family photo and a photo of their homes with the objective of sharing and speaking about them to others; b) they creatively drawn pictures such as what they have for dinner were made; c) using personal realia help to serve as classroom props; and d) they shared a traditional family cake recipe in order to make a Classroom Recipe book.

The fifth Core Drive is known as *Core Drive 5: Social Influence & Relatedness*, incorporates all the social elements that motivate people, namely mentorship, social acceptance, social feedback, companionship and even competition and envy (cf. Chou, 2016). It is inspired by what other people think, say or do. Success is based on our desires to connect and compare with one another. It expresses how we are naturally drawn closer to people, places or events that we can relate to, even creating a sense of nostalgia.

In education, when used properly, it can serve as one of the strongest and long-lasting motivations for pupils to become connected and engaged. By implementing an interesting dynamic between *Core Drive 1: Epic Meaning & Calling* and *Core Drive 5: Social Influence & Relatedness* can help to develop group and team relationships as well as leadership practices. Within the group, the leader is usually motivated by *Epic Meaning & Calling* and they normally have the long-term vision for the team. In order for the group to succeed, the leader is usually willing to sacrifice their own well-being in order to fulfil that higher meaning and reasoning that they are passionate about (idem). The group's members are usually motivated by *Social Influence & Relatedness*, where they are performing tasks because, not only their team leader wants them to but they also don't want to let the team down. The leader is usually successful if everyone becomes passionate about the higher meaning of a project or task, therefore, they are aimed at the motivational goal. An achieved aim, within a group task, normally implies an equally well-balanced *Epic Meaning & Calling* motivation with *Social Influence & Relatedness* (idem). In other words, it is the achieving of common ground goals within a group effort, when a group of great thinkers come together to attack a problem, good things tends to happen (McKinney, 2016).

In consonance with Chou (2016) and parallel to the theme of leadership, is the concept of competition. In terms of gamification, competition in the classroom needs to be properly implemented in order for it to improve classroom productivity and dynamics. In general, competition creates an adrenaline rush and adds a sense of urgency (McGongical, 2012) to the effort but for it to be stress free and, to be able to pool together strengths in a collaborative way (Herger, 2014), it needs to be short-term. Teachers should consider strategies which bring individual strengths together in order to produce effective collaboration. Collaborative play can help preserve and improve a positive classroom culture as well as support and encourage the development of talent and skills (cf. Chou, 2016) at the same time by increasing competitive strength where it really matters.

In order for a classroom environment to draw power from *Core Drive 5*, in Actionable Practices, Classroom Quests are very effective in collaborative play because they require group participation before any individual is able to achieve a Win-State emotion. Challenging Revision and Numeracy Quests require the whole group to work collaboratively and responsibly in order to complete the quest(s). Pupils collaboratively gain “Social Treasures” (Chou, 2016) which are rewards as they complete the tasks. In our internship, the Actionable Practices social treasures were smiley badges, to be placed on the leaderboard, and chocolate coins, which were used for the money savings mission, the “Stokvel” in order to gain money to go food shopping.

The sixth Core Drive is known as *Core Drive 6: Scarcity & Impatience*, is the longing for something, simply because it is extremely rare, exclusive or immediately unattainable. We have a natural tendency to want things that we can't have. As using Chou's (2016) example, if a bowl of grapes were sitting on the table, we may not care about them; but if they were on a shelf just beyond our reach (unattainable), we would likely be thinking about those grapes. Because they are so difficult to obtain their perceived value increased immensely. Therefore, according to Chou (idem), scarcity works because people perceive something to be more valuable when it is less attainable. However, consideration must be given that if there is a realistic chance of getting something scarcity is enough to engage people.

This Core Drive, plugs in nicely with Csíkszentmihályi's Flow Theory (2008). This theory indicates that *Flow*, is an optimal psychological state that people experience when engaged in an activity that is both appropriately challenging to one's skill level, often resulting in immersion and concentrated focus on a task. This can result in deep learning and high levels of personal and work satisfaction Csíkszentmihályi (idem). Therefore, the difficulty of the challenge must increase along with the skill set of the user (Chou, 2016), i.e., too much challenge leads to anxiety and too little challenge leads to boredom.

By also placing a limit on something, people's interest in it will increase and people will enthusiastically take advantage of the opportunity (Wansink, 2006; Chou, 2016). By drawing limits, pupils are drawn towards the limit. Implying that teachers should place a limit on an activity in order to increase certain behaviours and increase pupil's engagement.

In terms of Actionable Practices, by placing what is known as Appointment Dynamics (Chou, 2016), which is a form of a trigger built around time, such as a recurring schedule or a chronometer type of activity, as can be found in Classroom Quests, pupils were given a certain amount of time in order to complete a specific task so as to gain their rewards. Therefore, there is pupil engagement because pupils are driven by an increased interest as well as have a sense of urgency in which to perform and complete the task.

The seventh Core Drive is known as *Core Drive 7: Unpredictability & Curiosity*, and it is the main force behind our infatuation with experiences that are uncertain and involve chance (Chou, 2016). Unpredictability implies being constantly engaged because one does not know what will happen next. In fact, our brain starts to pay attention to the unexpected. Coupled with this is our natural curiosity to explore. Exploring the unknown helps people to adapt to changing environments and discovering new resources. In turn, this discovery can even lead to fun, which is pleasure with surprises (Schell, 2008).

As explained, people's rationale tells us that if one was to play a game where a button had to be pressed continuously and at every odd strike, one could, by chance, get a reward, such as in the Skinner Box phenomenon, one would keep on pressing it. Here the animal pressed a lever (a Desired Action) and a portion of food was released. As long as the animal pressed the lever, the food would continue to be dispensed. This indicates that there is an unpredictable chance of winning with the right reward incentive. It is the satisfying of our burning curiosity that is intrinsically motivating, sometimes even more so than the extrinsic reward of food. A lesson that can be drawn from the Skinner Box phenomenon, is that it is not Points and Badges that motivate people, but rather the unpredictable results stemming from Core Drive 7 (cf. Chou 2016).

Core Drive 7: Unpredictability & Curiosity also creates suspense and mystery. During the Actionable Practices, introducing African Oral and Ubuntu Storytelling can help to create excitement, anticipation and added suspense and curiosity towards what will happen next. Curiosity was generated towards the unknown, found in storytelling, where there was a sense of exploration and chance to discover new environments and things.

The last Core Drive is known as *Core Drive 8: Loss & Avoidance*. It is the motivation to avoid something negative from happening (Chou, 2016). In the *gaming world*, it is the staying alive in order to advance to the next round. Having died or contracted injury, players are faced with a setback and are forced to restart or lose something significant, such as coins, rewards, or playing

lives. This effect can also refer to real life situations where there is fear of losing for example, time, investments, resources etc. In order to preserve our ego and sense of self (idem), innately there is a refusal to give up and admit that achievements up to this point can be rendered as useless.

In Actionable Practices, through proactively involved experiences which have undertaken during our internship, pupils avoided negative outcomes, such as when learning the lifelong baking skills. When the cupcakes, which were to be served at an Afternoon Tea⁴, were made by the pupils, who were motivated to avoid a cupcake baking failure and epic oven flop, by carefully focusing on the recipe instructions, by carefully breaking the eggs, by correctly stirring the batter, being careful that the oven doesn't burn the cupcakes, etc. If one of these stages had been incorrectly performed, a negative outcome would be achieved.

It is therefore, in our belief that throughout our internship demonstration has shown that all 8 Core Drives on the Octalysis Framework were carefully and thoughtfully blended and used in classroom practices. By having placed our research and findings into the Octalysis Framework's perspective, we would now like to put on our "Octalysis Glasses" (Chou 2016) in order to further understand how competitiveness, fostered in gamified tasks, was favourable to Primary English learning.

Chapter 3 - Pro-active Pupil's Development: Intertwining Interdependence, Collaboration and Competition

"If you want to go fast go alone.
If you want to go far go together"
African Proverb

It has been understood that, according to Chou (2016), since pupil's motivation requires long-term engagement, we should generally apply White Hat Core Drives to classroom practices. Nonetheless, there are some Black Hat motivational techniques that can be used to motivate pupils towards short-term productivity bursts, such as: scarcity of opportunities, social pressures and competition. P21 (2009) beholds that 21st century education is the bedrock of competitiveness, and knowing that pupils will encounter competition and competitive environments in their post secondary careers and later in their job markets (cf. Hanna, 2014). By exposing pupils to these environments, early in their educational career, we can deem it possible that our pupils will be better prepared to handle competition in later years (idem).

⁴ The school's community and parents were invited to participate in this activity.

Competition is also easily adopted and is a frequently used motivator in classrooms because it draws attention and excitement and it is a well-structured activity with clearly defined goals (Cheng, Wu, Liao, & Chan, 2009).

Competition can appear in different ways, by often embodying: a) individuals or groups competing against one another or b) specific goals established to encourage motivation (Cheng, Wu, Liao, & Chan, 2009; Hanna, 2014). It is partly suggested in Ericksen (2011) that as educators we should look at the types of competition we encourage in our schools and gear them more towards competition to better one's own performance rather than against another child, by effectively encouraging collaboration and co-operative learning.

It is also understood that among the various social learning activities, competition plays a role in the design of a technologically supported learning environment (Chang, Chuang, & Ho, 2013). When choosing to integrate technology, it is essential that solid pedagogy must precede technology (Hanna, 2014). The chosen technology should be a knowledge and comprehensive facilitator which provides additional insight as to how much pupils learn and are motivated to learn (idem). A known historical technique that is often used as a motivator is that of competition, introduced between individuals and between groups, which, according to Hanna (2014), is referred to intergroup competition.

Even though classroom competition does face some serious opposition by reasoning that it potentially creates anxiety and possibly too much focus is put on competition and not enough on actual course material (idem). However, by encountering and blending learning facilitators, such as technology supported environments (Chang, Chuang, & Ho, 2013) with traditional visual communication (Lester, & King 2009), when properly executed and with the right goals in mind, not only is it enticing but it also helps pupils to learn in a multitude of different ways and enables teachers to teach limitlessly (cf. Hanna 2014). By combining face-to-face instruction with online elements, pupils get the best of both worlds in a hybrid environment that is beneficial to their comprehension of course material (cf. Vauhan, 2007; Hanna 2014). This early and ongoing exposure to new technology is hypothesized by Prensky as being responsible for the way in which pupils think and process information (cf. Prensky, 2001; Hanna, 2014).

Cognizance to competition is competition-based learning (CnBL). According to Burguillo (2010), it is considered to be learning which is achieved through competition but not necessarily the pupil's achievement within the said competition; whereas competitive-based learning suggests that whether or not a pupil learns is dependent on their achievement within the competition (Johnson, Johnson, & Stanne, 1985; Burguillo, 2010; Hanna, 2014). It can be noted that, according to Hanna (2014), competition-based learning techniques can improve motivation to learn, increase involvement and classroom engagement as well as encourage interactivity amongst pupils in an

effort to perform well within the competition (cf. Burguillo, 2010; Vandercruysse, Vandewaetere, Cornillie, Clarebout, 2013; Hanna, 2014). Competition creates an adrenaline rush and adds a sense of urgency to the effort (Chou, 2016), as well as creates pique excitement amongst pupils (Vandercruysse, et al., 2013) which results in increased focus and motivation during a challenge (Aldrich, 2009; Chou, 2016).

As in Hanna (2014), applying competition-based learning within the classroom walls does face certain challenges. The opposers of CnBL construe a variety of reasons they believe could have negative effects on pupil's performance, namely: because there is a heightening of anxiety level as well as in certain classroom settings, there is an over-focus on the achieved score, resulting in decreased motivation and learning. Indication is also given that in order for competition to be an effective learning tool, there needs to be room for improvement as well as a facilitator to help with this improvement (cf. Hanna, 2014). However, those who participate in CnBL stand to learn from their performance, particularly regarding preparation (*idem*).

Despite opposition, it is worth stating that the aforementioned reasons are important to consider and account for, however, it is a fact that school going pupils will be exposed to competition at some stage or other, regardless as to how the information that they are studying or learning about, is put forth. CnBL offers a wide range of advantages that should be regarded alongside its disadvantages (Hanna, 2014).

The use of competition in a classroom environment can be beneficial to pupils' performance in the sense that it serves as an effective motivator for success and that it gears pupils for the "outside world" (Hannes, 2014). It is important for pupils to develop the necessary skills to deal with competition constructively (Hanna, 2014) within a sense of urgency (McGonigal, 2011) and having short-term productivity bursts (Chou, 2016), in order to succeed. Learning how to compete is an invaluable skill (Hanna 2014). In the future, pupils will need to face challenging tertiary education models as well as the job market, in itself. In other words, the competitive nature of society should not be feared but rather expected (cf. Hanna, 2014). Learning how to deal with competition should therefore be noted as the building of a crucial life skill which can be developed early in academic schooling.

The cognized benefits of competition-based educational techniques can be furthered by acknowledging the effectiveness of intergroup competition. Hence, intergroup competition is the understanding of this framework as a cooperative reward system where participants in the group have higher probabilities of achieving a given reward (cf. Hanna, 2014; Chou, 2016). In other words, the achievement of any individual in the group is dependent on the work presented by the group as a whole (Hanna, 2014). Group members must perceive that their individual contribution will help with the groups' overall performance, and in turn they are meaningfully rewarded (*idem*).

Therefore, there needs to be a competition based activity in order for the group to be successful. The motivation for the group to work cohesively is due to the desire to win games and rank higher amongst other groups (idem). Such motivational Core Drives can be found in Chou (2016)'s Octalysis Framework, as we have analyzed in the previous chapter: *Core Drive 1: Epic Meaning & Calling*, *Core Drive 2: Development & Accomplishment*, *Core Drive 5: Social Influence & Relatedness* and *Core Drive 7: Unpredictability & Curiosity*.

Also, according to Slavin (1977), intergroup competition is essential for a cooperative reward structure to be successful and accolades this system within a competitive environment for its unique ability to motivate individuals within the group, in a way that they behave so as to facilitate the production of other group members (cf. Slavin, 1977; Hannes, 2014). This is a unique method of learning because it represents a resource sharing amongst group members, which could be unattainable in non-competitive environments (Hannes, 2014).

Social support is also encouraged through intergroup competition namely in the embodiment of the Social Interdependence Theory, which is an example of interaction among theory, research and practice (Johnson, & Johnson, 1999) and has been widely amalgamated in education due to the fact that it is a provider of effective practice in a wide range of settings (idem).

The Social Interdependence Theory is largely concerned with developing and organizing meaningful views by perceiving events as "integrated wholes", rather than as a "summation of parts" (cf. Johnson, & Johnson, 1999). The principles of Gestalt Psychology, developed in Koffka (1935) and then extended on by Lewin (1949), indicated that groups are dynamic wholes in which members are made interdependent through common goals. The arising state of tension is what motivates the group towards the accomplishment of goals. Deutch (1949, 1962) further extended the notion of the tension systems of interrelated people and conceptualized two types of social interdependence, namely positive and negative interdependence (cf. Johnson, & Johnson, 1999).

Positive interdependence is when there is a positive correlation amongst individuals and where it is perceived that goals can only be attained when individuals, with whom they are *collaboratively* linked with, can attain their goals, herein, it promotes interaction. On the other hand, *negative interdependence* exists when there is a negative correlation amongst individuals and where it is perceived that goals can only be obtained when individuals, with whom they are *competitively* linked with, fail to obtain their goals, herein, it promotes oppositional or contrient interaction (Coleman, 2009). *No interdependence* exists when there is no correlation amongst individual's goal achievements. It is perceived, by individuals that their goal achievement is unrelated to the goal achievement of others, herein, it results in the absence of interaction (cf. Johnson, & Johnson, 1999).

The underlying postulation of the Social Interdependence Theory is the way in which participants goals are structured, determine how they interact, and the interaction pattern determines the outcomes of the situation (Deutsch, 1949, 1962; Johnson, & Johnson, 1999). Therefore, Social Interdependence exists when the accomplishment of each individual's goals is affected by the actions of others (Deutsch, 1949, 1962; Johnson, & Johnson & Smith, 2007). Thus, collaborations tend to be induced by mutual assistance, an exchange of needed resources and trust, whereas, competition tends to be induced by the obstruction of each other's successes and striving to "win" conflicts. Social Interdependence lies within the convergence of both collaboration and competition.

Within positive interdependence, hence collaboration, positive goals and reward interdependence tend to be addictive (cf. Johnson, & Johnson, 1999) and it is sufficient to create higher achievement and productivity (Johnson, & Johnson, 1999; Chou 2016). working together to achieve a reward and working to avoid the loss of a reward produces higher achievement than within individualistic efforts (cf. Johnson, & Johnson, 1999). This can be bridged into Chou (2016)'s gamification Octalysis' framework within the following Core Drives: *Core Drive 1: Epic Meaning & Calling*, *Core Drive 2: Development & Accomplishment*, *Core Drive 5: Social Influence & Relatedness* and *Core Drive 8: Loss & Avoidance*. Positive interdependence creates forces for responsibility and accountability within the group when individuals pool together their share of work and facilitate the work of other group members (cf. Johnson, & Johnson, 1999). Feelings such as responsibility, increases a person's motivation to perform well (idem). This too can effectively be tied into the Gamification's Octalysis framework within *Core Drive 5: Social Influence & Relatedness*.

The conditions in which competition may fall under the social interdependence theory, which should be encouraged in order for it to become constructive, is when it is appropriately structured (cf. Sherif, 1978; Johnson, & Johnson, 2005). In later years the theory was expanded to include the conditions under which competition can be constructed within the educational environment. Constructive competition includes pupil's effectiveness in completing a task, perceiving one's participation in the competition as being personally worthwhile, above and beyond winning (idem), therefore leading to an increase in pupil's self-confidence, social support and achievement.

This being said, constructive competition becomes meaningful: a) when winning is relatively unimportant; b) in situations where all participants have a reasonable chance to win; c) there are clear, specific and fair rules, procedures and criteria for winning (Tjos-vold, Johnson, Johnson, & Sun, 2006). According to Chou's (2016) Gamification Octalysis' framework, the implied Core Drives include: *Core Drive 1: Epic Meaning & Calling*, *Core Drive 2: Development & Accomplishment*, *Core Drive 5: Social Influence & Relatedness*, *Core Drive 7: Unpredictability & Curiosity*, *Core Drive 8: Loss*

& *Avoidance*. These cores have been integrated in our classroom practices and will be further discussed in the upcoming chapters.

Under Tjos-vold, Johnson, Johnson, & Sun (2006) recommendations, teachers can successfully enhance the constructiveness of competition by including the fairness of rules, motivation to compete, the working on the perception of one's chances of winning, which can be positive, and also promote competitive fair play (*idem*).

Therefore, it is in our opinion that by implementing in classroom settings, positive independence, adjoined to constructive competition, can promote interaction, develop social skills, facilitate positive relationships amongst pupils, increase pupil's self-esteem, whereby enhancing character development. By also providing pupils with the necessary interpersonal and small group skills, such as leadership, decision-making, trust building, communication and conflict management skills (cf. Johnson, & Johnson, 1999), we are forming the bedrock for 21st century skills.

**PART II - “UMUNTU NGUMUNTU NGUBUNTU”:
A REFLECTION OF UBUNTU THROUGH MEANINGFUL
CLASSROOM PRACTICES**

“In the cathedral of the wild,
we get to see the best parts of ourselves
reflected back to us.”
Varty

In the previous part, we have contemplated and reflected upon the available literature: firstly, in relation to Oral Traditional Storytelling and the cultural and linguistic variant of South African English; secondly, in connection with Gamification’s motivational Octalysis framework; and finally, by examining intergroup competition in the 1st Cycle CEB teaching-learning environment. In order to put forward the above-mentioned accomplishments, we will present practices within our M. A.’s Internship practice, by delineating classroom production and performance in the upcoming chapters.

Chapter 1 – Action Research Project Design

In this chapter, we will present our studies according to its aims and research methodology, by taking into account the school’s dimension, with its presiding ethos and characteristics as well as the ways in which teachers can organize the learning environment settings.

1.1. Research methodology, questions and aims: analysis options

One of the posing challenges of this investigation is to know and to deepen new educational approaches in English teaching in the 1st Basic Cycle (CEB), due to the fact that not many studies in the area of Gamification have been made. This motivational component, which incorporates the adding of game elements to a non-game situation (Deterding, et. al 2011) serves as a teaching vessel for the 21st century skills. Also, as a bestowing factor towards pupil’s development, it is our intention to target on the Ubuntu philosophy within African oral tradition storytelling (Mucina, 2011), as well as a variegated mindset of South African cultural and linguistic varieties (Esteves, & Hurst, 2009). Ultimately, the intermingling and amalgamating of positive interdependence, namely through collaborative and constructive competition practices (Johnson. & Johnson, 1999), serves as the basis for our research. Therefore, we propose a design of study, which can be found on Table 1.

In order to achieve the above proposed objectives and to be on an even keel with our research questions aforementioned, the chosen epistemological and methodological approach is qualitative since it entails class observation, behaviours and reactions through reference frames. The combining of different techniques and data analysis instruments culminates in a triangulation research method. According to Jakob, & Alexander (2001), triangulation serves the purpose of

obtaining confirmation of findings through the convergence of different perspectives, as it also plays an important role, not only in deepening and widening one's understanding but also supporting interdisciplinary research (Yeasmin, & Rahman, 2012).

Table 1 - Research questions, aims, data and analysis options

Research Questions	Objectives	Data	Analysis Options
Which are the new teaching pedagogies and approaches towards English language teaching in the 1 st Cycle of Basic Education that can promote attitudes based on motivation, pro-activity and competitiveness?	to list new teaching pedagogies and approaches towards English language teaching that can promote these attitudes.	Scientific literature; Questionnaires; Field notes	Content analysis; Statistics analysis
Which are the contributing factors, in collaborative and competitive activities that can help towards the development of pro-active pupils?	to ascertain what ways collaborative and constructive competition activities can help to contribute towards the development of pro-active pupils.	Questionnaires; Field notes; Project work	Content analysis; Statistics analysis
Which English textbooks, in the 1 st Cycle of Basic Education, cater for gamified activity approaches, as well as proposes any cultural and linguistic varieties, namely South African English?	to analyze English textbooks in the 1 ^o CEB, which cater for gamified activity approaches, as well as propose any cultural and linguistic varieties, essentially South African English.	Textbook evaluation grid	Content analysis
Which created and critically observed practices and resources, based on the gamification pedagogy, contribute towards the fostering of constructive competitive attitudes amongst pupils in the 1 st Cycle of Basic Education?	to create and critically observe, practices and resources based on the gamification pedagogy. to analyze their contribution towards fostering constructive competitive attitudes amongst proactive pupils in the 1 st Cycle of Basic Education.	Field notes; Project work; Pupil's self-evaluation	Content analysis; Statistics analysis

Therefore, it is also our intention, and according to Roldão (2016), to integrate the components of different models in order to build coherence and give continuity in the formative process. For this we need to achieve greater understanding in light of a continuous contextualized practice. We need to consider the necessary mechanisms in order to manage these practices with quality and we need good domain of information and reference knowledge which allows individuals to master codes and to reflect upon and to question, in other words, to be able to maneuver within a given field of knowledge (idem).

For this to be attained, one cannot depreciate the value of our initial training, associated both formally or scholarly, with any other available resource(s), either human or material resources. Instead one should strive in order to improve their quality and adequate functioning in light of a knowledgeable referenced framework, which is indispensable for the exercise of the required

competencies of any professional action. Hence, we are required to acknowledge thought, to scrutinize accordingly, to analyze as to why and thereon, further ourselves into these fields (cf. Roldão 2016). Consequently, this serves as a ground work and reason for the necessary ability to develop knowledge and competencies within a professional context.

We are also to acknowledge the following averment “the best practice is a good theory” (Lewin, 1952) which might also imply the acceptance of its opposite: “a good theory only becomes real in good practice (cf. Roldão, 2007). It is therefore in our belief and according to Roldão (2016) that being aware of this inseparable binomial can lead to the process of making any teacher effectively competent, capable of acting, analyzing, evaluating and fundamentally changing their action, which ultimately leads to constant reflected and renewed production (cf. Schön, 1983, 1987; Roldão, 2016). This serves as an indication of our reasoning and reflected practices we will ascertain in the imminent chapters.

Hereon, by also considering the aforementioned information, our practical project’s essential embodiment lies within pupil’s responses to questionnaires, project and assignment tasks whereby including pupil’s production, self-evaluation sheets as well as our critical reflection of field notes. The data collection tools included also the following: a) questionnaires; b) field notes; c) projects/worksheets; d) audios/videos.

In relation to the pre-questionnaire (Appendix 1), in order to understand the observed project’s learner types and their preferred learning styles, it took into account the quality of data and question types proposed to the pupils. According to Scott (2000), the clarity of the questions can influence the quality of the data. Therefore, careful consideration was given when formulating the questionnaire, by incorporating visual stimuli during the questioning process. In fact, questions have to be pertinent and relevant to the child’s own experience or knowledge, leading to the fact that when this condition is clear, even younger children can make insightful respondents (idem). O’Kane (2000) also adds that social researchers can play an important role by embracing the challenge of creating space for children to be listened to. Participatory techniques (O’Kane, 2000) have demonstrated that they attempt to negotiate and push back boundaries, thus making them social actors in their own right.

This being said, a pre-questionnaire was presented to our pupils in the first few of weeks of our project. In the first question, pupils had to answer if they prefer working alone and in individualized contexts or working in pairs or groups. The second question was to understand if our pupils knew and have used hand held mobile devices in order to play technological game quizzes, such as *Kahoot!* comprehension exercises. The third question was intended to improve the researchers’ cognizance of pupil’s knowledge of storytelling and reading habits amongst them. The final question was to help understand in what context pupils prefer doing problem solving activities,

either individually or kinesthetically. It too indicates the preference towards the use of more traditional methods, such as pen-held individual worksheets or the resorting to technologically induced devices, which can be collaborative.

In what concerns the analysis of textbooks in the primary learning settings, we took into account Demir's (2014) methodological perspectives in relation to textbook evaluation, in the creation of our own specific analysis instrument apropos to gamified activity approaches to be found in the selected textbooks, as well as proposed activities on cultural and linguistic varieties.

It is not our intention to perform a strict and very detailed analysis of all the chapters in the available textbooks, rather focus will be given to the specific topics/themes addressed during our Internship practice.

The following textbooks were taken into consideration, *Smiles 4, Inglês 1º Ciclo, Let's Rock! 4, Inglês 4º Ano* and *Stars 4, Inglês 4º Ano*, which are used at the nearby School Clusters in the region of Vila Nova de Gaia. The corpus of this study lies within the selection of only these three textbooks primarily because there was a lack of time in order to do a more in-depth analysis of all the used and available teaching and pupils text books.

On the other hand, and apart from the diagnosis made through the questionnaires and the textbook analysis, we have also constructed our own didactic units which cater for the study of the linguistic and cultural varieties of South African English as well as the resorting to different gamified approaches which may enhance pupil's linguistic and cultural knowledge. Table 2 offers an indication of the proposed project work and data collection, their description and variety.

The conducted documental analysis was a systematic evaluation of instructional documents which consisted mostly of our unit plans and pupil's written production, such as collaborative project work and self-evaluation worksheets, with the intention of identifying instructional needs and challenges (Chism, 1999). In relation to linguistic and cultural varieties of South African English as well as the application of the different gamified approaches, evince has also shown that by performing this type of documental analysis may offer tools of diagnosis and analysis that will support a variety of transformative actions in specific contexts (Roldão, 2014).

Also to be considered, the documental analysis of our pupil's productions and concoctions may serve as a means of a teacher's reflective empowerment in the sense that teachers are able to seek knowledge which is needed throughout the lessons and that it may in turn be transformed into newer pedagogical knowledge, which can be useful for when dealing with upcoming situations and subsequently, it is the teacher's responsibility to resolve (cf. Roldão, 2017). Ultimately, it implies decision making and an adequate search and appropriation of knowledge (idem).

Table 2 - Data related to pupil's production

Project work and Data collection	Description	Variety
Project Typical South African homes (<i>Flipped Classroom</i>)	A developed project presentation, as part of a group effort's WebQuest, in which pupils researched and co-constructed knowledge related to typical South African homes and people.	11
Project Town Planning (Genius Hour)	A group effort, where pupils had to plan, to develop and present their own ideal town. .	7
Classroom Quest "Revision quest"	A grouped gamified activity, where pupils had to complete a competitive quest. The quest was divided into consolidation/revision tasks and creative development tasks.	22
Pupil's Self evaluation 1	Worksheet in which pupils evaluated their own learning by illustrating and writing practical examples of what they have been able to develop in relation to linguistic and cultural aspects of the language and its people and also in relation to the unit as a whole.	22
Project "What's for dinner" (<i>Flipped classroom</i>)	The use of a flipped classroom to help broaden knowledge across the nations, developing cultural awareness.	22
Project Bilingual recipe book (<i>Genius Hour</i>)	Pupils co-constructed a recipe book of Portuguese traditional dessert family recipes, which were translated in English and shared with the community.	22
Classroom Quest "At the stokvel"	A grouped gamified activity, where pupils had to complete a competitive quest. The quest was divided into numeracy tasks and creative development tasks.	22
Pupil's Self evaluation 2	Worksheet in which pupils evaluated their own learning by illustrating and writing practical examples of what they have been able to develop in relation to linguistic and cultural aspects of the language and its people and also in relation to the unit as a whole.	22

Due to the complexity of our analysis corpus we have opted for different data collection tools and analysis options. On the one hand, we will try to analyze textbooks, taking into consideration Cruz (2015) analysis categories, which are related to cultural and linguistic varieties, and Chou's Octalysis Gamification Core categories (2016); on the other hand, we will develop a document analysis, such as our unit plans, project works/self-assessment questionnaires, etc., which portray the way we have created and implemented our different sessions during our internship. These will also be analyzed, bearing in mind Cruz' cultural and linguistic varieties categories (2015) and Chou's Octalysis Gamification Cores (2016), in order to contribute for a better comprehension of the data. Apropos to the documental analysis we have also resorted to field notes, which is the act of recording behaviours, activities, events, and other features of observation (Thomas, 2015). Hence, they can provide, as a supplementary resource, by giving evidence which produces meaning,

understanding of social situations or phenomena being studied (cf. Thomas, 2015). Both descriptive and reflective information were also used within our studies.

By considering our methodological options, our data collecting instruments, our internship school setting and our study group, we should also mention that our case study presents characteristics of an Action-Research Study. This is, according to Ferrance (2000), a reflective process that allows for disciplined inquiry and discussion of components of the research with the intention of, assessing needs, documenting the steps of inquiry, analyzing data and making informed decisions that may lead to desired outcomes and possible change in future practices (cf. Ferrance, 2000). Hence, action-research requires our probes and critical questionings to be allied by thinking of alternatives, to go against the “taking for granted” or routine (cf. Figueiredo, Portugal, & Roldão, 2017), in order for it to become improved and expanded (cf. Roldão, 2007), in the furtherance of us learning from our own practice (cf. Figueiredo, Portugal, & Roldão, 2017).

Hereon, in the upcoming chapters we will present, analyze and interpret our results with the intention of endeavouring in plausible answers to our research questions. Simultaneously, the proposed didactic units with their idiosyncratic materials will be presented. However, let us first present our internship context.

1.2. School Dimension and Learning Environment

First of all, in order to characterize the group of pupils, consideration was given to the schools’ Educational Project as well as the Class Curriculum Project. According to the school’s Educational Project, the school is a Private and Cooperative Establishment, operating within pedagogical parallelism with two educational levels, namely Pre-School and 1st Basic Cycle (CEB), in accordance with norms and permission under the Ministry of Education’s Board. When it makes reference to the Curricular Orientations in pre-primary (*Orientações Curriculares da Educação Pré-Escolar*), as well as to the 1st Basic Cycle’s Programme (*Programa do 1º Ciclo do Ensino Básico*), it is the Colégio do Sardão’s intention to: a) provide for intercultural exchange experiences; b) create contact opportunities with new situations and simultaneously provide for discovery and exploratory occasions of the world; c) promote the use of new technological and communicative tools; d) encourage project development; e) periodically organize exploratory activities which focus on observation, analysis, research and result construction.

Hereon, focus will be given to the school’s socio-educational context. The Colégio do Sardão has two 4th year classes denominated 4º A and 4º B. Our focus and study lies with 4º B which has a total of 22 pupils, presenting a very even group of 11 boys and 11 girls. 59% of our pupils are 9 year olds, 32% are 10 year olds and 9% are 11 year olds. This may imply that understanding pupil’s

development stages of these ages may be a powerful tool for reflection when establishing contact with the group. According to studies published by Stewart (2013, WEB), regarding children between 9 – 11 year olds, indicate that physical development starts to already take control towards adolescence. By providing active learning experiences, hands-on events and experiences, where they are not limited to sitting and listening but instead moving, Arslan's (2009) research demonstrates that it is the best for this age group. It was therefore our intention to put this into practice during our Internship.

By contemplating this information and acting upon Stewart's (2013) suggestions, we are therefore able to perceive and have an improved reflection with regards to our unit plans and generated tasks for this particular age group. To aid in physical development, we will analyze tasks that are varied and give our pupils the possibility to move and interact both with the teacher and their peers.

Colégio do Sardão offers a wide variety of extra-curricular activities to their pupils, namely, ballet, swimming lessons, piano lessons, *capoeira*, chess, golf, football, a Math's club and a Digital club. It is stated, within the Educational Project, that the offered extracurricular activities have at its primary purpose a formative occupation of pupil's leisure time. In light of our data analysis, we are able to establish: 17% participate and play football and another equaled 17% are involved in ballet dancing; 14 % partake in swimming; 6% do other types of dancing; 3% play hockey; 3% play basketball; 3% play tennis; 3 % do figure skating; and 3% do athletics. Therefore, our practices will reveal that careful consideration into this issue was given with regard to the school's Educational Project as well as to the fact that all of our pupils have been exposed to extracurricular activities.

We have also considered the importance of understanding the different family environments from which our pupils stem from, namely an apprehension of their parents' level of education and how this may affect the academic support pupils may encounter at home. In apperception of the data we are able to verify that 55% of our pupil's parents hold a Tertiary Education Degree, whereas 18% hold a Master's degree, followed by 2% holding a PHD Doctorate. A further 18% have a standard High School qualification and 5% have a Primary School Education certificate. According to the data there is only one parent with an unknown qualification.

By taking into account all the aforementioned information, we would like to include a note about the Pedagogical Pair that were assigned to the Colégio do Sardão in order to undergo their Internship. It is important to state that they are both foreigners and native speakers of other languages. Both are from the African continent and have been exposed to different cultures and to different languages. They are native speakers of the English language, having been in contact with other cultural and linguistic variants of the English language. Knowing that in the Colégio do Sardão's Educational Project, it is part of their mission and intention to promote intercultural exchange experiences and create contact opportunities for new situations and simultaneously to

provide for discovery and exploratory occasions of the world, it is in our belief and intention that the following project design would help to corroborate and to tie into the Colégio's Educational Project and purpose.

Chapter 2 – Presentation, analysis and results discussion

By formally contemplating the aforementioned research questions and then by having collected and organized the data, we will now proceed to present our interpretation of this data by following our previously defined methodological options.

Our data analysis follows a chronological ordered sequence by starting with our questionnaire analysis and textbook evaluation. This is then followed by pupil's production and performance which is entwined with our direct observation and sustained by our field notes.

2.1 Pupil's knowledge and conceptualizations interpolated within experience

The first subordinated division is a reflection of our pupil's assumptions and apprehensions of their temporal features of understandings and experiences. These past and present empiricisms were reflected on, expanded and strengthened and ultimately served as a basis which lead to an arrival of a body of understanding, refining and an enlarging of our knowledge.

In terms of our pre-questionnaire analysis (Appendix 1), the results of the pre-questionnaire have given us with the following representations: a) 15% of the pupils preferred working alone, whereas 85% preferred working with colleagues; b) 90% of the pupils have already played board games, whereas 10% have played *Kahoot!*; c) an equally balanced 50% enjoyed storytelling, while 50% preferred reading on their own; d) 15% of the pupils favoured solving worksheets on their own, whereas 85% preferred solving tasks with their body/computer. This questionnaire has helped us to gather information which enlightens us in relation to this particular group.

The majority of this group prefers working collaboratively. In fact, 85% of our pupils prefer working with other colleagues, whereas 15% prefer working alone. Plausibly, and according to school's Educational Project, the home room teacher: a) has managed to previously promote an education which shows solidarity towards others, starting in particular from within the involved community and extending it towards others; b) has instilled the notions of a participative responsibility amongst the majority of the pupils; c) has previously developed the notion of respect of and for others in relation to their ideas; d) has fostered a commitment towards the building of human fraternity.

It was in our perception that our classroom practices, which are further addressed within our internship report, would need to extend on the notions of pupils' awareness and their sense of commitment towards collaboration with their peers. Therefore, in order to further endeavour the home room teacher's classroom practices, whereupon the notions of respect and collaboration with others have already been instilled and furthermore, to fully respect the school's Educational Project, total consideration of this factor was taken into account whilst developing and elaborating the particular unit plans for this group.

Inasmuch as our second question, in what concerns the different types of games our pupils like to play and, furthermore, in order to understand to what extent hand held mobile devices have become an integrated part of the teacher's armoury. We are able to ascertain that 90% of these pupils have played traditional games, whereas 10% have already encountered with the technological comprehension quiz known as *Kahoot!*.

Insight into this can prepare the ground for experimentation and reflection that, by exposing pupils to these devices and incorporating a set of their features into the classroom walls, not only are we able to take advantage of the most common global technology, which may help pupils and learners understand and even appreciate the power of everyday technologies, while ultimately open up a path between the classroom walls and the outer world (cf. Hockly, & Dudeney, 2014).

Hence, it is to our understanding that mobile and other technological learning may be used as a resource which can stand alongside a slew of other tools within classroom practices. These elements were also taken into account during the preparation and execution of our lesson plans throughout the units.

Our third question reports back to storytelling, as a whole and to our pupils preferred reading styles. This questionnaire has elucidated us to the fact that both storytelling (50%) and other varieties of reading contexts (50%), in and out of the classroom, are equally balanced strategies. This may help to lead us to a greater understanding that our pupils have been exposed to both types and that they have already settled into their preferences.

Construing that stories and themes represent holistic approaches to language teaching and learning which place a high premium on children's involvement with rich, authentic uses of the foreign language (Cameron, 2001), the information provided in this questionnaire indicates that both the home room teacher and their social background have previously catered for this awareness.

According to our apprehension and in order to fall in line with this continuum, further cogitation into storytelling was made whilst developing and enhancing the unit plans for these pupils. We acknowledge that and according to Gallo (2016), for storytelling to connect in a meaningful way they must be emotive, novel and memorable. They need to touch the heart before they touch the brain by providing for an emotional connection. Stories inform, illuminate and inspire by connecting

to and with others. This meaningful connection is novel because they teach us something new. They spark joy, fear, surprise and unexpectedness. Hereon, inspiring pupils to look at the world in which they live in, teaches them something new, which in turn, makes them memorable (cf. Gallo, 2016; Duarte, & Cruz, 2017).

The questionnaire's last address helps us to examine in what way our pupils are predisposed to problem solving. By falling back on the results, we are able to assume that our pupils favour kinesthetically activities over individual based worksheets, by taking into account once again, the home room teacher's approach towards classroom learning as well as the school's Educational Project. The document states within that it incentivizes the use of multidimensional educational models which can broaden and enrich pupils' abilities and potentialities.

It also allows for the resorting to the use of innovative and active methodologies which can cater for the establishing of a relationship between knowledge and pupil's knowing how to be, learning how to learn and knowing how to do. This in turn leads to pupil's capacity for and towards learning autonomy and to an improved enquiry based learning.

It is therefore our intention throughout our practices to further reinforce this holistic multidimensional educational approach, by helping pupils to gather information through multisensorial sources. It is in our intendment that our pupils can formulate their inherent interpretations and support them with reasons by doing so they can further be helped to develop their critical thinking skills (cf. Duarte, & Cruz, 2017) within multisensory learning settings (cf. Morin, 2017).

2.2. The interconnectivity of pupil's inquisitiveness and opening up to other places in the world

The second subordinated division is our reflection of pupil's knowledge and assumptions in relation to their intercultural awareness. Hence, it is the deepening of our consciousness apropos to their discernments. By understanding that intercultural competence is the ability to acknowledge, respect, tolerate, and integrate cultural differences that qualifies us for enlightened global citizenship (Chen, 1998), it is therefore an enlarging of our cognizance as to what intercultural awareness may bring to primary English learning, which has most intrigued us.

In light of European standards and according to the European commission (2016) in the formal presentation of the *2030 Agenda*, it acknowledges global citizenship, cultural diversity and intercultural dialogue as the overarching principles of sustainable development within the EU's neighbourhood, and also promotes its enlargement policies.

At a Portuguese macro level, our Ministry of Education, in favour of overcoming any demureness in relation to European benchmarks, proposes within the Dispatch 14753/2005 the development and enlarging of proficiency in English amongst the younger generations (cf. Pinho, & Moreira 2012), which was considered as being strategic in order to foster skills and encourage interest in English learning from a life-long perspective, as a way of increasing the competitiveness of the workforce and of the Portuguese economy (idem). According to this same Dispatch, consideration needed to be given that within the 1st Cycle of Basic Education, English learning should be contemplated as being essential for the development of plurilingual and pluricultural awareness, as well as a fundamental element of citizenship (cf. Pinho, & Moreira, 2012).

In a more recent update and furthering on to this dispatch, we would also like to make mention that, even though our internship practice period has come to an end, more recent Portuguese macro level directories have come into effect which may help to further cement the Colégio do Sardão's Educational Project's aims and objectives, as well as give us additional support and basis for our classroom practices and implementation.

The newer macro level directories make reference to the priorities set out in the XXI Constitutional Government Program for the area of education (*Programa do XXI Governo Constitucional*, 2015). It was within this scope that the National Citizenship Education Strategy (ENEC) document was produced, which resulted from an elaborated and presented proposal by the Citizenship Education Working Group, which led to the creation of the Dispatch 6173/2016, of 10 May. The ENEC is a reference document to be implemented in the 2017/2018 academic year, in the public and private schools that integrate the Flexibility and Autonomy Project within the Curriculum, within the Citizenship and Development subject, which is taught in the initial years of each cycle/level of education.

The document states that the inclusion of this area in the curriculum is justified, recognized and endorsed in the Basic Law of the Educational System (*Lei de bases do Sistema Educativo*, nº 49/2005 de 30 de Agosto) and in the Profile of Students Exiting Compulsory Schooling (Dispatch 6478/2017). Also stating that it is the School's responsibility to ensure adequate preparation for the exercise of an active and enlightened citizenship, as well as offer adequate training for the achievement of these objectives for Sustainable Development (cf. ENEC, 2017).

The National Strategy for Citizenship Education document (ENEC, 2017) thus reinforces the implementation of the curricular component of Citizenship and Development at all levels of education and teaching. Whereby stating that this educational strategy for citizenship should respect the principles, values and areas of competencies stated in the Profile of Students Exiting Compulsory Schooling (idem). In addition to the recommendations, the strategy proposes that pupils/students in the curricular component of Citizenship and Development should learn through

the multiple and responsible participation of all in the construction of themselves as citizens, as well as in fairer and more inclusive societies. All is presented within the framework of democracy which respects diversity and defends human rights (idem). We therefore consider that these proposals help to reinforce our internship practices and beliefs in the essential development of plurilingual and pluricultural awareness (which will be further illustrated in the upcoming chapters). By taking into consideration the macro level documents, we now need to draw our attention to the micro level within our internship practices' implementation. We therefore need to embrace that the common goal of intercultural training and learning is to increase pupils' awareness of cultural differences in order to develop their communication skills while lessening the likelihood of misunderstandings in intercultural interactions (cf. Seidel, 1981; Chen, 1998). It is also exciting that it is through the cognitive perspective in intercultural communication which one fosters the changing of personal thinking about the environment, i.e., one can achieve this through the understanding of the distinct characteristics of our own and others' cultures (Triandis, 1977; Chen, 1998).

Therefore, by understanding that certain dimensions of culture provide us with elements to identify how communication differs across cultures and that these different cultures may also favour certain forms of processing data around us, intercultural communication problems may be encountered when we misunderstand such thought patterns (cf. Chen, 1998). For this reason, in order for intercultural interaction to be effective, we must first learn the culture's preferences for supporting its arguments and determining knowledge (idem) so as to be in a position to modify our communication patterns thereon, making them congruent with the cues of unfamiliar interactants (Hall, 1976; Chen, 1998).

A change of behaviour, which is concurring with other people and cultures, is what helps us to reach mutual understanding and to maintain multicultural coexistence (cf. Chen, 1998). It is this transformation of behaviour which is required in an English language learning classroom, because intercultural awareness involves change from one frame of reference to another and it provides unlimited opportunity for contrast and comparison (cf. Gladkova, 2014).

Hereon, and according to Chen (1998), we are able to concede and provide for a clearer picture of: a) cultural mapping, which is the drawing of attention to the existence and importance of cultural resources; b) cultural themes, which is the creation of an atmosphere that reflects the peculiarities of the culture, which might include, stories, food, music, clothing, etc.; c) cultural grammars or ethnosyntax which is studying of grammar as a vehicle of culture (Wierzbicka, 1979; Gladkova, 2014).

In this view, it provides us with for the broadening of our pupil's knowledge in the sense that, speakers of a particular language share a certain world-view because their language determines

the way they 'see' the world. Speakers of another language 'see' the world through the prism of this other language and, therefore, their linguistic view is different, (cf. Gladkova, 2014). For this reason, as teachers we need to concede language as being the conveyer of this knowledge and through language that we can promote and further our pupils' intercultural awareness and competencies.

By taking all this into consideration, we were able to incorporate and verify our pupil's intercultural awareness and understand the benefits of our pupils' developing this 21st century skill and/or even consider the gaps which may be found. Moreover, it is our objective to gain a deeper understanding of this knowledge through the following data analysis which was performed within our classroom environment. This analysis included direct classroom observations performed during different classroom experiments, our anecdotal records, our field notes and video recordings.

The first classroom experiment was performed by the Colégio's English teacher, our cooperating supervisor, during a workshop which was presented to a small group of Polish teacher's undergoing a research programme in collaboration with the Colégio. One of the five day programmed workshops included the "Lemon exercise".

This exercise presented an experiential experience and its objective was to introduce the concept of stereotyping and to illustrate how generalizations influence one's thinking. The class was divided into five groups and each was given a lemon. They were told that this lemon was a friend and would now live together and be part of their group. At first, the pupils had to speak about the lemon and discuss its features. They also had to personalize their lemon and decide on a name for it. The answers were then written by the pupils on their pieces of paper. Thereafter, a few moments were allowed for debriefing, giving pupil's the opportunity to reflect on the meaning of the activity and to help the teacher confirm that there is no misinterpretation of the task.

As an observing pedagogical pair and acknowledging the importance of this activity, we simultaneously noted in our teaching journals the key points mentioned and written down by the groups. Our notes aided us during the act of our qualitative fieldwork to remember and record noticeable activities, events and other important features during our observations.

Once our pupils had discussed and written down the lemon's features and personalized it, they were handed another fruit: a pear. The groups were then told that the pear was an outsider to their group and wanted to live with them. Pupils were asked to discuss and decide if they would accept the pear (the outsider) into the group, in order to jot down their notes and to consider their reasoning. Yet again, there was another debriefing period where each group voiced their options and choices whether or not they would accept the pear into the group.

Upon observation, as the groups debriefed in their mother language, we noted that three groups would accept the pear into their community, stating that respect and acceptance of others "can

help the community become stronger”, that “we can learn more things from others” and “difference is good”. Whereas, two groups would not accept the pear by presenting the justifications, that “the pear would steal from the community” and “we don’t have enough space for others”⁵.

We were quite intrigued on this issue and further questioned ourselves on this reasoning. Having previously contemplated on the schools’ Educational Project and the Class’ Curriculum Project and furthermore considering European benchmarks, which form the basis of our macro and micro levels that uphold the Dispatch 14753/2005 as being essential for the development of plurilingual and pluricultural awareness, as well as a fundamental element of citizenship (Pinho, & Moreira 2012), we were now faced with the apparent problem of stereotyping, non-acceptance and exclusion of others.

We further postulated on another hypothesis while considering our anecdotal records, which are short written accounts describing the behaviour of individuals in a given situation (Schmalz, 1951) and any narration of events which may be significant about his/her personality (cf. Randall, 1936). Considering that our pupils were randomly grouped for this experiential experience and were proposed to perform a game like task and experiment, could there be any relationship between the different types of game players, according to Bartle’s taxonomy of player types and the group’s acceptance or not of an “outsider”? For this to occur, we needed to further reflect on Bartle’s taxonomy and broaden our research from mere anecdotal records to a semi-structured interview with their home room teacher, with the objective of exploring perspectives on a particular idea or situation⁶ (cf. Boyce and Neale, 2006).

During the observation process, we were able to verify different types of group persona, pupils intermingling within the group(s), strong opinioned individuals having an apparent influence amongst their peers. This led us to try and characterize each group individual according to Bartle’s taxonomy of player games, which can be correlated within education, in order for us to reach a better cognizance in relation to these individuals, with what they want, how they act and how they interact (cf. Marczewski, 2013).

In a game like situation and in Gamification, Bartle’s taxonomy of player types is classified according to their preferred actions within a game (Bartle, 1996). There are different kinds of play style interests and players fall into one of four categories: Killers, Achievers, Explorers and Socializers.

⁵These comments were translated from our teaching journals and anecdotal records.

⁶ It is not our objective to go further on the analysis of this interview, as it served the purpose to better understand the group of students and to enhance the analysis we have already presented in this report.

These characteristic types offer potentially very useful information for teachers designing gamified experiences (idem).

The four type players theorized in Bartle, which is later extended to Kyatric (2013) and Chou (2016), can be described as the following:

1. *Achievers* try to master everything within the game they will strive to gain rewards, recognition and prestige (Chou, 2016). They present themselves as being highly competitive and enjoy beating difficult challenges whether they are set by the game or by themselves (Kyatric, 2013). Achievers act on the world (Bartle, 2003).
2. *Explorers* want to explore all the content of the world but aren't as focused on overcoming challenges (Chou, 2016). They focus on the finer details of the game mechanics and often have better know-how in relation to the game, its short-cuts and its glitches. They thrive on discovering more (Kyatric, 2013). Explorers interact with the world (Bartle, 2003).
3. *Socializers* interact with each other, build companionship and engage others. They are individuals who are attracted to the social aspects of a game, rather than the game strategy itself (Chou, 2016). They spread knowledge and a human feel and are involved in the community aspect of the game/task (Kyatric, 2013). Socializers interact with other players (Bartle, 2003).
4. *Killers* strive to reach the top, take glory in beating down the competition, bask in their victories and live for the competitive elements of the game (Chou, 2016). They provoke, cause drama and impose themselves over others (Kyatric, 2013). Killers act on other players (Bartle, 2003).

Hereon, having been confronted with this experiential classroom experiment, known as the Lemon experiment, which is aimed at the integration of multicultural issues related to interpersonal topics (Daradirek, 1994), we were made to hypothesize that there might be a relationship between the groups' acceptance or not of the "outsider" and Bartle's player types. By considering the player type's characteristics and by conferring these with our anecdotal notes during the experiment, we also proposed to deepen these perspectives by conducting a semi-structured interview with the home room teacher, who had a broader cognizance of the groups' characteristics and was able to confirm our observations of the different player types during the experiment. From our classroom observation and thereafter verified during the home room teacher's interview, of the 22 pupils in the class, 7 were characterized as being *Achievers*, 6 were *Explorers*, 6 were *Socializers* and 3 were *Killers*.

During our internship practice, these player type preferences were taken into consideration. When planning for and implementing communicative, collaborative, critical and creactical thinking activities, we considered the group dynamics and balance found within the Accepting Groups of the Lemon experiment (see Appendixes). Hence, by tilting towards *Socializers* during game/task designing and planning, it removes all game play and centres on communication (Bartle, 1996).

Socializers in the game, attract new ones, which can be regarded as being positive. It can be deemed as being rather compelling in education and learning because *Socializers* promote communication, which in turn encourages problem solving, critical and creative thinking (Ohler, 2013), these being part of the much needed 21st century skill competencies to be developed within the classroom (Bartle, 2005; Kenneth, 2012).

When planning for and implementing competitive based tasks, as can be found within our Classroom Quest (in Appendix 4) and by also referring to the classroom implementation of the digitally enhanced platforms, *Plickers* and *Kahoot!*, we can understand that they both incorporate the gamification model in a clear way, because they not only check for the understanding of knowledge through multiple choice questions and give all pupils the chance to participate and engage in learning, they also offer more challenging learning opportunities and help to review the foundational knowledge of a subject (cf. Duarte & Cruz, 2017). They also cater for all the necessary 21st century skills, such as: communication, collaboration, critical thinking and even competition.

Therefore, we considered the group dynamics found within the non-accepting groups of the Lemon experiment, by consequently focusing on players that exert competitive forces and actions amongst themselves, such as *Achiever* and *Killer* player types, when planning and preparing for competitive based type tasks in order to ascertain the ways collaborative and constructive competitive activities can help to contribute towards the development of pro-active pupils.

When this type of group dynamics is applied in classroom competitive instances, it not only provides for emotionally charged and engaging activities, it offers a sense of urgency, a thrill, a rush and a change of classroom pace and dynamics. It also proposes a sense of achievement because it appeals to certain game like players. Therefore, competitive-type activities can also help to promote and enhance participation, motivation, as well as enhance pupil's engagement (Bartle, 2005; Kenneth, 2012).

Also, as a short note, we would like to make reference that, when considering the four type players, it is possible that individuals can also show characteristics of another player type in addition to their dominant primary style (Bartle, 2005). Therefore, close attention was paid during all proposed activities and no notable player imbalances or a change in player characteristics were accounted for. We might presume that any tilts from one predominant player type towards another were not observed due to the fact that all proposed tasks were short-based activities and were not extended for very long periods of time (as can be seen in our Appendixes 2, 4 and 6).

We can also consider that it can be through the effective change in group dynamics and a combination of different player types when performing different types of tasks (cf. Bartle, 2005; Kenneth, 2012) that can help to incorporate the essential 21st century skills such as communication,

collaboration, critical and creactical thinking, as well as encourage social and cultural cohesion, which can be found by applying the suggested group interactions, as we have already stated.

2.3. Teaching materials – a reflexive approach of tools that go beyond mirrored projections into future enlightenment

By conceding that the textbook is an almost universal element of ELT teaching (Hutchinson, & Torres 1992; Waltermann, & Forel, 2015), the third subordinated division is a reflection of how and when any gamified activity approaches, as well as cultural and linguistic varieties, coming from within our textbook analysis, may be subsumed and verified. We are able to also acquiesce that by performing a textbook analysis may have a positive impact on both the future teacher’s professional development and, in turn, lead to pupil’s English language learning’s amelioration and advancement (idem).

As previously mentioned, it is not our intention to perform a very rigorous or detailed analysis of all the chapters in the available textbooks, instead our locus will be placed on the specific topics/themes contemplated during our internship practice.

As a reminder, the following textbooks were taken into consideration, *Smiles 4 Inglês 1º Ciclo*, *Let’s Rock! 4 Inglês 4º Ano* and *Stars 4 Inglês 4º Ano*. *Smiles 4* is the chosen textbook used at our internship training centre, whereas, the other adopted textbooks *Let’s Rock! 4* and *Stars 4* are used in the neighbouring School Clusters in Vila Nova de Gaia and two additional School Clusters in the city of OPorto, which also present themselves as internship training centers, as we have stated in the previous chapter.

Table 3 is a presentation of the chosen textbooks that were subjected to our analysis. Leading on to our textbook analysis, we affirmed this data after having previously confirmed the selected and adopted textbooks, by accessing to this data on the School Clusters’ home or moodle pages.

Table 3 - Analyzed textbooks and their formal characteristics

Title	Authors	Edition/Year	Other resources
Smiles (4ºano) Inglês 1.º Ciclo	Jenny Dooley; Virgínia Evans	Leirilivro; Express Publishing, 2015	Activity Book; Picture Dictionary; Vocabulary and Grammar; EBook; Festivities brochure.
Let’s Rock! 4 Inglês 4.º ano	Claúdia Regina Abreu; Vanessa Reis Esteves.	Porto Editora, 2016	Workbook; Picture Dictionary; Grammar Book; Arts & Crafts cardboard samples; Festivities worksheets.
Stars 4 Inglês 4º Ano	Carlos Lindade; Sofia Botelho; Tony Lucas.	Areal Editores, 2016	Activity Notebook; MP3 Files; e-Manual.

We are able to establish that the textbook *Let's Rock! 4* has the largest percentage, 60 % in terms of usage. This textbook was adopted in the School Clusters of Vila Nova de Gaia, namely, *Gaia Nascente*, (the closest School Cluster to our internship training centre), the Schools Clusters of *António Sérgio*, *Vila D'Este* and *Infante D. Henrique* in OPorto. *Smiles 4*, the adapted textbook at our internship training centre, holds 20% in terms of usage, being the only school to have adopted this textbook within our data analysis. *Stars 4* is the adapted textbook at *António Nobre's* School Cluster, also holding 20% with regards to usage.

During our preliminary and initial observations⁷, we were able to verify that all textbooks are structured and laid out in very similar patterns. We cannot confirm any type of activity(ies) which involve(s) creative or collaborative tasks in any of the analyzed textbooks. Therefore, we would like to make reflected proposals, in light of our own internship practice, of tasks and activities which may aid in the inclusion of these essential 21st century skills into the classroom. These can be confirmed in our unit plans (see Appendixes 2, 4 and 7), activities/tasks in order to ask pupils, both individually or as a group effort, to explain through drawings, to encourage pupils to imagine and pretend to be, to have them express what they can remember by using their body/gestures, to substitute lexical items with other items or combinations, and so forth.

These motivational enhancers could also be suggested by introducing gamified tasks and activities such as storytelling (Duarte, & Cruz, 2017). Other tools, such as the use of mind maps, can be enhancers towards the development of critical thinking and advocates pupils' creative amelioration (idem). Hereon, we are aiding in the manifestation of emotionally driven gamification elements in the classroom by considering pupil's language acquisition and personal enrichment. This, in turn, serves for the further encouraging of collaborative and social learning that is instigated in small bursts of competitive instances. These suggestions and resources were revealed in our classroom activities during our internship practice and may be verified in our Appendixes 2, 4 and 7.

Subsequent to these observations, our initial quest, upon entering the world of textbook analysis, was to verify if any gamified tasks were proposed and adhered to within the units.

Table 4 makes reference to these observed activities. In consonance with the following table, we are able to examine that the textbook *Smiles 4* caters for six game-based tasks in each unit and presents a single gamified task in each unit. In the textbook, *Let's Rock 4*, we were able to find five game-based tasks in the two analyzed units and only one gamified task is proposed in the unit, "Let's go around our city". Whereas, in *Stars 4*, we are able to ascertain in the unit "Food is great",

⁷We recall that we have analyzed textbooks, taking into consideration Cruz (2015) analysis categories, which are related to cultural and linguistic varieties, and Chou's Octalysis Gamification Core categories (2016).

three proposed game-based tasks and two suggested gamified tasks. In the unit “Where we live” we are able to verify two game-based tasks and one gamified task.

According to Marczewski (2015), games have defined goals and rules and they have the intention of enhancing the learning experience (Isaacs, 2015), whereas we can understand gamification as adding game elements to a nongame situation (Deterding, 2011). In classroom gamification, we can apply, according to Marczewski (2015), “game design metaphors” which are defined as lessons, elements and strategies applied to non-entertainment contexts, in other words, the language classroom. The game elements, for example, are formed and understood as being a set of experiential building blocks in which the designer, being the teacher or the pupil, can pull apart and rebuild their projects in accordance with their needs (cf. Marczewski, 2015).

Table 4 - Proposed games/ gamified tasks found in the textbooks

Games and Gamified tasks	Smiles 4		Let's Rock! 4		Stars 4	
	UNIT 2 <i>My home and my neighbourhood</i>	UNIT 3 <i>Food is great!</i>	UNIT 4 <i>Let's eat</i>	UNIT 5 <i>Let's go around our city</i>	UNIT 3 <i>Food is great</i>	UNIT 4 <i>Where we live</i>
Games	Vocabulary guessing game pg 26, pg 44 This is...game pg 27 Memory game pg 29 Action mime guessing game pg 30 Let's play paired guessing game pg 32 Let's play vocabulary revision game pg 35	Write and reveal vocabulary game pg 41 Pronunciation/ categorizing game pg 43 Vocabulary guessing game pg 44 "I Spy" guessing game pg 45 "Chinese Whispers" game pg 46 Discover the missing word game pg 50	Vocabulary guessing game pg 62 "Four in a row" game pg 64 "Memory chain" game pg 65 "Spelling game" pg 68 "Tic-tac-toe" game pg 75	"Where's Rocky?" game pg 79 "Point to" game pg 80 Matching/association word game pg 82 "Battlefields" game pg 82 "Rocky says" game pg 85	Play and say dice game pg 44 Two-minute writing game pg 47 Revision Word Bingo pg 48	Word chain game pg 56 Mime game pg 58 "I Spy" game pg 60
Gamified tasks	Colour guess group competitive game pg 31	Vocabulary revision group competitive game pg 44		Consolidation group competitive game pg 81; pg 118-119	"Energy, Growth, Health" CLIL group competitive game pg 47 "Whisper Chain" Game group competitive game pg 48	"The nine word game" paired competitive against group pg 62

By way of explanation, the gamified tasks presented in the textbooks may seemingly have incorporated elements, such as competitive vocabulary revision games, which give the pupils an equal chance of winning points and rewards and collecting these points on a visual system known as a leaderboard, ultimately leading to pupils' engagement and motivation (cf. Marczewski, 2015). However, we need to consider that Gamification is not the practice which deals with areas where entertainment is at its primary function, as we may find in games, instead, it is the transfer of game elements, beyond its traditional field, into the creation of a game with non-entertainment

objectives, that integrates elements into existing non-entertainment platforms, such as the language classroom (cf. Chou, 2015; Cruz, & Orange, 2016).

Upon further reflection and deliberation in relation to our theoretical studies and input, are we are left to question the textbooks' authors' knowledge of the differences between game-based tasks and gamified tasks. We, therefore, need to admit that when incorporating game based tasks and activities in the classroom, they should be well-designed experiences which can be connected and aid in critical thinking and problem solving (cf. Gee. 2013).

Having acknowledged this information, at an adjacent level of our quest in terms of textbook analysis, it was also to verify the cultural and linguistic varieties included in the units. Our analysis is therefore subdivided into the cultural varieties and the linguistic varieties found within the textbooks.

We have decided to cater for this breakdown by presenting two distinct informative tables, one for the cultural varieties and another for the linguistic varieties. The selected content units were those that were suggested for completion by our cooperating supervisor during our Internship practice. Table 5 makes reference to the cultural variety tasks that can be found within the analyzed textbooks. During our exploratory analysis of the two chapters in each textbook, we can perceive that the textbook *Let's Rock 4* presents an almost equal quantity variation of task and activities, in comparison to the two other textbooks, *Smiles 4* and *Stars 4*. We can find two references regarding Society, one reference related to Geography and two references associated to Arts in *Let's Rock 4*.

Table 5 - Proposed cultural tasks in the textbooks

Cultural varieties	Smiles 4		Let's Rock! 4		Stars 4	
	UNIT 2 <i>My home and my neighbourhood</i>	UNIT 3 <i>Food is great!</i>	UNIT 4 <i>Let's eat</i>	UNIT 5 <i>Let's go around our city</i>	UNIT 3 <i>Food is great</i>	UNIT 4 <i>Where we live</i>
Society		"Food in different countries" pg 50	"Main English Speaking Countries" pg72	"Main English Speaking Countries" Poster pg86	"School lunches all over the world" pg 45	"A dream house" pg 59
Geography		Country/World map pg 50 Capitals pg 50		"Where Rocky lives" pg 78		Countries and Capitals – Lisbon pg 61
History						
Arts		"Our World-food in different countries" pg 50	"Different Traditional Breakfasts" pg 72	"Houses around the world" pg 86	"School lunches all over the world" pg 45	"A dream house" pg 59

In Figure 2 we may find examples of references found in *Let's Rock 4*. The intended tasks include a teacher's show and tell activity where the initial task is solely controlled by the teacher.

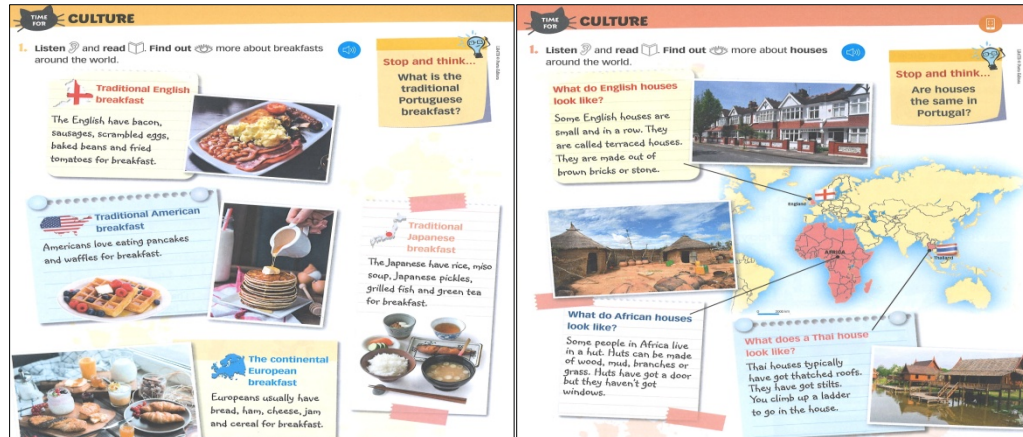


Figure 2 - Activities on Traditional Breakfasts/ Houses Around the World

In the second task children are invited to repeat the tongue twisters and the English rhyme and then think about any that they might already know.

Stars 4 also presents an equal quantity variation of tasks and activities from both analyzed chapters. We can find two references regarding Society, one reference related to Geography and two references associated to Arts (see Figure 3).

In these examples, we may find listening and reading exercises on the topics, including some matching picture with text tasks.



Figure 3 - Activities on school Lunches/ Dream Houses

In these examples, we may find listening and reading exercises on the topics, including some matching picture with text tasks.

In *Smiles 4* we can find a rather unequal quantity variation of tasks and activities when compared to the other two textbooks, *Let's Rock 4* and *Stars 4*. Only in one chapter, "Food is Great", are we able to ascertain a single reference regarding Society category, one reference related to Geography and one reference associated to Arts. The following image is an example found in *Smiles 4*.

26 Listen and read.

Apple Pie, from the USA
 My favourite food is apple pie!
 In my mum's apple pie there are apples from our garden. That's why it's so yummy!
 Shelley

Canja, from Cape Verde
 My favourite food is canja. There is chicken in it and there are onions and rice, too. My mum's canja is yummy!
 Flora

Peri Peri Chicken, from Mozambique
 I love peri peri chicken. It's my favourite! There is chicken, lemon juice, garlic and lots of peri peri, chilli pepper. You can eat peri peri chicken with chips.
 Thomas

27 Read and put a tick (✓) or a cross (X).

apple pie							
canja							
peri peri chicken							

Figure 4 - Our World Activity

The proposed tasks found in the "Food is great" chapter, includes a teacher's dialogue with the pupils about the countries that are pertained to in the texts. The teacher can resort to a world map or use previously prepared printouts as a reference guide.

Having acknowledged the cultural varieties and their proposed tasks according to the English Curricular Goals, we were also able to, at a coterminous level, verify the linguistic varieties included in the textbooks. Table 6 makes reference to these linguistic varieties. In contemplation of the lexical items found in the three analyzed textbooks, we are able to perceive that they all pave the way for the introduction of both American (AmE) and British English (BrE). We have noted that *Smiles 4* resorts more to American English, whereas, *Let's Rock 4* and *Stars 4*, focus more on British English.

The varieties of BrE and AmE are important as they typically perform the function of target varieties for non-native speakers learning English in a classroom setting (Siemund, et al., 2012). However, these two Englishes differ in terms of pronunciation, grammar and vocabulary (idem). We can also assume that the textbooks authors' choice of using one variety in detriment of the other does not imply that one is an inferior or a superior alternative in relation to the other. The truth to the matter is that no language or regional variety is inherently better or worse, they are just different. The

answer would be to point out these differences as they are not so numerous as to overload pupils (cf. Maxwell & Clandfield, 2013).

Table 6 - Proposed linguistic tasks in the textbooks

Linguistic varieties	Smiles 4		Let's Rock! 4		Stars 4	
	UNIT 2 <i>My home and my neighbourhood</i>	UNIT 3 <i>Food is great!</i>	UNIT 4 <i>Let's eat</i>	UNIT 5 <i>Let's go around our city</i>	UNIT 3 <i>Food is great</i>	UNIT 4 <i>Where we live</i>
Lexical Items	sofa(Am) pg 26 living room (Am) pg 30 baker's(Br) pg 35 supermarket (Br) pg 35	chips(Br) pg 40 sausage(Am) pg 44 biscuit(Br) pg 44 dinner(Am) pg 48 snack(Am) pg 48 cola(Br) pg 48 yogurt(Am) pg 48	canteen(Br) pg 70	flat(Br) pg 76 town hall(Br) pg 77 fire station(Br) pg 76 shopping centre (Br) pg 78 sports centre(Am) pg 78 attic(Br) pg 79 toilet(Br) pg 79 living room(Am) pg 79	crisps (Am) pg 42	garden(Br) pg 54 study(Br) pg 55 bathroom(Br) pg 55 rug(Am) pg 60 cupboard(Br) pg 64
Pronunciation	Sounds spot /u/ pg 29	Sounds spot /k/ and /s/ pg 43	Tongue twisters pg 72		Sounds /i/ pg 45 Tongue twister pg 45	Sounds /r/ pg 59 Tongue twister pg 59
Expressions			"I'm keeping my fingers crossed" pg 80 "Let's play hide and seek" pg 82 "Yummy, yummy for my tummy" pg 84			
Grammar		"What's your favourite...?" pg 41 "I've got..." pg 44	"My favourite..." pg 73	"Has got/hasn't got..." pg 87		
Intonation and stress						

Needless to say, we cannot fall in line with the teaching of culture being taught as linguistics plus culture (Bryam, 1998), where pupils activities are concentrated on the acquisition of vocabulary and the general structure of the language (Bryam & Fleming, 1998; Frimberger, 2009). This involves mostly passive receptive activities, where information that is selected and provided by the textbook authors is, in turn, contained in their respective teaching material.

Our textbook evaluation, in relation to the cultural varieties, was aimed at the cultural and linguistic content which was selected by the textbook authors and those which were omitted, in order for us to gain a larger cognizance in relation to this content. Therefore, by bearing in mind 21st century skills, namely critical cultural awareness and communication skills, we consequently, were impelled to introduce the South African culture and linguistic variety within our target lessons.

The upcoming chapters will tackle the documental analysis of some activities of our unit plans which demonstrate our enlarged cognizance in relation to classroom proposals in which incorporate gamified practices and cultural and linguistic varieties are attained to. Both self-assessment questionnaires results and some pupil's projects will also be critically analyzed.

2.4. "My Home is Africa" – Ubuntu Storytelling in the Teaching - Learning Process

"As individuals, we are not fully human.
It is only through deep human interaction,
meaningful relationships and
extraordinary experiences
that we are able to manifest our greatest selves"
Eze

In our first didactical unit (Appendix 2) focus was given to topics related to home, animals and parts of the town. These themes were explored through attractive and authentic materials as well as significant didactic resources, which gave our pupils the opportunity to work on the culture and linguistic variants of South African English during three blocks of 45 minute sessions each.

This chapter essentially focuses on the *before reading* process preceding storytelling, by demonstrating the importance we give in preparing pupils with a sturdy bedrock prior to oral traditional storytelling.

Prior to these sessions, an intercultural activity related to the topic had previously been presented by resorting to a *Flipped Classroom* strategy, where pupils had to collectively research⁸ for, during class time, on their hand held mobile devices, traditional villages and homes in South Africa. The main purpose of this activity was to introduce the feeling of strangeness (Bryam, 1997), to help promote pupil's cultural awareness in relation to themselves and to others around the world.

This *Flipped Classroom* activity can count for different Actionable Practice Resources, as previously suggested in our theoretical framework. According to Chou (2016), these practices and strategies can fall under the motivational Core Drive known as, *Core Drive 3: Empowerment of Creativity & Feedback*. This *Flipped Classroom* strategy helps to create onbounding creativity experiences (Chou, 2016,) by offering pupils more autonomy and more control over their own creative processes.

In order for our pupils to be able to contemplate and further verify any differences between themselves and others, we also resorted to a video conference with pupils from Woodlands International School, in Boksburg, South Africa. Knowing that through video conferencing and Web 2.0 fosters the online mobility (Cruz, & Melo, 2004) of European citizens, we offered our pupils the

⁸ The pupils' findings, from this collaborated project development task, culminated in a slideshow presentation that was presented at our Afternoon Tea party, which was extended to parents and family, as well as to all the other pupils in the school.

possibility of engaging in virtual encounters, which promote both intercultural communicative (Byram, 1997) and plurilingual competences (Araújo e Sá, & Melo, 2004). We were able to ascertain, according to Cruz & Medeiros (2006), that early language learning also allows for the expansion of pupils' horizons, by contacting with different languages and cultures, by developing a consciousness of the other, and by exposing them to linguistic and cultural diversity.



Figure 5 - Videoconference with pupils in Woodlands International School

It was too our pupils' astonishment and surprise that the children in South Africa don't all live in round houses, as we were able to see in the images of African homes presented in the analyzed textbooks, such as in *Let's Rock 4* on page 86 and in *Stars 4* on page 59. The pupils at Woodlands International School, were equally surprised, gasped and commented, "Wow, your house is so big!" when they saw our pupils' photos of their homes. Therefore, the South African children were also able to acknowledge these differences in relation to their own homes. Demonstrating that the use of this Intercultural activity has worked both ways, it has created the same impact on different cultured children. This impact is the feeling of strangeness (Bryam, 1997), which helps to promote pupil's cultural awareness in relation to themselves and to others around the world.

It is within our belief that this significant interaction helped to increase formative collaborative practices between our pupils and others and between ourselves and the teachers in South Africa⁹, enriching our pupils' knowledge because they were instantly connected to another classroom, whereby putting a face on geographically distant communities and cultures (Fields, 2015).

This videoconference activity can also account for different Actionable Practice Resources, as previously suggested in our theoretical framework, which according to Chou (2016), falls in line with *Core Drive 3: Empowerment of Creativity & Feedback*. Further attention can also be given that

⁹ These exchange initiatives continued almost to the end of the South African academic year, in early December, culminating in a Christmas wish letter and surprise box filled with original cultural artifacts sent from our school's pupils.

these practices can create settings where pupils are engaged, challenged, and transformed (Muir, 2017).

In this unit, pupils were also introduced to the oral tradition story called “Where Stories Come From” (Appendix 3), which is our own adaptation of a traditional Zulu folktale that originally infers a clear life’s lesson and values throughout the entire story, implying that nothing is achieved in life without hard work and effort. It is understood that as humans we can all learn from this traditional African oral folktale, that everything is achieved by pushing ourselves to the limit. It has been our intention to transmit this story’s ideal even though it is not explicit in the story itself.

This oral traditional story was adapted towards our needs in the sense that, this story has been passed down from generation to generation, and it has no written framework and it is told subjectively (Tuwe, 2016). Thereon, serving as a rich and perennial reservoir through which young learners can acquire not only literacy skills, but also cognitive, linguistic and social skills. “Where Stories Come From” was linguistically adapted by us for primary classroom needs, taking into consideration of the 2014 English Curricular Goals.

We have also focused our project on the concept of “Ubuntu” storytelling, which is centred on people or humanity (Mandela, 1994) and recognizes the relational interconnectedness of all elements and beings on earth (Mucina, 2011). It is to the understanding that Ubuntu’s Indigenous knowledge may adjoin multiple and collective origins as well as contribute towards the collaborative dimensions of knowledge with the intention of aiding in the interpretation and analysis of social reality (cf. Dei, 2000).

We believe that the ultimate goal of the integration of Indigenous knowledge, found in “Ubuntu” storytelling, and by having intertwined it within the learning environment, is to affirm a collaborative dimension of knowledge. Furthermore, by addressing the diversity in stories, events, experiences and ideas, they can form the building blocks for human development (cf. Dei, 2000; Mucina, 2011).

Adjacent to “Ubuntu” storytelling, we found it rather befitting to deliberate on strategies that would embrace culturally rich contents. Therefore, as it can be seen in Annexe 2, we paid special attention to and heavily relied on authentic learning material (Minsky, 1987), i.e., realia (Berwald, 1987). By using “realia” (see Figure 6, for an example), one caters for kinesthetic learning which is the type of learning that pupils will most effectively acquire (Kharb, 2013), primarily because they will have a hands-on experience (Arslan, 2009). The unexpectedness of pupils having to suddenly interact with real objects can teach motor and cognitive skills, while also keeping pupils on their toes, and furthermore, also generating excitement.

As different Actionable Practice Resources, as previously indicated in our theoretical framework, Chou (2016) accounts for these practices in *Core Drive 5: Social Influence & Relatedness*, in *Core Drive 6: Scarcity & Impatience* and in *Core Drive 7: Unpredictability & Curiosity*.



Figure 6 - Classroom realia during storytelling

As a pre-reading activity, we purposefully introduced a traditional Zulu chant and melody in this intercultural lesson plan. This is due to the fact that across the African continent, the tradition of music is ancient, rich and diverse. Traditional music and chants were historically passed down aurally from generation to generation and frequently relies on percussion instruments of every variety and other tone-producing instruments.

African oral traditional music not only portrays morals and instructions in proper conduct, it also teaches historical and cultural lessons. Furthermore, it enables pupils to practice stress and rhythm in the classroom, which helps with their cognitive development, as the brain focuses on recognizing patterns and connecting these patterns over time aiding for phonological development (Gardner, 1985).

After having acquired newly learnt vocabulary and having been presented to a traditional Zulu chant, as well as having actively participated in kinaesthetic activities, pupils interactively participated in “Where stories come from”¹⁰ storytelling activity. A data projector and a digital

¹⁰ This traditional Zulu folktale originally infers a clear life’s lesson throughout the entire story. It implies that nothing is achieved in life without hard work and effort. *Mother Manzandaba*, the main character of the story, finds her own stories to tell her children through the fruits of her own effort. This is clearly shown when *Mother Manzandaba* and her husband *Father Zenzele* need stories to tell their children, so that they would not become bored. *Mother Manzandaba* looks around her own village, desperately looking for a remotely entertaining story to tell. After finding none, she decides that she must search the entire Earth for stories until she finds some. She leaves the comfort of her village and along the way she meets up with various animals. She finds a rabbit, a monkey and other animals. After countless of conversations over numerous days, she almost gives up hope of ever finding stories. However, at her moment of weakness, she discovers a turtle that is willing to take her to the Land of the Sea People. In this Land, she is asked to bring back something from her world in exchange of their gift. Upon return and because of her untiring drive to find stories, she receives a magical shell that tells her a story every time she lifts it to her ear.

platform, *Calaméo*, was used for the class to listen to/read the story as a whole-class activity. To help ensure total physical response (TPR), pupil's involvement, the development of listening skills and assessment of the pupils, they needed to mime and gesture as they identified and heard the pre-taught vocabulary. In order to help develop motivation, participation and understanding we asked convenient 'cliff-hanger' questions (cf. Duarte & Cruz, 2017). These are concept check type questions and include, recollecting knowledge and facts by focusing on questions, such as "who?", "why?", "when?", "how?", "where?" and asking for solutions to problems by applying knowledge and facts, such as "what are they going to do next, what would you say/do?" (cf. Ellison, 2010). By resorting to these prediction skills can help to contribute towards pupil's engagement (Duarte & Cruz, 2017).

This *oral tradition storytelling* activity can also account for a different Actionable Practice Resource, as previously proposed in our theoretical framework, in accordance with Chou (2016) because it falls in line with *Core Drive 1: Epic Meaning & Calling*, with *Core Drive 2: Development & Accomplishment*, with *Core Drive 3: Empowerment of Creativity & Feedback*, to *Core Drive 5: Social Influence & Relatedness*.

After completing the interactive storytelling, in order to evaluate pupil's understanding and comprehension, we used another digital platform in the classroom (see Appendix 2 for further details). We resorted to *Plickers* (see Figure 7), which is a simple tool that helps teacher's collect real-time formative assessment data without the need for pupils' technological or hand held mobile devices (Duarte & Cruz, 2017).

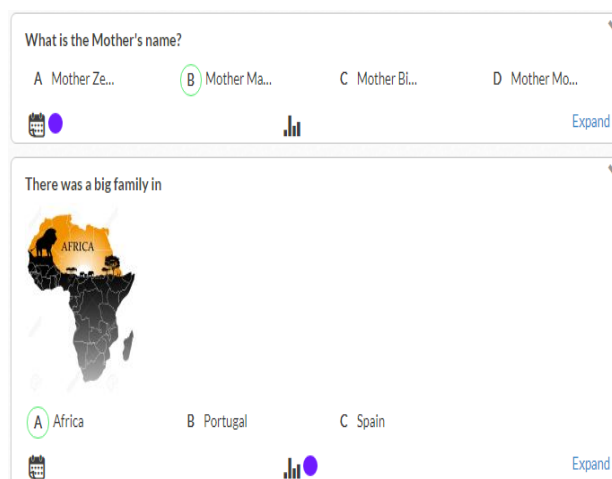


Figure 7 - Comprehension exercises on "Plickers"

We believe that this digital resource is an effective classroom tool, which can catalyze curiosity from an inert learner, as it increases their potential skill and concept acquisition (cf. Utendorf, 2013; Duarte & Cruz, 2017). Hereupon, game assumptions are taken into the classroom, leading to the

stimulus and the integration of experience, critical analysis and reflection in the teaching-learning process (idem).

Using digital platforms, hence the intertwining of technology with oral traditional storytelling, can also account as an Actionable Practice Resource, as previously stated by Chou (2016), we can encounter *Core Drive 2: Development & Accomplishment*, which is an internal drive for making progress, developing skills, achieving mastery and ultimately overcoming challenges. It is within this Core Drive that most of the PBLs can be found (idem). It is an enthusiasm generator and leads to a commitment towards learning new skills. Moreover, we are also able to acknowledge the Core Drive, *Core Drive 7: Unpredictability & Curiosity* is found within this Actionable Practice Resource. It is this “unpredictability” that can be felt when resorting to an engaging digital platform, such as *Plickers*. It implies pupils are compelled to be constantly engaged because they do not know what will happen next.

Our pupils, having been enriched with traditional storytelling were further culturally enlightened when they were presented with slideshow about an old-fashioned village in South Africa called “Pilgrim’s Rest” in order to show the structure, housing and buildings in an olden day mining town. Pupils were then challenged to update and modernize this town. This was a collaborative effort activity, in which they would have to think of a name and decide on the necessary and important places in their town. Thereafter, they drew a town plan, taking on the role as town planners or mini architects (Figure 8).

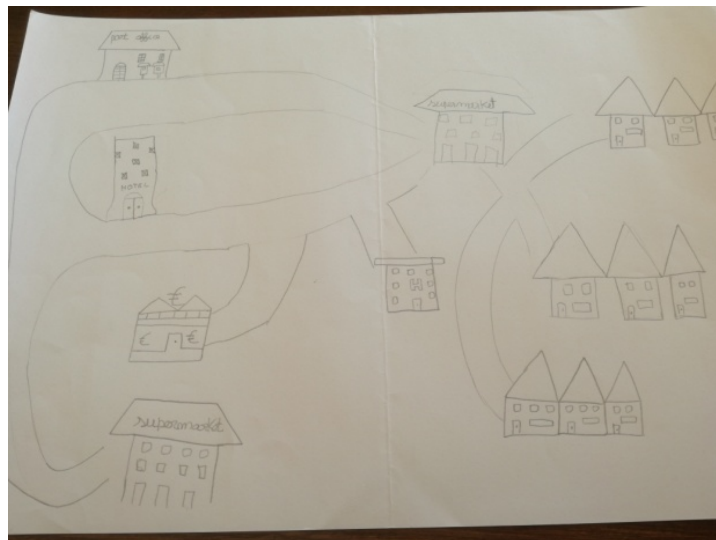


Figure 8 - Collaborative Town Planning

The town planning activity is also accountable as Actionable Practice Resources, as previously proposed, in accordance with Chou (2016). In this particular group effort, we are able to ascertain at least six or the eight motivational Core Drives. By standing along *Core Drive 5: Social Influence &*

Relatedness, which is, recognizing that being with others collectively can be intrinsically motivating. It adds more fun to *Core Drive 3: Empowerment of Creativity* and to *Core Drive 7: Unpredictability & Curiosity*, which is expressed when pupils are engaged in a creative process where they repeatedly work towards hands-on problem solving (Salen, 2009) by figuring out new things and trying out different combinations (cf. Chou 2016). It makes *Core Drive 1: Epic Meaning & Calling* more meaningful because they are engaged in something bigger than themselves and that they are doing something greater than themselves. *Core Drive 2: Development & Accomplishment* feels more like a feat because it is an enthusiasm generator and leads to a commitment towards learning new skills (cf. idem).

The upcoming chapter leads us further into our praxis by demonstrating our enlarged apprehension and appreciation in relation to the implementation of a gamification pedagogy (Foncubierta & Rodríguez, 2015) and the integration of experiences where pupils have fulfillment opportunities.

2.5. “In every revision to be done, there is always an element of fun” – Classroom Quest in the Teaching - Learning Process

As we can see from the analysis of this unit (Appendix 4), focus was given to revision work. During this unit, our cooperating teacher had asked us to focus on exercises taken from our pupils’ textbook, *Smiles 4*. These were therefore presented, in this particular lesson, as consolidating activities because, throughout our unit plan, the pupils encountered all lexical items, language chunks, as well as implicit grammar structures.

Our main purpose for this particular lesson was not to do revision and consolidation work with our pupils by resorting solely to the textbook. Instead we wanted our pupils to be able to experience a newer and different experience by having them participate in a *Classroom Revision Quest*, almost like going on a Scavenger Hunt, within the classroom walls. In this way, we were able to motivate pupils to prepare for classes, emphasize the importance of the classroom as a source of learning, encourage more widespread participation in discussion and develop skills in argument (Armstrong, 1978). This Quest was prepared on the notion that games create engagement – a necessity for any learning experience (Gogos, 2012)- and that Gamification is the process of adapting an experience like purchasing bread, mastering a handwriting recognition program or learning math with game-like elements (Arnold, 2014). We recall gamification is not about developing full-on games, but rather it’s about using gaming attributes to drive engagement, strengthen skills, or behavior changes (Utendorf, 2013). In fact, pupils throughout the lesson worked in teams in order to complete different tasks. As they progressed they earned points on the leaderboard.

The Classroom Revision Quest (see Figure 9) involved completing eight different types of tasks at eight different circuit bases in the room. The quest was divided into two distinct parts: *revision based tasks* and *creativity based tasks*. As a group¹¹, pupils would have to pass from one circuit base in the room, after having completed a particular task, to another circuit base after a stop watched time period. Each circuit base box was a referenced and different part of the town, for example, the bank box, the restaurant box, etc. Two envelopes, one white and the other brown, could be found in alternative boxes. In the white envelope, pupils could find the task's instructions. They had to complete the previously selected textbook exercises and then they had to check their answers found in the brown envelope before advancing to the leaderboard. In the alternate boxes our pupils could find different the creative development tasks to complete. In other words, in the boxes 1, 3, 5, 7 pupils could find revision and consolidation tasks to complete. In the boxes 2, 4, 6, 8 pupils had to complete the creative development tasks. Each round of the circuit base lasted for four minutes, which was timed and controlled by the teacher.

Having completed the task, the pupils would put up on the leaderboard (see Figure 11) a completion check marker, and move on to the next circuit base point where a new task activity would be completed within the same time limit. The quest finished when the pupils completed all the eight circuit bases.



Figure 9 - Classroom Quest circuit bases

By having made this *Classroom Revision Quest* competitive, it brought back the elements of fun and exploration, an almost added urgency optimism (McGonigal, 2012), to learning and what might occur is that pupils may even forget that they are learning, because pupils are actively involved in

¹¹ The pupils were divided into seven groups of three pupils each and they were given a coloured head band which served as a group identifier (the Reds, the Blues, the Greens, the Yellows, the Oranges, the Browns and the Purples).

the learning process. By adding a leaderboard also helped to show pupils where they rank, it showed them where they stand in relation to their peers and its very presence elicited the desire to play. It served as a powerful motivator to continue. Therefore, it fostered engagement in game play and even served as a basis for a reward in itself.

Our pupils played a role in their revision and ultimate course design because they were given a level of empowerment and ownership by having activities which involved collaborated creative tasks. Effective teaching implies the involvement of pupils in their own learning process. In this way, the material is far more likely to stick with them after the class and, in the future, therefore having become meaningful learning.

This *Classroom Revision Quest* played a crucial role in helping participants to build relationships, and to feel equal by promoting collaboration amongst them (see Figure 10). As pupils are social beings, it is very important to find every opportunity to let them work together, not only because it encourages the speaking and listening skills development, but also because it teaches them to achieve their goals together (Cruz, 2016).

The tasks used in this *Classroom Revision Quest* can be viewed as examples of analogic gamification, because they have game elements, mechanics and components. They provide for competition, collaboration, problem solving and critical thinking skills, communication and challenge (see Figure 10).

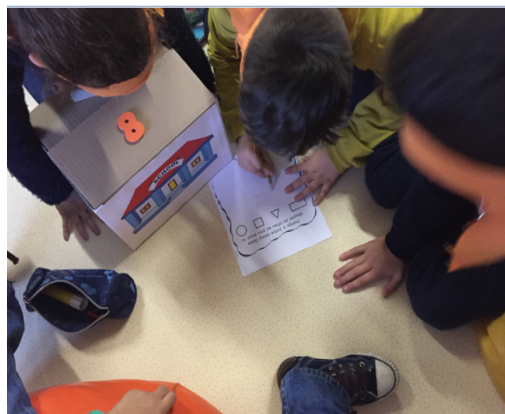


Figure 10 - Pupils on Task

At this stage we would also like to refer to that during this task we deliberately grouped our pupils according to Bartle's Player Taxonomy, as previously mentioned, and in consonance with our prior observations made during the "Lemon Experiment". According to these apprehensions and findings, we have purposefully grouped our pupils in order to understand what could be an optimal setting and to observe the effects of competition and creative development within this type of task. We consequently grouped our pupils into threes, according to our previous anecdotal and teaching

notes and in consonance with their player type characteristics. We purposefully teamed up the players who presented “Achievers” and “Killers” characteristics, which, in relation to the figure 11, were the *Oranges* team and also the *Browns* team. As we can find in the same figure below, both groups were in a leading position, having completed the tasks quickly and then given the chance to put up their Leaderboard badge upon completion.



Figure 11 - Classroom Quest Leaderboard

We also conscientiously teamed up the players who presented other player type characteristics, such as upon “Socializers” and “Explorers” alongside the “Achievers” and/or “Killers”. These were the *Purples*, the *Reds* and also the *Yellows* teams, as we may observe in the figure 11.

Knowing that *Achievers* try to master everything within the game, they will strive to gain rewards, recognition and prestige (Chou, 2016), they present themselves as being highly competitive and enjoy beating difficult challenges whether they are set by the game or by themselves (Kyatric, 2013). *Killers* strive to reach the top, take glory in beating down the competition, bask in their victories and live for the competitive elements of the game (Chou, 2016). We therefore, purposefully teamed up these natural competitors with other “Socializers” and “Explorers” team members in order observe the effects of competition on our pupils’ creative development (Bartle, 2005; Kenneth, 2012).

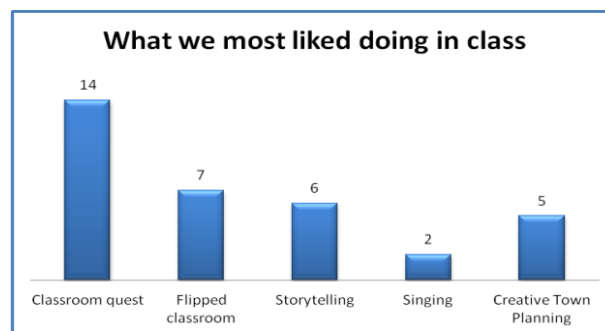
Hence, we can understand the positivity of creating competitive dominated activities, at lower levels of language learning, such as in this particular case study. These competitive dominated activities not only help to provide for emotionally charged and engaging activities, they also offer a sense of urgency, a thrill, a rush and a change of classroom pace and dynamics. Moreover, they propose and promote a sense of pupils’ achievement because they appeal to certain game like players (*idem*).

Furthermore, competitive-type activities can also help to encourage and enhance participation, motivation, as well as strengthens pupil’s engagement, which ultimately stimulates the

development of their creativity. Further cognizance is also given to Baer (2010) when he states that, at low to intermediate level, intergroup rivalry may weld groups together, thereby fostering collaboration and thus their creativity. Therefore, we need to contemplate on the suggestion that the effects of intergroup competition on creativity in closed groups will be positive up to intermediate levels, leaving us to understand that, competitive engaging activities not only help to encourage collaboration, but can also be positively introduced within the classroom walls at an early learning stage (cf. Baer, et. al, 2010).

Helping us to delve further in our understanding, our *Classroom Revision Quest* was finalized with a self-assessment questionnaire (see Appendix 5) where pupils answered by: a) using the thumbs up/thumbs down strategy; b) giving examples of what they have learnt; c) drawing a picture of their town; d) listing the problems in their town and how they could solve them.

With this self-assessment questionnaire, we were able to verify our pupils' likes and dislikes in relation to the lessons. We are able to verify the majority of our pupils preferred the *Classroom Revision Quest* (Graph 1). This represented 41% of our pupils having a greater predisposition towards these types of activities. The *Flipped Classroom* research and use of technological devices came in at 20% of our pupil's preferences. Storytelling was followed closely behind with a margin of 18%. Subsequent to this, we have Creative Town Planning with a 15% predisposition and, finally, activities which involved singing and chanting occupied 6% of our pupils' preferences.



Graph 1 - Self-assessment likes and dislikes I

By reflecting further back on our pupils' initial questionnaire analysis, at the time, we were able to ascertain that our pupils had already encountered and delved in traditional games; yet there seemed to be very little exposure to technological devices or technology as a means and resource in the classroom. There is also an emergence in relation to analogic gamification that appears to be as stimulating and motivating because it involves kinesthetically-related problem solving and creativity tasks. We are able to affirm that this multisensory learning can cater for different pupils' learning needs by providing them with multiple ways of learning and offering them a chance of

succeeding (cf. Morin, 2017) and, therefore, also giving them the opportunity of gaining something through experience (cf. Duarte & Cruz, 2017).

Hence, we are able to include this *Classroom Revision Quest* as being a very accountable Actionable Practice Resource, as previously proposed in our theoretical framework. We are able to ascertain all of the eight motivational Core Drives in Chou's (2016) Octalysis Framework. In our view, with the inclusion of all key cores in this *Classroom Revision Quest*, *Core Drive 5: Social Influence & Relatedness* is where we understand the importance of collectiveness is at its main virtue. *Core Drive 2: Development & Accomplishment* is the enthusiasm generator and *Core Drive 3: Empowerment of Creativity* develops a sense of empowerment while pupils are creative and see immediate results. *Core Drive 4: Ownership & Possession* is when pupils have control over processes and projects. *Core Drive 7: Unpredictability & Curiosity* includes experiences that are uncertain and involve chance. *Core Drive 6: Scarcity & Impatience* is the wanting of something which is immediately unattainable. *Core Drive 8: Loss & Avoidance* is the avoidance of something negative from happening. All these Core Drives are thereafter successfully merged into *Core Drive 1: Epic Meaning & Calling*, where pupils believe that they are engaged in something bigger than themselves and that they are doing something greater than themselves (idem).

Our *Classroom Revision Quest*, hereon, results in a set of didactic strategies that brings individual strengths together. It implies the preserving and improving of a positive classroom culture that supports and encourages the development of talent and skills, and simultaneously, increases competitive potential because it pools together all strengths in a collaborative way (Herger, 2014). Therefore, after having presented and critically analysed the *Classroom Revision Quest* we can understand how accountable and valid it is as an Actionable Practice Resource. It has improved our understanding and deepened our cognizance in relation to the balancing of study and practice within engaging approaches.

It is also within our understanding these tasks hold the essential creative, collaborative, and communicative skills which are very much appreciated within a 21st century transformative classroom.

The upcoming chapter leads us further into our praxis by demonstrating our enlarged apprehension and appreciation in relation to the cultural and linguistic varieties which embrace the integration of all the essential 21st century skills.

2.6. “We are what we eat. We are Ubuntu” – South African English language variety in the Teaching - Learning Process

During the implementation of our final didactical unit, pupils focused on furthering their intercultural and language awareness, by bolstering the South African English variety's distinctiveness in relation to other better known Englishes, namely BrE and AmE. This unit was planned and initially focuses on the *pre, while and after reading* process, as a whole that proceeds to oral traditional storytelling. Demonstrating the incorporation of, not only the South African cultural life but also its linguistic variety, by essentially coring into the targeted lexicon and pronunciation and, thereon, coupled with oral traditional storytelling. The “Ubuntu” storytelling, further lead our pupils into collective problem solving and creativity development through the means of communication.

Secondly, we have intertwined gamified tasks, namely through technological resources, whereby resorting to a *Flipped Classroom* strategy and then a comprehension quiz, using *Kahoot!*, Later we implemented another analogical gamified task, by performing a “*Stokvel*” *Quest*. Adjacent to this we have incorporated certain South African cultural concepts to these gamified tasks, which can contribute towards the further development of life-long learning skills.

By continuously promoting the South African cultural and its linguistic varieties, we introduced the different South African food lexicon and made a comparative study between this variety and standard English, BrE and AmE. It is in our congnizance that standard English might be defined, according to Crystal (2003), as the variety which is used as the norm of communication by the communities' leading institutions such as its government, law courts and media. It is therefore the variety which is likely to be the most disseminated among the public.

When referring to South African lexicon, it is understood that vocabulary goes as far as to reflect a country's people and culture (Esteves, & Hurst, 2009). In South Africa, it is perhaps in vocabulary that we see the greatest divergence between the different varieties of English as a first language (Barber, 2000). The reason for this divergence in lexicon was due to the fact that the English settlers to this colony felt an urgent need to adapt and even create new English language words accordingly. Therefore, giving rise to new lexicon and many loans from native and indigenous languages spoken in the country. Although, South African English is spiced with various words and phrases from Afrikaans, IsiZulu, Chewa and Nama to mention just a few (Esteves, & Hurst, 2009), it is Afrikaans that has provided the South African English language with a number of significant contributions (cf.

Elmes, 2001), where about half the words in the national lexicon have originated from Afrikaans (idem)¹².

During our unit plan, we therefore decided to take this lexicon into consideration. The primary objective was not for the pupils to know this lexicon for study purposes rather it was to help develop their awareness and knowledge of other types and forms of the English vocabulary, becoming aware of the nuances and meanings of a language is part of language learning. By developing and increasing pupils' language awareness, they are better able to understand, appreciate and use the language.

Language awareness blends not only, content about language, language skill, attitudinal education and metacognitive opportunities, it also allows pupils to reflect on the process of language acquisition, learning and language use. It is also understood as being a key aspect of creating pupil-centered classrooms (Bilash, & Tulasiewicz, 1995). Therefore, it is within our belief that all four of these aspects of language awareness need to be integrated into the existing subject areas, as they assist the teacher in presenting material according to pupil's readiness (cf. idem).

Therefore, our careful planning and practices took into consideration that pupils can learn concepts in second language acquisition through the examination of their own language's structure and use, essentially through its similarities or differences.

In order to introduce the topic, pupils heard an Afrikaans traditional song about a very common South African dish known as *potjiekos*¹³. They were subsequently introduced to different South African food, by resorting to a PowerPoint display and previously prepared flashcards. As they visualized and heard the new lexical item they were asked to repeat. Thereafter, they completed a vocabulary /picture association worksheet and a South African food vocabulary vs. English food vocabulary comparative association worksheet (see Appendix 7 for further details).

¹² It is known that due to the climate and unique foods, Afrikaans words have entered into the English language and everyday use. *Biltong*, a type of dried meat is much adored by South Africans, as are *frikkadels*, which are more commonly known as meatballs. *Boerewors*, a spicy farmer type sausage usually made from beef, lamb and strong herbs or *sosaties*, better known as kebabs on a stick, which are also a definite favourite. The warm climate often invites all inhabitants to make a *braai*, a barbecue, where they *braai braaivleis*, the meat cooked on the barbecue and *mealies* commonly denominated as maize or corn, all accompanied by *pap*, a porridge made from *mealies*. It can also be accompanied with *geel rys*, rice tinted with a *turmeric* or better pronounced /'tju:mərik/ spice giving it a characteristic yellow colour and refined taste. *Slap chips* or what one calls French fries or chips are stick potatoes which are sloppily deep fat fried.

Another must on the table is *Potjiekos*, a rich meat pot stew cooked in a three-legged cast-iron pot over a fire, this is one of the country's most traditional dishes. Other delicacies might include the traditional *melktert*, a milk custard like tart, or even a very typical set of doughnut twists, deep fried and then soaked in syrup, these being locally known as *koeksisters*. There are also *beskuit* or *rusk*s, a hard, dried biscuit or twice baked bread, perfect to serve at breakfast or during an afternoon snack. Most of these meals are accompanied by the famous *Rooibos tea*, the red *bush* tea as the English might denominate it with a very characteristic red tarnishing colour. South African *naartjies* an orange coloured citrus fruit are similar to tangerines and are a locally grown fruit.

¹³ The video with the song can be watched here: <https://www.youtube.com/watch?v=Zs9vErkLLeY&feature=youtu.be>.

Therefore, by initially resorting to flashcards as visual cues, in order for our pupils to *see* and *hear* the differences and by intentionally creating parallels between standardized English and the South African variety, we thereon proposed a spaghetti string worksheet (see Appendix 7 for further details). These authentic materials helped to create parallels that encouraged our pupils to notice and question the relatedness of these variations.

This parallel task can also account as an Actionable Practice Resource, as previously stated by Chou (2016). In fact, we can encounter the *Core Drive 7: Unpredictability & Curiosity* which involves the creation of suspense and mystery. It generates excitement, leads to anticipation, while adding suspense and curiosity towards what will happen next. It is the Core Drive that can very compellingly inspire *Core Drive 1: Epic Meaning & Calling*, can stir up *Core Drive 3: Empowerment of Creativity & Feedback* and can improve the value of *Core Drive 4: Ownership and Possession* (cf. idem).

Following onto this task we felt urged to openly discuss what food we normally eat for dinner in our homes, considering who we eat our food with and where we eat it. Our pupils were then given a given a worksheet entitled “*What’s for dinner?*”. It was explained that on this worksheet (see Appendix 7) there was a video link¹⁴ that they would need to watch and with the help of their parents they would complete the worksheet for next lesson. In this way, we have not only *invited* our pupils’ parents into our classroom, by offering them the opportunity to discover and enquire themselves and their children on this video’s content, but we have also implemented a *Flipped Classroom* strategy within this unit plan (Moore, 2016).

We were then able to in the next lesson confirm our pupils’ understanding of the *Flipped Classroom* task by resorting to a *Kahoot!* (see Figure 12). We recall that this digital platform is used for formative assessment, to monitor pupils’ progress towards learning objectives, while aiding in identifying strengths and weaknesses and offering more challenging and engaging learning opportunities. Furthermore, it helps in reviewing the foundational knowledge of a subject (cf. Valle, 2015; Duarte & Cruz, 2017).

The *Flipped Classroom* strategy and the resorting to digital platforms, such as *Kahoot!*, that incorporates the gamification model for comprehension quizzes, can also account as Actionable Practice Resources, as previously stated by Chou (2016). We encounter *Core Drive 2: Development & Accomplishment*, which is the internal drive for making progress, developing skills, achieving mastery and ultimately overcoming challenges, as well as *Core Drive 3: Empowerment of Creativity & Feedback*, where pupils can see their results, receive feedback and, thereon, adjust accordingly.

¹⁴ The video can be found here: <https://community.eflclassroom.com/video/whats-for-dinner>.

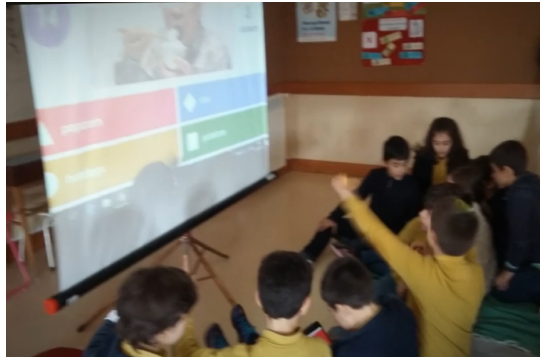


Figure 12 - Kahoot! Activity

We also find *Core Drive 5: Social Influence & Relatedness* because both the *Flipped Classroom* task, included the family and parents who offered moral and emotional support, as well as the *Kahoot!* comprehension quiz was completed in small groups. *Core Drive 7: Unpredictability & Curiosity*, not only creates suspense and mystery, it is also a curiosity generator because they are the experiences that are uncertain and involve chance.

Continuing the analysis of our didactic plan, we once again acquaint ourselves with oral tradition “Ubuntu” storytelling. The oral tradition “Ubuntu” story that we have chosen for this didactic unit was the Xhosa (a Bantu ethnic tribe from Southern Africa) story called “Fish Bones”¹⁵ (see Appendix 6). This story was linguistically adapted by us for primary classroom needs. We have acknowledged the 2014 English Curricular Goals (*Metas Curriculares*), in relation to *Listening, Reading, Spoken Production, Spoken Interaction, Writing, Intercultural Domain* and *Lexis and Grammar* domains. We have taken this oral tradition story and have incorporated all the English Curricular Goals’ Reference Domains in order to create lesson plans according to these edicts. We have been able to, synchronously, interlace diverse didactic strategies which can aid pupils in communicating across cultures and perspectives by ameliorating traditional oral storytelling (see Appendix 7).

¹⁵ “Fish Bones” is an oral tradition story about a little girl called “Nondwe” and her dog Cheba. It talks about the hardships that she has to go through after her mother’s death and her father’s remarriage to a very unkind stepmother and her daughter, Deliwe. The little girl is forced to become a cattle carer, a rather non-prestigious and demeaning task in the Xhosa culture because Xhosa girls are house carers and Xhosa boys are natural herders and cattle carers. Nondwe appears to be trapped in her stepmother’s unkind ways and in turn becomes rather frail and very undernourished. As one of her daily tasks she needs to take her cattle to the river in order for them to drink, it is here that she befriends a fish who kindly brings her and her dog food to eat. Over time she gradually becomes stronger and feels empowered enough to reject her stepsister’s left-over food. Much to her stepmother’s puzzlement and anger, Nondwe is followed to the river, by Deliwe, who discovers that the food source is coming directly from a fish. As a violent twist of fate, the stepmother demands that her husband brings her fish for dinner, creating great despair and sadness in Nondwe. She tries to save the fish by leaving it a simple warning of its fate, only to be left rest assured that the discarded fish bones would be her salvation.

A twist in the story follows. None of the villagers are able to pick up the discarded fish bones that were discovered in the *mielie* field by the chief’s son. The perplexed chief demands that all villagers should try to solve the mystery and thereon offers to accept the girl who is able to pick up the bones into his royal family. All village girls are called upon but none are successful enough to pick up the bones. Nondwe’s grandmother tells the chief of her grandchild’s existence and the chief calls on her to come and solve the mystery. To everyone’s surprise, it is Nondwe who can pick up the bones and by doing so, proves her worthiness. A reward is received, the fish’s promise is fulfilled, Nondwe will never be hungry again.

We would also like to state that while planning for this particular story (see Appendixes 6 and 7) an immediate connection with another well-known fairytale was made as we encountered this oral traditional story. Upon reading this story found in Greaves (2006) we immediately made a connection to fact that there was very a similar outline the Grimm Brothers' well-known fairytale *Cinderella*. This European version was first published in 1812 which led us to reflect upon this a little further. We soon discovered that another very similar version already existed in an even more distant land and dynasty, this being China, with Ye Xian. Studies have shown that this is one of the oldest known variants of Cinderella. It was first published in the 9th-century compilation *Miscellaneous Morsels from You Yang*. We can say that during the "Fish Bones" story, we did ask our pupils if they knew of another similar story and with a knot in our throats our pupils responded "Parece a história da Cinderela".

Adjacent with this, we were also able to ascertain that our pupils were given the opportunity to voice their opinions during storytelling because provision was made for the offering of an environment which would contribute towards their creative thinking potentials. The sense of creativity and its encouragement was taken into account during the entire storytelling process. By encouraging pupil's creativity, allows them to express what they have learnt in their own way (Cruz, 2015; Cruz, & Orange, 2016), thereon, they are creating their own realities and giving their own solutions to problems.

Furthering on to this, we provided our pupils with a *Mind Map*, which is a technique based on memory, creativity, comprehension and understanding. When a pupil uses a mind map, hence, our story map, they are using their brain in the way their brain was designed to be used, it helps them in all learning and cognitive skills (Buzan, 1996; Harmer, 2004).

Knowing that the introduction of the story map is a strategy which helps pupils to organize and helps to learn the elements of the story, we therefore had our pupils focus on the identification of the characters, the setting, the problem and ultimately, the solution. In Figure 13, we can see examples of the story map worksheets the pupils had to fill in.

Focus was then given to problem solving and critical reflective activities. We believe that these skills can be fostered by using authentic material, which may pose and induce pupils into questioning and solving problem-situations (Duarte & Cruz, 2017; Cruz, & Orange, 2016). The story map, which was presented by the teacher and expanded by the pupil, may also become the starting point of paragraph writing on the intended and explored topic, as it served as a scaffold for written production.

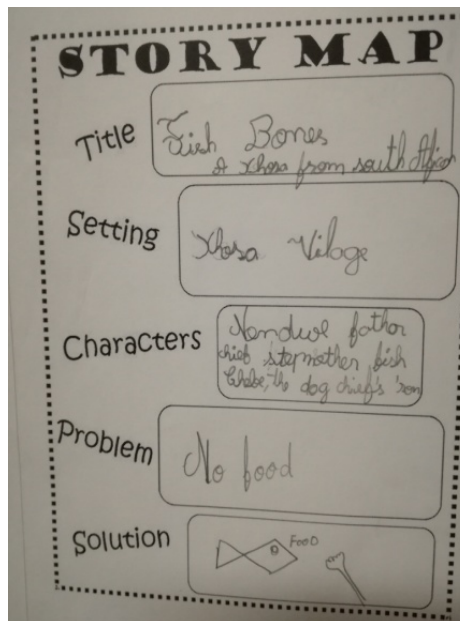


Figure 13 - Story Map Examples

After having completed the problem-solving story map, we then gave our pupils the chance to think about “Nondwe” and the “chief’s son’s” wedding from the “Fish and Bones” story. The pupils were told that they would be responsible for preparing the wedding celebrations and, for this, they could choose the creative task that they could better identify themselves with. Therefore, we catered for our pupil’s sense of empowerment by giving them the possibility of choice, increasing their autonomy and increasing and further developing their responsibility. Pupils could choose one task among the following: a) make an invitation; b) invent a menu; c) design a dessert; d) design a gift; e) design a photo frame with Nondwe and the chief’s son (see Figure 14, for examples).

“Ubuntu” storytelling, story maps and problem solving and, furthermore, creative development tasks, can also account as Actionable Practice Resources, as previously stated by Chou (2016). We can encounter: *Core Drive 1: Epic Meaning & Calling*, which introduces the novelty of storytelling in the classroom; *Core Drive 2: Development & Accomplishment* that withholds the essential key, which is a sense of growth and accomplishment while targeting in on goals; *Core Drive 3: Empowerment of Creativity & Feedback*, which lies at the heart of these Actionable Practice Resources.

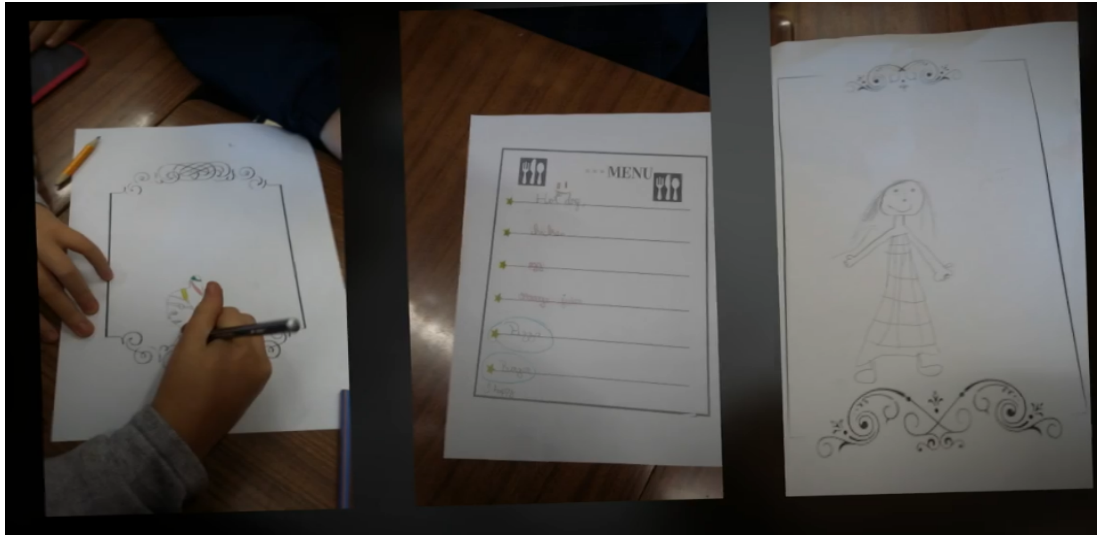


Figure 14 - Collaborative and creative development tasks

Apart from having extended their knowledge and cultural awareness further and having worked towards the development of our pupil's sense of creativity, this unit's proposed tasks also included a numeracy quest, in which a gamified learning approach was implemented.

Our pupils were introduced the concept of a "Stokvel"¹⁶, which is a South African savings scheme where members contribute fixed sums of money to a central fund on a weekly, fortnightly or monthly basis. It was our intention to help develop in our pupils a sense of money value and help them to learn by doing (Dewey, 2004). Pupils had to "work", in the numeracy quest, in order to receive payment for their dues. In their groups, they were then prompted to contribute towards the *Stokvel* by collaboratively deciding how much money they would keep and how much money would put aside in order to set up their savings scheme. Thereafter, with their earnings, they were propelled to set up a budget and manage their money accordingly in order for them to go food shopping at our classroom greengrocers.

The *Stokvel Numeracy Quest* was structured in the same way as our previously mentioned *Classroom Revision Quest*, whereby following the same game mechanics and instructions. The fundamental difference was that the circuit basis represented different types of fruit and vegetables and the proposed tasks incorporated numeracy activities and creative development worksheets.

During the quest, pupils were using the language authentically. This *Stokvel Numeracy Quest* presented alternate problem-solving numeracy tasks and creative development challenges. Furthermore, they were collaboratively deciding on their future options in terms of their money savings and budget.

¹⁶ The name *Stokvel* originated from the term "stock fairs", as the rotating cattle auctions of English settlers in the Eastern Cape during the early 19th century.

As each group completed a particular circuit base and placed their check mark on the leaderboard, they were also individually given a money chocolate coin, as a sign of payment for their dues. It was with these coins that they would have to decide how much money they would keep for their later spending at our classroom greengrocers and how much money they would like to put away, towards their savings in the *Stokvel*. These money coins were then kept in our *Stokvel* box, which symbolized a bank.

At the end of the six circuit bases, our pupils, with their savings were then invited to our greengrocers. It was here that they would buy their fruit and vegetables with their money's earnings. In order for them to buy, they would need to decide, what they wanted and needed to buy, what money they had available amongst themselves and how much they could spend, in order to negotiate with the greengrocers. This role-playing activity (Figure 15) helped our pupils to authentically use the language and they were collaboratively solving problems.



Figure 15 - At the greengrocers

This learning by doing task helped our pupils in the development of their 21st century skills in the sense that not only were they collaboratively deciding on their options in terms of their spending and savings, they were also developing their critical thinking skills further. They were also enlarging their communicative skills by authentically and realistically using and applying the language.

We would also like to add that during this task we purposefully grouped our pupils according to Bartle's Player Taxonomy and to our observations previously made within the "Lemon Experiment". In consonance with these apprehensions and findings, we decided to implement, what we can deem as being an ideal group setting for this *Stokvel Numeracy Quest*. It was our intention to understand the effects of pupil's collaborativeness, acceptance of others, and problem-solving ability within this social task.

It is therefore within our cognizance that this *Stokvel Numeracy Quest* is most certainly accountable as an Actionable Practice Resource, as previously proposed in our theoretical framework. We are able to once again ascertain all of the eight motivational Core Drives in Chou's (2016) Octalysis Framework. Once again, in our perspective, the key core in this *Stokvel Numeracy Quest* is *Core Drive 5: Social Influence & Relatedness*, as they were able to recognize the importance of its collaborative plentitude. We have been able to establish the *Core Drive 2: Development & Accomplishment* as well as the essential *Core Drive 3: Empowerment of Creativity*. Both represent enthusiastically generated driven tasks which aid in the development of skills and mastery, thereon, leading to their empowerment and learning transformations.

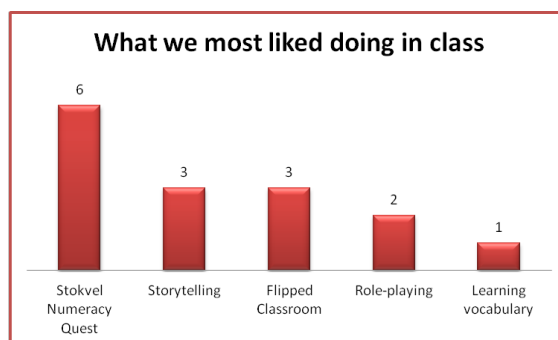
The *Stokvel Numeracy Quest* engaged our pupils in the *Core Drive 4: Ownership & Possession* which gave our pupils control over processes and projects and involved them in *Core Drive 7: Unpredictability & Curiosity*. It furthermore offered the chance for them to feasibly reach seemingly unattainable endeavors found in *Core Drive 6: Scarcity & Impatience*. Moreover, this is amalgamated with a refusal to give up and admit that achievements up to this point can be acquiesced as being useless, as in *Core Drive 8: Loss & Avoidance*.

Ultimately, it is the conglomerating of these *Core Drives* that lead our pupils towards an epic win found in a transformative classroom. It is having the notion that our pupils being engaged in something bigger than themselves can ultimately lead to pupils doing something greater than themselves. This is what we strive for in a 21st century transformative classroom. It is the *Core Drive 1: Epic Meaning & Calling* that is coalesced with all the other *Core Drives* that can encourage the development of 21st century skills and competencies. The *Stokvel Numeracy Quest* is, therefore, according to our perception, a highly accountable and valid Actionable Practice Resource.

Hereon after, we finalized these tasks with a self-assessment questionnaire (Appendix 8) where pupils answered by: a) using the thumbs up/thumbs down strategy; b) giving examples of what they have learnt; and c) drew a picture of their favourite meal.

With this self-assessment questionnaire, we were able to verify what our pupils had liked and had learnt best during the lessons. Here we took into account their preferences and verified their constructed knowledge with regards to the linguistic and cultural varieties of South African English. We therefore focused our analysis on the second subdivided question, focusing on vocabulary related to the unit topic (food). We are able to verify that within this group that 71% not only identify the standard English variety of food lexis but also the South African English variety, whereas 29% have been able to identify solely the so-called standard varieties.

Furthermore, with this self-assessment questionnaire we were able to verify and focus on this sample group's responses towards what they liked and disliked during this didactic unit.



Graph 2 - Self-assessment likes and dislikes II

According to the graph 2, we are able to establish that the majority of these pupils preferred the *Stokvel Numeracy Quest*. This represented more than half of our pupils having a greater predisposition towards these types of activities. Storytelling and the *Flipped Classroom*, with its use of technological devices, followed with an equal margin of 20% of their preferences. Role-playing accounted for 13%, whereas lexical acquisition was favoured by 8% of the sampled pupils.

Understanding that the identification of a language and language learning is not based on linguistic criteria alone (Komorowska, & Krajka, 2016), such as in short classroom lexical input tasks, but it also includes the knowledge of other cultures, which provides the learners with the ability to respond adequately to problems arising from cultural differences between the participants in international communication (cf. Gnutzmann, & Intemann, 2005). We can therefore apprehend that our pupils were able to acknowledge the South African language variety during the *Stokvel Numeracy Quest* because they were not necessarily focusing on the lexical items, instead they were using the language naturally, communicatively, collaboratively, and, furthermore, experientially.

Moreover, we can understand that with the aid of authentic cultural and linguistic variety moments, such as the *Stokvel Quest*, Ubuntu storytelling and the *Flipped Classroom*, we enabled 21st century learners of English to understand a variety of different accents and lexis. Pupils have been predisposed to effectively communicate with most speakers of English because of a prior exposition to these varieties and an added awareness has purposefully been created for them (cf. Bieswanger, 2008).

Hereon, we have analyzed our pupils' representations and productions and acknowledged that these have helped us to further our reflection and lead us to the creation of knowledge (Roldão, 2004). Moreover, we have understood that there is the "knowing" that results from involvement that is made from pure experience (Freire, 1998) and that, in a second moment, in which our reasoning works by virtue of methodological rigor, we have endowed upon ourselves to come closer to the object. Thereon, it is by the distancing of ourselves that leads us to its objectification that has offered us another kind of *knowing*, and it is this distanced exactitude that has given us a

secured margin from the first kind of knowing (cf. idem) that has enabled us to present our final considerations in relation to this study.

We are therefore, in the upcoming chapter, able to present how we have endeavoured ourselves into seeking plausible answers to our initial questions, by identifying its virtues and constraints and by aligning ourselves with attainable (re)apprehensions.

**FINAL CONSIDERATIONS: OVERVIEWS, LIMITATIONS AND
RECOMMENDATIONS FOR FUTURE STUDIES**

This study aimed to know and to deepen new educational approaches in English language teaching in the 1st Basic Cycle (CEB), through the medium of “Ubuntu” oral tradition storytelling, as well as a variegated mindset of South African cultural and linguistic varieties, which were intertwined with Gamification as a teaching approach. Herein, and as the basis for our research, we focused on the intermingling and amalgamating of positive interdependence, namely through collaborative and constructive competition practices that can serve as a vessel for pupils’ 21st century skill development.

We will therefore take a moment to focus on the plausible answers to our initial questions which can be evoked as the following:

- A. Which are the new teaching pedagogies and approaches towards English language teaching in the 1st Cycle of Basic Education that can promote attitudes based on motivation, pro-activity and competitiveness?
- B. Which are the contributing factors, in collaborative and competitive activities that can help towards the development of pro-active pupils?
- C. Which English textbooks, in the 1st Cycle of Basic Education, cater for gamified activity approaches, as well as proposes any cultural and linguistic varieties, namely South African English?
- D. Which created and critically observed practices and resources, based on the Gamification pedagogy, contribute towards the fostering of constructive competitive attitudes amongst pupils in the 1st Cycle of Basic Education?

For an overview of these four questions, it was first necessary to define and construe certain concepts, approaches and strategies. This was attained by way of literature review in *Part I* of our Internship Report. Credence was given that by acknowledging these pedagogical approaches and strategies, educators are able to encourage the necessary development of 21st Century skills when introduced at early stage of learning.

The contextual environment of this Internship Report, found in *Part II*, integrated “Ubuntu” oral tradition storytelling, present in the literature of Mucina (2011), as a means of transformation and of accommodating diversity to foster social cohesion and sustainable development (Battiste, 2005; Themane, et al. 2011), coupled with South African cultural and linguistic varieties (Esteves, & Hurst, 2009), as well as resorting to the integration of an experiential communicative approach (Fernández-Corbacho, 2014) formed part of the this Internship Report’s fundamental focus.

The application of the contextual environment of Gamification integrated learning was also addressed, while taking into account certain gamified strategies and its elements according to Foncubierta, & Rodríguez (2015). These were contemplated with the primal purpose of achieving educational intendment which may result in significant and easily recalled experiences.

Consequently, showing that with support and guidance, one may encourage dialogue, develop cultural awareness and expedite pupil's cognitive and affective engagement.

We also encountered Chou's (2016) Gamification's Octalysis Framework, which served as a motivational backdrop towards the implementation of several Gamification designs and practices within the classroom walls. Furthermore, we were enlightened by Bartle's Player Types and their effect on group dynamics that can motivate different kinds of 21st century skills development within the classroom. This ultimately culminated in an enlargement of our cognizance on how competitiveness, fostered in gamified tasks can be favourable to Primary English learning.

Hereon after, in order for us to address our first question, regarding the new teaching pedagogies and approaches that can promote attitudes based on motivation, pro-activity and competitiveness, we were able to establish the following. It was through our observation and understanding and reflection that: a) classroom praxis promotes awareness of other cultures can provide learners with the ability to respond adequately to problems arising from cultural differences; b) "Ubuntu" oral traditional stories can help provide a context for meaningful learning; c) an enlarged predisposition to communicate due to a prior exposition to cultural and linguistic varieties can also be tackled; d) Web 2.0 applications for collaborative learning, namely through the use of a *Flipped classroom* strategy, digital platform questionnaires and a classroom/"stokvel" quests, can serve as the springboard for critical thinking; e) creative and (hyper)sensory tasks help to develop critical reflection, collaboration, communication, creativity and competition.

With regards to our second question, on the contributing factors, in collaborative and competitive activities that can help towards the development of pro-active pupils we have been able to present, according to the P21 (2009), it is beheld that 21st century education is the bedrock of competitiveness and that pupils will encounter competitive environments. Therefore, by exposing pupils to these environments, early in their educational career, it is deemed as being possible that pupils will be better prepared to handle competition in later years (cf. Hanna, 2014).

Hereon, we are able to indicate the contributing developmental factors include: a) competition tasks should be geared towards the bettering on one's performance rather than against another, by effectively encouraging collaborative learning; b) competition plays a role in the design of a technologically supported learning environment, it is a knowledge and comprehension facilitator that provides additional insight and motivates pupils to learn (Chang, Chuang, & Ho. 2013); c) by encountering and blending learning facilitators, such as technology supported environments with traditional visual communication (Lester, & King 2009), pupils learn in a multitude of enticing and different ways; d) intergroup competition introduces competition as a motivator (Hanna, 2014); e) it increases involvement and classroom engagement as well as encourages interactivity amongst pupils in an effort to perform well within the competition; e) it serves as an adrenaline rush and

adds a sense of urgency (McGonigal, 2012) to the effort, creating pique excitement which results in increased focus and motivation during a challenge; g) stimulates creativity of closed groups at lower to intermediate levels of learning (Baer, 2010; f) low to intermediate level, intergroup rivalry may weld groups together, thereby fostering collaboration (Baer, 2010).

In light of our third question regarding the English textbooks, whether they cater for gamified activity approaches, and their predisposition towards any cultural and linguistic varieties, namely South African English, we can acknowledge the following. In terms of any gamified activity approaches we have been able to verify: a) textbooks seemingly cater for competitive vocabulary revision games, however, *Gamification* is not the practice which deals with areas of entertainment, as in games, instead it is the transferring of game elements, such as rewards and points into the creation of a task/activity with non-entertainment objectives; b) the textbook authors propose “game time” which serve as apparent *gap/time fillers*, therefore, not allowing for pupils to gain metacognitive and metalinguistic skills, which form part of the essential learning and building blocks; c) the teacher takes on the role as the arbiter and coordinator according to the game’s rules, forcing us to expostulate on the role of the teacher, as well as the place in this type of classroom on pupils’ autonomous emancipation.

We would therefore need to consider the use of textbooks within the classroom walls. In order to effectively promote gamified tasks, these should cater for other 21st century learning and innovation skills, such as creativity and innovation, critical thinking and problem solving, as well as communication and collaboration. In correlation to this and according to Nicholson (2012), when the non-game context is a skill with real-life benefits, such as learning to buy food at the local market, then Gamification can be effective.

In relation to the textbooks’ predisposition towards any cultural and linguistic varieties, namely South African English, we have been able to verify: a) the teaching of culture is taught as linguistics plus culture, as activities are concentrated on the acquisition of vocabulary and the general structure of the language; b) none of the textbooks cater for tasks that encompass in their entirety all the reference domains found in the English Curricular Goals; c) learners are compelled to accept the cultural norm of BrE and AmE varieties, therefore possibly hardening the existing stereotyped representations within this group and consequently leading to the creation of cultural ineptitudes. Therefore, by purposefully moving our pupils away from these images and representations, and by explicitly avoiding misinformation or stereotyping that could lead to future prejudice in pupils’ relationships with a culture or linguistic varieties, we were impelled to introduce the South African culture and linguistic variety within our target lessons in order to enable our pupils, as 21st century learners of English, to have an improved knowledge and awareness of other cultures and to

understand a variety of different accents and lexis, which make part of the English cultural richness as an international language.

Our fourth and final question addresses the created and critically observed practices and resources, based on the Gamification pedagogy which can contribute towards the fostering of constructive competitive attitudes amongst pupils.

We believe that it is necessary to involve our pupils in multisensory tasks with real, authentic classroom tasks and projects that: a) can engage pupils into cooperative strategies, thereby making them responsible for their learning; b) are able to prepense authentic use of language with meaningful and stimulating activities; c) expedite further interest and are challenging; d) offer a range and variety of activities that consider the groups' different learning styles; e) provide for sense of security and belongingness by giving constant recognition of achievements.

Subsequently, by taking into account the above-mentioned information, we are able to perceive that the gamified activity approaches that helped to foster constructive competitive attitudes, which took place during our classroom praxis were as follows: a) research activities and information processing through the use of Web 2.0 application and tools, such as *Plickers* and *Kahoot!* comprehension quizzes; b) *Classroom Quests* that integrate game elements, mechanics, and frameworks into non-game situations and scenarios (Wang, & Bryan, 2014); c) the introduction to *Leaderboards*, which show pupils where they rank and its very presence elicits the desire to participate; d) *Flipped Classroom*, which is not only a communicative tool that promotes group learning while enhancing collaboration, but it can also lead to effective intergroup competition being introduced as a motivator; f) Ubuntu storytelling, which was introduced through the cultural and linguistic varieties of South African English and can expedite creative development, which was initiated by intergroup competition.

Additionally, the proposed classroom tasks that helped to foster constructive competitive attitudes were also approached in project work, which presented an interdisciplinary nature that interlaced different curricular areas of knowledge and was enriched with (hyper)sensory strategies (Cruz, & Orange, 2016; Cruz, 2015). This aided in the stimulation and the development of different types of skills, such as collaboration, communication, critical thinking and creativity, which are considered at the bedrock of 21st century education (cf. Duarte, & Cruz 2017).

Hence, according to our cognizance and understanding, the use of these competitively-based tasks within a classroom environment can be beneficial to pupils' performance in the sense that it is an effective motivator towards success as it gears pupils beyond the classroom walls (cf. Hannes, 2014). Pupils are able to develop the necessary skills to deal with competition constructively, which is impelled by a sense of urgency (McGonigal, 2011) and has short-term productivity bursts (Chou, 2016). In other words, the competitive nature of society should not be

feared but rather expected (Hanna, 2014). Therefore, in our commendation, learning how to deal with competition, as we have suggested throughout this Internship Report, should be noted as the building of a crucial life skill which can be developed early in our pupils' academic lives.

By taking into account all the above mentioned, we would also need to state that it is important to reflect on the arising issues, problems and limitations we felt at the outset and throughout our action research. We are able to present the following limitations: a) pupils and learners were not able to develop their knowledge at the same pace as this depends on their own interests and motivations; b) the chronological shortcoming to further expand and mature pupils' knowledge of the South African cultural and linguistic variety so as to develop beyond the norm of stereotyped "Englishes"; c) recurrent observing praxis which could deepen our cognizance in relation to Bartle's Player Type group settings; d) the need for further developing practices in order to improve our apprehensions in relation to Chou's (2016) Octalysis framework.

Needless to say, it has been within this chronological framework's flaws and frailties that we have been able to articulate the axioms that explain the reason as to why we do what we do and to recognize that it is within our participation that we are transformative. We have, therefore, been able to effectively and constructively reformulate our critiques, judgments and appraisals.

Coming to a closure on this Internship Report, certain questions have raised in which we are compelled to challenge ourselves and others to further inquire and research on these queries and issues.

Firstly, by acknowledging that Ubuntu storytelling and Indigenous knowledge may adjoin multiple and collective origins as well as contribute towards the collaborative dimensions of understanding, with the intention of aiding interpretation and analysis of social reality (cf. Dei, 2000), we are compelled to tease out the extent to which cultural knowledge can further promote inclusive learning in multicultural and plurilingual environments.

Our second arising issue is related to textbooks, in light of our overall analysis, we would urge authors and users to consider tasks and activities which may aid in the inclusion of all the essential 21st century skills into the classroom. The suggested game-based tasks, as it is within textbooks, can be seen as being quite frivolous because they do not cater for pupils in the gaining of metacognitive and metalinguistic skills (Gee, 2013), which form part of the essential building blocks within the language classroom.

Furthermore, by acknowledging that language and culture are widely accepted as being inseparable, we cannot fall in line with the teaching of culture as being taught as linguistics plus culture (Bryam, 1998), where pupils activities are concentrated solely on the acquisition of vocabulary and the general structure of the language (Frimberger, 2009), as we have been able to observe within our analysis.

We would therefore propose an improvement on passive receptive activities, and impel the authors and users to move our pupils away from stereotyped images and representations, knowing that these might create cultural ineptitudes. Subsequently, this leads us to expose their redundancy and replication of past errors, and challenges those who are willing to break away from a traditional continuum within the classroom walls.

After having empirically applied the very scarce theoretical information available in relation to Bartle's Player Types within Education and the classroom walls, we are motivationally impelled to suggest further studies in light of the player type groupings and their combinations, in order to ascertain that these aggregations can effectively create cohesion and sustainability in classroom dynamics.

Finally, with regards to Chou's (2016) Gamification's Octalysis Framework, it would be interesting to see more case studies and practical examples. Encouraging and monitoring of the effects of the Octalysis and Gamification as a didactical approach for the future is also required. Therefore, further contribution towards Actionable Practices can enable us to develop and enhance this approach.

"kali kokha nkanyama,
tili awiri ntiwanthu"¹⁷
Chewa Proverb

¹⁷ "When you are on your own you are as good as an animal of the wild; when there are two of you, you form a community)."

BIBLIOGRAPHY

- Anderson, D. (2015). *Touchscreen monitors in the classroom - Is it beneficial for students?* Retrieved from <https://www.mimomonitors.com/blogs/mimo-news/17973464-touchscreen-monitors-in-the-classroom-is-it-beneficial-for-students>.
- Arslan, K. (2009). *Multisensory learning and the future of learning*. Ezine Articles [Online]. <http://ezinearticles.com/?Multisensory-Learning-and-the-Future-of-Teaching&id=4077370>
- Baer, M., Leenders, R., Oldham, G., Vadera, A. (2010). Win or lose the battle for creativity: The Power and perils of intergroup competition. *Academy of Management Journal*, 2010, Vol.53, Nº. 4, 827 – 845.
- Bartle, R. (1996). Hearts, Clubs, Diamonds, Spades: Players Who Suit MUDs. *Journal of MUD Research*, 1, 1. Retrieved from <http://mud.co.uk/richard/hcds.htm>.
- Bartle, R. (2003). *Designing Virtual Worlds*, New Riders. Retrieved from <http://mud.co.uk/richard/VWWPP.pdf>
- Bergmann, J; Samms. A (2014). *Flipped Learning: Gateway to Student Engagement*. New York: ISTE.
- Berkowitz, D (2011). *Oral Storytelling: Building Community through Dialogue, Engagement, and Problem Solving*, YC Young Children. Retrieved from <https://www.naeyc.org/tyc/files/tyc/file/V5I2/Oral%20Storytelling.pdf>.
- Blikstein, P. (2016). Travels in Troy with Freire: technology as an agent of emancipation. *Educ. Pesqui.*, v. 42, n. 3, p. 837-856, jul./set.
- Bravo, C., Cravo, A., & Duarte, E. (2014). *Metas Curriculares de Inglês Ensino Básico: 1.º, 2.º e 3.º Ciclos*. Lisboa: Ministério da Educação.
- Byram, M. (1997). *Teaching and assessing intercultural communicative competence*. Clevedon: Multilingual Matters.
- Byram, M. & Fleming, M. (1998). *Language Learning in Intercultural Perspective. Approaches through Drama and Ethnography*. Cambridge: Cambridge University Press
- Burguillo, C. (2010). *Using game theory and Competition-based learning to stimulate student motivation and performance*. Retrieved from https://www.researchgate.net/publication/222785687_Using_game_theory_and_Competition-based_Learning_to_stimulate_student_motivation_and_performance
- Cameron, L. (2001). *Teaching Languages to Young Learners*. Cambridge: Cambridge University Press
- Chou, Y.-K. (2016). *Actionable Gamification: Beyond points, badges and Leaderboards*. London: Leanpub.
- Cruz, M. (2005). *O cibercomunicador intercultural: imagens das línguas em chat plurilingue*. Aveiro: Universidade de Aveiro.

- Cruz, M. (2011). *Consciência cultural crítica numa comunidade virtual educativa de línguas*. Aveiro: Universidade de Aveiro.
- Cruz, M.; Melo, S. (2004). Mobilidade on-line: potencialidades da comunicação plurilingue em chat. *Saber Educar*, 9. Porto: ESE de Paula Frassinetti
- Cruz, M.; Orange, E. (2016). 21st Century Skills in the Teaching of Foreign Languages at Primary and Secondary Schools. *TOJET: The Turkish Online Journal of Educational Technology*, Special, 1-12.
- Csíkszentmihályi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper Perennial.
- Crystal, D. (2003). *English as a Global Language*. Cambridge University Press.
- Dei, G. (2000). Rethinking the role of Indigenous knowledges in the academy. *International Journal of Inclusive Education*, 4(2), 111–132.
- Deutsch, M. (1949). A theory of cooperation and completion. *Human Relations*, 2, 129-152.
- Duarte, S.; Cruz, M. (2017). *From and beyond gamified activities in Primary English learning*. Retrieved from https://www.academia.edu/33418683/From_and_beyond_gamified_activities_in_Primary_English_Learning.
- Dujmovic, M. (2006). *Storytelling as a Method of EFL Teaching*. Retrieved from [file:///C:/Users/Compag/Downloads/Microsoft_Word_7_DUJMOVIC%20\(2\).pdf](file:///C:/Users/Compag/Downloads/Microsoft_Word_7_DUJMOVIC%20(2).pdf).
- Ellison, M. (2010). *Make them think! Using literature in the primary English language classroom to develop critical thinking skills*. Porto: Faculdade de Letras Universidade do Porto.
- Ericksen, K (2011) *The Role of Competition and Culture in our Education Systems*. Retrieved from <http://gurukul.edu/newsletter/issue32/the-role-of-competition-and-culture-in-our-education-systems/>.
- Esteves, V; Hurst, N (2009). Varieties of English: South African English. *The APPI Journal*, Autumn Issue, Year 9, N^o 2. Retrieved from <http://web.letras.up.pt/nrhurst/Varieties%20of%20English%20article%20on%20South%20African%20English.pdf>.
- Ferrance, E. (2000). *Action Research LAB*. Northeast and Islands Regional Education Laboratory at Brown University. Retrieved from https://www.brown.edu/academics/educationalliance/sites/brown.edu/academics/educationalliance/files/publications/act_research.pdf.

- Figueiredo, M.; Portugal, G.; Roldão, M. (2017). *Student Perspectives on Purposes and Benefits of Research in Early Childhood Teacher Education*. Communication at ICRE Porto '17 International Conference of Research in Education.
- Frimberger, K. (2009). *Towards a pedagogy of strangeness: Exploring the potential of strangeness for foreign language Education*. Retrieved from <http://research.ucc.ie/scenario/2009/01/frimberger/04/en>.
- Gallo, C. (2016). *The Storyteller's Secret: From TED Speakers to Business Legends, Why Some Ideas Catch on and Other's Don't*. New York: St. Martin's Press.
- Hanna, C. (2014). *Tournaments, Rankings, and Time Crunches: Exploring the use of Competition Technologies in the Classroom*. Electronic Thesis and Dissertation Repository. Paper 2166. Retrieved from <http://ir.lib.uwo.ca/cgi/viewcontent.cgi?article=3601&context=etd>.
- Hockly, N.; Dudeney, G. (2014). *Going Mobile Teaching with hand-held devices*. London: Delta Teacher Development Series.
- Johnson, D.; Johnson, R. (2005). New Developments in Social Independence Theory. *Genetic, Social and General Psychology Monographs*, 131(4), 285-358.
- Kapp, K. (2012). *The Gamification of Learning and Instruction: Game-Based Methods and Strategies for Training and Education*. San Francisco, CA: John Wiley & Sons.
- Lewis-Coker, E (2013). *Motherland and Sierra Leone Anansi Stories 'NANSI STORI'*. London: AuthorLab.
- Lester, P.; King, C.(2009). Analog vs. Digital Instruction and Learning: Teaching Within First and Second Life Environments. *Journal of Computer-Mediated Communication*, 14 (2009) 457–483.
- Fogarty, R (2013). *Creativity: The premier skill of the 21st century*. Retrieved from <http://www.p21.org/news-events/p21blog/1118>.
- Fernández-Corbacho, A. (2014). Aprender una segunda lengua desde un enfoque comunicativo experiencial. *Programa de Desarrollo Profesional*. Madrid: Editorial Edinumen.
- Foncubierta, J.; Rodríguez, C. (2015). Didáctica de la gamificación en la clase de español. *Programa de Desarrollo Profesional*. Madrid: Editorial Edinumen.
- Governo Constitucional (2015). *Programa do XXI Governo 2015-2019*. Retrieved from <http://www.portugal.gov.pt/media/18268168/programa-do-xxi-governo.pdf>.
- Gbadesgesin, S. (1984). Destiny, personality and the ultimate reality of human existence. *Ultimate Reality and Meaning* 7 (3): 173-188. Retrieved from http://afsaap.org.au/assets/Kudakwashe_Tuwe_AFSAAP2015.pdf

- Knutson, S. (2015). Experiential Learning in Second Language Classrooms. *TESL CANADA JOURNAUREVUE TESL DU CANADA*, 20: 2. Retrieved from https://www.researchgate.net/publication/265063997_Experiential_Learning_in_Second-Language_Classrooms.
- Kenneth, W. (2012). *What's the big deal about Bartle's Player Types?* Gamify for the win. Retrieved from <http://gamifyforthewin.com/2012/08/whats-the-big-deal-about-bartles-player-types/>
- McArthur, T. (2001) *World English and world Englishes: Trends, tensions, varieties and standards in Language Teaching*. Cambridge: Cambridge University Press.
- McCoy, E. Cole, J. (2011). *A research review: the importance of families and the home environment*. London: NLT.
- Marczewski, A. (2015). *Game Thinking. Even Ninja Monkeys Like to Play: Gamification, Game Thinking and Motivational Design*. Retrieved from <https://www.gamified.uk/gamification-framework/differences-between-gamification-and-games/>.
- McGonigal, J. (2010). *Gaming can make a better world*. Retrieved from https://www.ted.com/talks/jane_mcgonigal_gaming_can_make_a_better_world
- Mandela, N. (1994). *A Long Walk to Freedom: The Autobiography of Nelson Mandela*. Boston, USA: Little, Brown & Company.
- Martinez, A.; Niño, P. (2013). *Implementing tasks that stimulate critical thinking in EFL classrooms*. Cuadernos de Lingüística Hispánica, 21, 143-158.
- Minigan, A. (2017). *The Importance of Curiosity and Questions in 21st-Century Learning* Retrieved from: http://blogs.edweek.org/edweek/global_learning/2017/05/the_5th_c_curiosity_questions_and_the_4_cs.html?cmp=soc-twitter-shr.
- Mucina, D. (2011). *Story as Research Methodology*. Victoria, Canada: University of Victoria.
- Ministry of Education (2005). *Dispatch 14 753/2005 (2.ª série)*. Retrieved from https://www.dge.mec.pt/sites/default/files/Basico/AEC/desp_14753_2005.pdf.
- Ministry of Education (2016). *Dispatch 6173/2016*. Retrieved from https://www.dge.mec.pt/sites/default/files/Legislacao/despacho_6171_2016_grupo_trabalho_educacao_cidadania.pdf.
- Ministry of Education (2017). *Dispatch 6478/2017*. Retrieved from http://www.dge.mec.pt/sites/default/files/Curriculo/Projeto_Autonomia_e_Flexibilidade/perfil_dos_alunos.pdf.

Ministry of Education (2017). *Estratégia Nacional de Educação (ENEC)*. Retrieved from <http://dge.mec.pt/estrategia-nacional-de-educacao-para-cidadania>.

Nomlomo, V; Zilungile, S (2016). Indigenous Knowledge Systems and Early Literacy Development: An Analysis of IsiXhosa and IsiZulu Traditional Children's Folktales and Songs, *Stud Tribes Tribals*, 14(2): 110-120

Nicholson, S. (2012). *Strategies for meaningful gamification: Concepts behind transformative play and participatory museums*. Presented at Meaningful Play 2012. Lansing: Michigan. Retrieved from <http://scottnicholson.com/pubs/meaningfulstrategies.pdf>.

O'Kane, C. (2000). The development of participatory techniques. In P. Christensen & A. James, *Research with Children. Perspectives and Practices*. London: Falmer Press.

Pink, D. (2009). *Drive the Surprising Truth about What Motivates Us*. Retrieved from: https://www.ted.com/talks/dan_pink_on_motivation.

Prensky, M. (2001). *Digital natives, digital immigrants, part II: Do they really think differently?* On the Horizon, University Press, Vol. 9 No. 6.

P21 - *The Partnership for 21st Century Learning*. (2015). *P21 Framework Definitions*. Retrieved from <http://www.p21.org/about-us/p21-framework>.

P21 - The Partnership for 21st Century Learning. (2010). *21st Century Skills Map*. Retrieved from http://www.p21.org/storage/documents/P21_arts_map_final.pdf.

P21 – 21st Century Skills Education & Competitiveness. (2009) Retrieved from http://www.p21.org/storage/documents/21st_century_skills_education_and_competitiveness_guide.pdf.

Pinto, A.; Moreira, G. (2012). *Policy in practice: Primary school English teachers learning about plurilingual and intercultural education*. Contribution to Plurilingual and intercultural education. *L1-Educational Studies in Language and Literature*, 12, 1-24.

Ohler, J. (2013). *Digital Storytelling in the Classroom. New Media Pathways to Literacy, Learning and Creativity*. London: SAGE Publications.

Roldão, M.C. (2016) *Formação de professores e desenvolvimento profissional Teacher education and professional development*. *Revista Educação*, 22(2):191-202.

Schell, J. (2008). *The Art of Game Design: A book of lenses*. Pittsburg: Carnegie Mellon University. Retrieved from <http://www.sg4adults.eu/files/art-game-design.pdf>.

Slavin, R. (1977). Classroom reward structure: An analytical and practical review. *Review of Educational Research*, 47 (4), 633-650.

- Stanne, M.; Johnson, D.; Johnson, R. (1999). Social interdependence and motor performance: A meta-analysis. *Psychological Bulletin*, 124, 133-154. Retrieved from <https://pt.scribd.com/document/164657097/Johnson-2003>.
- Scott, J. (2000). Children as Respondents: The challenge for qualitative methods. In P. Christensen & A. James, *Research with Children. Perspectives and Practices*. London: Falmer Press.
- Tuwe, K. (2016) The African Oral Tradition Paradigm of Storytelling as a Methodological Framework: Employment Experiences for African communities in New Zealand. *Auckland University of Technology (AUT), New Zealand* Retrieved from <http://www.ecald.com/Portals/49/Docs/Publications/Tuwe%20African%20Storytelling%20Research%20Method.pdf>
- Utley, O. (2008). *Keeping the Tradition of African Storytelling Alive*. Yale, Yale University.
- UC Davis WEB. *Why Use Experiential Education as a Model for Teaching and Learning?* Retrieved from <http://www.experientiallearning.ucdavis.edu/why-el.shtml>.
- Vandercruysse, S.; Vandewaetere, M.; Cornillie, F.; Clarebout, G. (2013). Competition and students' perceptions in a game-based language learning environment. *Education Tech Research*, 61: 927.
- Vaughan, N. (2007). Perspectives on blended learning in higher education. *International Journal on E-Learning*, 6:1, 81-94.
- Yeasmin, S.; Rahman, K. (2012). "Triangulation" Research Method as the tool of Social Science Research. *BUP Journal*, 1:1.

NM