Teaching Material –

Introduction and Theoretical Framework

(Teacher Training Material & Teacher's Handbook)

Part 1 (of 2)

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1. Introduction

1.1 What is MElang-E?

MElang-E is a plurilingual, computer-based serious game for upper beginner and lower intermediate English language learners (A2-B1, aged 11-14), as well as for everybody interested in the wealth of languages in Europe. Essentially, MElang-E explores, and exposes learners to, the rich diversity of language resources in Europe by providing tasks and opportunities to develop plurilingual communicative skills and become aware of features of languages such as German, French, Spanish, Catalan or Luxembourgish. It does so by combining communicative elements with gamification elements, such as entertaining quests, an absorbing plot-line and the affordance of exploring the cultural diversity in the everyday lives of European citizens.

1.2 The Plot

MElang-E follows the adventures of Mali Khan, a 19-year-old teenager and aspiring musician from Oxford with a Pakistani family background, as he travels across Europe. Originally, Mali was the lead singer of a youth band, yet all of the members have split up and moved to different European cities. Facing an upcoming band contest, Mali decides to visit his friends and former band members, with the intention of retrieving the original line-up to compete in the contest.

When arriving in each European city (Frankfurt, Barcelona, Luxembourg), he has to face several challenges to track down and persuade each of his former band members, such as investigating the whereabouts of his friends by interacting with all sorts of people. The key challenges he has to face are primarily characterised by the need to overcome language barriers. Additionally, the game - instead of serving common stereotypes - makes the socio-economic and cultural variety of each city visible.

1.3 Who has MElang-E been developed by?

This collaborative project has been developed from the combined skills and expertise of several university teams, secondary school teachers, and secondary school students themselves, in Barcelona, Frankfurt, Luxembourg and Tallinn. Our aim was to exploit a range of knowledge and experience from all areas of the language-learning field, from theorists, teachers, and learners

themselves, in order to create a game that appealed to our target audience while providing a solid and effective language-learning tool.

2. Pedagogical scope (Hendrik Dill, in cooperation with the MElang-E team)

2.1 Multilingualism, Plurilingualism and Language Learning

Monolingual societies are virtually non-existent. Leaving aside the undeniable usefulness of a universal language system like English as Lingua Franca, it is important to consider the value of the diversity of languages in our world, and the effect that a multilingual environment has on the individual and on education systems. The co-existence of different languages offers a variety of perspectives for scientific research in the context of teaching and learning, and also challenges teachers and teacher educators to rethink their teaching, especially those working in the field of language education.

The Common European Framework of Reference (CEFR), for example, describes the diversity of languages in Europe as a valuable resource which needs to be preserved. With this in mind "a major educational effort is needed to convert that diversity from a barrier to communication into a source of mutual enrichment and understanding" (CEFR, 2011: 2).

Language ecologies can be very complex, and this complexity is sometimes compounded by varying uses of the technical terminology. In this context, we adopt the CEFR's distinction between **multilingualism** on the one hand and **plurilingualism** on the other. Multilingualism refers to "knowledge of a number of languages, or the co-existence of different languages in a given society" (CEFR, 2011: 4). On the individual level, multilingualism represents the idea that one person may speak several languages, but that these languages are separate, compartmentalized. On the societal level, again, multiple languages may be spoken in a country, but they are viewed as separate from each other. To increase multilingualism, one would, for example, offer more foreign language classes at school.

Plurilingualism, on the other hand, envisions a learner who "does not keep these languages and cultures in strictly separated mental compartments, but rather builds up a communicative competence to which all knowledge and experience of language contributes and in which languages interrelate and interact." To increase plurilingualism, one would focus on encouraging students to use all linguistic skills, in any language, at any level, to successfully communicate or understand a text: "From this perspective, the aim of language education is profoundly modified. It is no longer seen as simply to achieve 'mastery' of one or two, or even three languages, each

taken in isolation, with the 'ideal native speaker' as the ultimate model. Instead, the aim is to develop a linguistic repertory, in which all linguistic abilities have a place." (CEFR, 2011: 5)

This distinction is not maintained by all authors, some using these terms as interchangeable. MElang-E takes a distinctive plurilingual perspective of language learning.

2.1.1 Plurilingual Education

Today, young people are socialised in an unprecedented environment of sociocultural hybridity, shaped by high mobility of populations and the internationalisation of economic, technical and human progress. Being aware and willing to participate in this process enables students to benefit from the advantages of a cosmopolitan society. As Breidbach, Elsner & Young (2011: 13) elaborate "in a world where societies are increasingly becoming multilingual and multicultural, […] linguistic plurality and cultural hybridity become the underlying process of social practice". In a culturally heterogeneous environment, all participants bring a huge variety of sociocultural, economic, political, and linguistic experiences to the table (cf, Ovando & Combs, 2011: 45).

Modern foreign language education has the responsibility and the opportunity to integrate the diversity of linguistic and sociocultural resources learners bring to the classroom. This, of course, also includes learners' first language (L1).

An awareness and positive attitude of teachers towards students' L1 not only provides a rich resource of language learning opportunities, (Cummins, 2005), but also allows students to feel recognised and valued as their sense of plurilingual identity is encouraged and affirmed (Sugranyes, 2016). Utilising the variety of languages which heterogeneous learner groups have to offer, enables "language minority students" (Ovando & Combs, 2011: 176) to build identity, self-worth "and reduce (…) feelings of ambivalence towards the majority language and culture." (Ovando & Combs, 2011: 176; Sugranyes & González Davies, 2014). An informed use of learner's L1 through the use of plurilingual learning strategies such as Pedagogically-Based Codeswitching (PBCS) (Corcoll, 2012), Translation for Other Learning Contects (TOLC) (González Davies, 2014 or Language Identity Texts (LITS) (Cummins, 2007; Sugranyes, 2016) may also have positive effects on learning in general (Corcoll, 2013; González Davies, 2014; Sugranyes, 2016). On the other hand, Cummins (2001 as cited by Breidbach, Elsner & Young: 2011: 12) claims "if home languages and prior knowledge encoded in those home languages are ignored, students are likely

to internalise a sense of inferiority, potentially affecting their self-esteem and academic aspirations". Schools are faced with the bizarre scenario of monolingualising plurilingual students (Cummins, 2005) as a monolingual approach towards languages and language learning at school is still very much the norm in many schools across Europe.

In practice, despite the existence of other suitable subjects (e.g. History, Social Studies, Geography), cultural awareness is mostly covered as part of foreign language education. As Corcoll points out , languages and therefore the language classroom are precisely the time and place "where children can face a reality that is plurilingual and therefore (…) richer than a monolingual one" (2013: 30).

2.1.2 Language Awareness

The examination of different linguistic aspects of a wide range of languages can- ideally- foster learners' awareness of languages as systems. Language learners can profit from comparing languages, regardless of whether these systems share aspects in terms of syntactical structure, vocabulary or phonological system. As Corcoll considers (2013:42), the insertion of particular linguistic features of children's known languages can foster their "ability to think about languages and value them differently" (Corcoll, 2013: 42). This process, the re-evaluating and re-thinking, and its outcome, becoming aware of languages or linguistic systems, is one of the prominent advantages of plurilingual education. As Breidbach, Elsner & Young (2011:11) elaborate "language is the cognitive tool through which all learning takes place. Heightened language awareness is helpful for all learners engaged in language learning and literacy development". As a second advantage, working with a range of languages – including native languages - may help students to value their own linguistic repertoires. and become aware of their Dominant Language Constellation (DLC) (Aronin & Singleton, 2012) defined as the constellation of a learner's dominant languages which function as an entire unit and enable learners to meet all needs in a multilingual environment (Aronin, 2016). Becoming aware of linguistic systems can develop a sense of being able to become proficient in a language, which eventually leads to a significant increase in learners' motivation. Cenoz (2009: 176) considers developing positive attitudes as one key aspect of language learning. Therefore, language educators need to ascertain the mind-

set of their students towards different languages and their reactions to the learning process.[1] Ideally, such activities then support the role of English, not merely as a desirable language in itself, but also as a gateway to languages (Schröder 2009) more generally.

2.1.3 Translanguaging

Within a plurilingual framework, translingual practices among speakers – the natural shuttling between languages (Canagarah, 2009)- is viewed as the norm. A vast body of research has emerged over the past years which refer to the natural linguistic practices of plurilingual speakers: codemeshing (Canagarah, 2011); polylingual languaging (Jorgenson, 2008); flexible bilingualism (Creese et al, 2011) or metrolinguistics (Pennycook, 2010).

From a pedagogical perspective, translanguaging is viewed as a stategy for promoting plurilingual communicative competences among langauge leaners following García & Wei, 2014 because translanguaging refers to the '*new language practices* that make visible the complexity of language exchanges among people with different histories' (García & Wei, 2014:21).

Codeswitching and translation are two pedagogical strategies employed for promoting plurilingual communicative competences and used in the game and are defined below.

2.1.3.1 Code Switching

Milroy & Muysken (1995: 7) describe code switching as "the alternative use by bilinguals of two or more languages in the same conversation", considering code-switching as an active process initiated by a speaker. Code-switching practices are an important aspect of multilingual and incipient multilingual individuals' language practices, yet they have historically been considered an undesirable form of language mixing, and code-switching is still sometimes considered to be undesirable within the classroom. However, positive aspects of code-switching, and of active code choice within instructional language learning have recently been shown (Liebscher and Dailey-O'Cain 2005; Sert, 2005; Garcia, 2009; Corcoll 2013; Corcoll and González Davies 2016). Elsner (2013) adds a receptive dimension to the understanding of code-switching by describing it as "the receptive and productive use of and alternation between two or more linguistic varieties in discourse situations, including interaction with others and texts".

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[1] Cf. Cenoz, 2009: 176

Whether the focus is on productive or on receptive code-switching: If teachers want to fully use the advantages of code switching, language learning opportunities need to be provided which afford plurilingual language use.

2.1.3.2 Translation

As in the case of code-switching, translation has not been introduced in language learning as a natural learning strategy (or as a skill) in the language classroom since its denigration by the Communicative Approach. This is mainly owing to the negative connotations derived from the use of contrived translation sentences to test grammatical points in the Grammar-Translation Method. This separation, however, goes against widespread practices (Pym et al 2013). Also, studies on plurilingualism seem to conclude that, if carried out in an appropriate pedagogical framework, it develops skills and strategies that facilitate general learning (Cook, 2007; Cummins, 2008, 2012; González-Davies 2014). This new perspective is gradually being accepted to the extent that translation is included in the CEFRL under the strategy "mediation": "In mediating activities, the language user is not concerned to express his/her own meanings, but simply to act as an intermediary between interlocutors who are unable to understand each other directly – normally (but not exclusively) speakers of different languages. Examples of mediating activities include spoken interpretation and written translation as well as summarising and paraphrasing texts in the same language, when the language of the original text is not understandable to the intended recipient" (2001: 87). So, we can consider translation as one of the natural plurilingual practices which Cenoz and Gorter consider that "are generally ignored at school but are common among plurilinguals" (2013: 597), and that can be introduced in language learning in an interactive and authentic way. There are some instances of this here (e.g. see "Reverse Dictation" activity). For further reading and ideas for activities, teachers can consult Duff (1989), González-Davies (2004), Cummins and Early (2014), Kerr, 2014 and Corcoll and González-Davies, 2016, amongst others.

2.2 Digital Education in the 21st Century

Whether you consider the use of digital media to be a beneficial, or a problematic element in education, it is undeniably an indispensable part of the daily life of most learners. Even if one does not want to go as far as Prensky, who demanded the development of "Digital Native

methodologies for all subjects, at all levels" (Prensky 2001, 6), it is wise to not only consider the risks, but also the chances that digital media have to offer educational practice.

2.2.1 Computer Assisted Language Learning

Using digital media in the foreign language classroom is usually referred to as "Computer assisted language learning", or "CALL". Beatty (2003: 7) suggests that "a definition of CALL that accommodates its changing nature is *any process in which a learner uses a computer and, as a result, improves his or her language*".

According to Phillip Hubbard (2009: xxxi) "Computer assisted language learning (CALL) has existed as an identifiable field for roughly 25 years". A range of technological developments has made CALL increasingly attractive and accessible, the omnipresence of laptops, tablets, smartphones and wireless connectivity being one of the most recent developments.

Reflecting on the pervasiveness of digital media, Hubbard suggests, that "the question is no longer whether to use computers but how" (Hubbard, 2009: 1).

In order to illustrate the advantages of CALL, and to address the form of CALL relevant to *MElang-E,* the following chapter will discuss one especially popular form of CALL: language learning using digital computer games.

2.2.2 Digital Game-Based Learning

Playing games is usually characterised as a leisure activity, something we do because we enjoy the sheer act of playing the game. Formally, we can describe games as "a type of play activity, conducted in the context of a pretended reality, in which the participant(s) try to achieve at least one arbitrary, nontrivial goal by acting in accordance with rules." (Adams & Rollings 2007, 5), or, more playfully, "a voluntary attempt to overcome unnecessary obstacles" (Suits 2005, p. 55).

Regardless of whether we are considering games which are played solo (e.g. (digital) single player games, mini-games, patience and other solitary games) or by a group of players (e.g. board games, table-top games, multiplayer videogames or MMOGs), our game-playing choices often reflect an emphasis on entertainment and enjoyment.

Yet, playing a game is also associated in many ways with cognitive development: understanding game rules, social components of playing (turn-taking, being a good loser, etc.), or the

development of critical thinking or methodological problem-solving skills (see, e.g. chess). The importance of games for younger children is often acknowledged, but older children and adults can learn from the right game just as well.

2.2.3 Serious Games

When speaking about digital games in an educational context, one has to specify which type of game is considered. "Commercial off the shelf" or "COTS" games are games developed for other purposes than learning or teaching, often with multi-million budgets. It is perfectly possible to use these games in learning contexts (see, e.g. Rama, Black, van Es 2012), even though this may require a little more planning on the part of the teacher.

Serious games, though, can often be implemented in the classroom with much less effort. Søensen & Meyer (2007: 559) define serious games as "digital games and equipment with an agenda of educational design". Serious games create a playful learning environment, in which content knowledge can be acquired and skills be trained.[2]

2.2.4 Digital Games and their Relation to Reality

According to Kerres (cf. 2009: 6), an individual who can cope with the requirements of a simulated world will, ideally, also be capable of transferring its knowledge and skills into the real world. Digital games try to recreate aspects of reality which are relevant for learning processes and transferable into real-life situations and problem-solving.[3] This relation to reality can be achieved on different layers. Some games recreate subject matter as close to the real world as possible, so that learners can draw parallels to real life situations which are familiar to them. On the other hand, serious games which take place in fictitious worlds with e.g. different environmental, governmental or sociocultural circumstances rely on challenges which enable their recipients to question, evaluate and reflect upon those circumstances (cf. Petko 2008: 4). As Sykes (2012: 32) explains, these games are "suited to overcoming challenges related to complex areas such as intercultural competence, pragmatics, and learning and performance strategies. Instead of

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[2] Dissanayake, 2014: 115, translated by the authors
[3] Kerres et al. 2009: 6, translated by the authors

setting these elements aside for study abroad contexts and immersion programs, instructors can

utilize digital games to address them in the language classroom as well."

3. Instructions on how to use the game

A game like MElang-E is, basically, a form of text. It can, therefore, be used in the classroom very much like a longer text, such as a novel or drama – or even like a movie. In all these cases, depending on the exact group of learners and the key learning goals, different approaches to the text are common.

The preferred approach would be to **play the whole game**, in the correct order, perhaps by playing parts of it in class, parts of it at home, and to supplement the playing activity by additional tasks. The advantages are clear: Students experience the complete game, and they do so in a way that most closely resembles normal playing (just like reading a novel from beginning to end most closely resembles 'normal' reading of a novel). At the same time, this requires a fairly large time investment.

A good alternative would be to **play complete chapters**, without necessarily playing the complete game, e.g. the introductory chapter "Oxford" and at least one other city (Barcelona, Frankfurt, Luxembourg). If learners enjoy the game, they can continue playing the rest of the cities and the final chapter (Tallinn) on their own – access to the game is free. Even though not all students will then have experienced the whole game, this experience is not very different from picking up a book and then deciding not to finish reading it. If you have whetted students' curiosity, they can 'pick it up' again at any time.

A standard approach from film pedagogy, when watching the whole film might be desired but not possible due to time limitations, is to use the **'sandwich' approach**, i.e. the class watches/plays one segment, the teacher provides a summary of the following segment(s), and then the class watches/plays another segment. Even though students have only played parts of the game, they can experience the whole plot – or at least a variant of the plot, as it will not be possible, in a summary, to reflect all possible paths within the game. The challenge here is too keep interest up, as this unavoidably creates a more fragmented playing experience. If you use this approach, do not choose many very short sequences to be played, but rather a smaller number of longer sequences. Also, if possible, let learners play the whole or most of the introductory chapter (Oxford), so that they have a chance to get to know the main character and his motivations.

A final approach would be to **single out a few, select scenes** and only play these. This is, of course, the a maximally fragmented way to experience a game – a little bit like only reading Act III, Scene 2 of Romeo and Juliet. This approach can of course be meaningful, especially if you wish to work in-depth with the text, and to compare the game text with other, literary or utilitaristic texts. If you were, for example, reading Goethe's Werther with your German class, adding a short text extract from Romeo and Juliet, just to compare how unhappy love in youth is depicted in each, is a very sensible idea. In the context of a computer game, though, this might leave students very frustrated. Singling out specific sequences for in-depth discussion should ideally be done *after* a longer sequence has already been played by the learners.

3.1 What equipment do I need?

To play, you need computers with browsers and internet access. No installation is required. The game works with any operating system.

What equipment to use is a didactic as well as a practical question. How many computers do you have in class? Can you use a computer lab to play? Can students bring their own devices to play on?

If you have the equipment, you can let **each student play on a separate device**.

If you find you do not have enough computers to have each learner work separately at one, this is not necessarily a disadvantage. A small **group of learners sharing a screen** will have to agree on gaming choices, and this will turn the activity into a much more communicative process. They can discuss why one choice in the game might be better than another, help each other with comprehension issues, and profit from each other's skills in different languages. Two to three students per computer are, indeed, perfect. More might lead to some learners feeling their voices are not heard and disengaging from the activity.

If you do not have any larger number of computers, you can, of course, also play the game on a **digital whiteboard** (just access it through the whiteboard internet browser), or on a **single computer or laptop that is connected to a projector**. In these cases, the whole class will play together, moderated by the teacher. This is a fun way to get started with the game, to make sure

everybody understands how the game works. It is also a fantastic way to replay a specific scene that is needed as a basis for a post-play activity.

4. Didactic approach of MElang-E (Hendrik Dill, in cooperation with the MElang-E team)

4.1 Teaching digital games with materials: Conforming to the Curriculum

Since MElang-E has been designed for use in European language classrooms, teaching materials take into account the Common European Framework of Reference for Languages (CEFR, 2011). As the target audience "are European language learners aged 11-14", activities for such upper beginners and lower intermediate learners of English need to be designed for *Basic Users* at a *Waystage* level (A2) and for *Independent Users* at *Threshold* level (B1).

The following table depicts aspects of language competences ascribed to the stages A2 to B1:

Global Scale

A2 Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment). Can communicate in simple and routine tasks requiring a simple and direct exchange of information on familiar and routine matters. Can describe in simple terms aspects of his/her background, immediate environment and matters in areas of immediate Basic need.

B1 Can understand the main points of clear standard input on familiar matters regularly encountered in work, school, leisure, etc. Can deal with most situations likely to arise whilst travelling in an area where the language is spoken. Can produce simple connected text on topics which are familiar or of personal interest. Can describe experiences and events, dreams, hopes and ambitions and briefly give reasons and explanations for opinions and plans. (CEFR, 2011: 24)

While this elaboration may appear to be general, it is important to consider the central motives of the CEFR, one of which is the empowerment of learners to overcome challenges likely to arise whilst travelling in an area where the target language is being spoken. Reflecting the plurilingual

approach suggested by the CEFR, this might be done using all existing language skills, depending on the specific situation and the specific interlocutor(s).

All activities designed for working with MElang-E in language classrooms aim at the development of the following competence areas:

    a. communicative competence (including skills, vocabulary and grammar development)

    b. intercultural competence

    c. plurilingual communicative competence

The descriptors of the CEFR for the A2/ B1 level of communicative competences as listed below serve as the basis for our recommended activities:

A2

- handle very short social exchanges

- make and accept offers

- make simple transactions in shops, post offices or banks

- get simple information about travel; use public transport: buses, trains, and taxis

- ask for basic information, ask and give directions, and buy tickets

- ask for and provide everyday goods and services

A2+

- initiate, maintain and close simple, restricted face-to-face conversation

- understand enough to manage simple, routine exchanges without undue effort


B1

- maintain interaction and get across what you want to, in a range of contexts

- generally follow the main points of extended discussion around him/her

- provided speech is clearly articulated in standard dialect

- give or seek personal views and opinions in an informal discussion with friends

- express the main point he/she wants to make

- comprehensibly cope with less routine situations on public transport; deal with most situations likely to arise when making travel arrangements

4.2 Teaching digital games with materials: Didactic Principles

As activities accompanying the game should not interrupt pupils' feeling of "flow" (Csikszentmihályi 1990) while playing the game, they should be offered to them either prior to the actual gaming phase or following it.

Pre-gaming Activities

Gaming Phase

Post-Gaming Activites
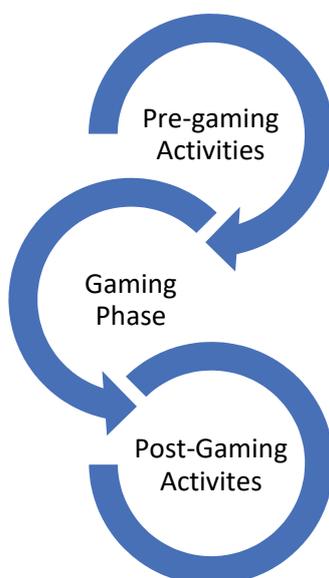
Game-Based Learning Cycle

4.2.1 How to structure a lesson around playing a game

As stated above, you can treat a computer game like MElang-E like any longer text: novel, drama, or movie. Often, it is a good idea to let learners experience fairly long stretches of uninterrupted game play. Still, you probably do not want learners to 'just' play, but to frame this with a range of activities. The classic Pre-While-Post approach can be helpful here.

4.2.1.1 Pre-playing tasks

When starting a new chapter of the game (i.e. a new city), this is a perfect opportunity to do pre-reading (or shall we say: pre-playing) tasks. Pre-playing tasks are ideally suited to raise interest in the next section, and to activate existing knowledge - knowledge that can help learners interpret and understand what they encounter in the game. For example, before playing the game, you could present learners with a picture of Mali and ask:

Who do you think this is? Where does he live? What are his hobbies? Who are his friends? What languages might he speak?

Then, when students play, they can compare their first impression of Mali with the actual Mali from the game.

Before starting a new city chapter, you might also prepare your students by asking them:

Have you ever been in this city? What do you know about this city? Are there any famous sights? What languages are spoken in this city?

If you are preparing for the Barcelona, Frankfurt or Luxembourg chapters, you can then give students a copy of the "city profile" (pages 201ff) for that city. Each city profile has been created by pupils in these cities, reflecting their everyday experiences living there.

Some of the worksheets are also ideally suited as pre-playing, e.g. the Flight-to-Tallinn worksheet (pages 165ff), which also focuses on knowledge about the city.

City	Suggested pre-playing tasks
Oxford	Show picture of Mali & ask students about who this might be
Barcelona	Show picture of Toni & ask students about who this might be Activate knowledge about city Read city profile
Frankfurt	Show picture of Marie & ask students about who this might be Activate knowledge about city Read city profile
Luxembourg	Show picture of Nicki & ask students about who this might be Activate knowledge about city Read city profile
Tallinn	Do Flight-to-Tallinn worksheet Activate knowledge about city

When you are in the middle of a chapter, pre-playing tasks are not as essential, but can be a nice start into a lesson nonetheless. A short discussion about the last play session (important dialogues and plot elements, new characters, things learned about the city), for example, could take place. Keep in mind, though, that some learners may be more 'ahead' in the game than others, so not all might have reached the same sequences in the game already. Also keep in mind that,

depending on the choices players made, a character might indeed be more or less friendly, more or less helpful. So reports about characters can be contradictory.

4.2.1.2 While-playing tasks

While-reading tasks can serve an important function (such as helping with text comprehension, focusing on material that will be needed in subsequent activities), but they can also encourage students to focus mostly on small bits of information or on specific words or grammatical forms. When working through short textbooks texts, this is not necessarily a disadvantage. When reading a longer text or playing a game, this can move attention away from the overall plot and gaming experience, so use while-reading activities sparingly. Ideally, your while-playing tasks should support an activity that follows afterwards, such as a text production task that requires students pay special attention to one segment of the game. So, instead of saying "And while you play, note down all new words", we would suggest you give a while-playing task such as "In the scene at the restaurant, note down any new words", or "Pay special attention to the scene at the subway station. We will role-play buying a ticket afterwards."

4.2.1.3 Post-playing tasks

The teaching material is full of post-playing tasks. Many of these are for specific chapters (=cities) in the game, others go beyond single chapters. Most require no preparation beyond making copies of worksheets. Of course, there is no need to do all activities suggested – choose those that best fit the learning needs of your group.

4.2.2 Playing MElang-E in the heterogeneous classroom

Learners of a wide range of language competences can profit from MElang-E. It is ideally suited for learners on the **A2 to B1** levels. As MElang-E consists of many common communicative situations, and comprehension is supported by the context provided (images, backgrounds, etc.), global comprehension is achievable even for learners at the lower end of this range. It is not possible to 'die' or to 'loose' in this game, so even learners who struggle with basic English competences can still navigate the game and experience success in the target language. Very advanced learners (above B1 level) can still profit from the game, for example by focusing on contrasting and comparing languages.

Some of the teaching material explicitly includes suggestions for differentiation, e.g. activities/ worksheets on different levels of difficulty (Diary & Postcard (p. 177ff), Phrases.

Students with **visual impairment** can follow the game, as all written text is also provided in spoken form, but may experience difficulties in navigating the game, as the navigation is mouse-based. The exact level of difficulty of course is based on the specific impairment of the student and the technical supports already provided. Students with severe visual impairments might need assistance in navigating the game, or should be paired with a non-visually impaired student.

In the game, it is not necessary to be able to distinguish between **red and green** colours.

Students with **hearing impairment** can play the game without any difficulty, as all relevant information is also provided in written form.

Most buttons or areas that need to be clicked within the game are fairly large. Students with limited **fine motor skills** might still need assistance in navigating the game or could profit from being paired with students with better fine motor skills.

Students with **reading difficulty** can play the game without any difficulty, as any written text is also read aloud.

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