



# A Scenario Example

"Traditional Storytelling for the 21st Century"

Presentation Slides and Video Transcript

Presented by Nicola Townend

# Les contes de fées Contes de fées traditionnels pour le 21ème siècle Nicola Townend, LINCDIRE, Toronto

Hi everyone, my name is Nicola Townend and I'm a French and German teacher at a secondary school in Toronto and I'm also part of the LINCDIRE team, so I've been working on this project for a few years. So I've been asked to present a scenario as an example - that I created myself a few years ago, and that I use with my 10th-grade students, who are in their second year of German because they start German with me in grade 9 - in order to show how we can adapt an action-based scenario with plurilingual and pluricultural aspects. And so yes it's a scenario that I use with 10th grade students, but I think it's a scenario that can be very easily adapted to adults as well.

So I'm going to present the scenario. "Imagine that your neighbourhood library is doing a project. They would like more children to read and listen to more stories. Examples of children's stories and fairy tales have been collected, but as you read these stories, you encounter some problems: There are not enough children's stories in German, and it's the year 2020! The stories are mostly outdated and full of stereotypes. You decide to write your own fairy tale for the collection but with modern aspects for today's children."

#### Le scénario

La bibliothèque de ton quartier fait un projet. On veut que plus d'enfants lisent et écoutent plus d'histoires. On y a collectionné des exemples d'histoires et de contes de fées pour enfants, mais tu lis ces histoires et tu trouves quelques problèmes:

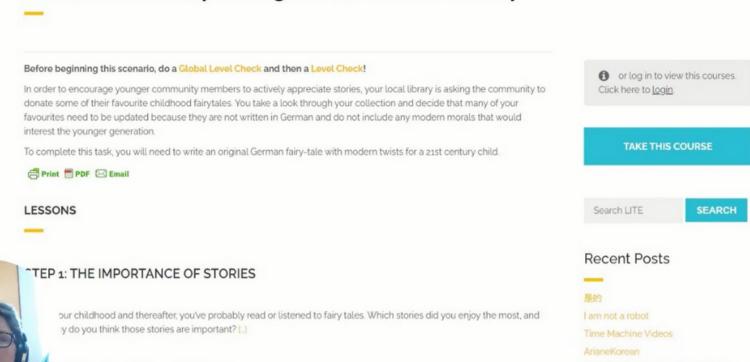
- 1. Il n'y pas assez d'histoires pour enfants en allemand :-(
- C'est l'an 2020 ! Les histoires sont souvent démodées et pleines de stéréotypes :-(

alors écrire ton propre conte de fées original pour ajouter à la mais avec des aspects modernes pour les enfants d'aujourd'hui!

Amuse-toi bien!

HOW TO USE LITE MY PROGRESS MY PLURILINGUAL JOURNEY COMMUNITY SCENARIOS POSTS REFLECTIONS LEVEL RESOURCES LANGUAGE:

#### Traditional Storytelling for the 21st Century



인포 칼립스 Infocalypse - Individual

## 1. L'importance des histoires d'enfant

Quand tu étais jeune, quels étaient tes contes favoris?





Quand et où as-tu entendu ces contes ?







So we'll start with the first task. We talk about the importance of children's stories in general. There are some questions to get started: "When you were young, what were your favourite stories? When and where did you hear these stories? Why did you like these stories so much?" Of course I asked these questions in German but just to show you how that worked.

### Quels contes de fées connais-tu?

Quels contes de fées as-tu aimé quand tu étais petit.e?
Pourquoi ? Pourquoi les contes de fées sont-ils importants ?
Qu'as-tu appris ?

- Rumpelstilzchen
- Raiponce
- Cendrillon
- Blanche-Neige et les 7 nains trois petits cochons ne de neiges
  Yaga

La petite sirène
Le villain petit canard
Hansel et Gretel
Le petit chaperon rouge
La princesse au petit pois
Pierre et le loup
La Belle au bois dormant

#### Un conte à reconstruire

Voici un conte découpé en morceaux. Essaie d'utiliser des indices pour mettre les morceaux en ordre logique, même si tu ne connais pas l'intrigue.

Ensuite, écoute l'enregistrement pour confirmer l'ordre correct.

Qu'est-ce qui t'a aidé à trouver l'ordre correct ?

Expressions de temps: Un jour...le lendemain...De

au...Ce soir-là...Pour la troisième fois...Enfin...

ns typiques des contes: Il était une fois...et ils neureux jusqu'à la fin des temps.



"What fairy tales do you know?" Now it's time for brainstorming. "What fairy tales did you like when you were young? Why? Why are fairy tales important? What did you learn?" And they gave me several examples which I've put here. There are many that are actually from the Brothers Grimm in Germany, who collected and published several fairy tales that are very well known around the world. But there are also examples of fairy tales of French origin or, for example, I have a student in my class who is originally from Russia and he came up with Baba Yaga and Peter and the Wolf which are stories of Russian origin. So the idea in terms of pluriculturalism is really to encourage the students to incorporate not just what they know or have read in German but to really think about everything they know and their ideas beyond the German classroom.

"Reconstructing a story" So I photocopied a story and I cut it up into pieces; I gave the pieces to student in pairs, and they had to first try to put the story back together in chronological order so that it made sense. It helps if the students already know the story of course, but even if they know the story a little, they still have to look at several aspects of the language to decide how to order the pieces, because it's not just the content or plot of the story that helps with this. But even if they don't know a lot of the vocabulary words, they can still identify words that help with aspects of the story. For example "What helped to find the correct order"? We listen to an MP3 with a professional storyteller who tells the story and, while listening, they become aware of the correct order of the pieces, and then they are asked the question "What helped to find the correct order?" They see for example that there is a section that starts with "once upon a time" and that sounds like the beginning of the story. Or other aspects might be "one day" or "the day after" and "once more" and "that evening" They can use things like this to help with the chronology.

Da saß nun die arme Müllerstochter und wusste um ihr Leben keinen Rat. Sie verstand gar nichts davon, wie man Stroh zu Gold spinnen konnte, und ihre Angst ward immer größer, dass sie endlich zu weinen anfing. Da ging auf einmal die Tür auf und ein kleines Männchen trat herein und sprach: »Guten Abend, Jungfer Müllerin, warum weint sie so sehr?«

»Ach«, antwortete das Mädchen, »ich soll Stroh zu Gold spinnen und verstehe das nicht.«

Sprach das Männchen: »Was gibst du mir, wenn ich dir's spinne?«

»Mein Halsband«, sagte das Mädchen.

Als nun das Mädchen zu ihm gebracht ward, führte er es in eine Kammer, die ganz voll Stroh lag, gab ihr Rad und Haspel und sprach: »Jetzt mache dich an die Arbeit, und wenn du diese Nacht durch bis morgen früh dieses Stroh nicht zu Gold versponnen hast, so musst du sterben. « Darauf schloss er die Kammer selbst zu, und sie blieb allein darin.

Es war einmal ein Müller, der war arm, aber er hatte eine schöne Tochter. Nun traf es sich, dass er mit dem König zu sprechen kam, und um sich ein Ansehen zu geben, sagte er zu ihm: habe eine Tochter, die kann Stroh zu Gold spinnen.«

sprach zum Müller: »Das ist eine Kunst, die mir wohl gefällt. Wenn deine Tochickt ist, wie du sagst, so bring sie morgen in mein Schloss, da will ich sie auf die n.«

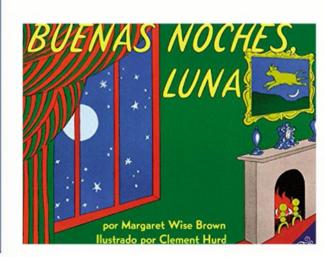


#### 2. Mes contes d'enfance favoris

Trouve un ou deux livres que tu aimais beaucoup quand tu étais petit.e, relis-les et apporte-les en classe. L'histoire peut être en n'importe quelle langue. Tu vas lire l'histoire (ou une partie) à haute voix et la discuter en petit groupe.







This is the example that I gave to my students of the fairy tale Rumpelstilzchen and here you can see an example of the types of story pieces that they received on cut up pieces of paper. If the exercise is done online, instead of paper, you could scan sections of the story and still have them put it in order like that for example.

The second step is "My favourite children's stories". Students are encouraged to look at home for books that they had when they were little - when they were still at the age that stories were read to them and they were not yet able to read them on their own. And then they are asked to bring one or two books to class that they enjoyed when they were little. Then they get into a circle and read aloud, maybe not the whole story but a section of it. And, it depends a lot on the group, but students are encouraged to bring in books that they might have read in another language when they were little. In Toronto, there are many students who grew up speaking other languages at home and so we encourage them to connect their first language(s) with the languages that they are learning at school. So we say "of course, if it's a book in Chinese, bring it, if it's a book in Spanish, bring it" and yes even if it's a language that their classmates don't understand, you'll read at least a bit and then the others will try first to understand using their general linguistic knowledge and maybe some aspects of other languages and try to guess what's happening in the story. They can also try to guess through the way that the person tells the story; with the help of their tone of voice; the use of different voices. So that also helps with comprehension when we think about how to tell a story well. So they read in a circle and then they discuss in small groups what happens in the story, they try to guess, and then the person who read the story explains it.

#### Raconte et résume

Pour faciliter la compréhension, utilise des gestes et ta voix pour mieux communiquer les points importants de l'histoire, surtout s'il y a des personnes dans ton groupe qui ne parlent pas la langue de ton histoire.

Qu'as-tu compris ? Qu'est-ce qui t'a aidé à comprendre ? Pourquoi ?

Faccie de résumer l'intrigue.

te des expressions narratives. Qu'est-ce que les int en commun ?

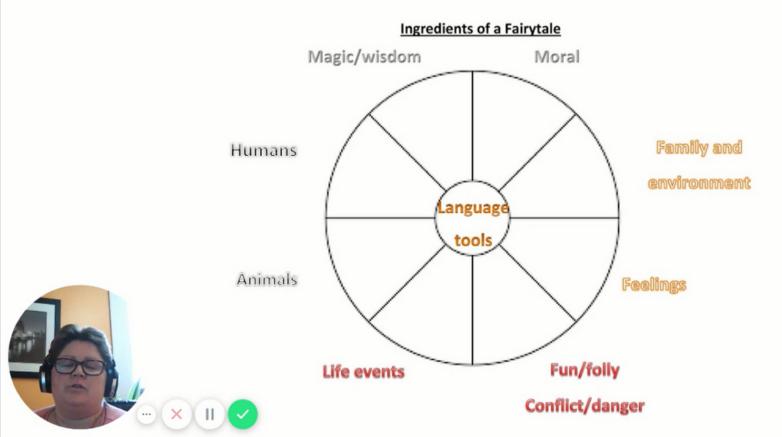


Film: La Belle et la Bête, version Jean Cocteau, 1946

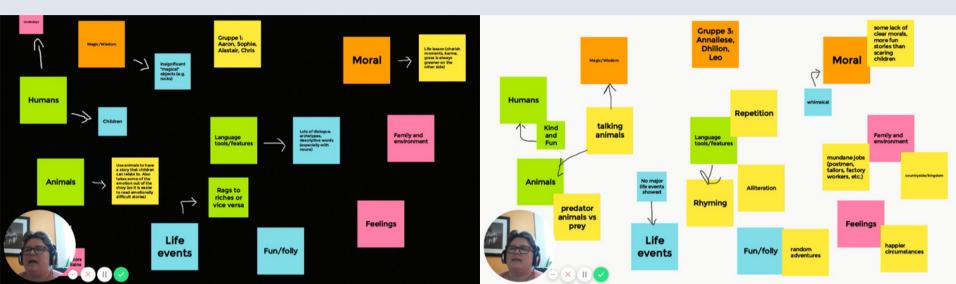
After completing the previous activity, students are encouraged to use a worksheet like this - a graphic organizer. The sections are organized in the four sections of the medicine wheel. In this way we encourage students to be aware of aspects that are connected to various stages of life or to aspects like the mind, emotions, etc. We connect these aspects as well, along with the language tools that help with this connection. So they can use this and collaborate together and write on a piece of paper, or what I did last year - they can use something like Jamboard, which is part of the Google group.

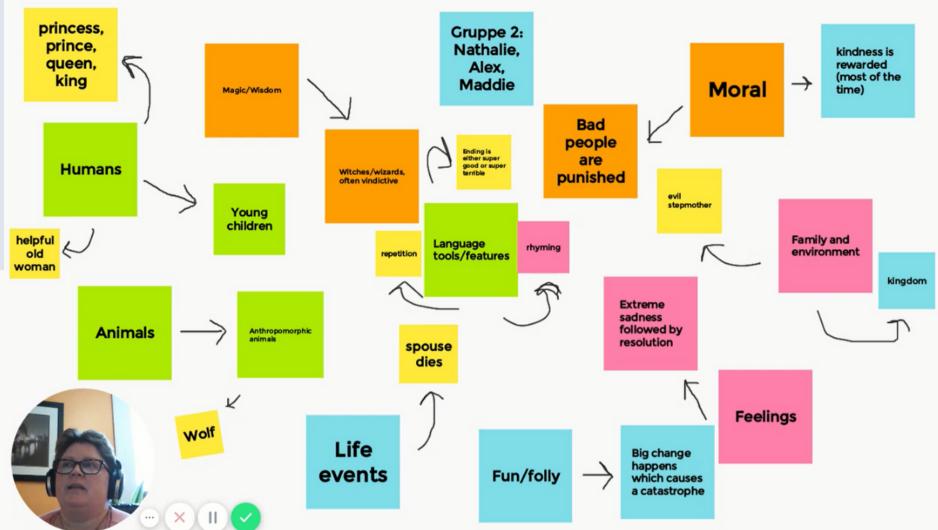
To aid in comprehension, the person who tells the story has to use gestures, their voice, like I already mentioned, and then they're asked "What did you understand?", "What helped you to understand?" and then the others in the circle try to make a summary of the story. Then they're asked to consider further "What narrative expressions helped?" and "What do the stories that we heard today have in common?" I put a photo of Beauty and the Beast here from the 1946 Jean Cocteau version, which is a film that we show to our 8th grade students to get them to discuss fairy tales, but it's also interesting in terms of cinematography, because there are some special effects used in 1946 that were really at the forefront of special effects, so it's also an interesting discussion for that reason.

## 'Ingrédients d'un conte de fées': Discutez et notez



They can put their brainstorming here using virtual sticky notes. They did this for me in English because I really wanted them to come up with as many ideas as possible. Here they used arrows to try to connect what went with what. And here too.





## Qu'est-ce que ces contes ont en commun ?

- Des animaux qui peuvent parler
- Beaucoup de répétition
- Des sons et des voix intéressants
- Des enfants ou des jeunes qui sont souvent très pauvres
- Princes/Princesses, Rois/Reines, Châtau/Palais
- Des gens qui sont très riches ou très pauvres
- Problèmes de santé/la mort
- L'amour et le mariage

gens qui sont très bons ou très malfaisants

So "what do these stories have in common?" The students often noted there are animals that can speak, there is a lot of repetition, there are interesting sounds and voices; children and youth who are often very poor" or extremely rich too - one or the other; "princes, princesses, kings, queens, castles and palaces; problems with health"; often there are parents who die in fairy tales. And then love and marriage and people who are either very good or very evil. We often see extremes in fairy tales. Things are perhaps simpler because they are for young people but in fact, fairy tales were not originally intended just for children. They were for people of all ages. They were stories that were told orally. Fairy tales were often told in families who weren't able to read or didn't have the money to afford books; especially children's books which were a great luxury - not anymore, but during that time they were a great luxury.

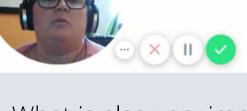
## 3. Raconter une histoire: Les outils linguistiques

Tu vas bientôt écrire ton propre conte de fées original! De quoi as-tu encore besoin?

Grammaire: Quel temps du verbe utilise-t-on le plus souvent ?

Vocabulaire: Quels mots sont populaires dans des contes que tu ne connais pas encore assez bien?

Cherche ce dont tu as besoin, pratique ce qui est nouveau, et puis essaie de r une des histoires que tu as déjà entendues à l'oral.



What is also very important and very easy to do, especially in French - you can search online and there are many examples because it's a language that is spoken all around the world - is to read stories that do not originate from Europe. I found two stories in German - Der Zauberhut (The magic hat) which is an Inuit story, and Der kluge Dieb (The smart thief) which is a Chinese story. "These stories do not come from Europe. What aspects are different from the Grimm Brothers stories, for example, and which aspects are similar?" I've just put an example here. You'll notice that I had to use whiteout to change a word in the title of this document, and so I made the students aware of this. I said to them "Is there anything that you noticed? There's a word I had to change. I put Inuit. What was the word that was there before?" And so they said "oh it was probably Eskimo" and it's true and I explained why I had to change that because it's a term that we don't use anymore. So it's also a way to raise awareness around the meanings of the terms we use.

"Telling a story: Linguistic tools". Now the students were told they would prepare to write their own fairy tales and asked "what do you still need help with?" For example, with fairy tales in German, the verb tense that is most often used is the imperfect - in French that would be the passé simple. This tense is used very often in fairy tales, definitely more often than when we speak or than in other texts that students regularly read. So it's a good way to incorporate this grammar aspect as well. And for vocabulary "which words are popular in fairy tales that you don't yet know that well"? "Look for what you need, practice what is new, and then try to tell one of the stories that you already heard orally." So that's when students say "ok I need some tools to help me" and then they look for them and they are also given some. For example, in order to understand this new verb tense, here is the explanation, here are some exercises, so that they can really get good at it before applying what they've learned in terms of grammar in the culminating task of the scenario.

## Des contes qui ne sont pas d'origine européenne

Lis deux nouveaux contes en allemand: "Der Zauberhut/Le chapeau magique", un conte inuit, et "Der kluge Dieb/Le voleur malin", un conte chinois. Ces contes ne proviennent pas d'Europe. Quels aspects sont différents des contes des Frères Grimm, par exemple, et quels aspects sont similaires ?

Der Zauberhut - ein Invit - Märchen

Ein Jäger namens Kejan fand eines Tages in einer seiner Fallen einen wunderschönen Silberfuchs, der mit seinen Hinterläufen gefangen war. Er wollte ihn töten, aber da bat der Fuchs mit menschlicher Stim-

"Lass mich leben, Jäger, es soll dein Schaden nicht sein. Ich werde dich reich belohnen."

Als sich der Jäger von seiner Überraschung erholt

Womit könntest du mich schon belohnen, Fuchs? Den größten Lohn bekomme ich für dein silbernes

"Sieh einer an", murmelte Kejan überrascht. "Es scheint tatsächlich ein Zauberhut zu sein!" Er wollte sich bei dem Fuchs bedanken, aber der war inzwi-

So machte er sich denn ohne Fell auf den Heimweg Plötzlich wurde er von einem Schneesturm überrascht. Er konnte keinen Schritt weit sehen. Ein rasender Wind drückte ihn zu Boden, um ihn gleich 45 darauf wieder hochzureißen, kurz, er trieb ihn vor sich her wie einen Schneeball. Der Jäger hatte bald die Orientierung verloren und bekam Angst, er würde nie mehr nach Hause finden und in den Schnee-

Da fiel ihm der Hut ein, den ihm der Fuchs geschenkt hatte. Er zog ihn hervor und setzte ihn auf, vorsorglich darauf bedacht, dass der Sturm ihn nicht weg-



## Wapikoni: Courts-métrages et chansons indigènes



So now we have the modern aspect of our task, in which students have to reconsider the important messages in fairy tales. A story often serves to explain to children or young people why they have to behave in a certain way - why they should be honest, generous, things like that. But in that process, there are also many stereotypes. So "what are the morals of the stories you have read? Are these morals still relevant? Are there morals that are more appropriate for today's children?" The majority of morals are still relevant. It's still necessary today to encourage children to be generous. But there are sometimes aspects of the story that we could change. For example, often if there is a princess in the story, she wants to marry a prince. And at the time the idea of a princess marrying another princess was never talked about. Or the same thing with showing different cultural groups. We can also think about diverse marriages or relationships, even if race is not talked about in the original European stories. So "in this situation, would it be good to question or avoid these stereotypes?"

If you're not familiar with this website, Wapikoni is a site that encourages and finances young indigenous people in Canada - especially in Quebec but also outside of Canada - to create short films and songs, sometimes in French and English, but also often in indigenous languages. And there are often subtitles in French and in other languages, so even if you find a short film that is in an indigenous language like the one I've shown you here, "the child who planted nails", it can be used with many different languages. I absolutely recommend it. It's a fantastic introduction to the importance of children's stories, especially with the idea of morals. The students can even play around with the site to rewatch the film and see the other languages. And if you keep looking there are other great things on this site.

## 4. Un aspect moderne: reconsidérer des messages importants

Quelles sont les morales des contes que tu as lus ? Ces morales sont-elles toujours actuelles ? Y a-t-il des morales plus appropriées pour les enfants d'aujourd'hui ?

As-tu remarqué des stéréotypes chez les contes que tu connais ? Dans quelle situation serait-il bien de les mettre en question, ou de les éviter ?





## 5. Écris ton propre conte de fées original

Message/morale moderne + aspects traditionnels

Incorporer le vocabulaire, les expressions, les aspects de grammaire qu'on vient d'apprendre

## 6. Révisions/corrections suggérées par tes pairs

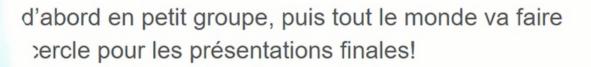
Est-ce que l'intrigue est claire et facile à suivre ? Passages obscures ? Phrases nues ?

description ? Morale claire ? Erreurs flagrantes qui empêchent la ension ?

#### 7. Raconte comme un e vrai e conteur/conteuse!

Écoute quelques exemples de conteurs/conteuses professionnels et fais attention à ce qui rend leurs contes plus intéressants:

- Volume, clarté
- Voix différentes pour les personnages différents
- Vitesse, pauses, emphase
- Expressions de visage, gestes, mouvements





Then students begin to write their own original fairy tale - perhaps inspired by other stories, but still original - with a modern message or moral but with traditional aspects also. So you can still have a king who lives in a castle for example, but who has a cellphone and is maybe always on Snapchat and doesn't have time to do his job. They need to incorporate the vocabulary, expressions, and grammatical aspects that they just learned, and then there is a peer revision and feedback phase. I put students in pairs and they share their stories with their partner before finalizing the story to submit it to me for corrections. So they read to each other and ask questions like "is the plot clear and easy to follow? Are there confusing paragraphs? Is there enough description? Is the moral clear? Are there glaring errors?" The students are not expected to correct all of the other person's errors, but they can still highlight things that they see occurring often that they think are incorrect and their partner could look them up and verify in a dictionary for example.

And then we consider once more how to tell a fairy tale in a professional way. That's why I had them listen to several examples of fairy tales so the students could really focus on how the voice is used; volume and clarity; different voices used to represent different characters; speed, pausing and emphasis; facial expressions, gestures and movements. Then they practice first in a small group and after, when they are ready to do the final presentation, they still present in circles one at a time. That's the final task, which is the culminating evaluated task.

## Étape 1: Description du scénario

Title: Traditional Storytelling for the 21st Century

#### Overview:

In order to encourage younger community members to actively appreciate stories, your local library is asking the community to donate some of their favourite childhood fairytales . You take a look through your collection and decide that many of your favourites need to be updated because they are not written in German and do not include any modern morals that would interest the younger generation.

To complete this task, you will need to write an original German fairy-tale with modern twists for a 21st century child.

Target learners: High school (grade 10+) or university learners

#### Languages

- Main target language: German (although this unit could be used in any language)
- Other language(s) involved: Elements of students' individual language repertoires

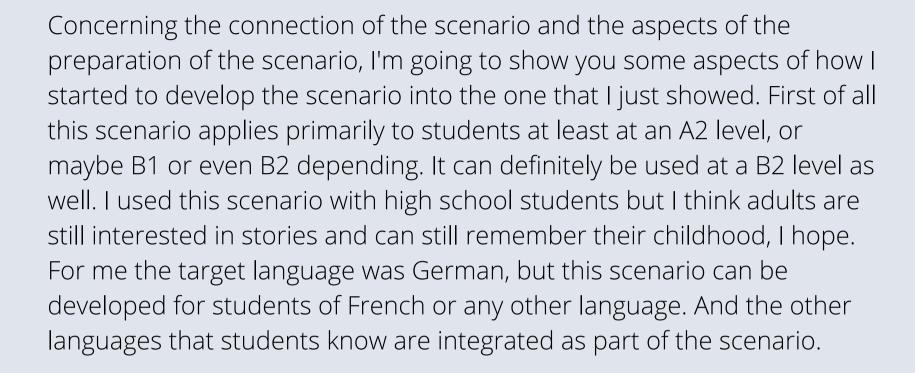
CEFR Level: A2/B1

#### Apprenants cibles: A2/B1

- Élèves du secondaire
- Adultes

#### Langues

- Allemand (langue cible)
- D'autres langues familières aux élèves





## Étape 1: Description du scénario

La bibliothèque de ton quartier fait un projet. On veut que plus d'enfants lisent et écoutent plus d'histoires. On y a collectionné des exemples d'histoires et de contes de fées pour enfants, mais tu lis ces histoires et tu trouves quelques problèmes:

- 1. Il n'y pas assez d'histoires pour enfants en allemand
- 2. C'est l'an 2020! Les histoires sont souvent démodées et pleines de stéréotypes

Tu veux alors écrire ton propre conte de fées original pour ajouter à n, mais avec des aspects modernes pour les enfants

#### Apprenants cibles: A2/B1

- Élèves du secondaire
- Adultes

#### Langues

- Allemand (langue cible)
- D'autres langues familières aux élèves

Here I've put the description of the scenario that is given to students on the first day to introduce the scenario in general. And at the end are the learning objectives. I tell students what they're going to be able to do and I adapt these objectives according to what is in the scenario; so "identifying common stereotypes in fairy tales" and "identifying common characteristics in fairy tales and legends from Germanic regions" in this case.

## **Étape 2:** Séléctionner les 'Can-do descriptors'

le "quoi"

#### Communicative activities expressed through CAN DO statements

- 1. Can understand the main points and important details in fairytales, provided the speaker speaks slowly and clearly
- 2. Can write straightforward connected *fairy-tales* on a range of familiar subjects within his/her field of interest, by linking a series of shorter discrete elements into a linear sequence
- 3. Can give or seek personal views and opinions in discussing common storylines, character traits and morals
- Can give a prepared straightforward presentation on his/her own fairytale which is clear enough to be followed
  without difficulty most of the time, and in which the main points are explained with reasonable precision

le "comment"

#### **Communicative competences** expressed through CAN DO statements

#### ruistic (grammar/vocabulary/phonology)

Can use language to get by, with sufficient vocabulary to express him/herself with some hesitation and ircumlocutions on topics such as fairy-tales

ronunciation is generally intelligible; can approximate intonation and stress at both utterance and word levels Spelling, punctuation and layout are accurate enough to be followed most of the time



## Objectifs d'apprentissage

#### À la fin du scénario, l'étudiant va pouvoir...

- Identifier des stéréotypes communs dans les contes de fées/les légendes de partout au monde et de cultures diverses, et discuter pourquoi ces stéréotypes pourraient nuire au développement du caractère des enfants d'aujourd'hui.
- Identifier des caractéristiques communs aux contes de fées/des légendes de régions germanophones, mais aussi d'autres cultures (ex. La première et la dernière phrase, expressions et structures, 'usage du dialogue, la répétition, un temps du verbe typique our la narration)

"Step 2: Select the Can-do descriptors". So first the "what" - communicative activities - which I also explain specifically in relation to the fairy tale scenario - what the students will be able to do at the end of this scenario. And then the "how" - communicative competences - what you should have, or learn, in order to make this fairy tale at the end. That's the action-based aspect as well. So there's the linguistic side, the grammar, the vocabulary, and all that.

Here we have the "how" once again, with the communicative, pragmatic, and sociolinguistic competences. Here you see some examples of what students produce. It's not just that they read in German, but they register what they use when they write or read and you see how we can make sure that they use that aspect. Then there's the sociocultural and plurilingual and pluricultural aspects. We really have to think about what we want to elicit in the questions we ask the students, while encouraging them - especially if they are not used to doing it - to really connect what they do in the language class with what they already know in other languages and in their personal life.

## Étape 3: Développement du scénario "Chunking down": Tâches secondaires

Tâche 1: L'importance des histoires d'enfant

#### Subtask 2: Mes contes d'enfance favoris

You have been asked to bring in fairy or folk tales from your home culture to share to the group. You will read aloud or present these stories in your home language while your classmates listen and attempt to follow along using knowledge of various languages, visual and contextual clues to understand. Then you and a small group will summarize each story in English.

Finally, you will use the Ingredients of a Typical Fairy Tale hand-out (inspired by the Medicine Wheel) to identify specific narrative and linguistic features. Compare and contrast your fairy-tales with the others to pilarities and differences exist across cultures.

aconter une histoire

#### Activités et compétences communicatives

le "comment"

#### <u>Communicative competences</u> expressed through CAN DO statements

#### Pragmatic and sociolinguistic (functional/discourse, register/contextual appropriacy):

- Can form longer sentences and link them together using a limited number of cohesive devices, e.g. in a story
- Shows awareness of the conventional structure of fairy-tales when communicating his/her ideas
- Can briefly give reasons and explanations for opinions

#### Sociocultural (proximity convention, directness/indirectness):

- Can understand customs, attitudes, values and beliefs prevalent in the community concerned
- Can discuss in simple terms the way his/her own culturally-determined actions may be perceived differently by people from other cultures
- Can adopt conventions for formal presentations (e.g., oral storytelling)

#### al/Pluricultural dimension

at he/she has understood in one language to understand the topic and main message of a story in another

the message of a text by exploiting what he/she has understood from texts on the same theme written in the message of a text by exploiting what he/she has understood from texts on the same theme written in a second sociocultural features common to the fairy-tale narrative style)

In "Step 3: Development of the scenario" we start to chunk down. If we decide that, at the end, we want students to be able to write and present their own story, what should we do to give them the tools necessary to do that? We go back, we start with why - the importance of children's stories - and then we encourage them to take a visit to their childhood to reread stories that they liked, and then they practice, and they get to the point, as I mentioned, where they use the vocabulary and the grammar that is perhaps new for them.

"The competences and abilities involved in a task". Here you see a representation of several aspects, for example pragmatic, sociocultural, and also plurilingual and pluricultural aspects, which are especially strong in this scenario.

#### **Étape 4:** Faire une réflexion Réflexions sur l'apprentissage Holistic approach considers how the task appeals to the whole learner COMMUNITY: Using traditional storytelling to MIND: Comparing share an important storytelling message and imagine ways conventions/vocabulary to create an inclusive in different languages, community (build metalinguistic awareness) **ACTIONS:** Learning EMOTIONS: Reflecting sses multiple and sharing favourite childhood stories in both formal different languages settings

## Compétences/habiletés impliqués dans une tâche



"Step 4: Do a reflection" When you follow the steps of the scenario on the LITE website, students are encouraged at the end to do a reflection to really see what they were able to develop and how they feel at the end of the scenario in regards to the four sections of the medicine wheel. The community aspect is very strong in a scenario about stories; emotions are absolutely an aspect that is developed very well in this scenario; actions; and then the mind in general. So the students do self-assessments with the reflection.

In terms of assessment, you might have an evaluation tool that is a bit more complex than this, but this is just so the students can also do a self-assessment. You see the can-do descriptors and the can-do statements just before this, and the students have to think "can I really do this now on my own" or with a little bit of help, or not yet. At this point they have arrived at the culminating task.



## Étape 5: Évaluation de l'enseignant.e et auto-évaluation

CEFR Descriptors (instructor look-fors)	by themselves	with help	not yet	Can Do Statements (student reflection)	by myself	with help	not yet
Can understand the main points and important details in <i>fairytales</i> , provided the speaker speaks slowly and clearly.				I can understand the main points and important details in stories when the speaker speaks slowly and clearly.			
Can deduce the message of a text by exploiting what he/she has understood from texts on the same theme written in different languages.				I can use one language to understand the topic and main message of a story in another language.			
in simple, shared wards a common sking and orward				I can in a group, to collaborate towards a common goal by asking and answering questions.			

If you have questions or if you know German teachers who would be interested in having copies of my resources, I would be very happy to share them. Feel free to send me an email. Here is my name again, Nicola Townend, and my email address. Thank you very much!