

Senior High

Core French

3200



Interim Curriculum Guide

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Acknowledgments

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The Department of Education acknowledges the significant contribution of Dr. Claude Germain and Dr. Joan Netten in developing the High School Core French curriculum for Newfoundland and Labrador. In Chapter 2, they outline the current principles and teaching strategies for the Neurolinguistic Approach. Their expertise with this approach, and with second language learning, has been instrumental in the renewal of Core French programming in Newfoundland and Labrador.

Claude Germain, formerly a full professor, now retired from the University of Quebec in Montreal, has a wide experience in the field of teaching and learning of second languages. He has published several books and articles on language teaching, and has given conferences internationally. With Joan Netten, he has conceived a new way to teach second languages, the Neurolinguistic Approach, and has been actively involved in implementing the program, known as Intensive French, in all the provinces and territories of Canada. This approach is also being used to develop new programs for other second languages, including aboriginal languages.

Joan Netten, Honorary Research Professor, Faculty of Education, Memorial University, has been involved in teaching and research for French as both a first and a second language. She is the author of a number of articles on language teaching, particularly for immersion, and has served on several governmental committees to improve the teaching of French in Canada. With Claude Germain, she has conceptualised the Neurolinguistic Approach and introduced Intensive French, first of all in Newfoundland and Labrador and subsequently in the rest of Canada. She has received the Order of Canada for her contribution to the advancement of linguistic duality in Canada.

Table of contents

Acknowledgements	Acknowledgment.....i
Chapter 1 - Introduction	<ul style="list-style-type: none"> • Rationale 1 • Outcomes Framework 2 • An Outcomes Oriented Approach.....3 • Essential Graduation Learnings4 • Program Content6
Chapter 2- Learning and Teaching in Core French	<ul style="list-style-type: none"> Fundamental Principles.....7 Literacy Based Approach11 Teaching Approach for Oral Production.....13 Teaching Strategies for Reading.....19 Teaching Strategies for Writing.32 Strategies to Help Literacy Development43
Chapter 3 - Curriculum Outcomes	<ul style="list-style-type: none"> General Curriculum Outcomes45 Oral Production47 Oral Interaction53 Reading and Viewing61 Writing and Representing71 Appreciation of French Language and Cultural Diversity77
Chapter 4 - Assessment & Evaluation	<ul style="list-style-type: none"> Assessment & Evaluation..... 85 Using Rubrics 89
Appendix A	<ul style="list-style-type: none"> Appendices.....91 Appendix A.....93 Appendix B.....111 Appendix C.....153 Appendix D.....179 Appendix E.....193 Appendix F.....197

Rationale

Being able to communicate in both French and English, Canada's official languages, is desirable for all students in Newfoundland and Labrador. Learning French as a second language and learning about Francophones promote an awareness of linguistic and cultural diversity. This helps foster an openness toward others, essential for full participation in today's bilingual, multicultural Canada and in the larger global, multilingual community. In Canada and elsewhere, the ability to communicate in a second language is an asset in finding employment. Most importantly, the study of a second language is an enriching educational experience, long recognized for its contributions to the social, emotional and intellectual development of learners. It fosters the development of problem-solving and creativity, and it prepares students for opportunities to learn a third or fourth language. Throughout the world, second language education is offered as part of a regular school program.

In Newfoundland and Labrador, the majority of students study French as a second language through the Core French program. In a Core French program, students learn French during a regularly scheduled time slot in the school day. In this province, the Core French program is organized sequentially in three stages: elementary (grades 4, 5 and 6), intermediate (grades 7, 8 and 9) and senior core high (French 1200, 2200 and 3200, 3201). Other Program options in Core French include Primary Core French (grades k-3), intensive Core French (Grade 6), and Expanded Core French (Senior High).

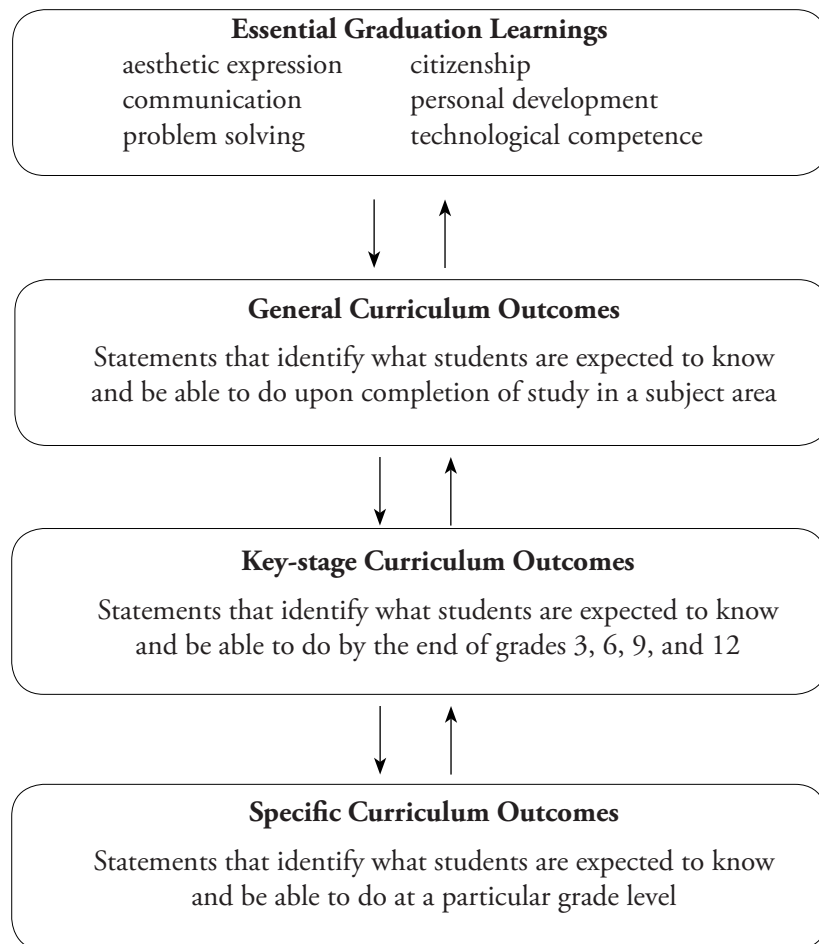
The Department of Education has identified a set of essential graduation learnings for all students graduating from high school. These learnings describe the knowledge, skills and values which prepare students for lifelong learning. The Senior Core French program reflects Essential Graduation Learnings.

In addition to information on an outcomes-oriented approach, this document provides guidance on instruction, evaluation and resources. The resources, both suggested and recommended, and the authorized strategies for instruction and assessment, help teachers plan effective learning experiences for students.

Outcomes Framework

The curriculum for Core French 3200 addresses the common essential graduation learnings as well as general curriculum outcomes.

The conceptual map shown below provides the blueprint of the outcomes framework.



An Outcomes-Oriented Approach

An Outcomes-Oriented Approach

Essential Graduation Learnings provide the framework for curriculum outcomes. Curriculum outcomes articulate what students are expected to know, value and be able to do. General curriculum outcomes link subject areas to the essential graduation learnings and provide an overview of the expectations of student performance. Key stage outcomes identify what is expected of students at the end of a level of schooling. Specific curriculum outcomes set out what is expected of students by the end of a grade or course.

Curriculum outcomes inform teachers, parents and students. Outcomes guide educators in selecting resources and instructional strategies and they provide a framework to monitor student progress and achievement.

Outcomes and Language Learning

Language learning is a cumulative process; thus, outcomes overlap from theme to theme, unit to unit and year to year. From grade to grade, language notions and patterns become more complex. The progression in language learning is communicated by the depth of treatment, the level of difficulty, and by the nature of the task. Concepts and outcomes introduced at the elementary level are further developed in the intermediate and high school years.

Essential Graduation Learnings and Core French

The Essential Graduation Learnings describe the knowledge, skills and values expected of all students who graduate from the school system of Newfoundland and Labrador. The Essential Graduation Learnings provide the framework for the development of prescribed school programs.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Aesthetic expression encourages learning in and about the arts and highlights the contribution of the arts to society. Core French learners use various art forms to express their ideas and feelings. Drawing, music, short plays are included in the Core French.

Citizenship

Graduates will be able to assess social, cultural, economic and environmental interdependence in a local and global context.

Language and culture are linked to citizenship. The Senior high Core French program promotes recognition of the multicultural nature of our country and encourages learners to develop respect for others. Learning French and learning about Francophones help students gain a better understanding of Canada's bilingual identity. In Senior High Core French, students develop an understanding of the links between language, culture, and identity.

Communication

Graduates will be able to use the listening, viewing, speaking, reading and writing strands of language(s), and other ways of representing, as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.

Communication is the main focus of the Core French program. Students classes explore, express and reflect on ideas, knowledge, perceptions and feelings.

Core French students use all modes of language to explore topics of interest. As well, focus on language learning strategies enables students to strengthen their overall communication skills.

Personal Development

Graduates will be able to continue to learn and pursue an active, healthy lifestyle.

Learning a language is a social activity which develops personal and interpersonal skills. The Senior High Core French program promotes responsible decision-making, healthy lifestyles, intellectual curiosity and risk-taking. The program encourages students to view second language learning as a life skill.

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a variety of problems, including those requiring language, and mathematical and scientific concepts.

Problem solving is the basis of second language learning. In the Senior High Core French program, students use strategies and processes to access information, to clarify and negotiate meaning, to give opinions and to cope effectively in unfamiliar situations. Working alone and with others, students apply critical, analytical and creative thinking skills to communicate in different ways in a variety of situations.

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Technological competence is an essential element of schooling. In Core French students and teachers use many different technologies. Facility in using the Internet, Smart technologies, processing and presentation software demonstrate technological competence.

Spiritual and Moral Development

Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

In the Senior High Core French program, students explore other cultures. They come to appreciate the traditions and values of others, as well as those of their own cultural community. Students identify ways in which they are similar to, and different from, Francophones. They also recognize the benefits of living in a bilingual, multicultural country.

Program Content

Planning for Success

Interests
Skills
Experiences
Work and Leisure
Aspirations and Goals
Challenges and Solutions

Entertainment

Internet
Social Networking
Gaming
Television
Radio
Newspapers
Books and Magazines
Advertisements
Humor
Careers
Challenges and Solutions

Imagination

The Bizarre and Extraordinary
Legends
Ghost Stories
Mysteries
Inventors and Inventions

Wellness

Lifestyle
Physical Fitness
Nutrition
Emotional Wellness
Relationships
Careers
Challenges and Solutions

Global Issues

Human Rights
Environmental Issues
Catastrophes and Disasters
Organizations
Activists
Current Events
Challenges and Solutions

Cultural Diversity

Culture Activities and Events
Festivals and Celebrations
Traditions
Contributions of Significant people

FUNDAMENTAL PRINCIPLES

Second language learning is associated with the communication of ideas, opinions, emotions and with the understanding of a different world view; learning French as a second language provides an enriching educational and literacy experience. The High School Core French program is based on the following principles. These principles form the foundation for teaching and learning activities.

1. AUTHENTICITY: Learning to communicate in a Second language (L2) requires the use of this language in authentic communication situations.

In the Second language classroom, authentic communication starts immediately. For communication to be authentic, students must be able to express what they wish to say and share views with other students. This is an extension of what the students are already able to do in their first language (L1.), though it may be more limited.

Students use the language in authentic situations. Teaching French should be “*déscolarisé*” as much as possible. It would be inappropriate to have all students repeat sentences such as *Mme N... est une personne importante dans ma vie parce que...*, when this fact may not be true and authentic. Repeating or memorizing facts that have no authenticity for students may lead to lack of motivation for learning the language. However, a sentence such as *Mme N... est une personne importante dans la vie de... [name of a student]*, can be repeated, as long as it is authentic.

Authentic conversation should consist of more than a question and an answer without follow-up. Above all, emphasis is on the message while still focussing on accuracy of the language. Teachers should engage students in a discussion with a natural comment or question that follows their own response. For example, if a student talks about what he had for breakfast, the teacher can ask if it tasted good or ask whether other students ate the same thing (instead of simply replying “*Très bien*”). In order to respect this principle, teachers should stay away from teaching only ONE question at a time, followed by an answer.

When students have some difficulty providing their own answers to a question, the teacher must present a language model and ask students to use this model by modifying it to fit their own situation. For example, in the event that a student forgets the French for... because he taught me how to play hockey, the teacher should not whisper the answer so the student can repeat it; the teacher must instead refer back to a sentence modelled after a similar personal situation (e.g. *Mme N... m’a enseigné à faire la cuisine*) and ask the student to answer the question by modifying the model to fit his own situation (e.g. *Mon cousin m’a enseigné à jouer au hockey*). Using the language in authentic communication situations lead, to the development of spontaneous oral and written communication abilities.

2. LITERACY: The learning of a language for the purposes of communication consists of developing literacy skills.

In French second language programs (FSL), emphasis is mainly on the development of literacy skills. In FSL programs, as is the case for literacy in L1, oral comprehension and production must be developed as well as reading and writing.

In learning an L2, the oral component should be taught before everything else. Usually, learners cannot read or write without first acquiring the ability to talk with a certain degree of spontaneity about the topic introduced in the reading. The notion of L1 literacy must therefore be adapted to a particular L2 context. It should not be assumed that the student already has the ability to converse on the topic. L2 teaching must always start off with the oral language before engaging in reading or writing activities. In the initial stages of learning how to read, reading consists of recognizing the words in print as a representation of the previously acquired oral language. The same is true for writing skills. Oral, reading and writing skills are linked in the following way: oral skills link to reading, and reading skills link to writing skills. The cycle is completed with a discussion of written texts after they have been read.

3. COGNITIVE DEVELOPMENT: A project-centred approach facilitates engagement in cognitive and language demanding tasks.

As Paradis (2004, 2009) points out in his neurolinguistic theory of bilingualism, the only way to learn to use a language is to concentrate on the message rather than the language forms. The emphasis should therefore be placed on activities related to projects. This will allow students to subconsciously internalize the language structures, since they will be focussed on their task or project. Without developing this implicit competence, students are incapable of using the language spontaneously. As Paradis (2004, 2009) points out in his neurolinguistic theory of bilingualism, the only way to learn to use a language is to concentrate on the message rather than the language forms. The emphasis should therefore be placed on activities related to projects. This will allow students to subconsciously internalize the language structures, since they will be focussed on their task or project. Without developing this implicit competence, students are incapable of using the language spontaneously.

L2 learning does not consist of a series of unrelated activities. The project-based approach focuses specifically on setting a common objective for all activities of a unit in which the students are engaged. Activities must be sequenced to ensure students cognitive and linguistic development. Certain activities prepare students for others. It is preferable to limit the number of structures and sentences introduced to students. Teachers ensure that those structures modelled are used and reused by students, adapted to their own circumstances and reused in different situations. A project-based pedagogy provides a variety of situations in which the language forms may be used.

Students are asked to perform tasks that are cognitively and linguistically demanding. These tasks contribute to the general cognitive development of students as well as the development of their language skills. Student involvement in cognitively demanding tasks encourages students to use the second language implicitly.

4. INTERACTION: Interactive teaching strategies contribute to the improvement of linguistic communication and the cognitive development of students.

Cognitive development is not only enhanced by the type of activities the students engage in, but also by interaction (Vygotsky, 1986). Contrary to Piaget's theory, which states that social and cognitive development occur simultaneously yet are not linked to each other, recent research shows that social interaction contributes to an individual's cognitive development (Doise & Mugny, 1981; Perret-Clermont, 1980; Schubauer-Leoni, 1989). Interaction enables students to communicate in L2 and also enhances their general cognitive development.

Interaction allows for the reuse of language. It is through the use and reuse of language in authentic situations that students can develop a certain degree of spontaneity in the language being learned through the development of an internal grammar. Therefore, students must spend considerably more time talking than the teacher. Unlike authentic conversations, a memorized dialogue is not a form of natural interaction. It does not involve logic and emotions, or the ability to react to an unexpected response. In a memorized dialogue, the students already know in advance the response of their partner. This is not the case in authentic interaction. The students should interact with spontaneity in authentic communication.

5. IMPLICIT COMPETENCE: The learning of an L2 for the purposes of communication requires automation (or proceduralization) of language structures.

The ability to communicate spontaneously in a second language relies on the development of an implicit competence or internal grammar. In order to develop an internal grammar the students must use and re-use the language structures in oral production and in a wide variety of situation

This is why, for teaching oral production, we do not begin by teaching explicit knowledge but rather by developing an implicit competence. According to recent neurological research explicit knowledge cannot be transformed into a skill; that which is conscious knowledge cannot become subconscious. Thus, learning language forms and structures as declarative knowledge is of little use to L2 learners in communicating in French, since the development of oral communication skills means being able to use the language automatically or subconsciously to express a message. Explicit knowledge of language forms and structures is useless in authentic conversations and is stored in a part of the brain that is completely separate from that which stores skills. According to certain researchers, there is no direct link between these two parts of the brain (Paradis 2004, 2009), but only an indirect link in the direction of the explicit knowledge looking at the implicit competence already used (e.g. monitoring oral production). In an authentic conversation, it is therefore impossible to access explicit knowledge of the language quickly enough to use it to monitor oral competence, and communicate spontaneously and easily. This is why it is crucial to first focus on acquiring skills (implicit competence or internal grammar) before acquiring knowledge by having students use the language in the form of a conversation right from the start. As is the case for L1, it is only through reading and writing that one can gain, and use, an explicit knowledge of a language.

Accuracy and fluency in a language are necessary for proper communication in an L2. Accuracy and fluency in oral language are both skills. In FSL programs, fluency is developed by emphasizing the use of complete sentences in authentic communication situations in such a way as to allow the students to subconsciously make the necessary links—in terms of phonology, morphology, syntax and discourse—to build an internal grammar. Internal grammar consists of patterns (or neural networks) in the brain appearing in the form of an implicit competence or skill that allows students to use the language without paying conscious attention to the forms involved. Internal grammar is not the type of grammar made of memorized rules. Implicit competence does not consist of the transformation of explicit knowledge (e.g., in the form of rules) through "exercises". In other words, knowledge (explicit) cannot be transformed into a skill (implicit) through a set of exercises. The two are separate and distinct aspects of language learning that must be developed by separate types of activities (Paradis 2004, 2009).

FSL programs require a sentence-based pedagogy. The focus is on learning sentences rather than on learning vocabulary words requiring a well-known structure. For every new structure students use a complete sentence until the structure in question is internalized. Students may sometimes use a few words rather than a complete sentence if the response requires a well known structure.

This concept stems from the fact that it is difficult for students to build an internal grammar from a vertical presentation of the language (vocabulary word lists); in order to build an internal grammar, they must work on a horizontal plane. In other words, students must use sentences in order to establish subconscious connections (or neural links) between the various language components. Without an internal grammar, students are unable to communicate spontaneously in L2

Development of oral accuracy as a skill occurs only through the use and reuse of correct language forms in authentic communication situations. The correction of errors in oral production is therefore essential in FSL programs (refer to pp.16-17). Otherwise, the students will develop an incorrect internal grammar. Learning grammatical forms explicitly is useful for the analysis of how a language works, or for monitoring what has been produced spontaneously, but it is not useful for developing the ability to communicate spontaneously in the second language. While at this level one can begin to explain why one says things in a certain manner, it is still the use of the correct language form that is more important than the reason why this form is appropriate

Teachers should pay particular attention to the simultaneous development of fluency (by having the student produce complete sentences) and accuracy (by regularly correcting students' oral errors) By acquiring an implicit competence that reflects a correct internal grammar, students will be more capable of achieving a balance between fluency and accuracy.

LITERACY-BASED APPROACH

The Core French Program is based on a literacy-based learning approach that is similar to that used in learning a first language (L1), but takes into account aspects that are specific to the learning of a second language. In other words, the L2 is taught in the same way as the L1 with adaptations for the L2 context. The emphasis is therefore on authentic communicative situations rather than on language forms, and the language is used by the students as a means for personally expressing their thoughts. In the perspective of a conception of literacy specific to L2, reading closely follows oral production, writing closely follows reading, and all three language skills are closely linked. This literacy experience encourages students to develop their ability to use language and images in rich and varied forms to read, write, listen, speak, view, represent, and think critically about ideas[at the relevant levels] in both their first and second languages. This approach also takes into account individual differences in learning with a dual focus on differentiated instruction and multiple intelligences and allows students to complete more challenging tasks. These factors contribute to greater development of both language and cognitive skills.

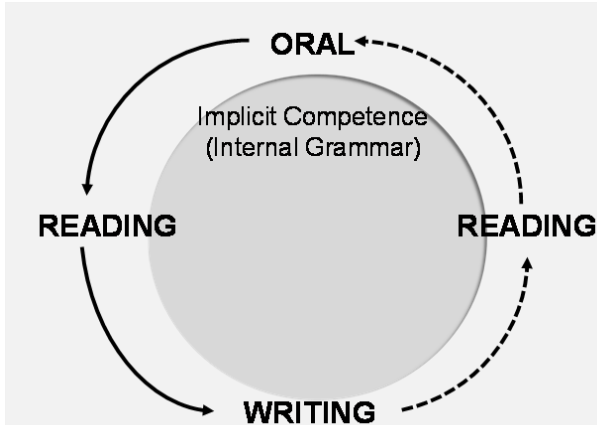
Importance of oral component

Emphasis is placed on developing oral communication. As is the case for all authentic communicative situations, oral comprehension and production are closely linked (Brumfit, 1984). It is necessary to create an environment where French is the language of communication from day one. Only French is used in the classroom. In order to create this atmosphere, students and teachers regularly interact in French, and gradually, students start conversing with each other in French. To learn French, students need to speak French, not English. In terms of literacy development, students must be able to talk about their day-to-day life and personal experiences with a certain degree of spontaneity. The oral language component must, therefore, be given considerable importance in the classroom.

Importance of the oral component in reading and writing

Communication does not refer uniquely to the oral use of the language. Communication also includes reading and writing skills. Learning to communicate includes the integrated development of oral, reading and writing through authentic communication situations. Reading and writing are, therefore, taught (without assuming an automatic transfer from L1 to L2 of these skills). Therefore, although a topic is introduced orally, reading and writing activities follow almost immediately after. Success in learning to read and write in an L2 is dependent upon an adequate oral foundation (Germain & Netten, 2005).

Literacy in its largest sense consists of an integration of the three strands of language, oral, reading and writing. It is important to complete the cycle, so to speak, and to ensure that what has been learned about the language through oral production, reading and writing, is integrated. In other words, in terms of learning a language, the students read about a topic already discussed in class and then write about that topic—the writing is not a flow of disconnected phrases on a random topic. However, in terms of language use, when we write a message, the goal is to have this message read. Therefore, all texts written by the students must be read (by other students in most cases), and once these texts have been read, students should be able to talk about them. In this way the cycle is completed. Writing does not mark the end of the unit or lesson—the cycle must be complete. In the following chart note that the left side of the circle refers to the introduction of new language components, and the right side of the circle (with dotted lines) refers to the integration of the newly learned language components of the L2 with the those already learned.



As shown, the oral component plays a key role, not only in developing oral communication, but also in learning how to read and write. Reading and writing are two types of language skills that rely heavily on the early development of the learner’s oral language skills.

In order for students to communicate in an L2, they engage in interesting activities that are significant for them. According to Paradis (2004, 2009), one learns to communicate in an L2 by concentrating on something other than the L2.

Students concentrate on the topic of their discussions, on the theme they are reading about and on the projects they are doing (as the program uses a project-based pedagogy). The teacher’s role consists of helping students to participate in all these activities using the L2. Thus, the strategies used by the teacher are similar to those used by the teacher of L1, although there are certain adaptations which are specific to the learning of an L2.

TEACHING APPROACH FOR ORAL PRODUCTION

Teaching strategies stem from the concept of language and its acquisition in a school setting (Germain and Netten, 2010). Teaching French-as-a-second-language should not be based on the conception that knowledge can be transformed into a skill. The research of Paradis (2004, 2009) shows that this conception for the learning of how to communicate in a L2 is not based on solid scientific data. In fact, the emphasis is on the use of L2 so students can first gain an implicit competence. This point of view is based on the notion that learning a language is first and foremost a skill, and that a skill is developed primarily through its use.

When discussing the development of oral skills for students at the secondary school level, it is important to realize what students are already capable of doing.

In order to maintain and develop the oral capacity of the students, it is crucial that teachers speak only French to their students and they encourage their students to express themselves only in French. Actually, students are capable of getting by in French in most types of communicative exchanges, using the communication skills they have already developed in their FSL classes.

However, for every new situation or language structure that is somewhat difficult, it is strongly recommended that the teacher follow the five steps mentioned in the teaching strategies for oral production (Table 1, p. 18). At this level, the focus is still clearly on the utilization of the L2 in order to help students acquire first of all an implicit competence based on the belief that oral language is first and above all a skill, and a skill is developed by use. An implicit competence is closely linked with students' subconscious development of an internal grammar. In other words, even though it seems a truism, one learns to speak by speaking.

In the context of language learning, implicit competence is developed through exposure to both an input (Krashen, 1985) and an output (Swain, 1985). In addition, communication is characterized by both fluency and accuracy. Fluency refers to the ability to relate easily the various communication components (phonology, morphology, syntax and discourse) to each other in authentic communication, and accuracy refers to the degree of correctness in language use. Each component of language learning, input, output, fluency and accuracy, requires a specific teaching strategy. In order to establish a close link between theory and practice, there are teaching strategies specific to each of these concepts, as is shown in Teaching Strategies for Oral Production presented on the next page (Table 1, p. 18) that are put into practice in the classroom in five steps.

INPUT AND OUTPUT**A. INPUT: MODEL ONE OR MORE AUTHENTIC SENTENCES RELATED TO THE TOPIC**

Input is a model created by the teacher, and consists of complete sentences related to an authentic communication situation. It is important to realize that by authenticity we do not simply refer to authentic documents but rather to authentic communicative situations which are real and true in the life of the teacher and the students

Step 1 – Use one or more authentic sentences on a topic relating to the teacher’s personal situation

At the beginning of each curriculum unit through the focus principle of authenticity of communication through modelling. The teacher gives information on his own interests and as a result creates a real or communicative situation. This reinforces the conception that a language is used above all to communicate personal and authentic messages. The principle of authenticity means that a language learned, even when learned in school, consists of much more than a long list of out-of-context vocabulary words, memorized dialogues and abstract grammar rules to memorize. Authentic language means the use of sentences, in other words meaningful language structures, in a real context. For example, if the teacher says: *Une personne importante dans ma vie est Mme N... parce qu'elle m'a enseigné à faire la cuisine*, he gives to the students a language model permitting them to begin a conversation on people who have influenced their lives. Therefore, we do not start off by asking the students questions, because the students would not be able to answer without first having been introduced to a language model allowing them to formulate their own answer

B. OUTPUT: HAVE STUDENTS USE AND REUSE THE MODELLED SENTENCES BY ADAPTING THEM

Since students must be taught new language habits, in other words, develop an implicit competence, it is important to have them use and re-use authentic sentences. Therefore, the language output necessary for the acquisition of an implicit competence in L2 consists of students' repeated use of modified authentic sentences focused on their personal interests and their desire to communicate. In order to enable the students to create patterns (or neural networks) in their minds, the language output is successively presented in the following four steps.

Step 2 – Question students to have them use and reuse the modelled sentences adapted to their own situation.

To encourage use and reuse of the language in the classroom, the teacher creates multiple opportunities where students are asked numerous questions. These questions give students the opportunity to use and reuse the sentences modelled by the teacher as adapted to their own personal situation in authentic communication situations. To take one of the above examples, if the teacher gave students a language model about people who are important in their lives, he can then carry on the conversation by asking the question : Qui est important pour toi dans ta vie? Vocabulary words that the students need in order to communicate their messages are then provided orally upon request in an authentic context by the teacher. Note that the integration of all new vocabulary words into real sentences clearly demonstrates that a language is not primarily a tool for describing, (Qu'est-ce que c'est? – C'est...), but rather is a means of communication.

The modelled sentences are not simply repeated out of context, as was the case in audio-oral methods. Instead, they are reproduced by the students in an adapted form that represents the personal situation of the student to show clearly that language is, in fact, a means of communicating through authentic sentences. As a result, students are more implicated in the learning because it does not consist of simply repeating ready-made sentences, but rather of using modelled phrases and adapting them to a personal situation in order to express what they want to say. Therefore, students develop a creative automaticity (Gatbonton and Segalowitz, 2005), that is, the ability to use language to create new combinations with various already-learned elements in order to express new ideas or feelings.

Step 3 – Ask the students to question other students in order to use the modelled sentences adapted to their own situation

Referring back to the discussion about important people in someone's life, the teacher asks some students to question other students in the class in order to ensure that they can ask the question correctly. Asking questions is important in an authentic conversation. The other students reply by using a personally adapted version of the modelled response. This procedure provides a model of the task to be completed in the next step.

Step 4 - Have students interact with each other in pairs to reuse the modelled question and to give a reply adapted to their own situation

With a partner, the students engage in a conversation using the question and answer that have been modelled. In a limited time period (i.e., 10–12 seconds, so they do not resort to using their L1), the students ask each other the question and answer it. For example, the first student asks: Qui est important pour toi dans ta vie? and the second student replies: Une personne importante pour moi dans ma vie est.... The first student follows, where possible, with another question such as Pourquoi? Then, the second student asks these questions to his partner, who provides answers.

Step 5 – Question the students to have them reuse, in an adapted form, the answers of their partner

In order to develop students listening skills and give them another opportunity to use the modelled phrases in another adaptation, the teacher asks students questions about what their partners have said, for example, Qui est une personne importante dans la vie de Michelle? Students answer by referring to the answers previously given by their partner (using the appropriate pronouns, for example, Elle...). The teacher then follows-up with a new question related to the answer given or with a comment in the form of an authentic conversation. Once students become familiar with this strategy, they can start using it themselves.

If the language structure presents difficulties or if the students need to use it further in order to internalize it, the teacher can repeat steps (4 and 5).

FLUENCY AND ACCURACY

The last two teaching strategies, which are focussed on developing fluency and accuracy respectively, are different in that they do not follow the first two strategies (input—modelling of authentic sentences—and output—use and reuse of modelled sentences) chronologically. In fact, they are used by the teacher to assist the students in their attempts to use and reuse the language all of the time.

C. FLUENCY: ENCOURAGE STUDENTS TO MAKE CONNECTIONS BETWEEN THE ELEMENTS OF A SENTENCE IN ORDER TO DEVELOP AN INTERNAL GRAMMAR.

The teaching strategy focused on developing fluency consists of encouraging the students to establish connections between the message to be conveyed and the corresponding language structures, and among the linguistic elements of those structures (in terms of phonology, morphology, syntax and discourse). This is essential to the development of the student's internal grammar. In order to develop fluency, the teacher must insist that the students always use complete sentences at the beginning of learning a new structure. Therefore, the student who is asked the question: *Qui est important pour toi dans ta vie?* must answer with a complete sentence: *Une personne importante pour moi dans ma vie est N... parce que...* (instead of simply saying his or her name). Through the use of complete sentences, students will eventually be able to establish connections easily and quickly between the message to be conveyed and the corresponding language structure as well as among the linguistic elements of the language structure themselves. As a result, the student will be able to automate (or proceduralize) the language structures learned so as to develop an implicit competence or internal grammar by subconsciously building language patterns in the brain (neural networks). How would students be able to successfully develop fluency in communication and build language patterns in the brain if they only recited a memorized list of vocabulary words out-of-context or gave one-word answers to questions asked to them? It is recommended that the students produce complete sentences to accelerate the development of their internal grammar and the ability to communicate fluently.

At this level, it could be that from time to time the students respond by using only a word or a phrase in a situation where they are using structures that have been internalized. It is quite correct to accept these responses as authentic responses at this level, provided that the language structure that the student is using is one with which he does not have any difficulty and he can use spontaneously

D. ACCURACY: ENSURE THE DEVELOPMENT OF A CORRECT INTERNAL GRAMMAR.

The teacher's correction of an incorrect sentence, followed by the student's reproduction of the corrected sentence (Lyster, 1998), and the many other instances of using these corrected sentences in authentic situations contribute to the development of a language that accurately reflects the forms of the target language—this is linguistic accuracy. At this level, it is still essential that the teacher continue to correct the students each time that an error is made. Learning grammar only contributes to the development of an explicit knowledge of the language (knowledge-accuracy), but since oral production is a skill, and since implicit competence is to be developed first, correction of errors is preferred over the teaching of grammar. Error correction also focuses on the sentence level, and therefore helps develop a correct internal grammar (Netten and Germain, 2005).

In the initial stages of L2 learning, students can undoubtedly imitate or somewhat accurately reproduce language models they hear used by the teacher. However, when the students attempt to create their own messages, there is higher risk of error. Consequently, it is essential for teachers to correct errors so students do not continue to develop language habits that are faulty and consequently, build their internal grammar based on erroneous language patterns (Shehadeh, 2003). Otherwise, there is a risk of linguistic fossilization.

All error correction must be followed by repeated reproduction or use by students of the correct form in a complete sentence. It is not enough to indicate that there is an error because this would produce only declarative knowledge. Focusing on the accurate use of language fosters a favourable atmosphere in class. Students begin to realize the importance of using language accurately. Over time, students gradually learn to correct themselves. Therefore, to ensure that the implicit competence acquired matches the target language as accurately as possible, we recommend that teachers correct orally the errors produced by the students in their attempts to use and reuse the L2 in oral production in the classroom

LISTENING INTENT

Another general strategy used to develop oral communication is that of (Listening Intent). This strategy consists of the teacher asking a student for information that he has already heard, usually during the course of steps 4 or 5 mentioned above, but also during other oral exchanges in the classroom. For example, during the course of a discussion on people who are important in our lives, the teacher asks a student in the class: Qui est important dans la vie de Michelle? The student should be able to respond: Une personne importante dans la vie de Michelle est N... parce que.... If he is unable to reply, he may ask Michelle, or another student in the class, to remind him of the information so that he can reply to the question. The use of this strategy encourages the students to listen to the responses of the other students and accustoms them to the possibility of having to reply to an unexpected question posed in an authentic conversation.

Table 1-Teaching Strategies for Oral Production

PURPOSE	TEACHING STRATEGIES	APPLICATIONS	TEACHING STRATEGIES	APPLICATIONS
internal	A. Input Model one or more authentic sentences based on the topic.	1. Use one or more authentic sentences on a topic relating to the teacher's personal situation.		
	B. Output Have students use and reuse modelled sentences adapted to their own situation.	2. Question students to have them use and reuse the modelled sentences adapted to their own situation. 3. Ask the students to question other students in order that they use the modelled sentences adapted to their own situation.	C. Fluency (skill) Encourage students to make connections between the elements of a sentence in order to develop an internal grammar	Have students use complete sentences.
SKILL DEVELOPMENT (implicit competence or grammar) FIRST OF ALL		4. Have students interact with each other in pairs to reuse the modelled question and to give a reply adapted to their own situation.	D. Accuracy (skill) Ensure the development of a correct internal grammar.	Give feedback: always correct and have students re-use corrected sentences several times.
		5. Question the students to have them reuse, in an adapted form, the answers of their partner.		
		<i>Remember to use the technique of 'listening intent' frequently.</i>		

TEACHING STRATEGIES FOR READING

In addition to focussing on developing an implicit competence in oral production, it is also necessary to develop an implicit competence in reading. Learning to read reinforces what students have already learned about the language orally, and enables them to increase their vocabulary, and internalize new language structures. In this way, learning to read contributes to the improvement of both oral and written production. While learning to read texts in the L2, explicit knowledge about the language begins to develop. In order for this to occur, the teacher needs to have the students notice certain language phenomena when the text is being read. Also, reading stimulates the discussion of many topics and can be the basis for a variety of discussions. This process contributes to completing the cycle, as has been mentioned previously. The students need to realize that reading is another way to communicate ideas. In order to develop the habits associated with reading well, reading must be undertaken regularly and systematically, at least two days out of three in a week. Just as one learns to speak by speaking, one learns to read by reading.

Reading at this level is no longer teaching the student how to read in L2, because most students at this level are already capable of using their L2 with a certain spontaneity and are also capable of accomplishing some reading activities (See the level of transitional reader on the scale provided, p. 34). The students at this stage should be able to transfer many skills, and much information from L1, and use these skills and information in L2. The aim of teaching reading at this level is to extend the capabilities of the students so that they are able to read increasingly difficult texts in L2. At this level, it is expected that students have already considerable experience with reading narrative texts, and that they may have had some experience reading informative texts. Therefore, focus is not on teaching students how to read in their L2, but rather on trying to help the students get meaning from texts that are becoming longer and more difficult to read. Students should now understand the overall meaning of a text, and should begin to be able to understand the nuances in the message given by a text.

As in the earlier stages of L2 language development, there are three phases in planning lessons focussing on developing reading skills: pre-reading, actual reading and post-reading, which will be described in sequence. In reading both informative and narrative texts, the pre-reading phase is extremely important because it includes the strategies that are specific to developing literacy in an L2. As far as the two other phases are concerned (actual reading and post-reading), the teaching strategies used begin to closely resemble those used in teaching an L1 at this level.

Examine successively the teaching strategies for an informative text (Table 2, pp. 31-33) and the strategies for a narrative text (Table 3, pp. 34-36).

INFORMATIVE TEXT**PRE-READING**

Pre-reading is an essential aspect of teaching reading, especially for L2 learners, since they possess only a limited development of the spoken language. For this reason, a considerable amount of time must be devoted to reading in class. Therefore, even BEFORE reading a text with the students, it is crucial to prepare ORALLY, the actual reading. This is one of the characteristics of teaching reading that is specific to developing literacy in an L2.

1. Contextualization: The pre-reading phase is an ORAL activity. The first step, contextualization, is a discussion relating to the theme of the text, by connecting the theme to the students' experiences, by using words, and structures, that the students will encounter in the text. In the context of learning an L2, where the vocabulary of the students is still limited, the contextualization phase allows teachers to expose the students to the important words, and structures that are new for the student but are essential to understanding the text. It is crucial to present these words and structures orally first, in context, in order to enable students to understand the meaning and pronounce the words correctly. For example, if the text is about a tornado and the basement of a house used as shelter, the teacher discusses how basements may be used as shelters during a storm or disaster, and perhaps of his own basement, if he has used it as a shelter on some occasion. This could lead the students to discuss their own basements and whether they have ever been used as a shelter. During reading, when the students encounter the words *sous-sol*, and *abri*, they will already know the meaning and will only have to familiarize themselves with how the words are written and pronounced (the letter-sound relationship). As well, it is important during this phase that the students themselves use these new words orally, in complete sentences, when answering the teacher's questions. It is in these activities that a conception of literacy specific to L2 is demonstrated, in the sense that it is necessary to prepare the students orally for the language that they will encounter before they begin to read the text. If this is not done, the students will turn to translation rather than trying to understand the meaning of a text directly from the French.

The choice of words and structures to present orally first is very important at this level, as it is only those words and structures which are likely to cause difficulties that should be presented beforehand. The words chosen should not be those that the students should be able to guess, either because the context is very concrete, or the words closely resemble their English counterpart, as for example *tornade*, which is very close to the English, *tornado*. If the teacher presents too many words, or words that the students should be able to guess, he deprives them of the opportunity to develop one of the most important strategies of a good reader, that of guessing the meaning of words from their context or perceived relationship to other words.

At this level, if the topic is very close to the unit theme, the text can be contextualized in the oral part of the lesson at the beginning of the class. It can be integrated just after, or during, the part of the lesson where structures from the previous lesson are being reviewed.

2. Prediction: This is the second step in the pre-reading phase. The teacher talks about the title and the cover illustration, and also the Table of Contents, as well as some of the subtitles that may appear in the text. It is not a question of identifying what is in the illustrations (Qu'est-ce que c'est? – C'est . . . or : Que vois-tu sur cette image?), nor of transforming the pre-reading into a vocabulary lesson, but rather to give to the students a model of a reading strategy that should be used.

For the question of identifying expectations for an informative text, the teacher can use the KWL technique. In order to do this, the teacher asks a number of oral questions in order to identify, what the students already know (or think that they know) about the subject (K), what the students want to know about the topic (W). Finally, one notes what they have learned (L).

The pre-reading phase is undertaken for each section of a book that one is using if the book is quite long. However, in that case, it is still necessary to present to the students an overview of the entire book before reading carefully each one of the sections.

After grade 10, it should be possible to use types of organizers that one uses regularly in L1 language arts classes in order to help students prepare to read an informative text. It should be remembered that learning to predict what may be in a text is one of the important reading strategies that the students should learn for both L1 and L2 reading success.

ACTUAL READING

During the actual reading phase, the teacher follows approximately the same procedure as is the case for the oral strategies: modelling, using and re-using the language, with attention being given to the links between the elements of language (to develop fluency) and the correction of errors (to develop accuracy). There are two parts to the actual reading phase: reading for meaning and reading for form. The goal of the first exposure to the text is to understand its global meaning. It is important at this stage not to mix together comments on the MEANING of the text with comments on the FORM of the language. Particularly if there are students in the class who have learning difficulties, it is strongly recommended to separate these two types of comments. The first step is reading the text with the students.; This represents the input, and is intended to give the students the desire to read the text and to interest them in the content of the book or story. It is during this step which the teacher models how to read the text. That is why it is necessary to begin with everyone reading the text together and for the teacher to question the students on their comprehension of the text afterwards.

For an informative text, the teacher questions the students on what they have learned from reading the part of the text just finished. In addition, the teacher asks the students if there are other things that they would like to know about the topic.

The teacher then has the students re-read the text in class; this represents the output. If necessary, the re-reading of the text by the students can be separated from the preliminary reading of the text in class, but the pre-reading phase **MUST** be done in the same period as the first reading of the text; these two parts of a reading lesson cannot be separated. When students are more proficient in reading, it is possible to have the students re-read the text at home, with a definite reading purpose, and then discuss the text again in the next class. It is important that students who are leaning to read in a second language read the text more than once. The second time students read the text gives them the opportunity to ensure that they have understood the meaning of the text, and also gives them the opportunity to start to internalize certain structures and vocabulary that they have encountered.

After reading for meaning, the teacher also exploits the text from the point of view of the form of the language; this is a second exploitation of the text. The steps include: a revision of the content of the text, or the section of the text, that has been read previously a re-reading of the text by individual students aloud for the class, drawing the attention of the students to a particular grammar point (such as certain verb-subject agreements) that will be exploited further in the writing lesson that will follow. If reading the text has taken several periods to read, it may be necessary to summarize all the points that the students have learned. j

POST-READING

It is not necessary to have more than one post-reading activity per text. For an informative text, it is suggested that what students want to know, be examined carefully with the students to see if there are any questions that remain unanswered after reading the text. If so, the students can be encouraged to undertake a short research project on the topics to see if they can find the answers that the class desired to have. Otherwise, the teacher can discuss certain ideas expressed by the authors of the text, and determine if, as a class, the students are in agreement or not with the point of view expressed in the text. The teacher can also organize an activity such as informal debate or blog on some point in the text, or follow with a writing lesson where the students express their opinion on the matter.

Lastly, keep in mind that the pre-reading (oral only) and post-reading phases are necessary steps in literacy development, as seen earlier. Pre-reading links the text with the oral use of language and post-reading involves broadening the perspective of the students to link reading with oral and written forms of expression.

NARRATIVE TEXT

PRE-READING

As is the case for an INFORMATIVE TEXT, before starting the actual reading of a NARRATIVE TEXT with the students, it is important to prepare the vocabulary necessary for the understanding of the text ORALLY first.

1. Contextualization. One follows the same procedure that is used for an informative text.
2. Prediction: The teacher has the students look at the title of the text and the illustration and asks a number of questions as to what the students think will happen in the story. It is important that the teacher revisit these predictions at the end of the first reading of the text, and ask students why certain predictions were correct while others were incorrect. In this way, making predictions contributes to the cognitive development of the student.

In addition, in order to comprehend the global meaning of the text, before even beginning the actual reading of the story, the teacher should explore the subtitles or the titles of the chapters, if it is a long text, in order to help students understand what may happen in the story. There should be no translation of the chapter titles or the subtitles (Qu'est-ce que cette phrase veut dire?), nor transformation of the pre-reading into a vocabulary lesson, but rather the students should interpret the information the author has given using only French. By referring to titles or subtitles, the teacher is modelling for the students an important reading strategy, as well as contributing to the development of the students' cognitive processes.

The pre-reading phase should be undertaken with each section of a text. When the teacher begins a text which has several sections, it is also necessary to give the students a brief overview of the whole story before engaging in a more detailed prediction discussion for whatever section of the text is to be read.

ACTUAL READING

As is the case with an informative text, after having completed the two preparatory steps, (contextualization and prediction) of the pre-reading phase, the teacher can undertake the first part of the actual reading phase: reading for meaning, which focuses on understanding the global meaning of the text. The steps are similar to those followed for an informative text. It is important at this stage not to mix comments on the meaning of the story with those on language forms, as this first exposure to the text is intended to give the students the desire to read the story and to interest them above all in what happens. It is an aspect of a reading lesson that is very "déscolarisé".

As is the case with the oral strategies, this first part of the actual reading phase is composed of both an input and an output. Reading the text aloud by the teacher (or students) constitutes the input, or the model of how to read. At first, it may be wise for the teacher to read the text aloud while the students follow in their copy of the text. If the students are not looking at the text being read, it is not a reading lesson, but a listening comprehension lesson for the students. However, once there are students who are able to read well, they can be the ones to read the text, orally, for the class, and give the model of how to read for the other students.

Then the teacher verifies that the students have understood the global meaning of the text. It is not sufficient to ask them if they have understood, but the teacher should ask questions the answers to which demonstrate that the students have indeed understood (Qu'est-ce qui arrive à...?). **(Reading does not consist of being able to translate a text but of being able to understand the meaning directly from the French.)** As students become more proficient readers, the questions asked may become more precise in that they are centred on the nuances in the message of the text. During the asking of comprehension questions, which is an oral activity, the teacher must remember to model sentences for the students as they try to form their answers, to correct errors in the French produced by the students and to encourage the students always to produce complete sentences.

Lastly, in order to help the students to understand the story, the teacher revisits their predictions about the story-line. The teacher asks the students to find details in the story that justify whether a prediction was correct or not. If the predictions were not correct, the students must be able to explain why.

For output, the teacher asks the students to re-read the text, either individually or in groups, based on the model for reading that was already given at the beginning of the lesson. If an error in reading occurs, students are asked to re-read the whole sentence correctly. At the beginning of the year, it is still necessary to have students read the story, or sections of the story, a second time aloud, in order to ensure that they understand what they read, and to help them internalize new structures and words. Later in the year, it may be no longer necessary to re-read the text in class, and the text can be re-read at home, with a new purpose for the reading, which can be discussed in the next class. Even for students at this level, it is still necessary for them to read a text more than once in order to help them internalize, or develop implicit competence with respect to the language structures.

It is also necessary not to separate the pre-reading and the actual reading phases: pre-reading and reading should take place in the same class. However, the actual reading activities and post-reading can be separated.

In another class period, the teacher undertakes the second part of the actual reading of the text: reading for form. The sequence is the same as for an informative text. The teacher questions the students in order to revise the content of the text, or the section of the text, that has been read in the preceding period. Then the teacher has students read aloud sections of the text. Afterwards the teacher draws the attention of the students to the way in which certain sounds are written, particularly any relationships between sounds and the way they are written that are causing the students problems. Or the teacher may draw the attention of the students to a particular grammar point, such as certain verb-subject agreements that the teacher intends to exploit further in the writing lesson that will follow. At this point, the students are in the process of acquiring a certain specific knowledge about how the language works.

POST- READING

Usually, there is only one post-reading phase for each text. Post reading consists of integrating the reading activity with the other skills, such as oral production (such as expressing one's reactions to the story or making comparisons with another story read previously) or writing (for example, writing a critique of the story, giving reasons for the point of view). Students could even be asked to write their own story on the same theme (after an adequate oral preparation). These activities are undertaken to extend the students understanding of literacy so that they realize that, in a broad perspective on literacy, oral, reading and writing activities are all related and support each other.

SUPPLEMENTARY READING

Teachers are strongly encouraged to have students read short texts and prepare a tals such as reports, time lines, visuals, etc. on each text read. In order to monitor the supplementary reading of the students, it is necessary to establish some system of control, where the number of texts read each month is monitored, discussions are held with the students from time to time on the texts that they have read, and the tasks are shared with other students. At this level, supplementary reading can begin as early as the end of September.

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Table 2 – Teaching strategies for reading – INFORMATIVE TEXTS

Purpose	TEACHING STRATEGIES	STEPS
<p style="text-align: center;"> USING LEARNED IMPLICIT COMPETENCE, DEVELOPING IMPLICIT READING SKILL AND ACQUIRING EXPLICIT KNOWLEDGE OF THE LANGUAGE </p>	INFORMATIVE TEXTS: PRE-READING	
	<p>A. Contextualization</p> <p>Create links with the students' experiences, and expand their vocabulary.</p>	<p>Discuss with the students their experiences which have a connection with the theme of the passage to be read.</p> <p>During the discussion, use, and have the students use orally new words that are important to understanding the text when it comes time to read it.</p>
	<p>B. Prediction</p> <p>Model and have the students use strategies associated with reading competence.</p>	<p>Ask questions about the possible content of the text: what could happen, the sequence of actions/ideas, etc., by using some of the illustrations or the Table of Contents.</p> <p>In order to assist in preparing to read the text effectively, use the KWL technique. Note not more than approximately four or five points in the first two columns.</p> <p>Remember to return to the point in the second column after reading the text.</p>

GOAL	TEACHING STRATEGIES	STEPS	TEACHING STRATEGIES	APPLICATIONS
<p>USING LEARNED IMPLICIT COMPETENCE, DEVELOPING IMPLICIT READING SKILL AND ACQUIRING EXPLICIT KNOWLEDGE OF THE LANGUAGE</p>	<p>Model how to read sentences of the text (i.e. the relations between the sounds and the way they are written and the intonation).</p> <p style="text-align: center;">A. INPUT</p>	<p style="text-align: center;">INFORMATIVE TEXTS: READING</p> <p>FIRST PART: reading for meaning</p> <p>Purpose for reading: to ensure the text is understood. To this end, read the sentences of the text in a “natural” fashion.</p> <ul style="list-style-type: none"> • Professeur or students who are good readers read the text from beginning to end, without any interruptions. The other students follow using their copy of the text. • Professeur questions the students about the events or the meaning of the text to ensure that the text has been understood correctly. 		

	<p>Have students reread the text in word groupings that have meaning without separating individual words or syllables of a word.</p> <p>Correct errors in reading and have students reread the entire sentence where an error has been corrected.</p>	<p>Have students read the text in word groupings that have meaning without separating individual words or syllables of a word.</p> <p>Correct errors in reading and have students reread the entire sentence where an error has been corrected.</p>
	<p>Create links between the elements of a sentence in order to help students develop the ability to read for meaning</p> <p>Encourage development of correct relationships between sounds and the way they are written</p>	<p>Encourage development of correct relationships between sounds and the way they are written</p>
<p>A. ACCURACY (skill and knowledge)</p>		<p>B. FLUENCY (skill)</p>
<p>B. OUTPUT</p>	<p>Have students reread the modelled text.</p> <p>Have the students re-read the text, individually or in small groups, according to the needs of the class.</p> <ul style="list-style-type: none"> Revisit the second column of the KWL schema and complete the third column to ascertain what has been learned. Take note of any questions for which an answer was not found. <p>SECOND PART: reading for form</p> <p>Purpose: to help students learn to read accurately and to prepare them for writing. Have students notice the relations between certain sounds and their written form, particularly those causing difficulties, or have them notice ONE phenomenon specific to writing (such as the agreement between subject and verb, or between a noun and its qualifier, etc.) to help students develop accuracy in writing.</p> <ul style="list-style-type: none"> Teacher asks questions on content Selected students read the text aloud. Teacher discusses grammar point in context 	<p>Have students reread the modelled text.</p> <p>Have the students re-read the text, individually or in small groups, according to the needs of the class.</p> <ul style="list-style-type: none"> Revisit the second column of the KWL schema and complete the third column to ascertain what has been learned. Take note of any questions for which an answer was not found. <p>SECOND PART: reading for form</p> <p>Purpose: to help students learn to read accurately and to prepare them for writing. Have students notice the relations between certain sounds and their written form, particularly those causing difficulties, or have them notice ONE phenomenon specific to writing (such as the agreement between subject and verb, or between a noun and its qualifier, etc.) to help students develop accuracy in writing.</p> <ul style="list-style-type: none"> Teacher asks questions on content Selected students read the text aloud. Teacher discusses grammar point in context
<p>INTEGRATION OF SKILLS</p>	<p>INFORMATIVE TEXTS : POST-READING</p>	<p>INTEGRATION OF SKILLS</p> <p>If some questions remain unanswered, encourage students to look for information in order to answer them. Or propose an activity to further discussion on some aspect raised in the text.</p>

Table 3 – Teaching strategies for reading: NARRATIVE TEXTS

Purpose	TEACHING STRATEGIES	STEPS
<p>USING IMPLICIT COMPETENCE ALREADY ACQUIRED ORALLY, ACQUIRING IMPLICIT COMPETENCE IN READING AND DEVELOPING EXPLICIT KNOWLEDGE ABOUT THE LANGUAGE</p>	NARRATIVE TEXTS : PRE-READING	
	<p>A. Contextualization Create links with the students' experiences, and expand their vocabulary.</p>	<p>Discuss with the students their experiences which have a connection with the theme of the text to be read. During the discussion, use, and have the students use orally new words that are important to understanding the text when it comes time to read it.</p>
<p>B. Prediction Model and have the students use strategies associated with reading competence.</p>	<p>Ask questions about the possible content of the text: what could happen, the sequence of actions/ideas, etc., by using some of the illustrations or the Table of Contents. Remember to return to these predictions about the content of the story after reading the text.</p>	

GOAL	TEACHING STRATEGIES	STEPS	TEACHING STRATEGIES	APPLICATIONS	
USING IMPLICIT COMPETENCE ALREADY ACQUIRED ORALLY. ACQUIRING IMPLICIT COMPETENCE IN READING AND DEVELOPING EXPLICIT KNOWLEDGE ABOUT THE LANGUAGE	NARRATIVE TEXTS : READING				
	A. INPUT	<p>Model how to read sentences of the text (i.e. the relations between the sounds and the way they are written and the intonation).</p>	<p>FIRST PART: reading for meaning</p> <p>Purpose for reading: to ensure the text is understood. To this end, read the sentences of the text in a "natural" fashion.</p> <ul style="list-style-type: none"> • P or students who are good readers read the text from beginning to end, without any interruptions. The other students follow using their copy of the text. • P questions the students about the events or the meaning of the text to ensure that the text has been understood correctly. 		
	B. OUTPUT	<p>Have students reread the modelled text.</p>	<ul style="list-style-type: none"> • Have students re-read the text, individually or in small groups, according to the needs of the class. • Revisit the predictions made about the events and their significance. <p style="text-align: center;">SECOND PART: reading for form</p> <p>Purpose: to help students learn to read accurately and to prepare them for writing. Have students notice the relations between certain sounds and their written form, particularly those causing difficulties, or have them notice ONE phenomenon specific to writing (such as the agreement between subject and verb, or between a noun and its qualifier, etc.) to help students develop accuracy in writing.</p> <ul style="list-style-type: none"> • Teacher asks questions on content. • Selected students read the text aloud. • Teacher discusses grammar point in context 	<p>C. FLUENCY (skill)</p>	<p>Create links between the elements of a sentence in order to help students develop the ability to read for meaning .</p> <p>Encourage development of correct relationships between sounds and the way they are written.</p>
NARRATIVE TEXTS: POST-READING					
	Integration of skills	Have students undertake an oral or written activity which carries the story further of enables students to integrate new ideas with what they already			

READING DEVELOPMENT

Students begin the program as beginning‘ readers in French, but due to the students’ cognitive development and their developing implicit knowledge of French, they become transitional readers fairly quickly. At the beginning of the year, students should be able to read with comprehension, correctly interpret the letter-sound relationships (pronounce words correctly), discuss the main idea in recommended texts and even make connections between texts that have been read. Thus, students may be identified as transitional readers’ in French. In the course of the program, students’ level of comfort reading the prescribed texts should increase.

Since the program is open to all types of students, teachers should be prepared to have students at different levels of reading competence in their classes, as is the case in the L1 classroom. Teachers may refer to the Evaluating reading performance grid (pp. 34-35) as an indication of students’ targeted reading performance levels.

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TEACHING STRATEGIES FOR WRITING

Looking at the development of literacy skills, the development of reading skills leads us to focus on the development of writing. Just as in oral production and reading, teaching writing in an L2 requires specific strategies that will now be examined. When the students become familiar with the structures of the language, they can gradually write independently, using the writing process.

At this level, in the course of each writing lesson, the teacher should discuss an explicit grammar point, giving a brief explanation, but the grammar point should always be examined in context (that is, from the written text). The ideal situation would be to find in the text being used several examples of the point to be studied in order that the students will be able to recognize it easily, and eventually to use it correctly in their compositions. At first, the teacher should highlight relatively simple grammatical points, such as gender agreements (masculine-feminine) and number (singular – plural), agreements of the verb with the subject, and so forth. A little later, the grammatical points raised will become more complex, such as the form of the verb in the future and conditional tenses, the form of the verb to use with *Si*, the present subjunctive, etc. Eventually, the teacher will introduce the idea of the sequence of tenses, etc. At this level, the students can construct their own simple rules about how the language functions, place verbs in categories, and so forth, in order to assist them to use correct language forms. They can also begin to organize systematically their knowledge of how the language works in order to be able to understand better the regularities and the patterns that are present in the language forms.

INFLUENCE OF ORAL LANGUAGE ON WRITTEN LANGUAGE

To have a good understanding of the relationship between teaching and learning how to write, a distinction needs to be made between what is learned orally and what is learned through writing. In writing, there are three main types of linguistic phenomena:

- a) writing-specific phenomena;
- b) phonetic phenomena transposed to writing; and
- c) language-specific phenomena pertaining to the actual structure of language.

a) Writing-specific phenomena

The term writing-specific phenomena refers to explicit knowledge about the language and must be taught explicitly during the writing lesson. For example, in a composition, the fact that a verb in the second person singular (following *tu*) takes an *-s* or a verb in the third person plural ends in *-ent* (*Les enfants ouvrent les cadeaux*) are marks specific to writing; these cannot be found anywhere in oral production. It is important to bring these phenomena which are specific to writing to the attention of the students during the modelling phase of a writing lesson (see Table 4, pp. 40-41).

b) phonetic phenomena transposed to writing

Certain errors in writing are, in fact, due to the letter-sound relationship. For example, students who write: *Il pratique beaucoup la natation* (for *Il pratique beaucoup la natation*) transpose a similar sound sequence from the spoken language to writing; influenced by English, the students do not make the distinction on the phonetic level between *practice* and *pratique*. Once the distinction has been well established orally, the problem can be more easily resolved in writing. The same phenomenon applies in cases such as *Il est allé à la école*. This type of error (two vowels in sequence) must first be addressed orally, at the phonetic level, paying special attention to the students' pronunciation. Here again, this is explicit knowledge about how the language works. It is preferable to bring these types of phonetic distinctions to the attention of the students, first orally, so that the students do not make these types of errors in their written language.

c) language-specific phenomena pertaining to the actual structure of language

Anything that is not specific to oral production (such as intonation), or to the written language (such as verb agreements), comes from the syntactic structure of the language itself. For example, when one says: *Elle me regarde* or *Je cherche ma montre*, the structure of the language is the same whether the structure is used orally or in writing. This is the case for the majority of linguistic phenomena. These kinds of errors are not in themselves errors of written language, even if we find them in written texts. All these aspects of the language must be addressed orally first, because these are not phenomena specific to writing. At this level, the teacher can give a few simple explanations to the students (in French) about these phenomena to help them develop explicit knowledge about certain grammatical forms.

The implications of the above distinctions are important when correcting written texts. For example, in a composition, if a student makes an error in structure, for example, *Il faut que je fais mes devoirs après l'école*, the error must be brought to the student's attention, and the teacher can give a simple grammatical explication about the fact that the subjunctive form of the verb is used after the expression, *Il faut que....*. However, these phenomena are not in themselves errors of written language. It is only when these linguistic structures are used correctly and spontaneously ORALLY in the classroom (the use of the subjunctive after *Il faut que....*, for example) in authentic conversational situations that the students are able to internalize the correct language structure, and then use it automatically and spontaneously in writing.

These distinctions which are extremely important at the beginning of the teaching of writing continue to play an important role in the development of this skill even at this level. That is why these distinctions are discussed here.

TEACHING STRATEGIES FOR WRITING

As is the case for reading, there are three major phases in the planning of lessons to develop the skills associated with composing a text in L2: pre-writing, actual writing, and post-writing, phases that will be described in sequence. The general steps for teaching writing, whatever the type of text, will be presented (see Table 4, pp. 42-43), after which we will explain briefly what is specific for each one of the different types of texts included in this curriculum: personal, informative, narrative and argumentative.

PRE-WRITING

From the perspective of developing literacy in the L2, it is necessary even at this level to continue to start the writing lesson by discussing, orally first, the general topic which will be treated in the written composition before beginning to write. The purpose is to have the students talk about the topic in order to help them understand that, if they are able to say things about the topic, then they are also able to write about it. The students should not be "blocked" in their attempts to write by the perception that they do not know what to write, since they have already a certain baggage⁴ (words and structures) which they have acquired orally that they can use as the basis of their written work. Furthermore, the students should be able to write directly in the L2, without detouring through translation, which often leads them to make many errors in the structure of the language. In the course of this oral pre-writing phase, the teacher encourages the students to use spontaneously, in a natural conversational style, the words and the structures that they already know so that they are ready to write on the theme that has been discussed. In other words, even a writing task, in L2, should begin with an oral discussion in the form of a conversation with the students. Everything begins with the expression of their ideas by the students in full, correct sentences. Oral correction is very important for the development of accuracy in writing. The pre-writing phase is part of the development of literacy skills that is specific to literacy development in an L2. It is what makes the conception of developing literacy in L2 not just a transposition of literacy development in L1. It is crucial to enabling the students not to translate, word for word, what they want to say, but to use spontaneously in their written work what they have already acquired orally.

WRITING

Learning to write contributes to the acquisition of an implicit competence in writing and an explicit knowledge of the language. The capacity to write independently should increase at this level of the program.

The actual writing phase follows the same process used in oral production and reading: modelling, using and reusing linguistic structures previously learned orally, with attention to the relationships between the linguistic elements by having the students produce sentences that are complete (for fluency) and correct (for accuracy). The modelling constitutes the input and the writing of the composition, the output. Consequently, the teaching strategies for writing used at this level are similar to those used in the previous grades, at least at the beginning of the year. The teacher and the students first develop a paragraph together. The students provide the teacher with suggestions about what to write in order to reinforce the relationship between what they already know (and are able to express orally) and what they are able to write. The teacher and students then reread the text written on the SMART Board or on chart paper in order to ensure that the paragraph is well constructed and to give it an appropriate title.

It is after this step that the teacher has the students observe some of the formal aspects of the language specific to writing in order to ensure the development of accuracy in writing. As was the case for reading, it is strongly recommended not to mix comments on the meaning of the text with comments on the language forms.

Having established with the students that they have written a good model paragraph, the teacher makes observations on the form of the language used in the model text; these observations should have a link with the observations on form made during the second part of the actual reading lessons in a preceding class period, and should include agreements, verb forms, difficulties associated with the spelling of words, and so forth. However, as always, it is not wise to bring to the attention of the students more than two or three points at one time, as the students need time to internalize the information.

Once the grammatical forms have been discussed, the teacher asks several students what they are planning to write in their own paragraph, this enables them to adapt the text to their own personal situation, using and re-using similar structures. All this represents the input, and gives the student a model of how to write a text.

For the output, the students write their own paragraph, reread it, and then finally work on the form of the text (agreements, etc.). In other words, at first the students write the text focussing as much as possible on the meaning or the message to be conveyed. Afterward, they review the text, this time focussing mainly on issues specific to form (verb-subject agreements, etc.). At this level, the teacher can begin to have the students work in pairs in order to re-read the text and correct those aspects of form that are related specifically to the previous writing lesson.

As the year progresses, while the teacher still begins with a pre-writing oral discussion of the topic, the teacher no longer writes a model for the students. Students should now be writing several paragraphs for a composition. The teacher can begin to use different types of graphic organizers in order to help the students learn to organize their thoughts. These organizers should be displayed and all content should be written in complete short sentences (not just a list of words) in order to continue to give to the students a model of the structures that they will likely need to use in their composition. Students should also be encouraged to group their ideas effectively in paragraphs, using appropriate beginning and ending sentences.

The teacher still points out grammatical aspects in order that the language that the students use is as accurate as possible. The teacher continues to question students so they can further adapt and personalize their composition. Then the students write their compositions. Students continue to exchange their compositions in order to make corrections based on the language forms discussed previously, and the teacher circulates during the writing time in order to reply to any questions that the students may have.

Gradually following these steps, the students become more and more independent in writing.

POST-WRITING

It is important that written texts be read by other people, since writing is also a means for communicating ideas. It is also important to share the texts produced in writing activities as part of the communication process. Once the texts are posted and read, the students must be asked about what they have read in the text of their partners, in a conversation or discussion. In this way, the circle is therefore completed, from oral production to reading and writing, and then reading the written texts and discussing orally what was read.

WRITING PROCESS

The teacher should gradually encourage students to use the writing process so that they can develop their ability to write in French and to connect it with their ability to write in their L1 (in this case English). There is a connection between the teaching strategies set out above and the writing process: for example, having students prepare their ideas before writing, rereading the text by paying particular attention to correction (writing without making mistakes), etc. Once students are able to write a paragraph relatively fluently, especially for projects assigned to them, they are encouraged to use the writing process for their research reports and for formal compositions.

Types of Text

JOURNAL

Even when students begin using the writing process, the above teaching strategies for writing should not be neglected, so as to increase their ability to write more complex sentences and to develop literacy skills in organizing and developing ideas.

As a skill, writing requires regular and systematic use. A skill can only be developed through use. We learn to talk by talking and learn to read by reading, and so we learn to write by writing. This is why students must write regularly in their journals. A communicative writing activity does not simply involve writing unrelated sentences at random, completing fill in the blank exercises or answering TRUE or FALSE questions. Writing to communicate involves composing a text to convey a message. This type of writing should be undertaken once a week in the secondary school.

* * *

For a general overview of the steps in teaching students how to write, whatever the type of text: personal, informative, narrative or argumentative, see Table 4 (pp. 40-41).

I

n the paragraphs that follow we give a brief overview of the characteristics that are specific to each one of these texts.

PERSONAL TEXT

For a personal text, the teacher follows the procedure outlined in the general remarks on teaching writing. Gradually, the teacher stops giving a model of the whole composition but always discusses the topic with the students first to remind them of what they can say orally, and to correct their sentences before they begin writing. Also, the teacher asks several students to give some idea of what they intend to write in their composition, in order to assure that all students have some ideas for the task.

INFORMATIVE TEXT

For an informative text, the teacher again follows the procedure outlined in the general remarks on teaching writing. However, the teacher suggests that the students should give approximately three or four points of information in their text. The teacher also assures that students can adapt the information to their own point of view to ensure that each student is writing authentically. Gradually, the students become more independent, and the teacher can simply ask for suggestions about what may be included in the composition, using an organizer so that the students follow an outline that gives: a beginning which announces what the text is about, three or four important pieces of information about the topic (each in a separate paragraph), and a conclusion. The teacher should also teach the students how to use references if they want to quote certain points from another source. In the case of the informative text, the teacher suggests to the students that they consult the books that they have read on the topic for specific vocabulary, and sometimes even structures to use. As is usually the case, students share their compositions, and discuss their work afterwards.

NARRATIVE TEXT

Writing narrative texts should be undertaken once a month, or once every six weeks, so that students are capable of writing about a series of events. The teacher begins with the contextualization, where students are encouraged to talk about the events that would occur in their story, and how they should be sequenced. The teacher also asks some students to recount their story, so that each student is aware of the kinds of personal adaptations that he can make. Students use a plan for writing a narrative to help them organize their thoughts, and then they write their own story. Once the story has been planned, it is possible for the students at this level to write their story at home, but they will then do the revision of their work in class with a partner. As is always the case, the students re-read and correct their work in pairs or small groups, and then they share their stories and discuss them in order to complete the circle.

ARGUMENTATIVE TEXT

At this level, students can begin to write texts supporting or arguing a point of view. In general, the same procedures are followed as for the writing of other texts. The process begins with a contextualization, where students are encouraged to express orally their reasons for and against the subject under discussion. In this way, the teacher can ensure that the students possess the structures and vocabulary needed to express their point of view, and help students to construct correct sentences. At the beginning of the year, for the INPUT, the teacher writes on the board the students' suggestions in order to demonstrate how to organize their ideas into a paragraph presenting an argument. The teacher also models expressions that are specific to an argumentative text so that students are aware of how to present an argument well. The teacher, or selected students, read the text aloud, and then the teacher discusses with the students the aspects which make the text a good example of a text presenting an argument or a point of view. Next, as usual, the teacher points out one or two aspects related specifically to the form of the language used. Then the teacher questions individual students as to how they will present their argument. For the output aspect, each student writes his own original text: a planning sheet for how to construct the text maybe used. The teacher circulates in order to assist students and answer their questions. Students exchange their texts with a partner to make any corrections to the form of the language. Then, students read their texts and the teacher discusses with the students the different arguments used.

After Christmas, students can begin to write longer texts in a more independent fashion. The teacher may no longer need to give a model of how to write the text. Students also should now be able to present several reasons for their point of view. However, the teacher still begins the activity with a contextualization to give students an opportunity to construct orally sentences to express their point of view. During the contextualization, the teacher helps students to express their thoughts using correct structures and appropriate vocabulary. For the input stage, the teacher questions individual students about the content of their argument, and the way that they will organize their composition. For the output, students use the outline provided in the guide to organize their argument; then they write their text. The teacher circulates to assist students when necessary. Students, once they have written their text, exchange with a partner in order to correct aspects of language form that have been discussed in class. Corrections should generally focus on those structures that the teacher has brought to the attention of the students in previous lessons or in the contextualization step in the Pre-writing phase. For the Post-writing phase, some students read their texts aloud (or the text of their partner); then, the teacher and students discuss the particular points presented, the similarities and differences between points suggested, and the reasons why various points are suggested. From time to time, texts can be displayed in some fashion, or grouped into a small booklet that gives the "for" and the "against" for a particular subject. When texts are published, the teacher discusses the text with each student, and the students write a final corrected copy of their text integrating the modifications suggested by the teacher. The teacher should try to suggest modifications that are as close as possible to the intent of the phrase used by the students.

PROJECTS

For their written projects, students at this level should use the writing process: they write a rough draft first of all, and then they revise their work with a partner. If the projects are to be published, it is recommended that the teacher discuss with the students their text in order to ensure that it is reasonably accurate in form, and that the students write a final copy based on the revisions suggested by the teacher.

* * *

Table 4 – Teaching strategies for writing

PURPOSE	TEACHING STRATEGIES	STEPS	TEACHING STRATEGIES	APPLICATION
<p>USING IMPLICIT COMPETENCE ALREADY ACQUIRED ORALLY, ACQUIRING IMPLICIT COMPETENCE IN WRITING AND DEVELOPING EXPLICIT KNOWLEDGE ABOUT THE LANGUAGE</p>	<p>Contextualization Have students use orally the main structures and vocabulary words that they will use in their written text.</p>	<p>Discuss the topic in natural conversational style in order to encourage students to use the structures and the vocabulary which they will need to write their text.</p>	PRE-WRITING	
	<p>A. INPUT Model how to write an authentic composition using the sentences and vocabulary already used orally.</p>	<ul style="list-style-type: none"> ➤ P asks students for suggestions of what ideas they could include in their composition, discusses how the text might be organized, and ensures that students have ➤ P also points out certain grammatical points in order to ensure that the composition possesses considerable grammatical accuracy: e.g. agreements between subject and verb, nouns and adjectives, and the written form (spelling) of certain words. 	WRITING	

B. OUTPUT	Have students reread the modelled text.	<ul style="list-style-type: none"> • Have students re-read the text, individually or in small groups, according to the needs of the class <p>SECOND PART: reading for form</p> <p>Purpose: to help students learn to read accurately and to prepare them for writing. Have students notice the relations between certain sounds and their written form, particularly those causing difficulties, or have them notice ONE phenomenon specific to writing (such as the agreement between subject and verb, or between a noun and its qualifier, etc.) to help students develop accuracy in writing.</p> <ul style="list-style-type: none"> • Teacher asks questions on content. • Selected students read the text aloud. • Teacher discusses grammar point in context 	B. FLUENCY (skill)	Create links between the elements of a sentence in order to help students develop the ability to read for meaning .	Have students read the text in word groupings that have meaning without separating individual words or syllables of a word.
			C. ACCURACY (skill and knowledge)	Encourage development of correct relationships between sounds and the way they are	Correct errors in reading and have students reread the entire sentence where an error has been corrected

INFORMATIVE TEXTS : POST-READING

Integration of skills

Have students undertake an oral or written activity which carries the story further or enables students to integrate new ideas with what they already have learned

WRITING DEVELOPMENT

For an idea of what students in IF programs should be able to accomplish in writing, the characteristics that should be found in texts written by students at the intermediate level are given below.

As explained previously, in teaching the students how to write, attention is given to the development of accuracy as well as fluency, just as is the case in the development of oral skills. Consequently the skills are divided in two columns: those that are related to the development of fluency and those that are related to the development of accuracy.

The characteristics for early writing are given here. Gradually, the characteristics of writing for the more advanced students will be added.

* * *

Writing expectations: Appropriate performance *

FLUENCY	ACCURACY
Students who demonstrate appropriate performance in fluency in writing :	Students who demonstrate appropriate performance in accuracy in writing :
<p style="text-align: center;">IDEAS</p> <ul style="list-style-type: none"> ➤ Include a series of ideas/information or events related to a topic /subject ➤ Include enough details to make the topic clear ➤ Include only details and information that are relevant and support the writer’s intent ➤ Maintain focus on topic 	
ORGANIZATION	
<ul style="list-style-type: none"> ➤ Use liaison words, connectors or transitional phrases to connect ideas and create some flow to the writing ➤ May include dialogue 	<ul style="list-style-type: none"> ➤ Present ideas/information or events in a logical sequence ➤ Include a beginning, middle and ending ➤ Group ideas in paragraphs
SENTENCES	
<ul style="list-style-type: none"> ➤ Often use compound and/or complex sentences ➤ Demonstrate some risk taking in the creation of new sentences, ideas and word choices ➤ Create new sentence adapted to context with considerable accuracy 	<ul style="list-style-type: none"> ➤ Sentence structure is predominantly French
<p style="text-align: center;">WORD CHOICE</p> <ul style="list-style-type: none"> ➤ Demonstrate ability to use a variety of vocabulary ➤ Include some judicious word choices (e.g. adjectives, adverbs, strong verb choices) 	
	<p style="text-align: center;">CONVENTIONS</p> <ul style="list-style-type: none"> ➤ Use predominantly correct punctuation and capitalization ➤ Spell familiar words correctly ➤ May spell complex or less familiar words using phonetic approximations ➤ Demonstrate some understanding of the concept of gender and number ➤ Demonstrate some understanding of subject-verb agreement ➤ May use past or future verb tenses, without total accuracy ➤ Use some subject pronouns and possessive adjectives with relative accuracy
<p style="text-align: center;">VOICE</p> <p>Enthusiasm for subject is evident</p>	

* * *

STRATEGIES TO HELP LITERACY DEVELOPMENT

As a general rule, two strategies aimed at assisting literacy development may be used at this level, especially if there are students who are still at the early stages of developing an implicit competence in the language: the sound wall and the word wall.

SOUND WALL

Using a sound wall is suggested as a way to help develop literacy. If the students have not had much exposure to the sounds and the way that they are written in French, it is recommended that the teacher introduce students gradually to the sounds of French that are different from those in English. After a few months, most of the students should have learned the new system for writing sounds.

The sound wall aims to help students to read independently, so that they can manage to pronounce correctly new words found in reading by themselves, as well as to write correctly. To achieve this, students must familiarize themselves with certain letter-sound relationships. Not all sounds need to be posted, just those that pose a particular problem when there are several spellings. For example, the *é* sound can be written *er*, *ez*, *ai* and so on. The words that have the same sound should be used in full sentences, for example:

J'aime mon dîner.
Le clown a un nez rouge.
J'ai chaud.

Each sentence must be produced by the students and contain words they are using for the topic being studied. These are not sounds placed in dictated sentences or prepared in advance by the teacher, because the process is to get students more involved in their learning, and they are more likely to remember an example if they created it themselves. Students should write their own example, and it should be added to the sound wall: students' written examples should be clear, and written in large letters so that they can be easily read by students sitting anywhere in the classroom.

WORD WALL

The purpose of using a word wall is to allow students to recognize quickly certain words that are more common and are used frequently while reading or writing, and to be able to write them correctly. The word wall includes words that the students need to use frequently and that are related to a topic, a project or an activity. Regardless of how the words are organized (alphabetically, by concept, etc.), it is important that they be used in full sentences. The key word posted can be shown (in bold letters or in a special color) to help recognize these words when necessary.

In summary, the word wall and the sound wall are two ways that help students be able to read independently and to write correctly. Students must learn to recognize on their own, in writing decipher unknown words, to pronounce them correctly even if they have never seen or heard them before. The ability to decipher a word is also very important when students begin writing. Observing letter-sound relationships should help them spell the words correctly.

USE OF A DICTIONARY

When students are beginners, it is recommended that they do not use a dictionary as the dictionary tends to distract them from building their own internal grammar. However, when students are at the high school level, and have developed some spontaneity in oral communication, we suggest that there be two or three copies of this dictionary in the class. Teachers should encourage the students to use the dictionary, but teachers must also provide a good initiation as to how to use it properly. As students become more advanced in their use of the second language at the high school level, each student should have his or her own dictionary.

* * *

General Curriculum Outcomes

GCO 1: Oral Production

GCO 2: Oral Interaction (Speaking & Listening)

GCO 3: Reading and Viewing (Comprehension & Production)

GCO 4: Writing and Representing (Production)

GCO 5: Appreciation of French Language and Cultural Diversity

Oral Production

GCO 1: Oral Production

Students should be able to express themselves in order to meet their needs in accordance with the communication situation.

*Key-Stage Curriculum Outcome
1.1: Communicate information in a variety of situations in order to express their feelings, ideas, opinions and knowledge*

Specific Curriculum Outcomes

Students will be expected to:

- 1.1.1 identify objects, people, places, events, and experiences in a variety of personal and global contexts
- 1.1.2 describe objects, people, places, events and experiences in a variety of personal and and global contexts
- 1.1.3 explain with support desires, feelings, preferences and opinions and points of view
- 1.1.4 Express agreement and disagreement
- 1.1.5 speak with fluency and accuracy in a variety of personal and increasingly diverse contexts
- 1.1.6 recount experiences and events in a variety of contexts
- 1.1.7 demonstrate use of oral presentation strategies

Teaching Suggestions

Use a variety of cooperative learning structures to encourage students to share information, descriptions and opinions. For example, Think, Pair, Share, Stand up, Hands up, Pair up.

Gradually move from modeled speaking to paired sharing and then to individual production.

Provide opportunities for informal and formal presentations, with clearly defined roles as presenters and audience. For example, design tasks to encourage active listening and participation.

Increase the complexity of models and the repertoire of given language and structures as students become more familiar with the topics.

Give formats and practice activities for preparing oral recounts and use sequencing activities that exploit this concept. For example, a post activity might require students to recount their weekend schedules, tell about a school trip or event, or do an oral number line to show sequence of a story or an article using d’abord, ensuite, puis, finalement.

GCO 1: Oral Production

Students should be able to express themselves in order to meet their needs in accordance with the communication situation.

L'élève peut

Je peux décrire de manière simple mes passe-temps et mes intérêts.
[1.2000-CH]A2

Je peux présenter quelque chose que je connais bien (par exemple un pays, une équipe de sport, un groupe de musique) dans un court exposé préparé à l'avance. (MP38) (A2.1)

Je peux présenter quelque chose que je connais bien (par exemple un pays, une équipe, un groupe de musique) dans un court exposé spontané. (MP38) A2*

Je peux brièvement raconter ce que je compte faire pendant le week-end ou les vacances. (MP41) (A2.1)

Je peux brièvement raconter ce qui m'est arrivé récemment. A2.2
[5.2000-FR]

Je peux décrire des objets et des lieux. (A2)*Didier 6-10 ans

Je peux décrire ma communauté ou où je vais en vacances.
[44.2003-FR/Coll.] (A2)*

Je peux annoncer quelque chose brièvement, à l'aide de mots simples (par exemple, je peux annoncer à ma classe qu'il y aura un match de hockey après l'école). (MP40) (B1.2)*

Je peux décrire et comparer sommairement des objets. [44.2003-FR/Coll.]A2.2

Je peux dire brièvement ce qui me plaît dans une chanson ou dans un livre.(MP37)(A2.2)

Je peux dire à l'aide de mots simples ce que je suppose (par exemple « Je pense que..., À mon avis...). (MP32)(A2.2)

Resources/Notes

GCO 1: Oral Production

Students should be able to express themselves in order to meet their needs in accordance with the communication situation.

Key-Stage Curriculum Outcome
1.1: Communicate information in a variety of situations in order to express their feelings, ideas, opinions and knowledge

Specific Curriculum Outcomes

Students will be expected to:

1.1.5 speak with fluency and accuracy in a variety of personal and increasingly diverse contexts

1.1.6 recount experiences and events in a variety of contexts

1.1.7 demonstrate use of oral presentation strategies

Teaching Suggestions

Develop and share with students the criteria necessary for effective presentations. Criteria may include maintaining eye contact, speaking clearly using gestures and props, as well as intonation and pronunciation. The use of rubrics and checklists is encouraged (see Appendix B).

Provide tasks that allow other students to be active listeners. For example, all students must listen for specific information, for global comprehension, for completing pair evaluations, for information gap activities, for questioning presenters and/or providing an immediate response or feedback. These responses provide an opportunity for further oral interaction. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

GCO 1: Oral Production

Students should be able to express themselves in order to meet their needs in accordance with the communication situation.

L'élève peut

Je peux parler des films et de la musique; je peux également décrire mes réactions aux films et à la musique. [ECML/BERGEN] B1.2*

Je peux exprimer mon opinion sur des sujets qui me sont familiers (par exemple l'école, la musique, le sport, la télévision, la mode). (MI55) (B1.1)*

Je peux expliquer et justifier brièvement mes points de vue, mes préférences et mes projets. (MP54)(B1.1)*

Je peux exprimer mon opinion sur différents thèmes de la vie quotidienne et je peux aussi la justifier (par exemple dans un court exposé sur le taxage dans les écoles). (MP56) (B1.2)*

Je peux dire si j'approuve de ce que quelqu'un a fait et je peux aussi indiquer des raisons pour justifier mon opinion. (MP49) (B1.1)

Je peux raconter une histoire courte en enchaînant simplement les événements. (MP47)(A2.2)

Je peux raconter ce qui se passe dans un film ou un livre. (NF211x) (A2)*

Je peux raconter l'intrigue d'un film ou un livre et dire ce que j'en pense. (NF211x) (B1.1)
)

I can use familiar words and structures with a level of pronunciation and intonation sufficient for others to understand. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

I can speak with very limited fluency (with frequent pauses). (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

I can use oral presentation strategies to communicate with an audience. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

Resources/Notes

Oral Interaction

GCO 2: Oral Interaction (Speaking and Listening)

Students should be able to communicate in a variety of interactive situations according to their needs.

<p><i>Key-Stage Curriculum Outcome 2.1: (Interaction)</i> <i>Share information with others in order to express feelings, ideas, opinions and knowledge, in a variety of contexts</i></p> <p>Specific Curriculum Outcomes</p> <p><i>Students will be expected to:</i></p> <p>2.1.1 ask a variety of questions with increasing spontaneity</p> <p>2.1.2 respond to a variety of questions with increasing spontaneity</p> <p>2.1.3 exchange ideas, feelings and opinions with supporting detail</p> <p>2.1.4 exchange information on objects, people, places, events and experiences</p> <p>2.1.5 compare objects, people, places, events and experiences</p>	<p>Teaching Suggestions</p> <p>Design activities that support interaction for each of five purposes:</p> <ul style="list-style-type: none"> to respond to instruction for conversations to exchange information for routine transactions for discussions <p>Provide opportunities for learners to engage in authentic conversations about common or predictable situations, with or without support.</p> <p>Provide opportunities for role play situations.</p> <p>Provide activities and supports that assist students in making comparisons. Language structures might include: à mon avis, d'après, moi, dans mon opinion, je pense que, je suis d'accord, je ne suis pas d'accord.</p>
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GCO 2: Oral Interaction (Speaking and Listening)

Students should be able to communicate in a variety of interactive situations according to their needs.

L'élève peut

Je peux poser des questions à quelqu'un de son travail et son temps libre ; je peux répondre au même type de questions.(A2.1) [5.2000-FR]

Je peux poser des questions simples et y répondre, dire brièvement quelque chose sur un sujet familier ou réagir à ce que d'autres en ont dit.(MI30) (A2.1)*

Je peux me faire comprendre dans une entrevue et je peux communiquer des idées et des informations sur des sujets familiers, pourvu que je puisse demander des précisions à l'occasion. [CEF 2001] (A2.2)*

Je peux demander des renseignements simples et acheter des billets à un guichet (le cinéma, un concert, un match de hockey). (MI33) (A2.2)
*

Je peux donner et suivre à d'autres des instructions pratiques (par exemple cuisiner, se rendre a un lieu, faire un projet). (MP64) (B1.2)*
INVENTE

Je peux communiquer à quelqu'un si je suis d'accord ou si je préfère quelque chose d'autre. (MI28)(A2.2)

Je peux demander à quelqu'un son accord ou son désaccord.* inventé
A2.2

I can speak with very limited fluency (with frequent pauses). (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

I can initiate and sustain conversations. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

I can understand the main idea and some details provided the speech is slow and clear. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

I can understand key points in simple directions, instructions, and slow, clearly delivered announcements. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

Resources/Notes

GCO 2: Oral Interaction (Speaking and Listening)

Students should be able to communicate in a variety of interactive situations according to their needs.

*Key-Stage Curriculum Outcome
2.1: (Interaction) Share information with others in order to express feelings, ideas, opinions and knowledge, in a*

Specific Curriculum Outcomes

Students will be expected to:

2.1.6 compare interests, preferences, and opinions on various topics

2.1.7 ask for and give directions with many steps

2.1.8 speak with fluency and accuracy

Teaching Suggestions

Ask for or give directions for location, task or procedure. For example, information gap activities, map work, dance or fitness routines, schedule, recipes, and others that necessitate multi-step tasks.

Provide opportunities for students to hear authentic, accurate models of language structures and practice these structures using flexible grouping.

Teach strategies aimed at improving listening comprehension by incorporating pre-listening, listening and post-listening activities. Examples include sequencing games, riddles, matching, listening and drawing barrier games, jigsaw listening (Strategies for Success, 2010).

GCO 2: Oral Interaction (Speaking and Listening)

Students should be able to communicate in a variety of interactive situations according to their needs.

L'élève peut

Je peux comprendre, quand on parle simplement des personnes, leurs familles et leurs passe-temps. [22.2001-CZ-11] (A2.1)

I can understand the main idea and some details in slow, clear conversations and discussions. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

I can understand key points and simple directions, instructions and slow, clearly delivered announcements. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

Resources/Notes

GCO 2: Oral Interaction (Speaking and Listening)

Students should be able to communicate in a variety of interactive situations according to their needs.

*Key-Stage Curriculum
Outcome 2.2: Demonstrate
understanding of a variety of
oral texts*

Specific Curriculum Outcomes

Students will be expected to:

2.2.1 identify the main idea in a variety of oral texts

2.2.2 identify specific details in a variety of oral texts

Teaching Suggestions

GCO 2: Oral Interaction (Speaking and Listening)

Students should be able to communicate in a variety of interactive situations according to their needs.

L'élève peut**Resources/Notes**

Reading and Viewing

GCO 3: Reading and Viewing (Comprehension)

Students should be able to demonstrate an understanding of a variety of texts in order to meet their need to communicate according to the situation.

Key-Stage Curriculum Outcome
3.1: Extract information, ideas, feelings, and opinions from a wide variety of written and visual texts

Specific Curriculum Outcomes

Students will be expected to:

- 3.1.1 extract the main ideas from a variety of written and visual texts
- 3.1.2 extract specific details from a variety of written and visual texts
- 3.1.3 follow multi-step directions and instructions
- 3.1.4 use reading strategies
- 3.1.5 read with accuracy and precision

Teaching Suggestions

Consider the three phases of reading when planning and choosing activities that will activate students’ prior knowledge of a subject before reading a new text.

Ensure that students have an intention for reading before they start to read a text and that they read the text more than just once and in a variety of ways.

Use graphic organizers regularly.

Incorporate strategies that provide opportunities for students to read and think aloud on a regular basis.

Invite individuals from the community to read with classes from time to time.

Invite students to make predictions about readings before or during the reading of a text.

Design post-reading activities in such a way that they require students to return to the original text.

Use a variety of ways for students to express comprehension of a text. (Strategies for Success, 2012)

Set a listening intention and authentic reason prior to starting the activity.

Use both one-way and two-way listening activities as part of instruction.

Include carefully chosen authentic, multimedia listening texts of an appropriate length.

Incorporate listening activities as a regular part of the units of instruction.

Post word walls in the classroom to support student comprehension and distribute graphic organizers and visuals supports for students to assist them with listening activities.

GCO 3: Reading and Viewing (Comprehension)

Students should be able to demonstrate an understanding of a variety of texts in order to meet their need to communicate according to the situation.

L'élève peut

Je peux trouver une information particulière dans un texte quand le sujet m'est familier. Didier (15 ans et plus) A2.2

Dans des textes simples du quotidien (par exemple prévisions météo, matériel publicitaire), je peux trouver et comprendre les informations importantes. (Le28)A2.2*

Je peux comprendre les éléments essentiels de textes simples et courts (par exemple des lettres de lecteurs, des discussions sur Internet) s'ils traitent de thèmes qui me sont familiers. (Le31)A2.2

Je peux trouver les renseignements nécessaires dans des textes courts. [22.2001-CZ-11]A2

Je peux suivre l'intrigue principale d'un texte narratif bien construit. [29.2002-CERCLES]B1*

Je peux lire et comprendre des opinions ou des points de vue exprimés dans un texte simple. (Le54)B1.2

Je peux suivre des films dans lesquels les images et l'action comportent une grande partie de l'histoire, lorsque le langage est clair et simple. [29.2002-CERCLES](B1.1)*

Resources/Notes

GCO 3: Reading and Viewing (Comprehension)

Students should be able to demonstrate an understanding of a variety of texts in order to meet their need to communicate according to the situation.

Key-Stage Curriculum Outcome
3.1: Extract information, ideas, feelings, and opinions from a wide variety of written and visual texts

Specific Curriculum Outcomes

Students will be expected to:

3.1.6 organize information from a variety of texts to complete

Teaching Suggestions

Choose a variety of listening activities: interviews, information gaps, surveys, etc.

Listen to appropriate music as a part of second-language experience. (Strategies for Success, 2010)

Use strategies such as Reader’s Theatre, projects and presentations, choral reading, and provide choice in how to present this work (for example, whole class, photo-story, individual voice recordings, broadcasts, school announcements, etc).

Use error correction strategies such as re-reading and checking for meaning.

Use good pronunciation, intonation and expression.

Use phonemic awareness strategies.

Apply patterns, pronunciation, rhythm and intonation.
 Take risks and accept errors.

GCO 3: Reading and Viewing (Comprehension)

Students should be able to demonstrate an understanding of a variety of texts in order to meet their need to communicate according to the situation.

L'élève peut

Je peux lire de manière expressive. Didier (6-10)*

Je peux respecter les conventions, par exemple la ponctuation, quand je lis de manière expressive.

Je peux lire avec aisance (par exemple, je ne fais pas beaucoup de pauses, arrêts)

Je peux bien prononcer les mots. * inventé

I can use familiar words and structures with a level of pronunciation and intonation sufficient for others to understand. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

I can read with fluency (including some pauses and re-starts). (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)

Resources/Notes

GCO 3: Reading and Viewing (Comprehension)

Students should be able to demonstrate an understanding of a variety of texts in order to meet their need to communicate according to the situation.

Key-Stage Curriculum Outcome
3.2: Respond personally to a wide variety of written and visual texts

Specific Curriculum Outcomes

Students will be expected to:

3.2.1 respond to a variety of written and visual texts using various modes of representation

3.2.2 express and justify an opinion of a written or visual text

3.2.3 use gathered information to complete a meaningful task

Teaching Suggestions

GCO 3: Reading and Viewing (Comprehension)

Students should be able to demonstrate an understanding of a variety of texts in order to meet their need to communicate according to the situation..

L'élève peut**Resources/Notes**

GCO 3: Reading and Viewing (Comprehension)

Students should be able to demonstrate an understanding of a variety of texts in order to meet their need to communicate according to the situation.

*Key-Stage Curriculum Outcome
3.3: Read a variety of texts with
ease and precision*

Teaching Suggestions

Specific Curriculum Outcomes

Students will be expected to:

3.3.1 read aloud, individually or in a group, a variety of texts with fluency and accuracy

GCO 3: Reading and Viewing (Comprehension)

Students should be able to demonstrate an understanding of a variety of texts in order to meet their need to communicate according to the situation.

L'élève peut**Resources/Notes**

Writing and Representing

GCO 4: Writing and Representing (Production)

Students should be able to communicate through a variety of written and visual texts to meet their needs.

<p><i>Key-Stage Curriculum Outcome</i> 4.1: Compose and create a variety of simple texts and visual representations</p>	<p>Teaching Suggestions</p>
<p>Specific Curriculum Outcomes</p> <p><i>Students will be expected to:</i></p>	<p>Demonstrate and explain the steps involved in writing production by modeling the writing activity first and then discussing strategies (Modeled Writing); by inviting students to comment on the teacher’s model and make suggestions about the writing plan and content (Shared Writing); by having students work together on a small task in pairs or small groups (Guided Writing); by having students work independently, encouraging them to reflect on the strategies they used (Independent Writing). (Strategies for Success, 2010)</p>
<p>4.1.1 create personal texts on diverse topics</p>	<p>Have students write descriptive and creative texts; short simple correspondence such as email, short informational texts, conduct research, and complete forms. (French Elementary Secondary Curriculum Ministry of Education British Columbia, 2011)</p>
<p>4.1.2 create informational texts on diverse topics</p>	<p>Use student writing as a springboard for reading, for further oral development and for listening, and mini lessons.</p>
<p>4.1.3 complete a variety of texts such as applications, surveys, and interest inventories.</p>	<p>Use various elements of the writing process to best convey meaning. (Refer to Strategies For Writing p. 37)</p>
<p>4.1.4 use the writing process</p>	<p>Plan personal goals, time lines, materials and steps needed to complete a project or task.</p>
<p>4.1.5 use strategies to complete and publish texts</p>	<p>Gather and organize information to complete a written task.</p>
<p>4.1.6 write with precision and accuracy</p>	<p>Use graphic organizers as part of the writing process. Organizers may include writing frames or template, sequence of events charts, word/phrase webs, tables.</p>

GCO 4: Writing and Representing (Production)

Students should be able to communicate through a variety of written and visual texts to meet their needs.

L'élève peut

Je peux partager de l'information à l'aide de différents types de représentations visuelles.*inventé

Je peux écrire des notes et des messages courts et simples comme ceux nécessaires par exemple pour confirmer des plans ou les modifier. (Sc27)A2.1*

A l'aide du dictionnaire, je peux écrire le début ou la suite d'une histoire. (Sc38)A2.1

Je peux informer en quelques mots/en quelque phrases des gens de choses courantes, par exemple que j'arriverai plus tard, que je ne pourrai pas être là ou que je suis malade. (Sc22)A2.2*

Je peux décrire des événements importants ou des expériences personnelles très brièvement et dans un langage simple (par exemple le vol d'un vélo, un accident de ski, un gain lors d'un concours). (Sc37)A2.2

Je peux rédiger une annonce simple et répondre par un message court à une annonce qui m'intéresse (par exemple les annonces figurant sur un panneau d'affichage, les petites annonces dans des magazines de jeunes ou les offres sur Internet). (Sc41)A2.2

Je peux écrire une note ou un message simple, de tous les jours ; je peux donc écrire par exemple ce que l'autre voulait savoir de moi et ce qu'il doit faire à présent. (Sc47)A2.2

Resources/Notes

GCO 4: Writing and Representing (Production)

Students should be able to communicate through a variety of written and visual texts to meet their needs.

*Key-Stage Curriculum Outcome
4.2: Respond personally to a
variety of texts*

Specific Curriculum Outcomes

Students will be expected to:

4.2.1 Respond to a variety of texts on diverse topics (blogs, e-mails, opinions, editorials, rants)

Teaching Suggestions

Use a graphic organizer to complete a task.

Highlight important conventions of writing such as spelling, punctuation, phrase structures and patterns needed to convey meaning. Apply knowledge of sound/symbol correlations and language structures to improve written communication.

Select best colors, fonts, and other print-related features according to the intended purpose of the text; explain choices (J'ai choisi la couleur bleu parce que mon affiche represente l'océan).

Apply features of print text (font, color, headings) to published texts.

GCO 4: Writing and Representing (Production)

Students should be able to communicate through a variety of written and visual texts to meet their needs.

L'élève peut

Je peux décrire un événement en rapportant, à l'aide de phrases simples, ce qui s'est passé, où et quand cela s'est passé. (Sc49)A2.2

Je peux échanger des informations utiles avec des amis ou des connaissances par texto, par courriel ou par de brèves lettres (par exemple sur le prix d'un jeu vidéo dans différents magasins, sur les forums de clavardage les plus intéressants ou sur les particularités d'un nouveau club de sport). (Sc55)A2.2*

I can write simple descriptive or creative texts about real and imaginary topics. (BC)

I can write short, simple correspondence. (BC)

I can write a variety of short informational texts and fill in forms. (BC)

Je peux me servir des stratégies pour créer et publier un texte. (Curriculum Guide 2200)

Je peux résumer des textes simples traitant de sujets familiers et exprimer par ailleurs mon opinion personnelle. (Sc62)B1.1

Resources/Notes

Appreciation of French Language and Cultural Diversity

GCO 5: Appreciation of French language and Cultural Diversity
Students should be able to demonstrate an appreciation and understanding of francophone cultures and of cultural diversity in Canada and the world.

<p><i>Key-Stage Curriculum Outcome</i> 5.1: Describe and compare selected francophone regions and compare ones own culture to that of francophone cultures</p> <p>Specific Curriculum Outcomes</p> <p><i>Students will be expected to:</i></p> <p>5.1.1 compare and contrast aspects of ones own culture with those of various francophone cultures</p>	<p>Teaching Suggestions</p> <p>Use maps, on-line resources and demographic data to highlight areas of French first language use and the numbers of Canadians who use Franch as a first language.</p> <p>Explore identifiable Francophone groups in Canada (Québécois, Acadien, Franco-terre Neuvien) Prepare profile about Saint Pierre et Miquelon.</p> <p>Explore world culture influences on current events, global issues, food, music, arts, clothing trends, etc. (For example; exploitation of people, land; Identify the origins of food that we consume).</p> <p>Examine the similarities and differences between this culture and Francophone culture. For example, daily-life, pop-culture, education, arts, food, significant land-marks.</p> <p>Explore the Francophone presence, both historical and current, in various French speaking regions in Canada and the world.</p>
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GCO 5: Appreciation of French language and Cultural Diversity
Students should be able to demonstrate an appreciation and understanding of francophone cultures and of cultural diversity in Canada and the world.

L'élève peut

Identifier les similarités et les différences entre ma culture et celles des francophones

Décrire l'influence et la contribution des cultures mondiales.

Sur les plans local, provincial, national et international (par exemple les soucis globaux, les actualités, la musique, la nourriture, les beaux-arts)

Je peux décrire certaines régions francophones sur les plans local, provincial, national et international.

Je peux faire une comparaison des régions francophones au Canada et celles d'autres régions du monde.

Je peux décrire la contribution des francophones renommés à leurs domaines d'expertise sur les plans provincial, national ou international.

Je peux identifier les similarités et les différences entre ma culture et celles des francophones.

Je peux examiner les similarités et les différences entre ma culture et celles des francophones.

Je peux décrire la contribution des francophones renommés à leurs domaines d'expertise sur les plans provincial, national ou international.

Je peux décrire l'influence des cultures mondiales sur les plans local, provincial et national (par exemple, les styles de musique, les styles de danse, la mode, la nourriture).

Resources/Notes

GCO 5: Appreciation of French language and Cultural Diversity
Students should be able to demonstrate an appreciation and understanding of francophone cultures and of cultural diversity in Canada and the world.

Key-Stage Curriculum Outcome
5.2: Examine the contributions of well-known francophones to their respective fields

Specific Curriculum Outcomes

Students will be expected to:

5.2.1 examine the contributions of well-known francophones in their respective fields provincially, nationally, or internationally

Teaching Suggestions

GCO 5: Appreciation of French language and Cultural Diversity
Students should be able to demonstrate an appreciation and understanding of francophone cultures and of cultural diversity in Canada and the world.

L'élève peut

Resources/Notes

GCO 5: Appreciation of French language and Cultural Diversity
Students should be able to demonstrate an appreciation and understanding of francophone cultures and of cultural diversity in Canada and the world.

Key-Stage Curriculum Outcome
5.3: Explore the influence of other cultures

Teaching Suggestions

Specific Curriculum Outcomes

Students will be expected to:

5.3.1 identify the influence of other cultures (locally, provincially, nationally, and internationally)

5.3.2 recognize the importance of bilingualism and its role as a bilingual individual

GCO 5: Appreciation of French language and Cultural Diversity
Students should be able to demonstrate an appreciation and understanding of francophone cultures and of cultural diversity in Canada and the world.

L'élève peut

Resources/Notes

Assessment & Evaluation

The main purpose of assessment is to improve student learning and help all students achieve the established goals. Current literature encourages teachers to ask questions such as:

- How do assessment practices help students learn?
- Do students know the criteria that are being used to assess their progress?
- Are parents and others aware of the course outcomes and is reporting, clear and helpful?
- Are students receiving ample and specific formative feedback, and practice opportunities, before a summative evaluation takes place.
- How does the teacher redesign instruction to help students who need further teaching about a concept, skill or topic?
- Which formative and summative assessment techniques best fit with a communicative, project based approach to second language instruction?

These and other similar questions encourage teachers to be reflective practitioners and to ensure assessment practices are like instruction, student-centred, flexible and designed for success.

The most commonly used assessment terms are summarized by Cooper, 2007.

Term	Definition
Assessment	Gathering data about student knowledge and/or skills, either through informal methods, such as observation, or formal methods, such as testing.
Evaluation	Making judgments about student-demonstrated knowledge and/or skills.
Diagnostic Assessment	Assessment to find out where a student is in relation to material or a skill, and to determine appropriate starting points for instruction.
Formative Assessment	Assessment that occurs during the learning process and provides feedback to both students and teachers to help improve learning.
Assessment FOR Learning	Assessment designed primarily to promote learning and determine students' next steps. designed to improve on students' most recent best work, through descriptive feedback, not marks.
Assessment AS Learning	Assessment that emphasizes self-reflection and metacognition. Students learn to reflect on how they learn and how to use learning strategies effectively, both during and after the assessment activity.
Assessment OF Learning	Assessment to determine student achievement at a given point in time (e.g., grades, marks) intended for parents, students, school, and board administration. Usually assessment provides a snapshot of student progress and indicates if he/she is ready to move forward.
Summative Assessment	Assessment that occurs at the end of a significant period of learning and summarizes student achievement of that learning.

Evaluation is the process of analyzing assessment data and making decisions about student progress and instruction based on the results. Assessment methods and their use in the classroom must be fair and equitable for all students. Evaluation provides essential information to students, teachers, parents and administrators. All assessment and evaluation activities must reflect the specific learning outcomes of the Core French Program.

In the High School Core French program, student evaluation respects the following principles:

Evaluation is an integral part of the teaching and learning process.

Tasks reflect the prescribed outcomes and the types of learning activities regularly used in the classroom. Evaluation is criterion-referenced; students are assessed on the achievement of the outcomes. **Fifty percent (50%) of the High School Core French program is devoted to oral expression; (listening, oral production and oral interaction) twenty-five percent (25%) reading and viewing and twenty-five percent (25%) to writing and representing; this same balance needs to be maintained in evaluation.**

Evaluation is both planned and ongoing.

Students know when, how, and on what criteria they are being evaluated; the evaluation plan is communicated to students and parents at the beginning of the year. It is flexible enough to account for student progress throughout the year, but structured enough to provide a clear picture of how students will be assessed. Students are provided the opportunity to demonstrate the knowledge, skills, attitudes or behaviors they have learned.

Evaluation includes both formative and summative components.

Formative Evaluation

Formative evaluation improves student performance through continuous, precise, and clear feedback directly related to the task. Formative evaluation assists the teacher and student to identify areas where additional work is required. Teachers adjust instruction to accommodate these needs. It is this assessment of learning that determines classroom practice.

Summative Evaluation

Summative evaluation involves making judgments. It is the assessment for reporting purposes at the end of a particular instructional period. Reporting may be anecdotal or by means of a letter or number grade. Schools and school districts have policies on assessment evaluation and reporting which serve to guide the development of an evaluation plan.

Evaluation includes a variety of assessment techniques.

Assessment is the systematic process of gathering information on student learning and performance. A variety of assessment techniques ensure comprehensive and consistent indicators of student performance are used.

Common assessment techniques of an evaluation plan are:

Questioning

Effective questioning provides opportunities to extend students' thinking through immediate feedback. Questioning has to be more than requiring an answer quickly without thought, or asking for memorized facts. Questions exploring issues critical to understanding need time for response, sufficient for students to think and to formulate appropriate responses. Students should be expected to answer and to contribute to the discussions. Therefore, all answers, right or wrong, give information useful to developing understanding.

Projects

Communicative/experiential projects may be used to assess outcomes. Students engage in a series of activities during the unit to complete a project. The project is based on selected outcomes and encourages students to link life experiences to the assigned task. For example, the production of a travel brochure to a French-speaking country, or creating a presentation about one's family might be experiential projects related to Family and Home and Holidays and Travel themes.

Interviews

Interviews are essential components of regular class and assessment activities. Formal student-teacher interviews follow the recommended procedure: warm-up questions, probing questions, and cool down questions. Items related to the themes are discussed and treat known vocabulary and language. The teacher observes students as they interview each other and rubrics are used to provide feedback to students on their progress.

Portfolio

A portfolio is a collection of work samples: projects, writing pieces, workbook pages and audio or video recordings. Items may be kept in a scrap book, a folder, a binder, or form best suited to the purpose of the portfolio. As students create their portfolios, they are encouraged to evaluate their work.

A portfolio is a source of qualitative assessment information collected over time providing students an opportunity to reflect upon their experiences and achievement, and to take more responsibility for their learning. The purpose of a portfolio determines the length of time it is kept and the type of items included. For example, it may be for a unit, the school year, or over the three years of the High School Core French program.

Portfolios allow teachers, parents and students to see, almost at a glance, the progress of the student.

Self- and peer assessment

Self- and peer assessment are important components of formative evaluation. Self-assessment is essential to learning since students only achieve a learning goal if they understand the goal and can assess what needs to be done in order to achieve it.

In peer assessment best practice suggests that not all students would need to be involved at the same time. For example, during student presentations one table group might complete a peer assessment of two or three presentations. Other students would be the audience and not take an active role in the assessment process. In turn another table group would peer assess other presentations. Peer assessment helps students accept constructive criticism from one another. Peer assessment gives learners a variety of responses to their work and, like self-assessment, provides the teacher with information on how to improve activities. (Elementary Core French Curriculum Guide, Prince Edward Island, 2000.)

Self-assessment encourages students to:

- reflect;
- identify their progress;
- focus on areas needing improvement;
- plan and organize to accomplish a task.
-

For self- and peer assessment, students need the skills required for self- and peer assessment and models of the responses expected of them. For example, the teacher needs to review the statements on a rating scale or a checklist, before starting a task.

Using Rubrics

<http://rubistar.4teachers.org>

Rubrics

Rubrics are performance criteria used to score or rate student work. Rubrics benefit teachers, students and parents. For teachers, rubrics increase consistency and accuracy in assessment. For students, rubrics help to understand the stated expectations and receive specific feedback on each of the criteria for the task. For parents, rubrics enable them to closely monitor student progress.

Rubrics range from simple to complex in design. For example, checklists, rating scales, and scoring grids can be used as Rubrics. Rubrics are often used in conjunction with other assessment techniques.

Please see the enclosed rubrics. They can also be seen at:
www.gov.nl.ca/edu/pub/crt/corefrench_inter.htm

Evaluating Resources

The assessment Toolkit: Formative Assessment Instruments for FSL (Beginner, Intermediate, Advanced Level) The Assessment activities contained in this kit are thematically organized, are based on the experiential/communicative approach, and respond to the learning outcomes identified in Core French programs across the country.

Annexes

- Annexe A – La valorisation de la langue française et de la diversité culturelle
- Annexe B – Outils d'évaluation et d'autoévaluation
- Annexe C – Genres de textes
Représentation graphics
Éléments organisationnels et visuels d'un text
- Annexe D – Liens utiles
- Annexe E – Composantes Ressources

Annexe A

La valorisation de la langue française et de la diversité culturelle

Annexe A - Composantes

- I. Quelques drapeaux et populations francophone**
- II. Ressource audio et audio-visuelles**
- III. Fêtes et recettes du Canada français (Acadie et Québec)**
- IV. Outils d'évaluation et auto évaluation**
- V. Calendrier de célébrations et journées spéciales**

I. Quelques drapeaux et populations francophones

1. Le Canada
2. Terre-Neuve-et-Labrador
3. Les Franco-Terre-Neuviens
4. Les Acadiens
5. Le Québec
6. Les Franco-Ontariens
7. La France
8. La Saint Pierre et Miquelon

(www.pch.gc.ca)

Le drapeau du Canada



La population du Canada

Population de langue française (F) 7 136 985 (24,1 %)

Population de langue anglaise (A) 22 068 568 (74,5 %)

Source: Statistique Canada, Recensement de 2001



Le drapeau de Terre-Neuve-et-Labrador

Population : 516 000 (2001)

Le drapeau de Terre-Neuve-et-Labrador a été officiellement adopté le 6 juin 1980. Le drapeau a été conçu par l'artiste terre-neuvien Christopher Pratt. Les couleurs primaires (rouge, or et bleu) sont placées sur fond blanc pour donner sa clarté au motif du drapeau. Le blanc représente la neige et la glace. Le bleu représente la mer. Le rouge représente l'effort humain et l'or représente notre confiance en nos moyens.

Franco-Terre-Neuviens



Le drapeau franco-terre-neuvien a été adopté officiellement lors de l'assemblée générale annuelle de la Fédération des francophones de Terre-Neuve et du Labrador le 5 octobre 1986.

C'est le symbole de la fierté et du dynamisme des francophones de Terre-Neuve et du Labrador. Les couleurs bleu, blanc et rouge représentent leurs origines françaises. Les deux voiles rappellent la première venue de leurs ancêtres communs. Leur gonflement et les lignes obliques suggèrent l'action : toujours de l'avant. Le jaune des deux voiles est la couleur de l'Acadie et celle utilisée par leurs ancêtres pour colorier leur fleur de lys. La haute voile est décorée d'une branche de tamarack, l'emblème du Labrador, et la grande d'une sarracénie, symbole de la province.

La population des Franco-Terre-Neuviens Population : 2 100 (0,4 %)



Le drapeau des Acadiens

Le plus vieil emblème d'une communauté francophone en Amérique, le drapeau des Acadiens a été officiellement adopté le 15 août 1884 lors de leur deuxième Convention nationale, tenue à Miscouche, Île-du-Prince-Édouard.

Les Acadiens ont adopté les trois couleurs du drapeau français afin de démontrer qu'ils n'oubliaient pas de quel pays étaient venus leurs ancêtres. Dans le champ bleu, ils ont ajouté la * Stella Maris +, l'étoile de Marie, pour rappeler Notre-Dame de l'Assomption, patronne et guide des Acadiens. L'étoile porte les couleurs papales et montre l'attachement des Acadiens à l'Église catholique.

La population des Acadiens

Nouvelle-Écosse	33 765	(3,8 %)
Nouveau-Brunswick	238 450	(33,1 %)
Île-du-Prince-Édouard	5 275	(4,0 %)



Le drapeau du Québec Le Conseil des ministres a adopté le fleur de lis comme drapeau du Québec le 21 janvier 1948.

La croix blanche sur fond bleu rappelle le pavillon qui flottait sur le navire de Champlain lors de la fondation de Québec en 1608. Les fleurs de lys, qu'on retrouvait sur la bannière de la France et elles évoquent la présence en Amérique d'un peuple d'origine, de langue et de culture françaises.

La population francophone du Québec

6 149 340 (86,3 %)

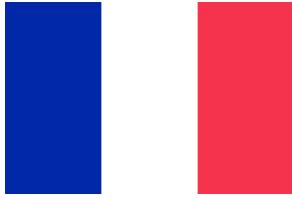


Le drapeau des Franco-Ontariens

Le drapeau des Franco-Ontariens a été déployé officiellement à Sudbury, le 25 septembre 1975.

Le vert du drapeau est celui des étés de l'Ontario et le blanc, celui de ses hivers. La combinaison du vert et du blanc symbolise aussi l'espoir qu'ont les Ontariens de grandir, d'évoluer et d'obtenir ce qu'ils réclament dans la paix et la sérénité. La fleur de lys traduit l'appartenance des Ontariens à la francophonie alors que la fleur de trille les identifie comme des Ontariens à part entière.

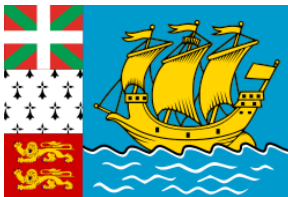
La population des Franco-Ontariens Population : 527 710 (4,7 %)



Le drapeau de la France

La population de la France :
Population : 64 102 000 (2007)

Le drapeau a été adopté en 1812.
Le blanc représente la couleur des rois bourbons. Le bleu et le rouge représente les couleurs de Paris.



Le drapeau de Saint-Pierre-et-Miquelon

La population de Saint-Pierre-et-Miquelon : 7 000
Ce drapeau est non-officiel car le drapeau officiel de l'archipel de Saint-Pierre-et-Miquelon est le drapeau de la France.

Le drapeau de Saint-Pierre-et-Miquelon est bleu avec un voilier jaune flottant sur une mer de même couleur. A la hampe figurent de haut en bas: le drapeau basque, le drapeau herminé breton et le drapeau normand. C'est un drapeau quasi-armorié. Le chef des armoiries est ici basculé à la hampe et les armoiries du Pays basque ont été remplacées par le drapeau basque.

Le voilier est celui de Jacques Cartier. Les drapeaux basque, breton et normand rappellent les origines des habitants de l'archipel.

(Source: <http://emblemes.free.fr/domtom/stp.php?page> drapeau)

II. Ressources audio et audio-visuelles

Vidéos et émissions de télévision

Séries qu'on peut se procurer sur DVD auprès de la Médiathèque du CAMEF

(www.gnb.ca/0000/irrp/mediatheques-f.asp)

Chandail de hockey

Musique

(Pour un plus grand choix, consulter les sites web des librairies francophones)

Henri Dès	Daniel Lavoie
Damien Lussier	Céline Dion
Alex Mahé	Michel Rivard
Cornemuse	Art Richard
Bill Russell	Gilles Vigneault
Sarah Jordan	Félix Leclerc
Claude Léveillé	Beau Dommage
Claire Pelletier	Dan Bigras
Daniel Bélanger	France d'Amour
Lara Fabian	Zachary Richard
Harmonium	Arianne Moffat
Cowboys Fringnants	

III. Fêtes et recettes du Canada français (Acadie et Québec).

La râpure acadienne

La râpure acadienne (appelée aussi * pâte à la râpure + ou * rappie pie +) est un mets traditionnel des Acadiens de la Nouvelle-Écosse.

10 grosses pommes de terre

2 oignons hachés finement

sel et poivre

5 à 6 lb de viande (poulet, porc, bœuf ou palourdes, selon ce que vous avez à votre disposition)

Couper la viande (le poulet) en morceaux. Couvrir d'eau et cuire. Ajouter les oignons, le sel et le poivre. Lorsque les oignons sont cuits, retirer le poulet et réserver le bouillon. Peler, laver et râper les pommes de terre. Dans un linge propre, presser les pommes de terre et en exprimer le jus jusqu'à ce qu'elles soient sèches; conserver le jus. Placer les pommes de terre dans un bol et les défaire à la fourchette. Ajouter graduellement le bouillon de poulet bouillant aux pommes de terre. Bien mélanger. Le mélange de pommes de terre doit avoir la même apparence qu'avant qu'on en ait retiré le jus. Si la quantité de bouillon de poulet est insuffisante, ajouter de l'eau bouillante. Saupoudrez de sel et de poivre.

Dans un moule à pâtisserie de 30 cm sur 43 cm, étendre la moitié du mélange de pommes de terre. Recouvrir avec le poulet et terminer par une autre couche de pommes de terre. Placer des tranches de lard salé sur le dessus. Cuire au four 2 heures à 400F (204C) ou jusqu'à ce que les pommes de terre soient dorées et croustillantes.

(Source : Madawaska Historical Society's Reunion Families' Favorite Recipes : www.terriau.org/cuisinex.htm)

Les ployés

Les ployés sont des crêpes de sarrasin traditionnelles faites par les Acadiens du Nouveau-Brunswick. * Associée à la culture brayonne du Madawaska, la ploye est une savoureuse crêpe jaunâtre à la farine de sarrasin cuite d'un côté seulement sur une poêlonne bien chaude. +

500 ml de farine de sarrasin

500 ml de farine blanche

5 ml de sel

10 ml de poudre à pâte

500 ml d'eau tiède ou plus, au besoin

Bien mélanger avec un moulin électrique ou à la main. Faire cuire en versant une mince couche de cette pâte sur un poêlon bien chaud.

(Source : www.tourismenewbrunswick.ca/Cultures/fr-CA/ploye.htm)

La tarte au sucre

La tarte au sucre est une recette traditionnelle de la cuisine québécoise.

1 abaisse de tarte
 500 ml de cassonade
 312 ml de lait évaporé
 1 œuf battu
 20 ml de beurre fondu
 5 ml de farine
 noix

- 1) Chauffer le four à 400°F (204°C)
- 2) Mélanger la cassonade, le lait évaporé et le beurre fondu
- 3) Incorporer l'œuf battu et la farine
- 4) Verser cette garniture dans l'abaisse de tarte
- 5) Couvrir de noix
- 6) Mettre au four pendant 15 à 20 minutes

La tourtière des Fêtes

La tourtière est une recette traditionnelle de la cuisine québécoise, surtout au temps des Fêtes. Elle est souvent servie la veille de Noël. La tourtière fait partie du patrimoine culinaire québécois et se sert en entrée chaude, du réveillon de Noël jusqu'à l'Épiphanie. À l'époque de la Nouvelle-France, elle se préparait avec un oiseau nommé *tourte*, aujourd'hui complètement disparu après avoir été l'objet d'une chasse excessive. De nos jours, la tourtière classique se compose de porc et de veau hachés. Si l'on ajoute du bœuf haché, ce n'est plus une tourtière mais un *pâté à la viande*.

(Source: www.canoe.qc.ca/)

1 recette de pâte pour une tarte à deux abaisses
 15 ml d'huile d'olive
 1 oignon
 60 ml d'eau
 1 pincée de clou de girofle moulu, de cannelle, de sarriette
 225 g de veau haché
 225 g de porc haché

1. Préchauffer le four à 190°C (375°F).
2. Préparer la pâte. Déposer dans l'assiette à tarte la première abaisse.
3. Faire revenir à feu moyen les oignons jusqu'à ce qu'ils soient transparents.
4. Ajouter les autres ingrédients et les viandes, jusqu'à ce qu'il n'y ait plus de coloration rosée.
5. Verser le mélange refroidi dans l'abaisse à tarte non cuite. Recouvrir de l'autre abaisse. Faire des incisions et sceller le bord. Avec un pinceau, badigeonner avec un œuf battu (pas complètement, bien sûr) sur la pâte pour créer un beau brillant.
6. Faire cuire de 20 à 25 minutes sur la grille du bas à 190°C (375°F).

(Source : www.recettes.qc.ca/recettes/index.php?id=1788)

La poutine

Mets typiquement québécois, la poutine est maintenant populaire partout au Canada, aux États-Unis et même en Europe. Ce repas de restauration rapide a été inventé en 1964 par un Drummondvillois, Jean-Paul Roy.

(Source : L=inventeur de la poutine, www.jucep.com/inventeur/fr/express.html)

Pour 2 personnes :

- 5 pommes de terre de taille moyenne (pour faire les frites)
- 1 sachet ou une boîte de conserve de sauce à poutine ou de sauce barbecue ou d'une autre sauce brune (ni piquante, ni sucrée)
- du fromage en grains, difficile à trouver en Europe, certains mettent du cheddar doux râpé ou en petits cubes ou à la limite de la mozzarella.

1. Faire des frites de taille moyenne et de préférence en utilisant le mode belge des deux cuissons. La première à 160-170°C et la seconde (2 minutes) à 180-190°C.
 2. En même temps, préparer la sauce, en suivant le mode de cuisson sur le paquet.
 3. Dans une assiette, verser la sauce sur les frites. Selon si vous préférez votre fromage fondu ou encore un peu couinant (possible avec le véritable fromage en grains), ajoutez le fromage avant ou après la sauce.
- (Source: Recette proposée par Jonathan Burnham, www.linternaute.com)

La fête de la Sainte-Catherine

Le 25 novembre, jour de la Sainte-Catherine, on célèbre les catherinettes (les jeunes filles célibataires de 25 ans et plus), une tradition qui remonte au Moyen Âge. Au Canada français, on fêtait les * vieilles filles +, mais il y a aussi la tradition de manger de la tire ce jour-là. Cette tradition remonte au 17^e siècle. La légende dit que c'est Marguerite Bourgeoys, fondatrice de la Congrégation de Notre-Dame de Montréal, qui a inventé la tire. À cette époque-là, Marguerite Bourgeoys, qui était institutrice, voulait attirer les jeunes Indiens dans son école. On raconte qu'elle aurait réussi en leur offrant cette bonne sucrerie.

Au XIX^e siècle, au Québec, puisque la Sainte-Catherine est une fête religieuse, il n'y avait pas d'école. Les familles se rendaient visite et la journée finissait généralement par une veillée. La Sainte-Catherine était, à cette époque, une date populaire pour la célébration des mariages. Plus tard, dans les écoles du Québec, la Sainte-Catherine était l'une des plus grandes fêtes de l'année. On fabriquait de la tire avec de la mélasse. On fêtait avec des sketches, des jeux, des chants, des danses durant tout l'après-midi et parfois toute la journée.

La tire de Sainte-Catherine (aussi appelée la tire à la mélasse)

500 ml de cassonade blonde

125 ml d'eau

20 ml de sirop de maïs

250 ml de mélasse

125 ml de beurre non salé

Instrument : un thermomètre à bonbons.

Faire cuire le mélange jusqu'à 260°F (127°C).

Pour vérifier la texture, mettez une goutte du liquide bouillant dans un verre d'eau : si elle forme une boule, ça y est : c'est prêt. Étendre la tire dans une lèchefrite beurrée et la laisser refroidir suffisamment pour ne pas se brûler en l'étirant. Étirer la tire avec les mains préalablement beurrées jusqu'à ce qu'elle atteigne la blondeur désirée. Couper et mettre en papillotes de papier ciré.

(Source : M^{me} Louise Chevrefils, site de la Société Radio-Canada, http://radio-canada.ca/par4/Calendrier/novembre_st_catherine.html)

La fête des Rois Sages

La galette des Rois est le gâteau servi traditionnellement pour la fête religieuse de l'Épiphanie (le 6 janvier), laquelle célèbre la visite des Rois sages à l'enfant Jésus.

Au XI^e siècle, certains Français se mirent à choisir leur futur dirigeant en cachant une fève ou une pièce d'argent dans un pain. Autrefois, la fève désignait le * Roi du jour + ou * Roi de la fève + et celui qui l'avait reçue devait rendre la galette le dimanche suivant. Aujourd'hui, les fèves sont faites de plastique ou de porcelaine. Celui ou celle qui la trouve est le roi ou la reine et doit porter la couronne.

La galette des Rois

2 disques ou rouleaux de pâte feuilletée pur beurre

200 g de poudre d'amandes

125 g sucre en poudre

125 g de beurre

15 g de farine

15 ml de vanille

4 petits oeufs

1. Mélanger le beurre ramolli avec le sucre et la farine, les oeufs battus et la poudre d'amandes.
2. Disposer cette préparation sur un disque de pâte, ne pas oublier d'y mettre une fève et un sujet; humecter un peu les bords, poser le second disque dessus et badigeonner la pâte avec le dernier jaune battu.
3. Enfourner dans un four préchauffé (210°C ou 400°F) pendant 20 minutes environ.
4. Déguster tiède.

(Source : www.recettes.qc.ca/recettes/index.php?id=1005)

Livres pour enfants :

Roule galette (Mini Castor Flammarion, ISBN 2-0816-0999-1)

La galette des trois (Père Castor Flammarion, ISBN 2-0816-0998-3)

Poisson d'avril

En France, jusqu'en 1564, l'année commençait le 1^{er} avril. Mais, cette année-là, le roi Charles IX décida de modifier le calendrier, l'année commencerait dorénavant le 1^{er} janvier. Le 1^{er} avril, des farceurs eurent l'idée de se faire encore des cadeaux, puisque c'était à cette date qu'on s'en faisait. Mais, vu que ce n'était plus le * vrai + début de l'année, les cadeaux furent de faux cadeaux, des cadeaux * pour rire +, sans valeur. La légende dit qu'à partir de ce jour-là, le 1^{er} avril est devenu le jour des blagues et des farces. Étant donné qu'au début du mois d'avril, en France, la pêche est interdite (car c'est la période de reproduction), certains avaient eu comme idée de faire des farces aux pêcheurs en jetant des harengs dans la rivière. En faisant cela ils devaient peut-être s'écrier : * Poisson d'avril! + et la coutume du * poisson d'avril + est restée.

Aujourd'hui on ne met plus de harengs dans l'eau douce, mais on accroche, le plus discrètement possible, de petits poissons en papier dans le dos des personnes victimes de la plaisanterie, qui se promènent parfois toute la journée avec ce * poisson d'avril + qui fait bien rire les autres.

(Adapté de Le 1^{er} avril à travers le temps et l'espace, memes.net : www.memes.net/dictionnaire/p/poissond'avril.html#bricolage)

La Chandeleur

La Chandeleur, autrefois Chandeleuse, se fête le 2 février, soit 40 jours après Noël. Son nom vient du mot chandelle. On organisait alors des processions aux chandelles le jour de la Chandeleur. Le cierge de la Chandeleur devait être rapporté de l'église jusque chez soi. Il fallait réussir à le garder allumé. On lui prêtait certains pouvoirs, si l'on en croit le dicton franc-comtois :

Celui qui la rapporte chez lui allumée

Pour sûr ne mourra pas dans l'année

La fête de la Chandeleur chez nous : Dans les communautés francophones sur la péninsule Port-au-Port de Terre-Neuve-et-Labrador, la fête commence à l'église où le prêtre bénit la gorge des gens avec des chandelles. Plus tard, le roi de la Chandeleur circule de maison en maison, portant un grand bâton appelé une goule. Le roi demande des dons de nourriture pour la fête. Les familles qui promettent des dons attachent un ruban à la goule. La communauté se réunit pour fêter ensemble.

Voir La chandeleur de Robert (Album 2^e année, Collection Il était une fois dans l'est, Chenelière)

Dictons et proverbes météo : Une très vieille croyance répandue en de nombreux pays veut qu'un ours ou une marmotte sorte de sa tanière le jour de la Chandeleur. Si la température est douce et que l'animal voit le soleil, il retourne vite reprendre son hibernation car il sait que le beau temps ne durera pas un très grand nombre de dictons existent en France sur le temps qu'il fait le jour de la Chandeleur et les prévisions météorologiques.

La coutume des crêpes : La survivance d'un mythe lointain se rapportant à la roue solaire expliquerait la coutume des crêpes (ou des beignets de forme ronde, dans le sud de la France) que l'on se doit de faire à cette période. Des siècles durant, les paysans ont pensé que s'ils ne faisaient pas de crêpes le jour de la Chandeleur, leur blé risquait d'être carié.

Les crêpes de la Chandeleur

2 œufs

2 jaunes d'œuf supplémentaires

115 g (250 ml) de farine

315 ml de lait

5 ml de vanille

15 g (10 ml) de sucre

30 ml d'huile

1. Mélanger tous les ingrédients ensemble.
2. Étendre finement sur une plaque très chaude et cuire en fines crêpes.

Le Carnaval de Québec

Le plus grand Carnaval d'hiver au monde se tient en plein cœur de la Vieille Capitale, Québec, chaque janvier ou février. Parmi les activités du Carnaval il y a défilés, glissades, jeu de soccer géant, pêche sur la glace, spectacles, sculptures sur neige, promenades en carrioles ou en traîneaux à chiens, maison de glace, patinage. Le Bonhomme Carnaval est la mascotte du Carnaval, son emblème, son symbole. Il est la représentation vivante du bonhomme de neige pour la joie et grands et des petits. Bonhomme est le roi du Carnaval; à son entrée officielle dans la ville de Québec, le maire lui remet les clés de la ville et les festivités peuvent commencer.

Le sirop d'érable et les cabanes à sucre : Les érables se retrouvent principalement au Québec; le Québec fournit les deux tiers de la production mondiale de sirop d'érable. Il faut 30 à 40 litres de sève pour faire un seul litre de sirop. Un érable peut donner 60 à 160 litres de sève par saison, selon les conditions climatiques. Ce sont les Amérindiens qui ont découvert la sève qui sortait de ces fameux érables. Les Amérindiens utilisaient leur tomahawk pour faire une entaille en V dans les érables à l'approche du printemps. En se servant d'un copeau de bois placé dans leur entaille, ils récupéraient la sève des érables pour ensuite la condenser en sirop.

Les cabanes à sucre d'aujourd'hui sont apparues au début du 19^e siècle. On y sert aujourd'hui des repas typiques composés de crêpes, de fèves au lard, de soupe aux pois, des oeufs, du jambon, des oreilles de crisse (fines tranches de lard frit), des bonbons à l'érable, du beurre d'érable et de la tirs sur la neige, sans oublier le sirop d'érable. (Historique, les cabanes à sucre du Québec : www.cabaneasucre.org/index.html)

Neige à l'érable

250 ml de lait

1 oeuf

125 ml de sucre

15 ml de vanille

50 ml de sirop d'érable

Dans un grand bol, mélanger le lait, l'oeuf, le sucre et la vanille. Ajouter une quantité de neige fraîche et propre, suffisante pour absorber le liquide. Verser dans de petits bols et arroser légèrement de sirop d'érable; donne 6 petites portions.

Les fêtes de Saint-Pierre et Miquelon

L'archipel de Saint-Pierre et Miquelon est situé à 25 km au sud de l'île de Terre-Neuve. Cet archipel, qui appartient à la France, est composé de trois îles principales, Saint-Pierre, Miquelon et Langlade, et de quatre petits îlots autour de Saint-Pierre, qui sont appelés le Grand Colombier, l'Île aux Pigeons, l'Île aux Vainqueurs et l'Île aux Marins. Les îles de Saint-Pierre et Miquelon furent découvertes aux alentours des années 1520 par Joas Alvares Fagundes, navigateur portugais qui les baptisa les onze mille vierges. En 1536, Jacques Cartier, au retour de son deuxième voyage au Canada, fit une escale dans ces îles et les nomma Saint-Pierre et Miquelon.

En plus des fêtes et journées spéciales qui sont observées en France, il y en a plusieurs qui sont fêtées à Saint-Pierre et Miquelon, dont les suivantes :

- la Fête Western (au mois de juin) : des démonstrations de parcours à cheval
- la Fête de la musique (au mois de juin) : une fête pour partager la musique
- Les 25 km de Miquelon (au mois de juin) – une course à pieds qui se déroule sur la commune de Miquelon-Langlade
- la Fête des marins (au mois de juin)
- le Festival des fruits de mer de Miquelon (au mois d'août) : un festival qui se déroule à Miquelon et dont les plats, tous confectionnés bénévolement par les cuisinières et cuisiniers du village, sont composés uniquement des produits de la mer
- la Fête Basque (au mois d'août) : une fête qui est marqué par de nombreux jeux basques, la musique et la restauration

Pour plus d'informations, consulter le site Web de Saint-Pierre et Miquelon : <http://www.st-pierre-et-miquelon.com/francais/index.php> .

IV. Outils d'évaluation et d'autoévaluation

Grille d'évaluation

Utilisation de la langue française dans diverses situations quotidiennes

Échelle 1 – 5 (1 = rarement ; 5 = toujours)

L'élève :	1	2	3	4	5
parle français à l'enseignant et à ses camarades de classe avec de plus en plus de confiance					
partage ses idées et expériences et participe activement en français dans une variété de contextes scolaires					
ose prendre des risques langagiers pour atteindre son but de communication					
respecte ses pairs dans leur processus d'apprentissage du français					
cherche à améliorer ses propres compétences linguistiques					
démontre un intérêt pour la qualité de ses projets d'apprentissage					

Grille d'observation

Utilisation d'un langage et d'un comportement qui démontrent un respect envers les autres lors de discussions et de travail coopératif

L'élève :	jamais	parfois	toujours
écoute attentivement et de manière respectueuse			
s'exprime avec tact et respect lorsqu'il n'est pas d'accord avec quelqu'un			
complimente les autres pour leurs contributions lors d'une discussion			
manifeste un intérêt pour les idées des autres, même s'il n'est pas du même avis			
démontre un comportement verbal et non verbal qui dénote le respect des autres			
utilise des mots et expressions non offensifs dans ses interactions			

Autoévaluation**Utilisation de la langue française dans diverses situations quotidiennes**

Échelle 1 – 5 (1 = rarement ; 5 = toujours)

Nom Je :	1	2	3	4	5
parle français en classe					
partage mes idées et expériences et je participe activement en français dans une variété de contextes scolaires					
fais de mon mieux pour communiquer en français sans avoir recours à l'anglais					
respecte les efforts de mes pairs de parler français					
cherche à améliorer mes propres compétences linguistiques					
porte attention à la qualité de mon travail et de mes projets					
suis fier de mes efforts en français					

VI . Calendrier de célébrations et journées spéciales

septembre	Course Terry Fox	Les drapeaux de la francophonie	
octobre	Journée mondiale des enseignants(es) (le 5 octobre)	Jour d'Action de grâces et Fête de la moisson (2 ^e lundi d'octobre)	Journée mondiale de l'alimentation (le 16 octobre)
novembre	Journée de l'enfant (le 20 novembre)	Jour du Souvenir (le 11 novembre)	Journée des métiers (le 16 novembre)
	Fête de la Sainte-Catherine (le 25 novembre)		
décembre	Journée de sensibilisation à la violence faite aux femmes (le 6 décembre)		
janvier			
février	Journée du Janeway	La chandeleur (le 2 février)	La Saint-Valentin (le 14 février)
	Le festival du voyageur	Les Jeux Franco-Labradoriens	Le Carnaval de Québec
mars	Journée internationale de la femme (le 8 mars)	Journée Arrêtons le racisme (le 21 mars) Source: Patrimoine Canada	La mi-Carême
	Dictée PGL	Quinzaine de la francophonie	
avril	Journée de la Terre	Semaine du bénévolat	
mai	Fête des travailleurs (le 1er mai)	Levée du drapeau franco-terreneuvien	
juin	Journée nationale des Autochtones (le 21 juin)	La Saint-Jean Baptiste (le 24 juin)	Le jour de la Découverte TNL

Autres informations

Musique de Terre-Neuve et Labrador	Emile Benoit	Figgy Duff	Felix et Formanger
	Anita Best/ Pamela Morgan	Christina Smith	P'tit Jardin
Peintres	Michael Lainey	Jean-Claude Roy	
Poètes et auteurs	Françoise Enguehard : Le trésor d'Elvis Bozec et Les litanies de l'Île aux Chiens	Annick Perrot-Bishop : En longues rivières cachées ; Fragments de saisons ; et autres	Michel Savard : Intrigues à St. John's

(Source : S. Lavallée, Ministère de l'Éducation, Programmes de français langue première)

Pour plus d'informations, consulter le site Web « La francophonie à Terre-Neuve et au Labrador » : http://www.ssta.org/media_uploads/pdf/4022.pdf .

Annexe B - Composantes

Outils d'évaluation et d'autoévaluation

Feuille de contrôle**Entretien enseignant(e) - élève**

Élève : _____ Date : _____

Pendant l'entretien, on a discuté des éléments suivants :

<i>Contenu / Idées</i>	<i>Voix</i>
<i>Organisation / Structure</i>	<i>Vocabulaire et choix des mots</i>
<i>Structure et fluidité des phrases</i>	<i>Conventions linguistiques</i>

Questions pour diriger un entretien entre l'élève et l'enseignant (ou un partenaire)

Contenu	Le sujet du texte est-il <u>clair</u> ? Y a-t-il assez de <u>détails</u> ? Le texte est-il précis ? L'intention de communication, est-elle évidente ?
Organisation	La <u>structure de texte</u> convient-il à l'intention d'écriture ? L' <u>introduction</u> et la <u>conclusion</u> , sont-elles pertinentes ? Les <u>idées</u> , sont-elles toutes importantes ? L' <u>ordre</u> des idées, a-t-il du sens ? Y a-t-il des <u>mots de relation</u> ou des <u>connecteurs</u> ?
Structure et fluidité des phrases	La <u>longueur</u> et la <u>sorte</u> de phrases, varient-elles ? Le texte, est-il <u>fluide</u> et facile à lire à haute voix ?
Voix	Ton message, est-il <u>sincère</u> ? Ton opinion est évident.?
Vocabulaire et choix de mots	Le texte, contient-il des mots <u>variés</u> , <u>colorés</u> et <u>précis</u> ? Est-ce que le même mot <u>se répète</u> souvent ? Les mots, créent-ils <u>une image</u> pour la personne qui lit ? Les <u>mots choisis</u> , Sont-ils appropriés selon le sujet ou le texte?
Conventions linguistiques	<ul style="list-style-type: none"> • As-tu vérifié la <u>punctuation</u>, la <u>grammaire</u> et l'<u>orthographe</u> ? • As-tu utilisé un dictionnaire ou une autre référence pour vérifier les mots douteux ?

Grille de vérification

Étapes de rédaction et de révision

Nom	
Titre	
Je relis attentivement mon texte pour voir si ...	
je commence mon texte avec une introduction	
mon intention d'écriture est claire	
mon vocabulaire est précis et juste	
je développe mes idées principales en fournissant des détails pertinents	
mes phrases sont descriptives	
mes idées suivent un ordre logique	
j'ai besoin de changer certains mots pour rendre le texte plus clair	
j'ai besoin d'ajouter des détails	
Je fini mon texte avec un paragraphe ou une phrase de clôture	

Autoévaluation**Utilisation de la langue française dans diverses situations quotidiennes**

Échelle 1 – 5 (1 = rarement ; 5 = toujours)

Nom Je :	1	2	3	4	5
parle français en classe					
partage mes idées et expériences et je participe activement en français dans une variété de contextes scolaires					
fais de mon mieux pour communiquer en français sans avoir recours à l'anglais					
respecte les efforts de mes pairs de parler français					
cherche à améliorer mes propres compétences linguistiques					
porte attention à la qualité de mon travail et de mes projets					
suis fier de mes efforts en français					

Outils d'évaluation et d'auto-évaluation en écoute et expression orale

Rubrique analytique pour l'évaluation de l'écoute et de l'expression orale (Rubrique développée pour le test provincial de français en immersion, 3^e année, 2008)

Compréhension du message

- 4 **Compétent presque toutes les questions et/ou les tâches, répond de façon appropriée à toutes ou presque toutes les questions et/ou les tâches.**
- 3 **Compétent la plupart des questions et des tâches, répond de façon appropriée à la plupart des questions et des tâches - pas de réponse ou réponse non appropriée à l'occasion à une question et/ou une tâche.**
- 2 **Compétent plusieurs questions et tâches, répond de façon appropriée à plusieurs questions et tâches - pas de réponse ou réponse non appropriée à quelques questions et/ou tâches.**
- 1 **Compétent plusieurs questions et tâches, répond de façon non appropriée aussi souvent que de façon appropriée.**

Transmission du message

- 4 **Répond avec beaucoup de clarté et de façon très détaillée; de façon constante, partage de l'information, exprime des idées, des sentiments et des opinions; fait preuve de beaucoup de confiance en français, prend des risques pour communiquer le message, peut utiliser toute une gamme de stratégies pour résoudre des problèmes; utilise très peu, si jamais, de mots anglais.**
- 3 **Répond avec clarté et de façon détaillée; de façon générale, partage de l'information, exprime des idées, des sentiments et des opinions; fait preuve de confiance en français, prend parfois des risques pour communiquer le message, peut utiliser certaines stratégies pour résoudre des problèmes; utilise à l'occasion des mots anglais.**
- 2 **Répond avec clarté mais de façon peu détaillée; à l'occasion, partage de l'information, exprime des idées, des sentiments et des opinions; fait preuve d'une certaine confiance en français, prend peu de risques pour communiquer le message, utilise rarement des stratégies pour résoudre des problèmes; utilise parfois des mots anglais.**
- 1 **Répond en se fiant à l'anglais et en donnant des détails très limités; arrive rarement à partager de l'information, exprime des idées, des sentiments et des opinions; fait preuve de peu de confiance en français, ne prend pas de risques pour communiquer le message, n'essaie pas de résoudre les problèmes.**

Usage de la langue

- 4** Fait preuve d'une grande capacité à lier les idées entre elles; utilise avec confiance et sûreté les structures et les conventions grammaticales de base; utilise une grande diversité de mots et d'expressions appropriés à la situation; a rarement recours à des mots anglais; les erreurs de grammaire viennent des risques pris avec des structures plus complexes.
- 3** Capable de lier les idées entre elles; utilise bien les structures et les conventions grammaticales de base; utilise une diversité de mots et d'expressions appropriés à la situation; a parfois recours à l'anglais pour les mots rarement utilisés; les erreurs de grammaire viennent habituellement des risques pris avec des structures plus complexes.
- 2** Fait preuve d'une capacité limitée à lier les idées entre elles; fait souvent des erreurs dans l'utilisation des structures et des conventions grammaticales de base; a de la difficulté à utiliser le vocabulaire approprié à la situation; a parfois recours à l'anglais pour les mots courants.
- 1** A de la difficulté à lier des idées entre elles; fait fréquemment des erreurs dans l'utilisation des structures grammaticales de base qui peuvent nuire à la compréhension; a de la difficulté à utiliser le vocabulaire approprié à la situation; a souvent recours à l'anglais pour les mots courants et des bouts de phrases.

Présentation

- 4** Maintient un débit constant; utilise constamment la prononciation, l'intonation, le volume, la vitesse et l'expressivité appropriés.
- 3** Maintient en général un débit constant; utilise en général la prononciation, l'intonation, le volume, la vitesse et l'expressivité appropriés.
- 2** A de la difficulté à maintenir un débit constant; utilise parfois la prononciation, l'intonation, le volume, la vitesse et l'expressivité appropriés.
- 1** Maintient rarement un débit constant; utilise rarement la prononciation, l'intonation, le volume, la vitesse et l'expressivité appropriés.

Grille d'autoévaluation**Comportements pendant diverses situations de travail coopératif**

Nom :	
J'ai écouté attentivement.	☆☆☆☆
J'ai attendu mon tour pour parler.	☆☆☆☆
J'ai écouté les autres de façon polie et j'ai donné des mots d'encouragement.	☆☆☆☆
J'ai posé des questions se rapportant aux idées de chacun des autres.	☆☆☆☆
J'ai posé des questions aux autres pour clarifier des choses et pour montrer mon intérêt.	☆☆☆☆
J'ai utilisé une variété de structures pour poser des questions aux autres.	☆☆☆☆
J'ai demandé des renseignements supplémentaires ou des exemples.	☆☆☆☆
J'ai communiqué mes idées au groupe.	☆☆☆☆
J'ai ajusté ma manière d'expliquer des choses en fonction des réactions des autres.	☆☆☆☆
J'ai utilisé des signes non verbaux appropriés : gestes, expressions faciales, langage corporel.	☆☆☆☆

Rubrique holistique pour l'évaluation de l'expression orale
 (Rubrique développée pour le test provincial de français en immersion, 5^e année, 2000)

Légende :

- | | |
|-------------------------------------|---|
| 1. Façon de s'exprimer | 4. Vocabulaire et expressions |
| 2. Confiance et risques | 5. Conventions grammaticales |
| 3. Stratégies / recours à l'anglais | 6. Présentation (débit, prononciation...) |

★★★★★

1. S'exprime avec clarté et de façon très détaillée
2. Fait preuve de beaucoup de confiance en français et prend des risques
3. Utilise toute une gamme de stratégies pour résoudre des problèmes / aucun recours à l'anglais
4. Utilise une grande diversité de mots et d'expressions propres à la situation
5. Utilise avec confiance et maîtrise les structures et conventions grammaticales de base; les erreurs viennent des risques pris avec des structures plus complexes
6. Maintient un débit constant et utilise constamment une prosodie, une intonation et un volume appropriés

★★★★

1. S'exprime avec clarté et de façon détaillée
2. Fait preuve de confiance en français et prend parfois des risques
3. Utilise certaines stratégies pour résoudre les problèmes / à rarement, si jamais, recours à l'anglais
4. Utilise une diversité de mots et d'expressions propres à la situation
5. Fait rarement des erreurs grammaticales de base; les erreurs viennent des risques pris avec des structures plus complexes
6. Maintient en général un débit constant et utilise aussi, en général, une prosodie, une intonation et un volume appropriés

★★★

1. S'exprime avec clarté mais de façon peu détaillée
2. Fait preuve d'une certaine confiance en français; prend peu de risques pour communiquer le message
3. Utilise à l'occasion certaines stratégies pour résoudre les problèmes / à parfois recours à l'anglais pour les mots communs ou rarement utilisés
4. Utilise un vocabulaire simple et peu d'expressions propres à la situation
5. Fait souvent des erreurs grammaticales de base
6. Maintient en général un débit constant et utilise en général une prosodie, une intonation et un volume appropriés

★★

1. S'exprime avec difficultés et en donnant des détails très limités
2. Fait preuve de peu de confiance en français; ne prend pas de risques pour communiquer le message
3. Utilise rarement des stratégies pour résoudre les problèmes / a souvent recours à l'anglais pour les mots courants
4. Éprouve de la difficulté à utiliser le vocabulaire approprié à la situation
5. Fait fréquemment des erreurs grammaticales de base
6. A de la difficulté à maintenir un débit constant et éprouve une certaine difficulté à utiliser la prononciation, l'intonation et le volume appropriés

★

1. S'exprime très peu et/ou avec beaucoup de difficultés
2. Fait preuve de très peu de confiance en français; ne prend pas de risques pour communiquer le message
3. N'arrive pas de résoudre les problèmes / a constamment recours à l'anglais pour les mots courants
4. Éprouve beaucoup de difficultés à utiliser le vocabulaire approprié à la situation
5. Fait constamment des erreurs grammaticales de base
6. Maintient rarement un débit constant et éprouve de la difficulté à utiliser la prononciation, l'intonation et le volume appropriés

Grille d'évaluation**Comportements pendant des situations d'écoute (pré-écoute, écoute, post-écoute)**

L'élève	Jamais	Parfois	Souvent
participe aux activités proposées			
comprend les directives qui lui sont données			
réagit aux idées des autres			
comprend le vocabulaire présenté			
utilise les stratégies de compréhension et de communication			
utilise le vocabulaire et les structures appropriés			

Grille d'évaluation
Évaluation des éléments prosodiques

L'élève :	Toujours	Souvent	Jamais
parle clairement			
a un bon débit			
a une bonne prononciation			
varie son intonation			
utilise des gestes appropriés			
garde un contact visuel approprié			
démontre un langage corporel approprié			

Grille d'autoévaluation

Comportements pendant diverses situations de production orale

Nom :	****
Volume : J'ai parlé assez fort.	****
Débit : J'ai arrêté après chaque phrase ou aux moments appropriés.	****
Vitesse : J'ai parlé ni trop lentement, ni trop vite.	****
Clarté : J'ai bien prononcé les mots et j'ai parlé clairement.	****
Expression : J'ai utilisé beaucoup d'expression pour que ma présentation soit plus intéressante.	****
Intonation, ton et projection de la voix : J'ai ajusté l'intonation, le ton et la projection de la voix en fonction de la situation.	****
Langage : Mon français était grammaticalement correct et approprié pour la situation ; j'ai utilisé un langage pertinent et varié ; j'ai évité des mots anglais. Je prends des risques	****
Langage non verbal : J'ai utilisé des signes non verbaux appropriés - expressions faciales, gestes, langage corporel.	****
Organisation et contenu : Ma présentation était claire, facile à comprendre et bien organisée	****
Auditoire : Je regarde ceux qui m'écoutent	****
Notes : J'ai utilisé des cartes de référence ou une représentation graphique pour les idées principales.	****
Supports visuels : J'ai utilisé des supports visuels et des accessoires pour rendre ma présentation plus intéressante.	****
Comportements : J'ai fait attention de respecter les comportements appropriés à la situation.	****

Feuille de vérification

Élément d'une présentation orale ou écrite

Nom :		
Ma présentation contient :	Oui	Pas encore
une introduction appropriée		
une organisation claire et logique		
des connecteurs		
des détails et exemples pertinents		
un vocabulaire approprié		
une conclusion pertinente		

Grille d'auto-évaluation

Comportements (éléments prosodiques) pendant des situations de production orale

Nom	Date	Oui	Non
J'ai fait ma présentation d'une façon claire et précise.			
J'ai utilisé des gestes appropriés.			
J'ai porté attention à la diction.			
J'ai porté attention au volume.			
J'ai porté attention au ton de ma voix.			
J'ai porté attention au débit.			
J'ai inclus de l'humour.			
J'ai tenu compte de mon auditoire.			

Une grille de référence pour une lecture fluide

le point	- une pause - le ton de voix baisse
la virgule	- une petite pause - le ton de voix baisse
la point d'interrogation	- le ton de voix monte
le point d'exclamation	- le ton de voix monte
les guillemets	- le ton de voix est celui de la personne qui parle
le caractère gras	- le ton de voix est plus fort
les points de suspension	- le ton de voix traîne à la fin
<p>N'oublie pas que le ton de voix peut être influencé par des mots du texte. ex: murmure-t-il un voix hésitante</p>	

Référence : Trousse d'appréciation de rendement en lecture: immersion française, quatrième à sixième année

Grille d'autoévaluation
Stratégies d'écoute

Nom	Date
Pour bien écouter et comprendre	
• je manifeste un comportement approprié (je m'assois sans bouger, je regarde la personne qui parle, etc.).	Oui Non
• je me formule une intention d'écoute.	Oui Non
• je fais des prédictions et j'essaie d'anticiper le message.	Oui Non
• je me pose des questions pour m'aider à comprendre.	Oui Non
• je cherche des mots clés	Oui Non
• j'utilise mes connaissances du sujet, du contexte et du locuteur pour orienter mon écoute	Oui Non
• j'essaie d'imaginer ou visualiser ce que la personne est en train de dire.	Oui Non
• je pense à ce que je sais déjà à propos du sujet.	Oui Non
• je réfléchis au message et je le formule dans mes mots.	Oui Non
• j'utilise une variété de moyens et d'outils pour clarifier le message et pour m'aider à comprendre (dessins, notes, questions)	Oui Non

Outils d'évaluation et d'autoévaluation des productions écrites

Évaluation holistique de la rédaction sur demande

(Rubrique développé pour le test provincial de français en immersion, 3^e année, 2008)

Niveau

- 4** L'objet est bien établi. Les détails à l'appui sont pertinents et bien définis. Le texte est cohérent. L'écriture montre un usage efficace du vocabulaire. Les erreurs de conventions ne nuisent pas à la communication.

- 3** L'objet est établi. Les détails à l'appui sont pertinents, mais pas toujours bien définis. Le texte est cohérent. L'écriture montre habituellement un usage efficace du vocabulaire. Les erreurs de conventions nuisent rarement à la communication.

- 2** L'objet est établi. Les détails à l'appui sont parfois pertinents mais faibles. La cohérence fait parfois défaut. Un vocabulaire général est utilisé. Les erreurs de conventions nuisent parfois à la communication.

- 1** L'objet peut ne pas être établi. Les détails à l'appui sont faibles, vagues ou sans pertinence. Le texte manque de cohérence. Un vocabulaire simple mêlé à des mots anglais est utilisé. Les erreurs de conventions nuisent à la communication.

CHAPOS

Technique pour l'identification et la correction d'erreurs

C	Conjugaison <ul style="list-style-type: none"> - identifie le verbe et son temps - trouve le sujet et fais l'accord
H	Homophones <ul style="list-style-type: none"> - vérifie l'orthographe des homophones
A	Accords <ul style="list-style-type: none"> - vérifie le genre et le nombre des noms et - fais l'accord avec les déterminants et les adjectifs
P	Ponctuation <ul style="list-style-type: none"> - vérifie la ponctuation et les majuscules
O	Orthographe <ul style="list-style-type: none"> - vérifie l'orthographe / utilise un dictionnaire au besoin
S	Style <ul style="list-style-type: none"> - vérifie la syntaxe - évite les anglicismes - utilise une variété de phrases
<p>(Source : Éducation et Formation professionnelle Manitoba, 1998)</p>	

Grille d'évaluation pour une rédaction

Structures de phrase, vocabulaire et conventions

L'élève _____ Date _____			
	toujours	parfois	jamais
s'exprime en français standard			
utilise correctement une variété de structures de phrases			
utilise correctement les structures présentées en classe			
écrit des phrases complètes, utilisant une variété de types de phrases			
utilise correctement les majuscules et la ponctuation appropriée.			
écrit un grand nombre de mots sans fautes			
fait l'accord des verbes et des adjectifs			
utilise une variété de temps de verbes			
utilise correctement des guillemets			
divise son texte en paragraphes			
utilise un vocabulaire approprié et des connecteurs			
utilise les conventions appropriées			
développe un contenu pertinent et bien maintenu			

Grille de vérification

Révision d'un brouillon

Nom

Titre

Lis ton texte à haute voix à ton partenaire. Discute de ton texte avec ton partenaire pour voir si tu as besoin de :

- reformuler certaines phrases ;
- embellir ou enrichir le texte ;
- ajouter certains détails ;
- supprimer des répétitions ;
- changer l'ordre de certaines phrases.

Ensuite, complète la grille suivante sur l'organisation des phrases et des idées dans ton texte et l'ordre des faits ou des événements :

L'organisation des phrases et des idées dans mon texte et l'ordre des faits ou des événements	
Les phrases, communiquent-elles bien les idées du texte ?	Oui Non
L'enchaînement des idées, est-il approprié ?	Oui Non
Les détails, sont-ils tous liés aux aspects visés du sujet ?	Oui Non
Les idées et les faits, sont-ils tous dans le bon ordre ?	Oui Non

Finalement, apporte des changements nécessaires à ton brouillon.

Révision avec un pair (Partie I)
Amélioration du brouillon

- I. Lis ton brouillon à ton partenaire.
- II. Donne-lui le temps d'écrire sa réaction à ton texte sur sa feuille.
- III. Quels changements vas-tu faire ?
 - Raie ce qui ne va pas.
 - Change des mots qui ne sonnent pas bien.
 - Ajoute des mots descriptifs.
 - Varie les sortes de phrases utilisées.
 - Décide du bon ordre des phrases.
- IV. Vérifie que ton texte a un début, un milieu, et une conclusion.
 - Le début présente ton sujet, le lieu et les personnages.
 - Le milieu comprend les détails intéressants du sujet, un problème ou des événements excitants.
 - La conclusion comprend des idées importantes propos du sujet, et la fin de ton texte.
- V. Lis ton deuxième brouillon. Comment est-il ?

(Source : Adapté de *Primary English Language Arts Assessment, 2000-01, Information Booklet 1*)

Révision avec un pair (Partie II)

Auteur : _____ Partenaire : _____ Date : _____

Cher / Chère _____,

J'ai lu ton texte avec intérêt et j'ai quelques commentaires à faire.

J'ai aimé en particulier _____

Bravo! Bien fait!

En même temps, je crois que ton texte pourrait être encore mieux si ...

- tu donnais plus d'information sur _____

- tu ajoutais _____

- tu retirais _____

Je suggère aussi que _____

Bonne chance dans ta révision!

_____ (signature)

(Source : D'après *Primary English Language Arts Assessment 2000-01 Information Booklet 1 et Stratégies pour écrire son texte d'opinion*, M. Cunningham, Chertelère, 2005.)

Grille de vérification
Correction d'un brouillon

Nom :	
Titre :	
Je vérifie :	C'est fait ! ✓
les majuscules et les points	
la ponctuation	
le genre et le nombre des noms et adjectifs	
la conjugaison des verbes	
les accords des noms, pronoms, adjectifs	
l'accord des participes passés et les attributs	
l'orthographe des mots douteux	
Commentaires de l'enseignant	

Grille de vérification

Révision et correction d'un brouillon

Nom		
Titre du texte		Date
J'ai fait mon plan.		
J'ai écrit mes idées principales.		
J'ai écrit en phrases complètes.		
J'ai ajouté des détails pour appuyer mes idées principales.		
J'ai lu ce que j'ai écrit.		
J'ai vérifié que le texte soit clair et mes idées complètes.		
J'ai lu mon texte avec un partenaire pour réviser et ajouter des détails.		
J'ai vérifié mon travail pour les majuscules, l'orthographe et la ponctuation.		
J'ai ajouté des éléments visuels au texte : dessins, images, tableaux, diagrammes.		
J'ai ajouté des éléments visuels au texte : dessins, images, tableaux, diagrammes.		
J'ai écrit ma bonne copie en faisant attention à mon écriture.		
J'ai vérifié ma bonne copie une dernière fois.		

Holistic Writing Rubric

Performance Level	Criteria
5 - Outstanding	<ul style="list-style-type: none"> • outstanding content which is clear and strongly focussed • outstanding organization (a clear beginning, a middle and an end) • easy flow and rhythm, varied sentences • minimal or no use of English, outstanding use of French expressions, and words which are consistently powerful, vivid, and precise • outstanding use of standard writing conventions, meaning significantly enhanced
4 - Strong	<ul style="list-style-type: none"> • strong content which is clear and focussed • clear, purposeful organization • flow and rhythm, varied sentences • limited use of English, strong use of French expressions, and words which are often vivid and precise • strong use of standard writing conventions, meaning enhanced
3 - Adequate	<ul style="list-style-type: none"> • adequate content with a discernible focus • predictable organization which is somewhat clear and purposeful • some flow and rhythm, sentences tends to be mechanical • some use of English, some evidence of the use of French expressions, and words which are predominantly general and functional • adequate grasp of standard writing conventions, meaning unaffected by errors
2 - Limited	<ul style="list-style-type: none"> • content which is limited, lacks clarity, but has a discernible focus • weak and inconsistent organization • little flow, rhythm, and limited variation in sentences • frequent use of English, no or inappropriate use of French expressions, use of words that are rarely clear and precise • frequent errors in standard writing conventions, meaning is beginning to be affected by the misuse or lack of use of conventions
1 - Very Limited	<ul style="list-style-type: none"> • content lacks clarity and focus • unclear, haphazard organization • lacks flow and rhythm, no variation in sentence construction • extensive use of English, no use of French expressions, words used detract from meaning • meaning is seriously affected by the absence of conventions

Comprehension Rubric

Level of understanding demonstrated with responses to questions and/or tasks dealing with texts read, heard, or viewed. Where appropriate, responses include support from the text or may extend beyond it.

Performance Level	Criteria
5 - Outstanding	Precise and detailed reflecting a thorough understanding of the text. Elaboration consistently enhances response.
4 - Strong	Accurate and reasonable reflecting a strong understanding of the text. Elaboration sometimes enhances response.
3 - Adequate	Plausible reflecting a literal understanding of the text. Elaboration sometimes enhances response.
2 - Limited	Reflects a limited understanding of text. Elaboration may exist, but is rarely appropriate.
1 - Very Limited	Incomplete, incoherent, or off topic. Elaboration may exist, but is not appropriate.

Oral Production Comprehension Rubric

	Pronunciation	Phrasing	Fluency	Expression	Comprehension
Performance Level	The precision with which words are enunciated	The grouping of words in meaningful phrases.	The flow and rhythm of the oral production demonstrated by the ease and speed with which the speaker or reader delivers the message.	The use of tone, inflection, intonation, and volume in oral production.	The level of understanding demonstrated by responses to questions and/or tasks dealing with texts read, heard, or viewed. Where appropriate, responses may include support from the text or extend beyond it.
5 - Outstanding	Almost all words are pronounced correctly. Few miscues (additions, omissions, substitutions, etc.).	Demonstrates an outstanding ability to group words appropriately in meaningful phrases (e.g., liaisons and elisions are almost always used).	Flow and rhythm are consistently maintained. Consistently uses appropriate speed.	Outstanding ability to speak or read in an expressive, engaging voice. Consistently brings the text to life with appropriate tone, inflection, intonation, and volume.	Response is precise and detailed and reflects a thorough understanding of text. Elaboration, where appropriate, consistently enhances response.
4 - Strong	Most words are pronounced correctly. Miscues do not affect meaning. Self-monitoring skills (rereading, sounding out, substitutions, etc.) are used thoughtfully and purposely for accuracy and appropriateness.	Demonstrates a strong ability to group words in meaningful phrases (e.g., liaisons and elisions are usually evident).	Flow and rhythm are generally maintained. Generally uses appropriate speed.	Strong ability to speak or read in an expressive, engaging voice. Often brings the text to life. Generally uses appropriate tone, inflection, intonation, and volume.	Response is accurate and reasonable and reflects a strong understanding of text. Elaboration, where appropriate, usually enhances response.
3 - Adequate	Most words are pronounced correctly. Miscues occasionally affect meaning. Some self-monitoring skills are used.	Demonstrates the ability to connect words occasionally in meaningful phrases (e.g., sporadic use of liaisons and elisions).	Sometimes maintains flow and rhythm. Sometimes uses appropriate speed.	Speaks or reads, but voice is not always expressive or engaging. Occasionally brings the text to life. Use of tone, inflection, intonation, and volume is sometimes appropriate.	Response is plausible and reflects a literal understanding of text. Elaboration, where appropriate, sometimes enhances response.
2 - Limited	Most words are pronounced incorrectly. Miscues frequently affect meaning. Few self-monitoring skills are used.	Demonstrates limited ability to connect words in meaningful phrases (e.g., rarely uses liaisons and elisions).	Flow and rhythm are seldom maintained. Rarely uses appropriate speed.	Limited ability to speak or read in an expressive, engaging voice. Rarely brings the subject to life. Rarely uses appropriate tone, inflection, intonation, and volume.	Response reflects a limited understanding of text. Elaboration may exist, but is rarely appropriate.
1 - Very Limited	Almost all words are pronounced incorrectly. Miscues significantly affect meaning. Self-monitoring does not occur.	Very limited ability to connect words in meaningful phrases (e.g., use of liaisons and elisions is not evident).	Flow is never maintained. Never uses appropriate speed.	Very limited ability to speak or read in an expressive, engaging voice. Rarely brings the text to life. Tone, inflection, intonation, and volume is inappropriate.	Response is incomplete, incoherent, or off topic. Elaboration may exist, but is not appropriate.

Analytic Writing Rubric

Performance Level	Content	Organization	Sentence Fluency	Word Choice	Conventions
5- Outstanding	The content category describes how effectively the student establishes a purpose, selects and integrates ideas (i.e., information, events, emotions, opinions, and includes details such as examples, descriptions, and characteristics) to support, develop and/or illustrate ideas.	The organization category describes how effectively the student creates an opening and a conclusion; establishes and maintains a focus; orders and arranges events, ideas and/or details within the paragraph; relates ideas/ details within the paragraph.	The sentence fluency category describes how effectively the student constructs sentences. It includes the ability to control syntax (i.e., the arrangement of words to form a sentence, the arrangement of sentences within a paragraph) and to create variety in sentence type and length (i.e., fragments, simple, compound, complex; statements, questions, exclamations)	The word choice category describes how effectively the student chooses words and expressions for appropriateness, precision, and variety. Word choice includes a variety of nouns, verbs, adjectives and adve	The conventions category describes how effectively the student controls grammar, punctuation, capitalization, spelling including accents, paragraphing, and presentation. Conventions affect readability
	The writing demonstrates: <ul style="list-style-type: none"> • a clear, strong focus • an outstanding knowledge of the subject matter • ideas which are very often creative, always purposeful, and support and enhance the central theme • extremely well-developed content • an outstanding ability to shape and connect ideas 	The writing demonstrates: <ul style="list-style-type: none"> • a compelling opening • smooth organization: focussed and coherent • a purposeful, effective arrangement of events, ideas, and/or details • effective transitions which are smooth and cohesive • very effective closure which reinforces unity and provides an outstanding sense of resolution 	The writing demonstrates: <ul style="list-style-type: none"> • an easy flow and rhythm • sentences that vary in structure, and length creating an extremely effective text • sentences which are logical and clear so that the relationship among ideas are firmly and smoothly established • fragments which, if present, are deliberate and effective • use of dialogue, if present, always sounds natural 	The writing has: <ul style="list-style-type: none"> • choice of words which is varied, extensive and relevant to the theme • outstanding use of French expressions • no use of English 	The writing demonstrates: <ul style="list-style-type: none"> • an outstanding use of standard writing conventions, errors occur infrequently • facility with spelling, grammar, punctuation, capitalization which are almost always correct • a presentation which is neat • meaning that is enhanced by conventions
4-Strong	The writing demonstrates: <ul style="list-style-type: none"> • a clear, strong focus • a strong knowledge of the subject matter • ideas which are usually creative, always purposeful, and support the central theme • strongly developed content • a strong ability to shape and connect ideas 	The writing demonstrates: <ul style="list-style-type: none"> • a strong, direct opening • focus and coherence that are rarely interrupted • a clear, effective arrangement of events, ideas, and/or details • frequent and appropriate use of transitions • closure which reinforces unity and provides a clear sense of resolution 	The writing demonstrates: <ul style="list-style-type: none"> • flow and rhythm • sentences which vary in structure and length creating an effective text • sentences which are often logical and clear so that relationships among ideas are established • fragments which, if present, are often effective • dialogue, if present, sounds nat 	The writing has: <ul style="list-style-type: none"> • choice of words which is often varied and relevant to the theme • strong use of French expressions • no use of English 	The writing demonstrates: <ul style="list-style-type: none"> • a strong use of standard writing conventions, writing has only a few errors • facility with spelling, grammar, punctuation, capitalization which are often correct • a presentation which is neat • meaning that is enhanced by conventions

Analytic Writing Rubric

Performance Level	Content	Organization	Sentence Fluency	Word Choice	Conventions
3- Adequate	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> a fairly clear focus a good knowledge of the subject matter ideas which are basic, routine or predictable adequately developed content with details limited in scope or unrelated to the theme an ability to shape and connect ideas 	<p>The writing demonstrates</p> <ul style="list-style-type: none"> a generally clear, direct opening focus and coherence which are sometimes interrupted arrangement of events, ideas, and/ or details which are predictable and sometimes inappropriate connections between ideas which are sometimes inappropriate or predictable closure which contributes to unity, but the resolution tends to be predictable 	<p>The writing demonstrates</p> <ul style="list-style-type: none"> some flow and rhythm sentences which have limited variation in structure and length creating a mechanical text sentences which are generally logical and clear; but relationships among ideas are not consistently established fragments which, if present, are sometimes effective dialogue, if present, is sometimes used effectively 	<p>The writing has</p> <ul style="list-style-type: none"> choice of words which is relevant to the theme, but little variation in word choice is apparent adequate use of French expressions minimal use of English 	<p>The writing demonstrates</p> <ul style="list-style-type: none"> a good use of standard conventions, some errors are present spelling, grammar, punctuation, capitalization which are generally correct a presentation which is generally neat meaning that is enhanced by errors in the use of conventions
2-Limited	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> a limited content which lacks clarity, but has a discernable focus a limited knowledge of the subject matter ideas and details which are often unclear a limited ability to shape and connect ideas 	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> an opening which is unclear or has little direction focus and coherence that falter frequently discernible, but weak and inconsistent arrangement of events, ideas, and/or details rare use of transitions, few connections among ideas closure, if present, that is either too weak to tie the piece together or only vaguely related to the opening 	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> little flow and rhythm limited variation in sentence structure and length sentences are often illogical or unclear, relationships among ideas are only occasionally established fragments, if present, are ineffective use of dialogue, if present, rarely sounds natural 	<p>The writing has:</p> <ul style="list-style-type: none"> choice of words which is not varied, or is inappropriate no use of French expressions frequent use of English 	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> a limited use of standard writing conventions, errors are frequent spelling, grammar, punctuation, capitalization which are sometimes correct a presentation which may not be neat meaning that is beginning to be affected by the misuse or lack of use of conventions
1-Very Limited	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> lack of clarity and focus an unclear knowledge of the subject matter ideas and details which are always unclear a very limited ability to shape and connect ideas 	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> an opening, if present, which is unclear and lacks direction a lack of focus and coherence an unclear or haphazard arrangement of events, ideas, and/or details no use of transitions or connections among ideas closure that is either inappropriate, unconnected, or missing 	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> no flow and rhythm sentences that are choppy, incomplete, rambling, and awkward little or no attention to sentence patterns fragments, if present, obscure meaning dialogue, if present, is monotonous, unnatural 	<p>The writing has:</p> <ul style="list-style-type: none"> choice of words which is inappropriate, word use detracts from meaning no or inappropriate use of French expressions extensive use of English 	<p>The writing demonstrates:</p> <ul style="list-style-type: none"> a very limited use of standard writing conventions, errors are frequent a presentation that is not neat an absence of conventions which seriously affects meaning

**Grilles d'évaluation (*Expressions 2*)
Projet 1,2,3 Partez!**

Le français 1200 Unité 1 : 1, 2, 3 Partez !

Projet final _____

	Suggestion	Points Possible	Points total
Contenu (orale et écrit) (Le sujet est claire; le texte est précis; l'intention de communication est évident; des détails et des exemples pertinents, un vocabulaire approprié)			
Le nom de la ville ou du pays		Commentaires	
Les sites à visiter			
La nourriture typique			
Des personnes célèbres			
Des personnes célèbres			
Ce qu'on peut faire en hiver, en été, en automne, ou au printemps			
Les raisons pour le voyage			
Les autres information			
Organisation			
une introduction appropriée, une organisation claire et logique, des détails et des exemples pertinents et organisés, des connecteurs et une conclusion pertinente)		Commentaires	
roduction écrite			
(Un texte fluide, les phrases complètes, une variété de structures et de types de phrases et un vocabulaire approprié; les conventions linguistiques : les accords, la ponctuation, les majuscules et les minuscules, l'orthographe ...)		Commentaires	
Présentation visuelle (si applicable			
(les éléments visuels appropriés : les dessins, les images, les tableaux, les diagrammes, les titres, les sous-titres, les accessoires de scène, et les supports visuels...)		Commentaires	
Présentation orale			
roduction orale (les éléments prosodiques : la prononciation, le volume, le débit, la vitesse, la clarté, l'expression, l'intonation, le ton et la projection de la voix; la fluidité des phrases; le langage non verbal : les expressions faciales, les gestes, le langage corporel regarde son auditoire; le langage : prendre des risques, éviter des mots anglais, utilise un langage pertinent et varié) Interaction orale (répond aux questions sur sa présentation orales; répond en phrases complètes en fournissant des détails.)		Commentaires	

Voir Annexe B : **Feuille de contrôle** : entretien enseignant-élève; **Grille d'évaluation** : évaluation des éléments prosodiques; **Grille d'autoévaluation** : comportements pendant diverses situations de production orale; **Feuille de vérification** : éléments d'une présentation orale ou écrite; **Grille de vérification** : révision et correction d'un brouillon; **Grille d'évaluation pour une rédaction** : structure de phrases, vocabulaire, et conventions; **CHAPOS**)

Grilles d'évaluation (*Expressions 2*)

Projet Dans le Zone!

Le français 1200 Unité 2,...Dans la Zone !

Projet final _____

	Suggestion	Points Possible	Points total
Contenu (orale et écrit) (Le sujet est claire; le texte est précis; l'intention de communication est évident; des détails et des exemples pertinents, un vocabulaire approprié)			
Introduction de so	Nom, poste, locale	Commentaires	
Une description de la personne	Traits de personnalité Des caractéristiques physiques (Des tatouages, des piercings, des cicatrices, la couleur des cheveux et yeux, la taille) Les vêtements que la personne portait au moment de sa disparition é		
Où on a vu cette personne récemment	L'endroit, date, l'heure		
Avec qui on doit communiquer si on voit la personne	La famille, la police		
Des autres informations pertinentes	Si la personne est dangereuse, malade, jeune; son état émotionnel...		
Organisation (une introduction appropriée, une organisation claire et logique, des détails et des exemples pertinents et organisés, des connecteurs et une conclusion pertinente)		Commentaire	
Production écrite (Un texte fluide, les phrases complètes, une variété de structures et de types de phrases et un vocabulaire approprié; les conventions linguistiques : les accords, la ponctuation, les majuscules et les minuscules, l'orthographe ...)		Commentaires	
Présentation visuelle (si applicable) (les éléments visuels appropriés : les dessins, les images, les tableaux, les diagrammes, les titres, les sous-titres, les accessoires de scène, et les supports visuels...)		Commentaires	
Présentation orale Production orale (les éléments prosodiques : la prononciation, le volume, le débit, la vitesse, la clarté, l'expression, l'intonation, le ton et la projection de la voix; la fluidité des phrases; le langage non verbal : les expressions faciales, les gestes, le langage corporel regarde son auditoire; le langage : prendre des risques, éviter des mots anglais, utilise un langage pertinent et varié) Interaction orale (répond aux questions sur sa présentation orales; répond en phrases complètes en fournissant des détails.)			

(Voir Annexe B : **Feuille de contrôle** : entretien enseignant-élève; **Grille d'évaluation** : évaluation des éléments prosodiques; **Grille d'autoévaluation** : comportements pendant diverses situations de production orale; **Feuille de vérification** : éléments d'une présentation orale ou écrite; **Grille de vérification** : révision et correction d'un brouillon; **Grille d'évaluation pour une rédaction** : structure de phrases, vocabulaire, et conventions; **CHAPOS**)

Grilles d'évaluation Projet

Le français 1200 Unité !

Projet final _____

	Suggestion	Points Possible	Points total
<p>Contenu (orale et écrit)</p> <p>(Le sujet est claire; le texte est précis; l'intention de communication est évident; des détails et des exemples pertinents, un vocabulaire approprié)</p>			
		Commentaires	
<p>Organisation</p> <p>(une introduction appropriée, une organisation claire et logique, des détails et des exemples pertinents et organisés, des connecteurs et une conclusion pertinente)</p>		Commentaires	
<p>Production écrite</p> <p>(Un texte fluide, les phrases complètes, une variété de structures et de types de phrases et un vocabulaire approprié; les conventions linguistiques : les accords, la ponctuation, les majuscules et les minuscules, l'orthographe)</p>		Commentaires	
<p>Présentation visuelle (si applicable)</p> <p>(les éléments visuels appropriés : les dessins, les images, les tableaux, les diagrammes, les titres, les sous-titres, les accessoires de scène, et les supports visuels...)</p>		Commentaire	
<p>Présentation orale</p> <p>Production orale (les éléments prosodiques : la prononciation, le volume, le débit, la vitesse, la clarté, l'expression, l'intonation, le ton et la projection de la voix; la fluidité des phrases; le langage non verbal : les expressions faciales, les gestes, le langage corporel regarde son auditoire; le langage : prendre des risques, éviter des mots anglais, utilise un langage pertinent et varié)</p> <p>Interaction orale (répond aux questions sur sa présentation orales; répond en phrases complètes en fournissant des détails.)</p>		Commentaires	

(Voir Annexe B : **Feuille de contrôle** : entretien enseignant-élève; **Grille d'évaluation** : évaluation des éléments prosodiques; **Grille d'autoévaluation** : comportements pendant diverses situations de production orale; **Feuille de vérification** : éléments d'une présentation orale ou écrite; **Grille de vérification** : révision et correction d'un brouillon; **Grille d'évaluation pour une rédaction** : structure de phrases, vocabulaire, et conventions; **CHAPOS**)

Annexe C - Composantes

- **Genres de textes**
- **Réprésentations graphiques**
- **Éléments organisationnels et visuels d'un text**
- **Schéma d'une lettre**

I. Genres et types de texte

Types de textes non fictifs	
<p>I. Textes directifs</p> <ul style="list-style-type: none"> - marche à suivre - recette - expérience scientifique - procédure mathématique - directives de jeux - directives de... - règles 	<p>II. Textes incitatifs</p> <ul style="list-style-type: none"> - publicité - affiche
<p>III. Textes informatifs</p> <p>Rappels</p> <ul style="list-style-type: none"> - lettre - journal intime ou journal de bord - biographie - autobiographie - article de journal - les nouvelles - entrevue <p>Exposition</p> <ul style="list-style-type: none"> - panneau-réclame - critique littéraire - discours - débat - éditorial - demande d'emploi - critique de film - description immobilière 	<p>III. Textes informatifs (suite)</p> <p>Exposé</p> <ul style="list-style-type: none"> - récit qui explique comment quelque chose fonctionne - texte qui explique la raison d'être de quelque chose - livre documentaire <p>Reportage</p> <ul style="list-style-type: none"> - météo - article - exposé - récit <p>Autre</p> <ul style="list-style-type: none"> - bande dessinée - questionnaire

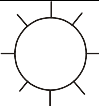
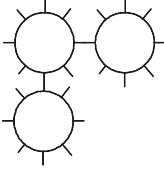
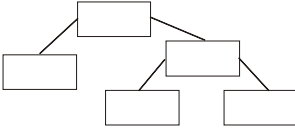
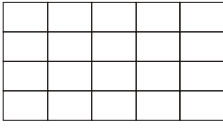
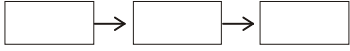
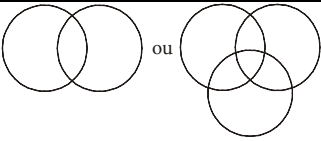
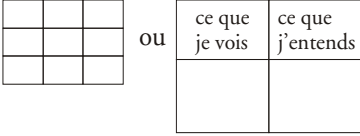
littéraires et leurs principales caractéristiques

Référence : Trousse d'appréciation de rendement en lecture: immersion française, quatrième à sixième année

Textes fictifs : Une courte description des genres de texte	
Genre	Description
La littérature traditionnelle	Elle a ses origines dans la tradition orale. Plusieurs genres sont issus de la littérature traditionnelle.
Le conte	Un récit fictif, généralement assez bref, qui tente d'expliquer l'origine d'un phénomène. La légende se situe dans un lieu et à une époque déterminée.
La légende	Un récit fictif, généralement assez bref, qui relate au passé les péripéties vécues par un personnage et qui comprend souvent des éléments magiques.
Le mythe	Une histoire exemplaire qui n'a pas d'auteur précis, qu'on raconte depuis longtemps et qui explique les grandes énigmes du monde.
Le roman	Une histoire où l'on met en scène des personnages et des événements dans un cadre déterminé. Le roman se subdivise en plusieurs genres.
Le roman d'aventures	L'action prédomine. Les héros ont une mission à accomplir; ils ont un secret à découvrir; ils font face au danger avec courage.
Le roman de science-fiction	L'intrigue est projetée dans le futur ou dans un autre monde. L'intrigue est souvent basée sur des phénomènes scientifiques.
Le roman fantastique	Une histoire qui relève de l'irrationnel, du surnaturel, de l'inexpliqué, du merveilleux.
Le roman policier	Une histoire où la solution de l'intrigue dépend des actions et des découvertes d'un détective.
Le roman socioréaliste	Une histoire dans la quelle les lecteurs peuvent se reconnaître. Parmi les thèmes souvent traités se trouvent les relations avec les autres, l'autonomie et les conflits.
Le roman historique	Une histoire qui se passe à une autre époque. Il peut également s'agir d'un événement passé ou récent.
La nouvelle	Un récit bref qui limite le nombre de personnages et d'événements. Souvent, à la fin, il y a un effet de surprise pour le lecteur.
Autres genres	
La fable	Un récit bref qui contient une morale.
La poésie	Un texte qui vise à exprimer ou à suggérer par le rythme, la forme et le langage des émotions ou des images.
La bande dessinée	Un texte qui contient une suite de dessins qui racontent une histoire.
L'album	Un texte dans lequel l'illustration tient une place très importante (aussi importante que les mots).

Textes non fictifs : Une courte description des types de texte	
Genre	Description
La biographie	L'histoire de la vie d'une personne écrite par une autre personne.
L'autobiographie	L'histoire de la vie d'une personne écrite par elle-même.
La recette, la marche à suivre	Un texte qui décrit une façon de procéder pour arriver à un certain résultat.
L'article	Un texte formant un tout distinct à l'intérieur d'une publication.
L'exposé	Un texte qui contient un développement méthodique sur un sujet précis.
L'entrevue	Un texte qui fournit une transcription ou une représentation d'un entretien entre deux ou plusieurs personnes.
Le questionnaire	Un texte comportant une série de questions et parfois un choix de réponses.
La bande dessinée	Un texte qui contient une suite de dessins qui informent ou persuadent le lecteur.
La publicité	Un texte qui vise la promotion de produits ou de services.
La lettre	Un texte qu'on adresse à quelqu'un pour lui communiquer quelque chose.
Le reportage	Un texte écrit par un journaliste le plus souvent et qui témoigne de ce que cette personne a vu et entendu.

Représentations graphiques

Qu'est-ce qu'une représentation graphique ?	
<p>Une représentation graphique est un schéma qui illustre les liens entre les idées ou les renseignements provenant d'un document quelconque (test oral ou écrit, film, expérience, observation, etc.). Ces liens sont illustrés à l'aide de lignes, de flèches ou de formes géométriques. Le type de représentation graphique varie selon la structure textuelle du document. Parmi les représentations graphiques, on trouve les suivantes. Pour d'autres exemples, consulter La Trousse d'appréciation de rendement en lecture : Immersion française, quatrième à sixième année, Ministère de l'Éducation, 2004.</p>	
L'étoile : pour la représentation de concepts ou d'idées	
La constellation : pour le regroupement de plusieurs étoiles en vue de représenter les liens entre les concepts ou les idées	
L'arbre ou la pyramide : pour la représentation de la hiérarchie ou pour créer des catégories	
La matrice : pour la représentation de concepts similaires	
La chaîne : pour la représentation de processus, de séquences, de procédures	
Les cercles concentriques : pour la représentation d'information descriptive, pour comparer et contraster	
Le tableau : pour la représentation d'idées ou de concepts selon la nature du tableau	

Éléments organisationnels et visuels d'un texte				
les outils organisationnels		les appais graphiques	les illustrations	les caractéristiques de l'imprimé
l'index	le chapitre	les diagrammes	les dessins	la police (le style des caractères)
la table des matières	la préface	les graphiques	les photos	la couleur des caractères
les titres	le glossaire	les cartes	les diagrammes	la taille des caractères
les sous-titres (sous-titres)	les annexes	les lignes du temps	les images étiquetées	le caractère gras
les en-têtes	les étiquettes	les phylactères	les illustrations	l'italique
les paragraphes	le lexique	les légendes	l'arrière-plan	le soulignement
la première de couverture	les données d'édition	les tableaux	les collages	les puces
la quatrième de couverture	la bibliographie	les encadrés		
la dédicace	le guide de prononciation	les schémas		
l'information sur l'auteur	l'information sur l'illustrateur			

(Source : *La Trousse d'appréciation de rendement en lecture: immersion française, quatrième à sixième année*, Ministère de l'Éducation, 2004)

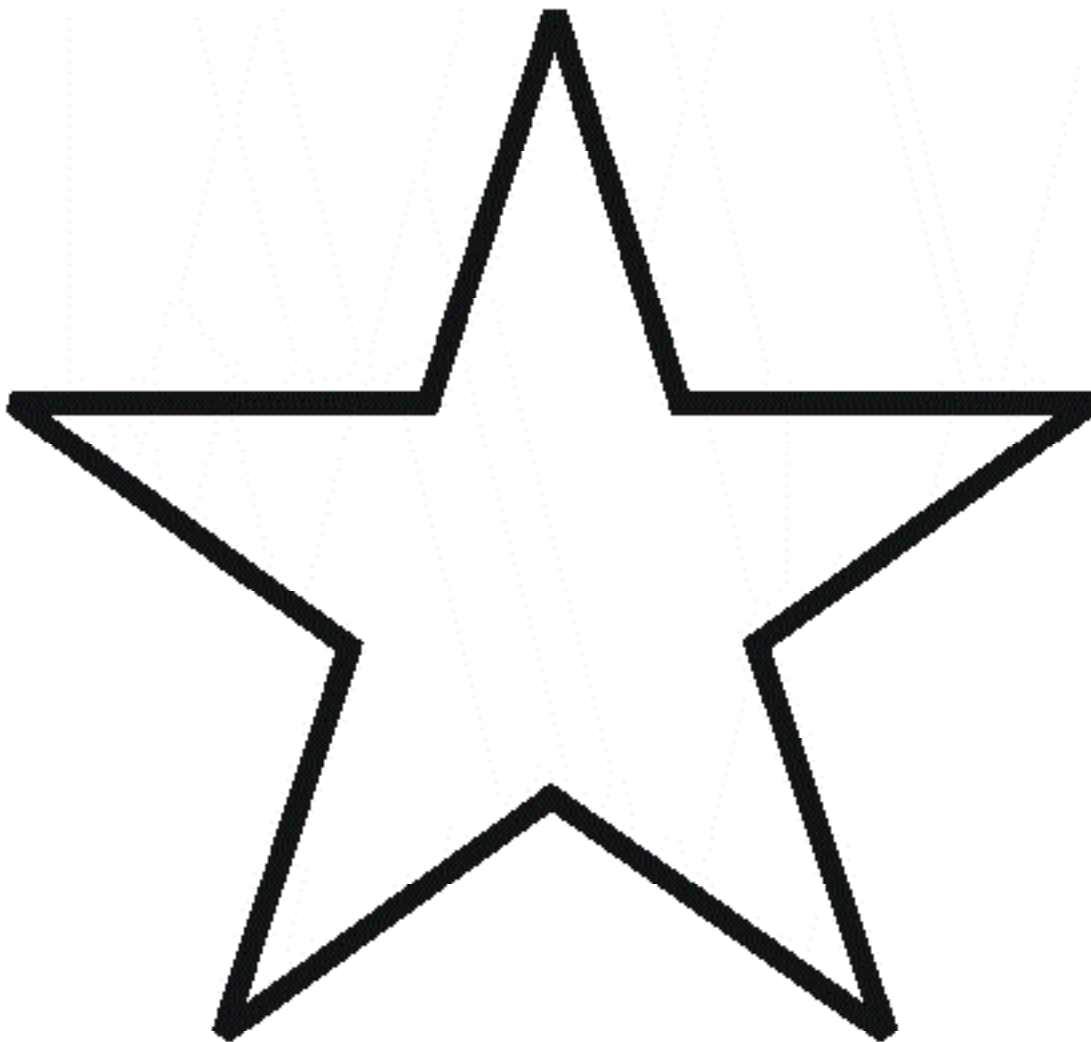
Éléments visuels	Fonctions
Le titre	Donne le sujet du texte. Se trouve généralement en haut de la page.
Le sous-titre	Indique, nomme les parties secondaires du texte.
Le chapeau	Présente le texte et incite le lecteur à le lire. Se trouve généralement sous le titre.
Le caractère gras, l'italique, la police	Mets des mots ou des idées en évidence pour attirer l'attention.
La puce	Présente l'information en style télégraphique
L'énumération	Organise l'information de façon séquentielle
Le diagramme	Donne de l'information visuelle souvent sous forme de dessin
Le graphique	Donne de l'information visuelle souvent sous forme de tableau
La ligne de temps	Un outil qui aide à situer des événements dans le temps
La légende	Petit texte qui accompagne une illustration pour l'expliquer
Le phylactère (la bulle de parole)	Rapporte les paroles d'un personnage sous forme de bulles
L'index	Outil de référence qui organise l'information du texte en ordre alphabétique
La table des matières	Outil de référence qui présente les parties du texte du début jusqu'à la fin
La préface	Petit texte qui présente le sujet au lecteur
L'illustration	Représentation visuelle d'une partie d'un texte
Le dessin	Illustration faite à la main et qui enrichit la lecture
La quatrième de couverture	Présente le contenu du texte
L'image étiquetée	Nomme ou explique les parties d'un tout

Référence : Trousse d'appréciation de rendement en lecture: immersion française, quatrième à sixième année

L'étoile

Nom : _____ Date : _____

Titre : _____



Représentation graphique

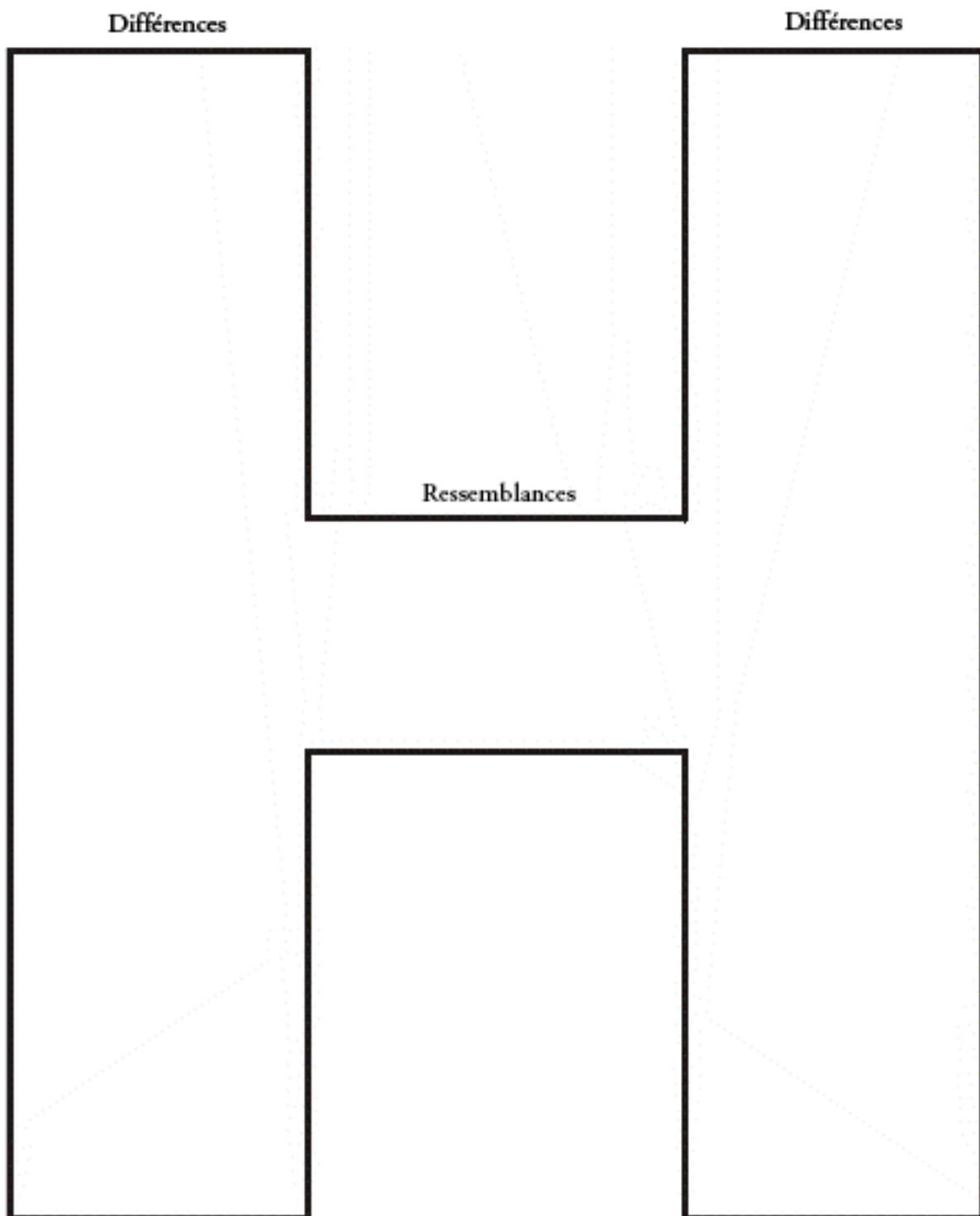


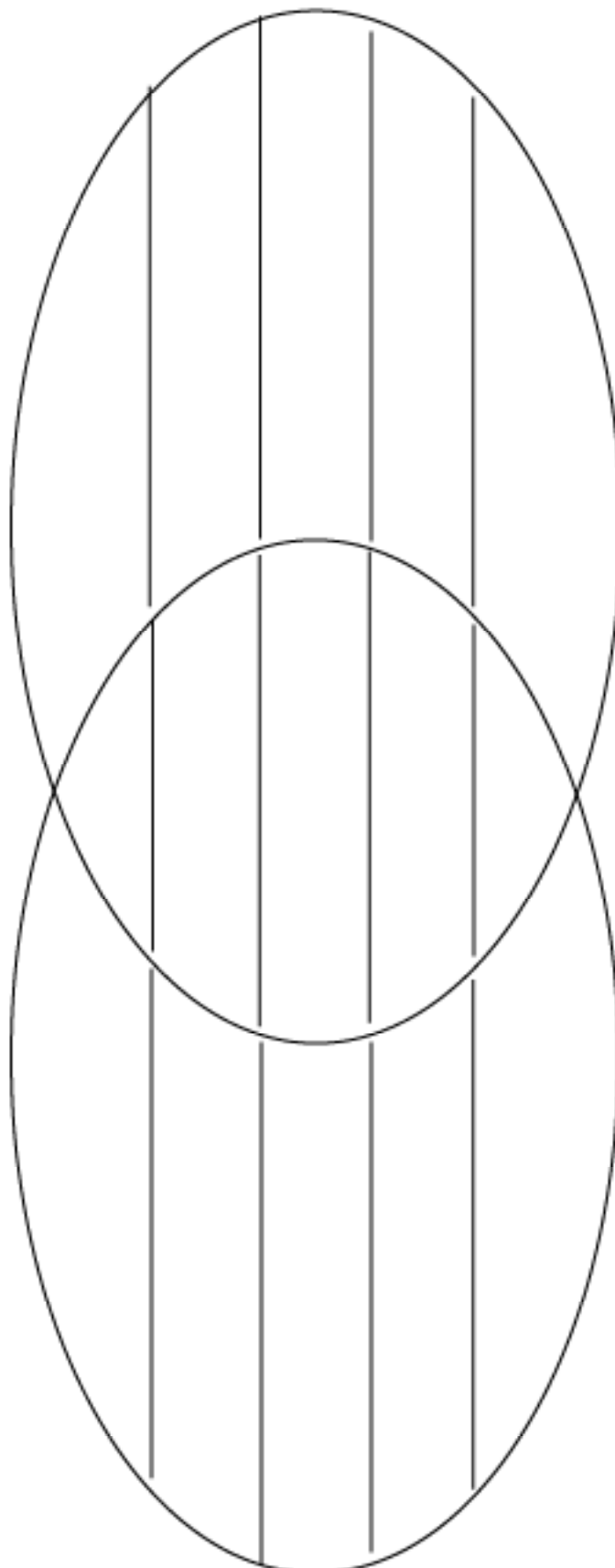
Tableau comparaison-contraste

Nom : _____ Date : _____

Titre : _____

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Comparaison - Contraste

nom : _____ Date : _____

titre : _____

Différent

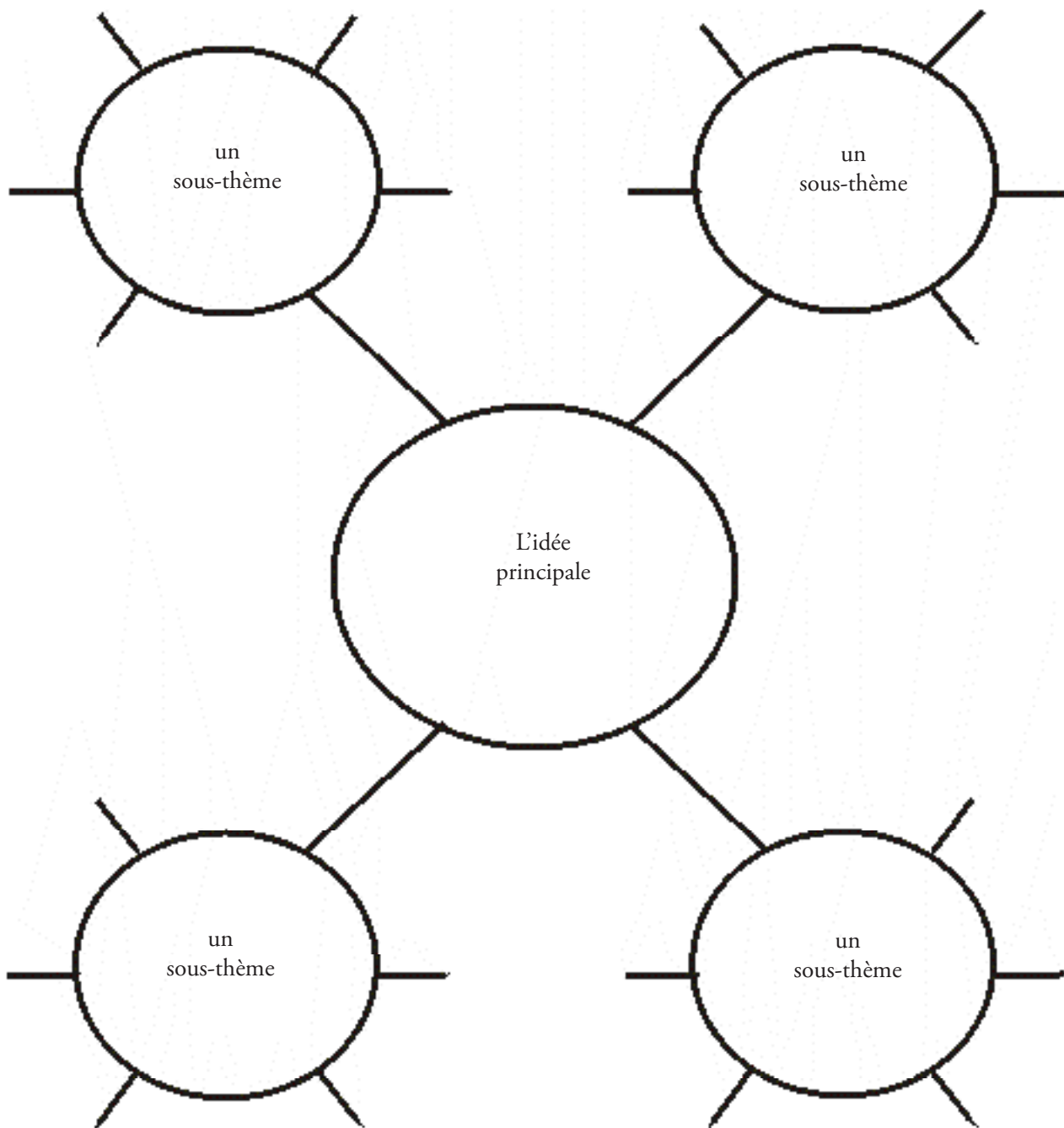
Semblable

Différent

Tableau de référence	
✓	indique une idée importante
!	indique un détail intéressant
?	indique un passage qui porte à confusion

Types	Informations
✓	
!	
?	

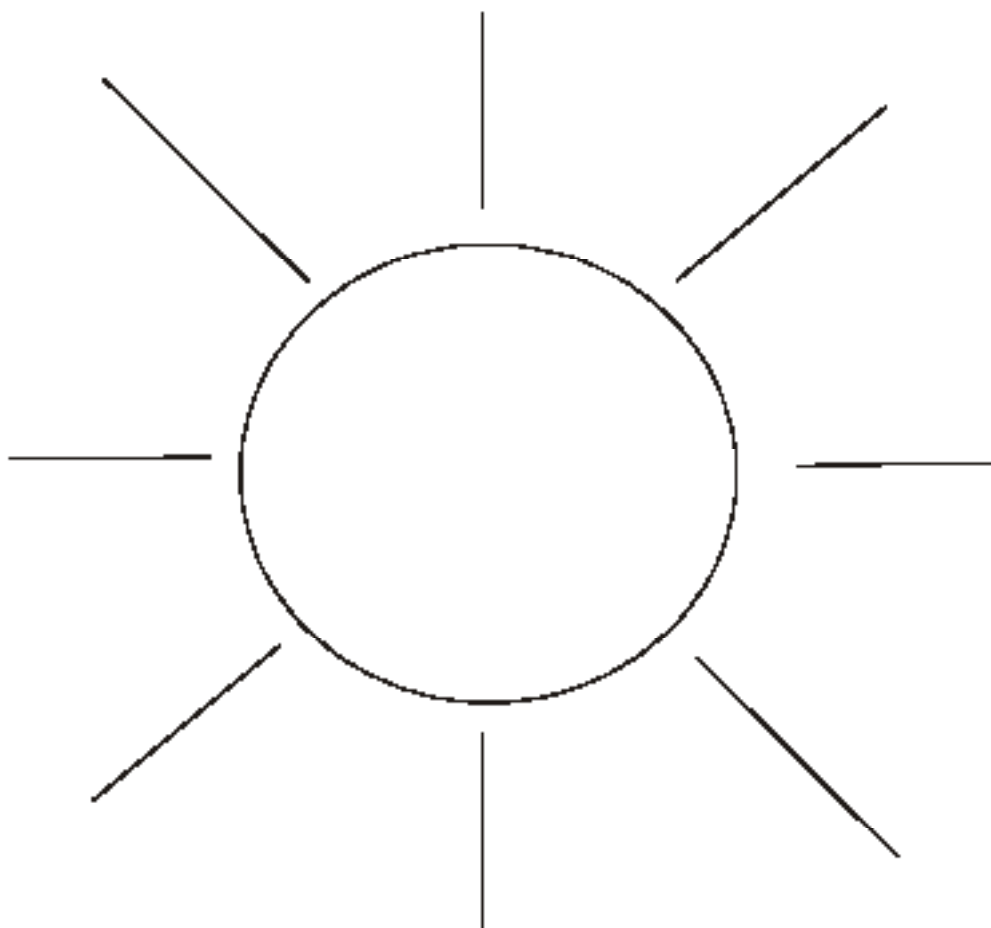
Constellation des sous-thèmes



L'étoile – Texte descriptif

Num : _____ **Date :** _____

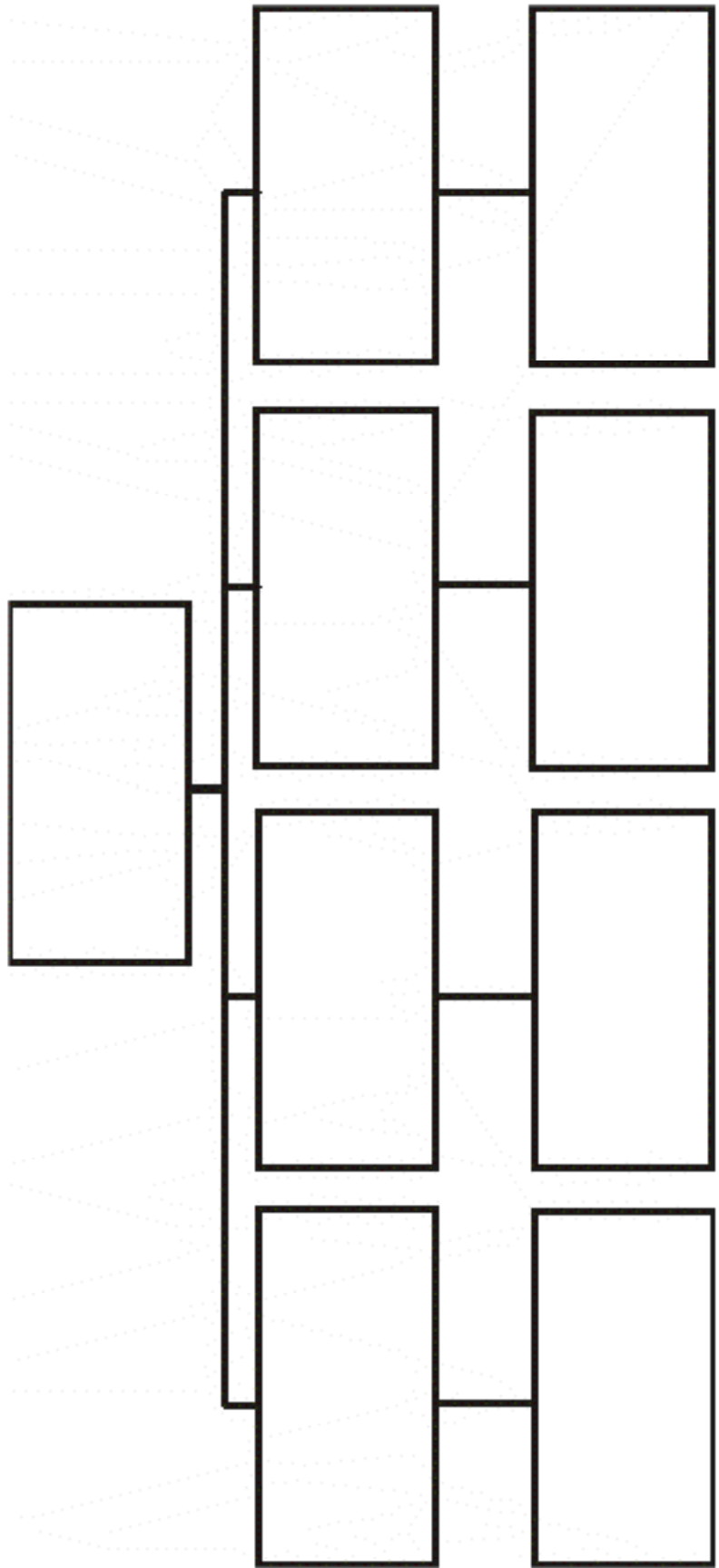
Titre : _____



Les caractéristiques d'un texte

Nom : _____ Date : _____

Titre : _____



La matrice

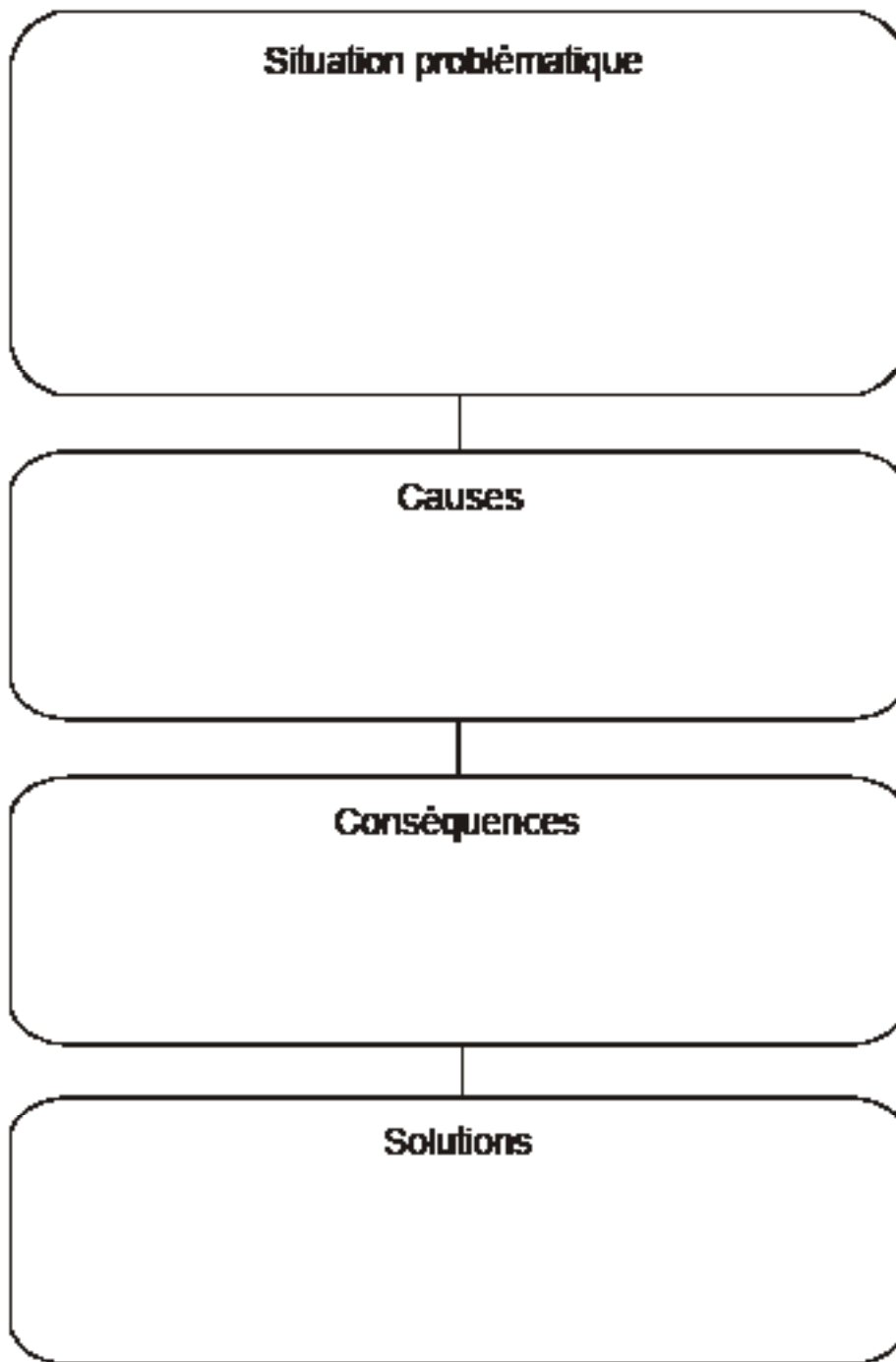
Num : _____ **Date :** _____

Titre : _____

Tableau problème/solution

Num : _____ **Date :** _____

Titre : _____



Texte de fiction**Num :** _____ **Date :** _____**Titre :** _____**Début**

Milieu

Fin

Résumé en images et en mots

Nom : _____ **Date :** _____

Titre : _____

Le début	
	La fin

Tableau pour et contre

Notes : _____ **Date :** _____

Titre : _____

Sujet

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Pour

Et

Contre

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La carte d'information

Nom : _____ Date : _____

Titre : _____

Sujet : _____				
Qui	Quoi	Quand	Où	Pourquoi

Le schéma de récit**Nom :** _____**Date :** _____

Qui	Quand
------------	--------------

Où	Pourquoi
-----------	-----------------

Ce qui arrive

Conclusion

(Adapté de Primary English Language Arts Assessment 2000-01 Information Booklet 1)

Tableau des sous-thèmes

Sujet :			
Sous-thème :	Sous-thème :	Sous-thème :	Sous-thème :
Notes :	Notes :	Notes :	Notes :

Schéma d'une lettre

L'adresse postale

La date

L'appel,

Le corps de la lettre en trois parties :

L'introduction

Le développement

La conclusion

La salutation finale,

La signature

Annexe D

Liens Utiles

Annexe D: Composantes

- I. Associations et services francophones (A)**
- II. Fêtes et recettes francophones (A)**
- III. Groupes ethniques (A)**
- IV. La culture canadienne (A)**
- V. Maisons d'éditions et librairies francophones (A,B)**
- VI. Chansons, comptines, poésies et jeux (A, B)**
- VII. Sites des médias francophones (A, B, C)**
- VIII. Ressources pédagogiques et développement professionnel (A, B, C, D)**
- IX. Sensibilisation aux préjugés et stéréotypes (A, C)**
- X. Arts et littérature jeunesse (A, C)**
- XI. Le développement de l'orale (B)**
- XII. Le développement de la lecture et du visionnement (C)**
- XIII. Le développement de l'écriture et de la représentation (D)**

Note: Les liens aux sites Web proposés dans cette annexe ont été organisés par volet du programme de français. Certaines catégories de liens s'appliquent à plus qu'un volet; les lettres indiquent donc les volets du programme auxquels les catégories de liens sont reliées. Les lettres suivantes représentent les volets du programme:

A : La valorisation de la langue française et de la diversité culturelle

B : L'écoute et l'expression orale

C : La lecture et visionnement

D : L'écriture et la représentation

I. Associations et services francophones (A)	
http://www.francotnl.ca	Portail des francophones de Terre-Neuve-et-Labrador : Liste complète des organismes et services de la province
http://www.acelf.ca/pdf/outils/cahiers/rencontre/tneuvele.pdf	La francophonie à Terre-Neuve et au Labrador
http://www.acfsj.ca	Association communautaire francophone de Saint-Jean
http://franco.ca/atlas/francophonie/français/impre.cfm?Id=31	Atlas de la francophonie : Terre-Neuve-et-Labrador
http://www.saanb.org/accueil.asp	La Société des Acadiens et Acadiennes du Nouveau-Brunswick
http://www.ssta.org/ssta/index.cfm	La Société Saint-Thomas-d'Aquin, la société acadienne de l'Î.-P.-É
http://nenet.capacadie.com/nenet/index.cfm ou http://www.capacadie.com	La Fédération acadienne de la N-É
http://www.st-pierre-et-miquelon.com	Site Web officiel de Saint-Pierre et Miquelon
http://zof.ca/zof/home/index.cf	Zone francophone et Portail ZOF, le portail des arts et de la culture de la zone francophone
http://www.pch.gc.ca/progs/lo-ol/	Le patrimoine canadien (gouvernement fédéral)
http://franco.ca/atlas/francophonie/francais/index.cfm	Atlas de la francophonie
http://franco.ca/	Votre accès à la francophonie canadienne
http://www.heritage.nf.ca/home.html	Patrimoine de Terre-Neuve et du Labrador
http://rvf.ca	Rendez-vous de la Francophonie ; et Journée internationale de la Francophonie
http://www.acelf.ca	Association canadienne d'éducation de langue française (<i>Semaine de la francophonie</i>)
http://www.acadie.net/	Carrefour virtual des acadiens
http://www.droitsenfant.com/	<i>Les droits de l'enfant</i> , Site Web de l'UNICEF
http://www.monpif.ca/	Portail Internet francophone pour les jeunes
http://www.cpf.ca	Canadian Parents for French

http://www.fftntl.ca/fftntl/index.cfm?id=395)	L'indispensable : L'annuaire des services en français à Terre-Neuve-et-Labrador (Fédération des francophones de Terre-Neuve et du Labrador)
http://www.statcan.ca/	Statistique Canada
http://www.bcstats.gov.bc.ca/data/cen01/profiles/10000000.pdf	2001 Census Profile : Newfoundland and Labrador
II. Fêtes et recettes francophones (A)	
http://www.terriau.org/cuisinex.htm	Recettes d'origine acadienne
http://www.recettes.qc.ca/	Recettes du Québec
http://www.fiesta-i-fiesta.com http://www.cslaval.qc.ca/prof-inet/anim/CG/fetes/reflexion.htm#elements	Informations sur des fêtes et des célébrations francophones
http://www.jucep.com/inventeur/fr/express.html)	Inventeur de la poutine
http://radio-canada.ca/par4/Calendrier/novembre st catherine.html) http://www.pomverte.com/Cathinfo.htm http://w3.cssh.qc.ca/st-andre2/classe601/la_sainte-catherine.htm	La Sainte-Catherine
http://www.momes.net/dictionnaire/p/poissondavril.html#bricolage)	Poisson d'avril
http://www.cabaneasucre.org/index.html http://www.2learn.ca/toile2/enjoyfr/cabaneasucre/cabaneasucre.asp	Cabanes à sucre
http://www.momes.net/dictionnaire/e/epiphanie/epiphanie.html http://www.momes.net/dictionnaire/minidossiers/epiphanie.html http://www.csdm.qc.ca/recit-adapt-scol/Coffre/rois/rois.html	Fête des rois /Épiphanie

http://www.momes.net/dictionnaire/c/chandeleur.html	La Chandeleur
http://www.teteamodeler.com/culture/fetes/dictiofiche53.html	
http://www.carnaval.qc.ca/fr/scolaire.asp	Le Carnaval de Québec
http://www.2learn.ca/toile2/enjoyfr/carnaval/carnaval.asp	
III. Groupes culturels (A)	
http://www.museevirtuel.ca/pm.php?id=record_detail&fl=0&lg=Francais&tex=00000158	Les francophones de Terre-Neuve et du Labrador (Corner Brook Museum)
http://fane.networkcentrix.com/media_uploads/pdf/355.pdf	Profil de la communauté acadienne et francophone de Terre-Neuve et du Labrador, FCFA du Canada, 2000
http://personal.nbnet.nb.ca/yoyo/index.html	Acadie
http://www.cyberacadie.com/	Cyber Acadie : l'Histoire acadienne, au bout des doigts
http://www.snacadie.org	Société nationale de l'Acadie
http://www.grandpre.com/doc/PlanDeLecon_fr.pdf	Plan de leçon : L'histoire des Acadiens et des Acadiennes (à partir du livre <i>Le tapis à Grand-Pré</i>)
http://www2.umoncton.ca/cfdocs/cea/livres/doc.cfm?ident=G0503&cform=T&retour=INDEX	Le glossaire acadien
http://archives.radio-canada.ca/pour_les_profs/617/	<i>L'éveil de l'Acadie : la francophonie dans le monde</i> : information pour faire un « rallye virtuel à travers la francophonie »
http://www.innu.ca/	Innu Nation
http://www.nunatsiavut.com/en/indexe.php	Nunatsiavut Government /Labrador Inuit Association
http://www.labmetis.org/main.asp	Labrador Métis Nation
http://www.friendshipcentre.nf.net/	St. John's Native Friendship Association
http://www.geocities.com/pilip/	Conne River Mi'kmaq (Miawpukek Aknutmaq)
http://www.fni.nf.ca/bands/st.%20george's/st.htm	St. George's Bay Mi'kmaq Band
http://www.jasenbenwah.ca/mikmaq.htm	
http://www.ainc-inac.gc.ca/at/abor_f.html	Les autochtones de la région de l'Atlantique

http://www.nlmfac.ca/	Newfoundland and Labrador Multicultural Council
http://www.ccnc.ca/contactUs/contactUs.html#newfoundland	Chinese Association of Newfoundland and Labrador
IV. La culture canadienne (A)	
http://www.culture.ca/francais.jsp	Site du gouvernement fédéral portant sur la culture canadienne en général.
http://www.toile.com/quebec/Arts_et_culture/	Un peu de tout : cinéma, biographies, musique, vidéos, paroles de chansons, musées, théâtre, littérature au Québec
http://www.membres.lycos.fr/delaro/Chanson.html	Paroles de chansons francophones, de la poésie et plus encore.
http://levillage.ifrance.com/leparolier/default.htm	Paroles de chansons d'artistes québécois et européens, plus une brève biographie sur l'artiste
http://www.crossroadsforcultures.ca/index.php?language=fr	Baccalieu : Carrefour des cultures ; Le rôle des français et La pêche migratoire française
http://www.fftnl.ca/fftnl/index.cfm	La Fédération des francophones de Terre-Neuve et du Labrador (FFTNL)
http://www.smq.qc.ca/mad/outils/plan/index.php	Musées à découvrir
http://www.ctf-fce.ca/f/resources/debout/panorama.pdf http://www.ctf-fce.ca/f/resources/debout/index.asp	Panorama en ligne de la francophonie canadienne ; activités culturelles publiées par la Fédération canadienne des enseignantes et des enseignants
http://www.utm.edu/departments/french/franimage.html	Images de France
http://www.pch.gc.ca/special/mdc/educators/index_f.cfm	Le défi Mathieu Da Costa
http://www.museevirtuel.ca/francais/index_flash.html	Musée virtuel du Canada
http://www.vac-acc.gc.ca/jeunesse/	Anciens Combattants Canada : activités et publications pour les jeunes et pour les éducateurs
http://www.fccf.ca/	Fédération culturelle canadienne-française ; comprend une liste d'activités culturelles par région et par province
http://www.ocol-clo.gc.ca/html/beyondwords_audeladesmots_f.php	Cyberbulletin des langues officielles au Canada; articles sur la francophonie canadienne

http://www.chez.com/chansonsenfantines/	Chansons enfantines (paroles et versions musicales)
http://contines.free.fr/index.php3	Le répertoire de comptines de Lulu Larnes
http://www.acadie.net	Acadie Net (voir la section jeunesse)
http://www.carnaval.qc.ca/index_corpo.asp	Chansons du Carnaval
http://www.membres.lycos.fr/delaro/Chanson.html	Paroles de chansons francophones, de la poésie et plus
http://www.ac-nancy-metz.fr/petitspoetes/	Poèmes écrits par des enfants
http://www.sitespourenfants.com/	Un portail de centaines de sites pour des jeunes et pour des enseignants
V. Sites des médias francophones (A, B, C)	<i>Le Gaboteur</i> : le seul journal de langue française à Terre-Neuve-et-Labrador
http://www.gaboteur.ca/	<i>Le Gaboteur</i> : le seul journal de langue française à Terre-Neuve-et-Labrador
http://www.radiocanada.com/junesse/index.html	<i>Radio Canada Jeunesse</i> : divers jeux, émissions, webisodes, reportages, quiz
http://zof.ca/zof/home/index.cfm	<i>Zone francophone</i>
http://www.acadienouvelle.com/acadienouvelle/index.cfm	<i>Acadie Nouvelle</i>
http://www.capacadie.com/index/index	Cap Acadie
http://saintpierremiquelon.rfo.fr/	<i>RFO St. Pierre et Miquelon</i> (radio et télévision en ligne)
http://collections.ic.gc.ca/redisland/francais/francais.htm	L'Héritage de l'Île Rouge (articles sur les noms et villages français, et profils d'artistes et de musiciens de cette région)
http://www.canoe.ca http://www.cyberpresse.ca	Journaux quotidiens électroniques francophones
http://www.lesplan.com/fr	<i>Le monde en marche</i> : unité mensuelle d'étude de l'actualité photocopiable, à l'intention des élèves canadiens de la 5 ^e à la 7 ^e année
http://www.sedonnerlemot.tv/extras/journal/sdlm_journal_no5.pdf	Journal <i>Se donner le mot</i>
http://www.bayardjeunesse.ca	Abonnements à plusieurs magazines pour jeunes : <i>Les explorateurs</i> <i>Les débrououillards</i> <i>J'aime lire</i> <i>Images doc</i> <i>Astrapi</i>

http://www.scholastic.ca/magazines	Scholastic Language Magazines : <i>La petite presse</i> <i>Allons-y!</i> <i>Bonjour</i> <i>Ça va ?</i>
VI. Ressources pédagogiques et développement professionnel (A, B, C, D)	
http://www.acpi.ca	Association canadienne des professeurs d'immersion ; <i>Journal de l'immersion</i> en ligne
http://www.acelf.ca	Association canadienne d'éducation de langue française
http://www.learnquebec.ca/fr/index.html	Site d'un organisme québécois offrant des ressources pédagogiques ; la section <i>Portes françaises</i> cible les enseignants de français langue seconde
http://www.atelier.on.ca/edu/core.cfm?L=2	<i>L'atelier</i> – Ressource en ligne du Ministère de l'éducation de l'Ontario ; modules et vidéos sur la littératie et la numératie ; glossaire littératie et numérative
http://www.reseau-crem.qc.ca/ http://www.reseau-crem.qc.ca/projet/scena2.htm http://www.reseau-crem.qc.ca/projet/milieu.htm	Le Centre de Ressources en éducation aux médias (CREM) - <i>Vrai ou faux ?</i> et <i>Le vaccin</i> : Scénarios pédagogiques modèles du site CREM - <i>Des questions pour comprendre les sens de l'information : Des questions sur l'intention de son auteur ou de son diffuseur</i>
http://discas.ca/Documents/Terms_Glossaire.html	Le glossaire pédagogique de DISCAS
http://www.bced.gov.bc.ca/frenchprograms/resources.htm	Lexique anglais-français (BC Ministry of Education)
http://www.graphic.org/	The Graphic Organizer Website
http://inspiration.com/home.cfm	<i>Kidspiration</i> (Inspiration Software Inc.)
http://bonpatron.com/	<i>Le patron</i> : <i>Aide à la rédaction</i> : site qui permet d'identifier des fautes d'orthographe et de grammaire
http://www.pedagonet.com/index-fr.php	Ressources pédagogiques en français
http://www.ctf.fce.ca/f/resources/index.asp	Ressources publiées par la Fédération canadienne des enseignantes et des enseignants
http://www.ed.gov.nl.ca/edu/k12/french/immersion/curriculum.html	Ministère de l'Éducation de Terre-Neuve-et-Labrador : Programmes d'études pour les programmes d'immersion française
http://www.sasked.gov.sk.ca/branches/bmlo/progvert/prog_immers.html www.sasklearning.gov.sk.ca/docs/francais/fransk/fran/elem/index.html http://www.sasked.gov.sk.ca/docs/francais/fransk/fran/elem/stratl/stratl5.html	Ministère de l'éducation de la Saskatchewan <i>Français : Programme d'études, Niveau élémentaire, Écoles saskatchewanaises</i> (Saskatchewan Éducation 2000) - <i>Stratégie : Faire des inférences</i>

http://www.reseau-crem.qc.ca/	<i>CREM : Moi je sais lire entre les lignes</i> (Centre de ressources en éducation aux médias)
http://www.etfo.ca/Resources/ForTeachers/Documents/Effacons%20les%20prejuges%20pour%20de%20bon.pdf	<i>Effaçons les préjugés pour de bon</i> (Fédération des enseignantes et des enseignants de l'élémentaire de l'Ontario, 2006)
VII. Auteurs et littérature jeunesse (A, C)	
http://www.communication-jeunesse.qc.ca/cj.php	Communication jeunesse : site sur la littérature canadienne française pour la jeunesse
http://www.hackmatack.ca/	Prix littéraire Hackmatack : Le choix des jeunes du Canada Atlantique
http://www2.qesnrecit.qc.ca/quoi_lire/default.htm	Quoi lire ? Répertoire de littérature jeunesse
http://ecoles.uneq.qc.ca/menu.asp	Auteurs québécois et scénarios pédagogiques
http://www.quebec-amerique.com/00_SSECTION/42.html	Fiches d'exploitation pédagogique pour beaucoup de titres publiés chez Québec Amérique Jeunesse
http://www.editionsdelisatis.com/Isatis_FichesActivites.htm	Fiches d'exploitation pédagogique pour beaucoup de titres publiés chez Éditions de l'Isatis
http://www.livresouverts.qc.ca/index_V3.php	<i>Livres ouverts</i> : un site du ministère de l'Éducation du Québec qui vise le développement du goût de lire chez les jeunes
http://www.cielj.net/	<i>Centre international d'études en littérature jeunesse</i> (anciennement ricochet-jeunes.org) : un site de référence offrant une banque de données très complète sur l'univers du livre de jeunesse
http://www.lurelu.net/	<i>Lurulu</i> : Site Web de la seule revue québécoise exclusivement consacrée à la littérature pour la jeunesse
http://www.litterature.org/	L'infocentre littéraire des écrivains québécois : Le centre de documentation virtuelle sur la littérature québécoise
http://felix.cyberscol.qc.ca/	Le monde de Félix : Littérature québécoise, Jeunes auteurs et Interagence Jeune Presse. Actualités littéraires et critiques littéraires écrits par les jeunes, biographies d'auteurs québécois.
VII. Développement de l'orale (B)	
http://www.acpi-cait.ca/referentiel/	Le référentiel de compétences orales pour les élèves apprenant le français

http://www.adodoc.net/index.html	Site <i>Ado-doc</i> : un site éducatif pour le développement de l'orale en français langue seconde
www.pedagonet.com/other/oral1.htm	Critères d'évaluation d'un exposé oral
http://www.fslall.com/learn_french_98.html	Un portail de sites offrant des activités d'écoute pour les apprenants de français
http://french.about.com/od/listening/French_Listening_Links_and_Resources_Listen_to_French.htm	Un portail de sites offrant des activités orales pour les apprenants de français
http://www.livraphone.com/index.php?cPath=13_83	Un site de référence des livres audio en français
http://radioenfant.ca/index.cfm?Voir=collections&Repertoire_No=442865855	Radio enfant-ado : une radio au service des jeunes
http://www.loups-garous.com	Site Web dédié au jeu de société <i>Les loups-garous de Thiercelieux</i> ; un jeu qui demande une écoute attentive
IX. Développement de la lecture et du visionnement (C)	<i>Stratégie : Faire des inférences</i> (Saskatchewan Éducation)
http://www.sasked.gov.sk.ca/docs/francais/fransk/fran/element/strat/strat15.html	<i>Stratégie : Faire des inférences</i> (Saskatchewan Éducation)
http://www.reseau-crem.qc.ca/projet/milieu.htm	Centre de ressources en éducation aux médias (CREM), Mars 2006
http://www.oasisfle.com/documents/typologie_textuelle.HTM	<i>La typologie textuelle</i> : Enseignement / apprentissage de français langue étrangère
http://www.pedagonet.com/other/lecture3.html	<i>Les stratégies de lecture</i> (Jocelyne Giasson)
www.communication-jeunesse.qc.ca/	Communication Jeunesse : un site Web sur la littérature québécoise et canadienne française pour la jeunesse
http://www.lesdebrouillards.qc.ca/ http://www.lesexplos.qc.ca/	<i>Les Débrouillards</i> <i>Les Explorateurs</i> (Journaux et revues pour jeunes)
http://www.media-awareness.ca/francais/index.cfm	Réseau Éducation-Médias : Ressources en éducation aux médias et à Internet, et leur influence dans le quotidien des enfants
http://ecoles.uneq.qc.ca/bienvenue.html	<i>Les livres qui cliquent-liste d'auteurs et livres pour enfants, du Québec</i>
http://livresouverts.qc.ca/Carnet_De_Signets.ph	<i>Livres ouverts : Au fil du temps - Carnet de signets</i> (page de liens vers des sites reliés à la littérature pour la jeunesse)

http://www.caslt.org/	CASLT (Canadian Association of Second Language Teachers)
http://www.ccdmd.qc.ca/fr	Grande source de documents, p.ex. cliquer sur le matériel imprimé pour trouver des exercices de concepts grammaticaux et d'orthographe
http://literacyencyclopedia.ca/index.php?fa=home.show	<i>L'Encyclopédie du langage et de la littérature</i>
http://www.segec.be/salledesprofs/chantiersdidactiques/cdi_nferences/questionsinference.html	<i>Apprendre à lire entre les lignes</i>
http://www.edu.gov.mb.ca/m12/frpub/ped/fl1/lire/index.html	<i>Lire pour s'informer : Français langue seconde – Immersion, 4^e à 8^e année, Éducation, Formation professionnelle et Jeunesse Manitoba</i>
http://www.edu.gov.on.ca/fre/document/brochure/meread/	<i>Moi, lire? Tu blagues! Guide pratique pour aider les garçons en matière de littérature, Ministère de l'Éducation de l'Ontario</i>
http://www.lirecreer.org/index.html	<i>Lire et RéCréer</i> : Site pour lire, chanter, voir et publier pour les jeunes; contes à lire; paroles et airs de musique pour des comptines
http://racontemoui.free.fr/	Contes et récits pour jeunes en ligne
http://clicksouris.com/	<i>Clicksouris</i> : Un clic et on lit ! Histoires interactives, activités poétiques, critiques de livre, espace pour écrire
X. Développement de l'écriture et de la représentation (D)	Grand dictionnaire terminologique – Office québécois de la langue française (traductions disponibles)
http://w3.granddictionnaire.com	Grand dictionnaire terminologique – Office québécois de la langue française (traductions disponibles)
http://dico.isc.cnrs.fr/dico/fr/chercher	Dictionnaire des synonymes français
http://www.oqlf.gouv.qc.ca	Office québécois de la langue française
http://66.46.185.83/liensutiles/index.asp?Id=999&noT=27&T=Exercices	Office québécois de la langue française : Liens aux exercices pour jeunes
http://www.orthofacile.com/	<i>Le site de l'orthographe : 218 règles simples d'orthographe d'usage</i>
http://mapage.noos.fr/mp2/	Bréviaire d'orthographe française
http://www.ebsi.umontreal.ca/jetrouve/	<i>Chercher pour trouver</i> : Guide rapide pour un travail de recherche

http://www.swisslearn.org/cybergribouille/body_reporters_en_herbe.htm	<i>Reporters en herbe</i> : Site web suisse pour la publication de reportages par des jeunes
http://www.madinati.com/b2i/index.php	<i>Brevet informatique et internet</i> : fiches « comment faire », lexique, activités pour le développement des TIC
http://www.restode.cfwb.be/francais/index.asp	Portail e-fr@çais : Portail de l'enseignement du français et des nouvelles technologies. Espace prof et élèves, didacticiels, dossiers du web, revue électronique, concours d'écriture.
http://www.ac-nancy-metz.fr/petitspoetes/	Le grand atelier des petits poètes : Site français qui publie des poèmes des jeunes et qui invite les jeunes à en écrire

Annexe E Composantes

Resources

Authorized Resources
Core French 3200 Resources, 2012-13

Expressions 3	ISBN 978-1-926809-34-2 R. K. Publishing
Au Bout de Soi, Tour à Tour	ISBN13# 9782765028987 Chenelière Éducation
Histoire de survie, Tour à Tour	ISBN13# 9782765028901 Chenelière Éducation
Idées de Génie Tour à Tour	ISBN13# 9782765028871 Chenelière Éducation
Le droit la vie Tour à Tour	ISBN13# 9782765028949 Chenelière Éducation
Mythe ou Réalité Tour à Tour	ISBN13# 9782765028857 Chenelière Éducation
Prendre soin de notre monde Tour à Tour	ISBN13# 9782765028918 Chenelière Éducation
Le Carnaval DVD	ISBN#0-88510-603-2 Aquila
Premier Job, CD	ISBN#0-88510-607-5 Aquila,
Premier Job, DVD	ISBN# 0-88510-605-9 Aquila
Premier Job, Book Aquila,	ISBN# 0-88510-551-60-88510-551-6
CD-84 organisateurs graphiques-textes informatifs et narratifs	ISBN# 9782765033677 Chenelière Éducation
Biographie Chantal Petitclerc	ISBN13# 9782765009665 Chenelière Éducation
Biographie Juliette Payette	ISBN13# 9782765009696 Chenelière Éducation
Biographie Rick Hanson	ISBN13# 9782765009412 Chenelière Éducation
Les 10 Plus grandes Innovations Canadiennes	ISBN# 9781554778270 Scholastic

Annexe F

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