

THE CEFR COMPANION VOLUME: A KEY RESOURCE FOR INCLUSIVE PLURILINGUAL EDUCATION

2021 Webinar Series

Webinar 4: June 3, 16.00 CET

Developing plurilingualism in the classroom:
From reflection to action

Handout

Enrica Piccardo

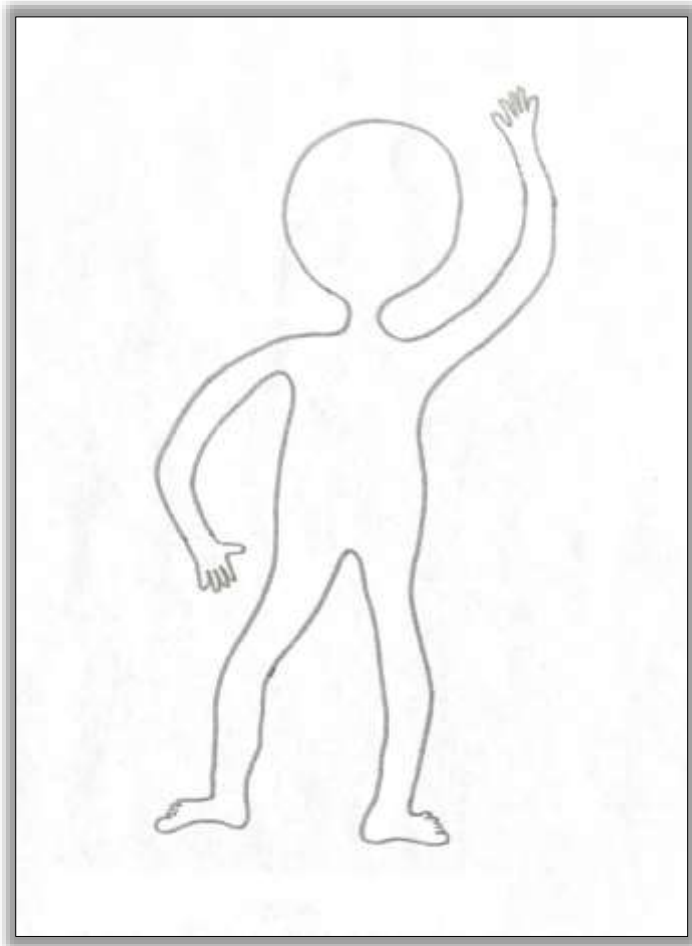
Pre-task

Please note that [there is a pre-task](#) – Activity 1: Language Portraits. Please reflect on the languages in your life trajectory and colour in the silhouette following the instructions on [the separate pre-task sheet](#). During the workshop the results of the pre-task will be discussed.

[Please read this handout before the workshop](#). The activities in the handout will be discussed in groups, using the “breakout room” facility.

ACTIVITY 1 Language Portraits

The use of language portraits is now a relatively common entry into plurilingualism. It encourages students to reflect upon their own language repertoire and life trajectory. The activity contributes to raise awareness of the fact that we are all to some extent plurilinguals, especially if students are also encouraged to include dialects and also minimal knowledge of different languages. The idea, first introduced in the early 90s (Gogolin & Neumann, 1991), was further developed in the 2000s (Krumm & Jenkins, 2001; Krumm, 2008; Prasad 2008, 2014). I propose here the version of the silhouette developed by Prasad in 2008.

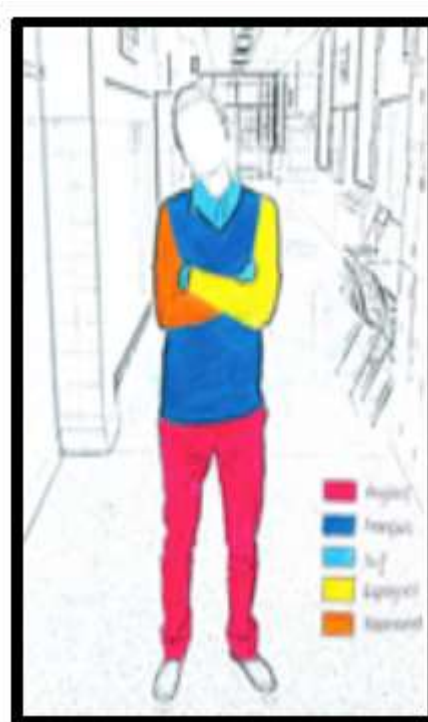
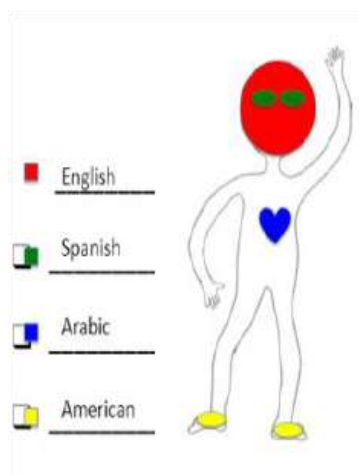


Colour your language portrait using the figure on the left. For each language or dialect, choose a different colour. Explain why you chose the colours you did and why you placed them where you did.

ACTIVITY 1 Language Portraits (continued)

Students can also be encouraged to trace the outline of a photo of themselves to create their own personal silhouette.

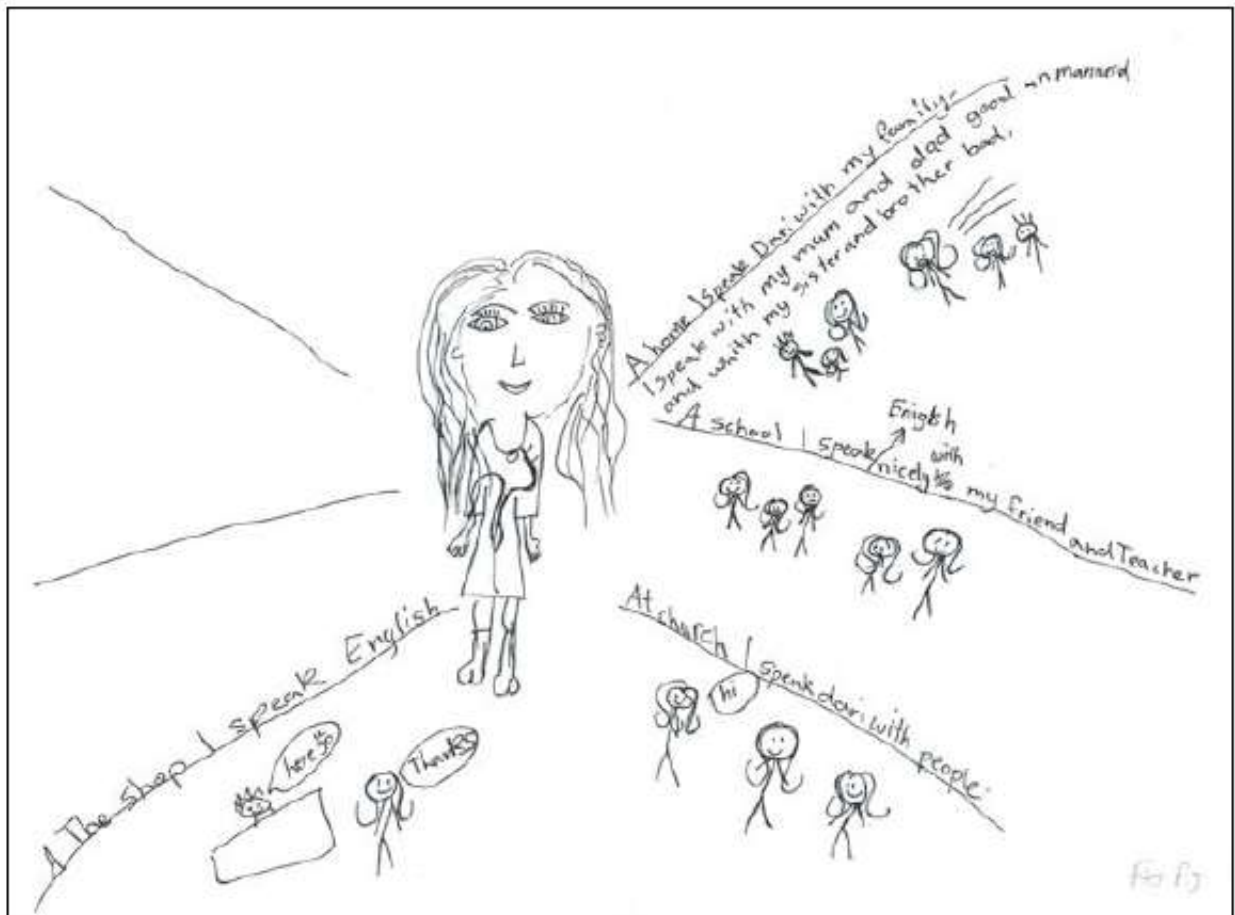
From the silhouette to more personalized portraits
Prasad 2020



- Dressler, R. (2014). Exploring linguistic identity in young multilingual learners. *TESL Canada Journal*, 42-42.
- Gogolin, I. & Neumann, U. (1991). Sprachliches Handeln in der Grundschule. In: *Die Grundschulzeitschrift*, H. 43, S. 6 – 13
- Krumm, H. (2008). Plurilinguisme et subjectivité : « portraits de langues », par les enfants plurilingues. In G. Zarate, D. Lévy, & C. Kramersch (Eds.), *Précis du plurilinguisme et du pluriculturalisme* (pp. 109-112). Paris, France: Éditions des archives contemporaines.
- Krumm, H. J., & Jenkins, E. M. (2001). Kinder und ihre Sprachen—lebendige Mehrsprachigkeit: Sprachenportraits. *Vienna: Wiener VerlagsWerkstatt für Interkulturelles Lernen und Deutsch als Fremdsprache*.
- Prasad, G. (2008). From the dark of night into the light of day: Bridging literacies in Burkina Faso (Report). Burlington, Canada: Careforce International.
- Prasad, G. (2014). Portraits of plurilingualism in a French international school in Toronto: Exploring the role of visual methods to access students' representations of their linguistically diverse identities. *Canadian Journal of Applied Linguistics*, 17, 51–77.
- Prasad, G. (2020). Be(com)ing plurilingual allies and activists: Fostering cultural and linguistic collaboration in the classroom. Course CTL 3001 OISE/University of Toronto, February 4, 2020.
- Soares, C. T., Duarte, J., & Günther-van der Meij, M. (2020). 'Red is the colour of the heart': making young children's multilingualism visible through language portraits. *Language and Education*, 1-20.

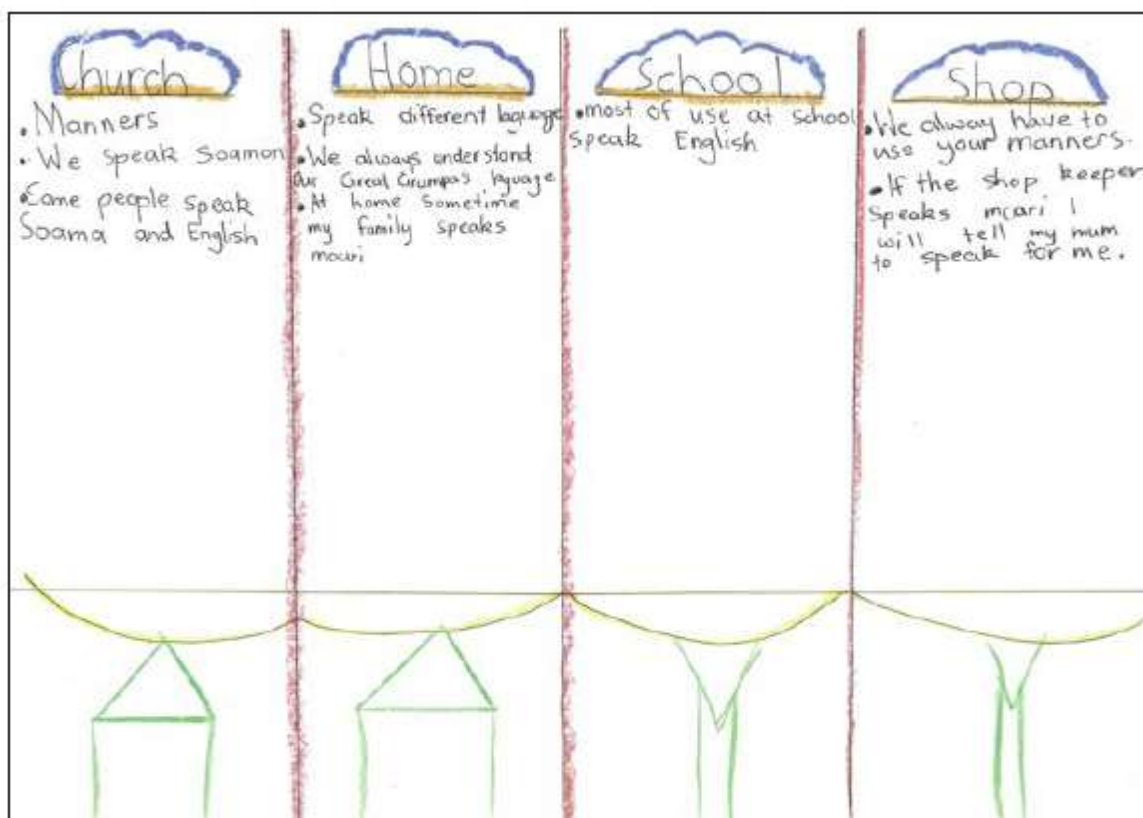
ACTIVITY 1b: Language Mapping

Students interview each other about how many languages they speak, with whom, when and where, and the extent to which they act as intermediaries for friends or family or translate texts for them. Results are represented visually in “language maps” showing the way they read, write, speak and listen in different languages/varieties in their linguistic repertoires. Some children produce what the researchers (Somerville, D’warte, & Brown, 2014) call ‘connection maps’ (typically with themselves at the centre) whilst others produce maps emphasising the separate use of languages in different domains (which the researchers call ‘separation maps’).



: Connection Map-Year 4/5

Techniques used differs depending on the age of the students, but at all ages, the maps are the opener to a discussion of identity and the role of different languages. Talking of Year 7 and 8 students, D’warte states that “[t]he construction and analysis of these maps elucidated register dimensions, as students examined the types of texts employed in their everyday encounters at the social, cultural, textural and word levels” (D’warte 2015: 44). “[E]ngaging [these Year 7/8] students as linguistic ethnographers facilitated this goal [of exploring the ways in which schools-based and everyday knowledge can grow into one another] and gave students the capacity to recognize their language skills and understandings and employ them in service of learning (D’warte 2015: 41).



Separation Map-Year 4/5

D'warte, J. (2015). Building knowledge about and with students: Linguistic ethnography in two secondary school classrooms. *English in Australia*, 50(1), 39-48.

D'warte, J. & Somerville, M. (2014). Language Mapping: Researching Marginalised Students' Everyday Language and Literacy Practices. In S. Gannon & W. Sawyer (Eds.). *Contemporary Issues of Equity in Education* (pp. 55-71). Newcastle-on-Tyne: Cambridge Scholars Press.

Somerville, M., D'warte, J. & Brown, L. (2014) Mapping students' everyday multimodal language practices in a high needs school. Final project report. Sydney, University of Western Sydney.

https://www.uws.edu.au/__data/assets/pdf_file/0009/857367/SOMERVILLE,_DWARTE,_BROWN_for_reduced_Website.pdf

Interviewing and being interviewed	A2	Can answer simple questions and respond to simple statements in an interview.
Information exchange	A2+	Can ask and answer questions about habits and routines.
Building on plurilingual repertoire	A2	Can use simple words/signs and phrases from <i>different languages in their plurilingual repertoire</i> to conduct a simple, practical transaction or information exchange
Building on pluricultural repertoire	B1	Can explain features of their own culture to members of another culture or explain features of the other culture to members of their own culture.
Turntaking	A2+	Can use simple techniques to start, maintain or end a short conversation.
Turntaking	B1	Can initiate, maintain and close simple, face-to-face conversation on topics that are familiar or of personal interest.
Asking for clarification	B1	Can ask someone to clarify or elaborate what they have just said.
Co-operating	B1	Can repeat back part of what someone has said to confirm mutual understanding and help keep the development of ideas on course.

ACTIVITY 2 Greetings!

	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24		
PL	Dzien dobry											Dobry wieczór			Dobranoc				
CZ	Dobré jitro				Dobry den							Dobry večer			Dobrou noc				
R	Доброе утро			Добрый день								Добрый вечер			Спокойной ночи				
D	Guten Morgen			Guten Tag							Guten Abend			Gute Nacht					
E	Good morning				Good afternoon							Good evening			Good night				
I	Buon giorno								Buona sera								Buona notte		
F	Bonjour											Bonsoir			Bonne nuit				
Sp	Buenos días					Buenas tardes					Buenas noches								
H	Jó reggelt		Jó napot						Jó estét			Jó éjszakát							
Jap	Ohayo			Konnichiwa							Konbanwa			Oyasumi					

Doyé, P. (1999). *The intercultural dimension: Foreign language education in the primary school*. Cornelsen.

This document is simple and yet powerful way to introduce and discuss cultural aspects of everyday life that often go unnoticed. It can be used to develop pluricultural competence.

Possible prompts for work in the class:

1. Observe the table: what do you notice?
2. How do different cultures/languages organize the day?
3. What does that reveal in relation to: mealtimes, types of meals, bedtime, working time, etc.
4. There are similarities and differences. List and discuss what you consider the most striking similarities and differences

The document can be used at different levels of proficiency and can be used from a plurilingual point of view to increase awareness of similarities between languages of the same family.

Relevant descriptors from the CEFR Companion Volume (activities are in black; strategies in blue)

Building on pluricultural repertoire	A1	Can recognise differing ways of numbering, measuring distance, telling the time, etc. even though they may have difficulty applying this in even simple everyday transactions of a concrete type.
Building on pluricultural repertoire	A2	Can recognise and apply basic cultural conventions associated with everyday social exchanges (e.g. different greetings, rituals).
Building on pluricultural repertoire	B1	Can discuss in simple terms the way their own culturally determined actions may be perceived differently by people from other cultures.
Building on pluricultural repertoire	B1	Can discuss in simple terms the way in which things that may look “strange” to them in another sociocultural context may well be “normal” for the other people concerned.
Plurilingual comprehension	A1	Can recognise internationalisms and words/signs common to <i>different languages</i> (e.g. haus/hus/house) to: -deduce the meaning of simple signs and notices; -identify the probable message of a short, simple text
Identifying cues and inferring	A1	Can guess the probable meaning of an unknown word/sign that is similar to one in the language they normally use.
Identifying cues and inferring	B1	Can deduce the probable meaning of unknown words/signs in a text by identifying their constituent parts (e.g. identifying roots, lexical elements, suffixes and prefixes).

ACTIVITY 3

Plurilingual comprehension

Poem



Harris, V. (2002). *Helping learners learn: Exploring strategy instruction in language classrooms across Europe*. Graz: European Centre for Modern Languages.

This document focuses on making sense of a text in an unknown language. It can be used with classes that speak English and/or German as well as classes learning English and/or German.

- Students work in small groups of 3-4 to decipher the poem with one student acting as an observer/rapporteur, who does not participate in the discussion but makes notes on the strategies their colleagues use. [Note: if any student knows even a little Dutch, they would need to be an observer].
- Rapporteurs report to the class, with teacher leading the discussion

Relevant descriptors from the CEFR Companion Volume (activities are in black; strategies in blue)

Plurilingual comprehension	A1	Can recognise internationalisms and words/signs common to <i>different languages</i> (e.g. haus/hus/house) to: -deduce the meaning of simple signs and notices; -identify the probable message of a short, simple text
Identifying cues and inferring	A1	Can deduce the meaning of an unknown word/sign for a concrete action or object, provided the surrounding text is very simple, and on a familiar everyday subject.
Identifying cues and inferring	A1	Can guess the probable meaning of an unknown word/sign that is similar to one in the language they normally use.
Identifying cues and inferring	A2+	Can use an idea of the overall meaning of short texts and utterances on everyday topics of a concrete type to derive the possible meaning of unknown words/signs from the context.

ACTIVITY 3

Plurilingual comprehension

Parallel texts

Os Laboratórios Dermatológicos Avène A Água termal das peles sensíveis

AVÈNE-LES-BAINS

A estação termal da pele
Desde 1743, data da construção do primeiro estabelecimento termal edificado perto da nascente de Sainte-Odile, que a vocação de Avène não sofre alterações: a estação termal é inteiramente dedicada à Dermatologia. Graças aos resultados benéficos observados nos tratamentos realizados, a Estação termal propõe atualmente diferentes cuidados "à medida de cada um", independentemente da idade e sob controlo médico. nestes cuidados estão incluídos não só os terapêuticos como também os cuidados de conforto SensiCure.



A Estação termal das peles sensíveis

De Laboratoires Dermatologiques Avène Het Thermooal Water voor de gevoelige huid

AVÈNE-LES-BAINS

Het kuuroord voor de huid
Al sinds 1743, de dag waarop het eerste thermooal kuuroord aan de Sainte-Odile bron zijn deuren opende, is de roeping van Avène dezelfde gebleven en is het kuuroord volledig aan de dermatologie gewijd. Door de goede resultaten van de aangeboden verzorging, worden er vandaag diverse dagelijkse behandelingen onder medisch toezicht, « op maat » voor alle leeftijden verstrekt: naast therapeutische behandelingen zijn er ook de SensiCure behandelingen, die vooral op welzijn gericht zijn.



Het kuuroord voor de gevoelige huid

Los Laboratorios Dermatológicos Avène El Agua termal de las pieles sensibles

AVÈNE-LES-BAINS

La estación termal de la piel
Desde 1743, fecha de nacimiento del primer establecimiento termal edificado sobre el manantial Sainte-Odile, la vocación de Avène no ha cambiado: la estación termal está dedicada a la dermatología, los resultados beneficiosos observados durante los tratamientos dispensados permiten proponer hoy en día diferentes cuidados adaptados "a medida" para todas las edades y realizados bajo control dermatológico: cuidados terapéuticos y cuidados para el bienestar de la piel: SensiCure.



La Estación termal de las pieles sensibles

Avène Dermatological Laboratories Thermal Spring Water for sensitive skin

AVÈNE-LES-BAINS

The Hydrotherapy Center dedicated to the skin
Since 1743, when the first Hydrotherapy Center was built near the Sainte-Odile spring, the vocation of Avène has not changed: the Hydrotherapy Center is solely dedicated to dermatology. Following the beneficial results observed through its treatments, it offers various "customized" daily treatments for all ages and under medical control: therapeutic and also relaxing SensiCure treatments.



The hydrotherapy center for sensitive skin

Les Laboratoires Dermatologiques Avène L'Eau thermale des peaux sensibles

AVÈNE-LES-BAINS

La station thermale de la peau
Depuis 1743, date de naissance du premier établissement thermal édifié près de la source Sainte-Odile, la vocation d'Avène n'a pas changé: la station est entièrement dédiée à la dermatologie. En raison des résultats bénéfiques observés dans les traitements dispensés, elle propose aujourd'hui différents soins quotidiens « sur mesure » pour tous les âges et sous contrôle médical: soins thérapeutiques et soins plain SensiCure.



La station thermale des peaux sensibles

Many cosmetics, medicines and other products sold internationally come with fold-out information and/or instructions presented as parallel texts in several languages.

Such parallel texts can be exploited to encourage students to practice plurilingual comprehension of words/expressions, and in particular to identify similarities between related languages (=‘intercomprehension’).

They can also be used for a plurilingual comprehension of the whole text. In this latter case other languages are resources on which students build to make sense of a new text. Teachers should select a suitable combination of languages according to the learning objectives and the proficiency level of their students.

For example, in relation to these above texts, students can be guided to:

1. Look for similarities between the three Romance languages (Portuguese top left, Spanish top right, French, bottom row in the centre), starting from a table like the one below
2. Work out which expressions in English and Dutch are equivalent to the Romance ones
3. Say which of the English expressions have a Romance origin
4. Identify international expressions (if any) common to all the five languages

Portuguese	Spanish	French	Dutch	English
	estaciòn			
		thermale		
peles				
	sensibles			
Desde				
		établissement		
	dedicada			

Relevant descriptors from the CEFR Companion Volume: See ACTIVITY 2, plus:

Plurilingual comprehension	A1	Can recognise internationalisms and words/signs common to <i>different languages</i> (e.g. haus/hus/house) to: -deduce the meaning of simple signs and notices; -identify the probable message of a short, simple text
Plurilingual comprehension	A2	Can understand short, clearly expressed messages and instructions by piecing together what they understand from the versions in <i>different languages</i> .
Plurilingual comprehension	B1	Can deduce the message of a text by exploiting what they have understood from texts on the same theme in different languages (e.g. news in brief, museum brochures, online reviews).
Plurilingual comprehension	B1	Can use parallel translations of texts (e.g. magazine articles, stories, passages from novels) to develop comprehension in <i>different languages</i> .
Identifying cues and inferring	A1	Can guess the probable meaning of an unknown word/sign that is similar to one in the language they normally use.
Identifying cues and inferring	A2+	Can use an idea of the overall meaning of short texts and utterances on everyday topics of a concrete type to derive the possible meaning of unknown words/signs from the context.
Identifying cues and inferring	A2+	Can exploit their recognition of know words/signs to deduce the meaning of unfamiliar words/signs in short expressions used in routine everyday context.
Identifying cues and inferring	B1	Can deduce the probable meaning of unknown words/signs in a text by identifying their constituent parts (e.g. identifying roots, lexical elements, suffixes and prefixes).

ACTIVITY 4 Idioms



Inspired by one of the tasks created by Angelica Galante and made available on her website: <https://www.breakingtheinvisiblewall.com/>

See also:

Galante, A. (2018). Plurilingual or monolingual? A mixed methods study investigating plurilingual instruction in an EAP program at a Canadian university (Doctoral dissertation, University of Toronto, Canada). Retrieved from <http://hdl.handle.net/1807/91806>

Galante, A. (2019). "The moment I realized I am plurilingual": Plurilingual tasks for creative representations in EAP at a Canadian university. *Applied Linguistics Review*. Advance online publication. doi: [10.1515/applirev-2018-0116](https://doi.org/10.1515/applirev-2018-0116)

The class is divided into groups. If it is a multilingual/multicultural class, each group should have a variety of languages. If most students have the same mother tongue and this is the language of schooling, then those with a different mother tongue should be distributed evenly around the groups.

- One student from each group is nominated rapporteur and given the task to observe (plurilingual) strategies used during the activity.
- Groups try and understand each idiom in turn. They are encouraged to use any language they feel comfortable with in this phase and to compare/contrast with other languages represented in the group. Does the idiom translate literally into the other language(s)? If not, is there a variant? If not, is there an idiom with the same message?
- Once they have understood the meaning of the idiom and reflected on similarities and differences with idioms in their other language(s), they are invited to write down the corresponding idiom and to be ready to present and explain it to the class.
- With the help of the rapporteurs, students discuss the value of the activity and its linguistic and cultural implications.

In her task, Galante suggests inviting the students to further use in the class both the idioms in English and in their mother tongue in a scenario (for examples a scenario which deals with managing conflicts and resolving disagreement on a certain topic among students) while the audience should recognize the idioms used. In this case descriptors of mediation (e.g. the scale: *Facilitating communication in delicate situations and disagreements*) would also be very relevant.

Other possible expansions could include having students insert idioms (both in English and in their mother tongue) in a written text (email, post or message) to explain some concepts, and discuss what exactly they mean by the idiom concerned.

In general, idiomatic language is very figurative, and this characteristic can be exploited at various levels: understanding of the literal meaning, to be followed by the understanding of the symbolic meaning. The use of other languages and cultures can be very beneficial as students would reflect on similarities and differences and also on the reasons why cultures choose different types of figurative language to express concepts.

Relevant descriptors from the CEFR Companion Volume (activities are in black; strategies in blue)

Building on pluricultural repertoire	B1	Can explain features of their own culture to members of another culture or explain features of the other culture to members of their own culture.
Building on pluricultural repertoire	B1	Can discuss in simple terms the way in which things that may look “strange” to them in another sociocultural context may well be “normal” for the other people concerned.
Plurilingual comprehension	B1	Can recognise similarities and contrasts between the way concepts are expressed in different languages, in order to distinguish between identical uses of the same word/sign and “false friends”.
Plurilingual comprehension	B1	Can use their knowledge of contrasting [<i>grammatical structures and functional expressions</i>] of languages in their plurilingual repertoire in order to support comprehension.
Facilitating pluricultural space	B2	Can work collaboratively with people who have different cultural orientations, discussing similarities and differences in views and perspectives.
Plurilingual comprehension	B2	Can use their knowledge of contrasting [<i>genre conventions and textual patterns</i>] in languages in their plurilingual repertoire in order to support comprehension.
Building on pluricultural repertoire	B2	Can interpret and explain [<i>a document or event</i>] from another culture and relate it to [<i>documents or events</i>] from their own culture(s) and/or from cultures with which they are familiar.
Amplifying a text (strategy)	B1	Can make an aspect of an everyday topic clearer by providing simple examples.
Linking to previous knowledge	B1	Can show how new information is related to what people are familiar with by asking simple questions.
Adapting language	B1	Can paraphrase short passages in a simple fashion, using the original order of the text.
Linking to previous knowledge	B2	Can explain a new concept or procedure by comparing and contrasting it to one that people are already familiar with.

ACTIVITY 5: Identity texts

Luis' Identity Text (first slide)



Marcial (Father) **Esther (Mother)**

I am the son of the most lovely woman in the world. I am the sweetest and the most obedient child that my father has had.
My mom used to feed me with delicious chicken for me to grow healthy.

Soy el hijo de la más amorosa mamá en el mundo. Soy el más dulce y obediente hijo que mi padre ha tenido.

Mi mamá solía darme de comer guisado de pollo para que yo creciera muy saludable.

López-Gopar, M. E. (2011). Case study 8: “I am becoming more intelligent every day:” ‘Non-native’ English students teachers’ liberating Identity Texts. In M. Early & J. Cummins Identity texts: *The collaborative creation of power in multilingual schools*. Institute of Education (IOE Press). ProQuest EBook Central.

Identity texts are texts (narratives, posters, presentations, books, etc.) in which the plurilingual writer explains who they are and where they come from, using two or more languages to do so. Identity texts can be used at different levels of language proficiency, starting from low ones.

This particular case study is from a ‘Teaching English to Children’ BA course at the University of Oaxaca, Mexico. López-Gopar first produced his own identity text as an example, then the student-teachers produced and reflected on theirs (languages included Spanish, Italian, French, English, Japanese and five Indigenous languages). This example is from the student-teacher Luis, the first slide from his text (as a PowerPoint) “The many things I am.” As López-Gopar reports (2011: 105) “In order to exorcise the (English) native speaker ... our identity texts shifted from ‘standard English’ to multilingual narratives.”

In a school context, the identity texts are always illustrated and are usually written in **both the language of schooling and one or more community languages**. Sometimes, especially for very

young learners, it may be the parents and/or other community members who provide the text in the home language(s).

In one kindergarten case study, the texts were in two columns, one for each language (of school and home) and were seven pages in length. Texts were written in class in English (language of schooling) from seven lead sentences for the students to further develop:

- 1) At home I like to_____
- 2) My favourite foods are_____
- 3) The people in my family are_____
- 4) At school I like to_____
- 5) I like my school because _____
- 6) My best friend is_____
- 7) When I grow up I want to be_____

After being illustrated, each page was sent home, one at a time, for the parents to translate into the home language for the child.

Identity Texts in a Multilingual Kindergarten Classroom: Documentation of Markham Gateway Kindergarten Case Study. University based researchers: Judith K. Bernhard, Suchi Garg, and Lisa K. Taylor; School based researcher: Mrs. Pasha. <http://multiliteracies.ca/index.php/folio/viewDocument/23/3722>

In one elementary school example, students wrote the texts themselves in mother tongue as well as language of schooling, following scaffolding provided by the teacher:

- Genre
- Characters
- Setting
- Introductory hook
- Languages of the text
- Conflict
- Key events
- Problems and resolution

Cummins, J. and Early, M. (2011) *Identity Texts: The collaborative creation of power in multilingual schools*. Institute of Education (IOE Press). ProQuest EBook Central.

A third identity text case study involved a twinning project between two Grade 7 classes, one in Hong Kong (in which students were learning English both as a subject and as the medium of instruction) and a class in Canada (in which the Chinese-speaking students had been in Canada for less than 5 years. The two classes communicated through a website set up for that purpose. Students co-created an artefact on a wide range of topics (including festivals and food, nature and the environment, travel, sports, pop culture) with peers from the other school. They posted online messages, texts and images for peer review and feedback and used PowerPoint to create their own identity texts. One twinned group created an identity text in English and Chinese on the topic *Travelling around the World*, which described attractions of Canada and Hong Kong, incorporating their experiences of visiting the places concerned and photos they had taken, in addition to information from the internet. The project also led the two classes to then research on the internet the colonial history of Hong Kong.

Students' Identity Text: 'Travelling around the World'

Canada and Hong Kong




Canada

In the world the second largest country is Canada. Canada has 9.9million sq.km. The major city is Toronto ,Montreal and Vancouver. Canada's climate varies. At Places it is cold all year long but in Toronto is it cold in the winter and really hot in the summer.



Hong Kong

150years ago Hong Kong has described as a "barren rock". HK is a world-class financial , prading and business centre. HK only has a natural resources it was finest deep-water ports .

After1.7.1997 HK been a special administrative region (SAR)of the Peole's Republic of China . Under the Basic Law, HK will be maintained for 50 years in legal and social system .

Man-made Attractions in Canada

Canada has many attractions. Those attractions made by humans could be divided into three groups: amusement parks, malls and monuments.



There are many theme parks in Canada. For example, Paramount Canada's Wonderland which is Canada's first theme park is one of the best amusement parks in the world. There are over 200 exciting attractions and over 60 thrilling rides. In this theme park, there is also a 20 acre water park. Paramount Canada's Wonderland is north of Toronto off Highway 400 and just ten minutes north of Highway 401.



In the Niagara Falls region, there is a very unique theme park called Marine land. This is a very special attraction since it is not only a theme park but also a place where you can meet many animals such as deer, bears, killer whales and many, many more. Marine Land is at 7657 Portage Road which is one mile from Horseshoe Falls.



The last amusement park that I will include is CNE. This is an annual fair held near the heart of downtown Toronto. It was founded in 1879 and there are 65 rides along with a large food court and many shows. Here, they have an annual celebration of Chinese New Year. At this celebration, you can see lion dances, martial arts and many other Chinese traditions. You can also buy many things that are related to the Chinese culture.

加拿大和香港




加拿大

加拿大是世界上第二大国家，有990万平方公里。主要城市有多伦多，满地可和温哥华。加拿大的气候各地都不相同，有些地方终年寒冷，而多伦多则冬天寒冷，夏天炎热。



香港

150年前香港还只是一个贫瘠的渔村，而今天的香港则是国际级的金融贸易中心。香港是一个天然的深水良港。自1997年7月1日起，香港成为中华人民共和国的一个特别行政区，按照基本法，香港将维持法律和社会制度50年不变

加拿大人建造的景点





加拿大有许多景点。我想人造的景点主要分为三大类：包括游乐场，商场和纪念碑。

加拿大有许多主题公园，加拿大的第一个主题公园是Paramount Canada's Wonderland。园内有二百多个景点和六十多个机动游戏。园内还有一个 20 英亩的水上乐园。Wonderland 在多伦多以北400号高速公路的旁边，只是401号高速公路以北十分钟的车程。在你家拉瀑布附近有一个非常独特的主题公园叫Marineland。说它特别是因为它不仅是一个主题公园，而且在那里你能见到各种各样的动物像鹿，熊和杀人鲸之类。Marineland的地址是7657Portage Road离开瀑布大约一英里远。我在这里要讲的最后一个游乐场是CNE，这是在多伦多市中心每年举行的一个节日。首届节日在1879年举办。园内有65个机动游戏和很大的美食广场和许多表演。

加拿大有许多商场，但我将只介绍其中一个。那是West Edmonton Mall，它是世界上最大的娱乐和购物中心，也是阿伯特省的第一景点，场内有超过800家商场和110家食肆。商场面积相当于48个街区。

加拿大也有许多的纪念碑，The Lefebvre历史遗址是为了纪念Acadians在1755年被驱逐出境后的生活写照。此遗址坐落在 New Brunswick东南部的Memramcook Valley内。另一个加拿大著名的纪念碑是Brock's纪念碑。此纪念碑是为了纪念Brock将军在1812年为抵御美国军队的进攻在指挥Queenston高地防御战中捐躯而建。纪念碑在1840年4月17日被炸。现在看到的185英尺高的纪念碑是1859年重建的。

Ng, J. (2011) Case study 12: Identity texts in a sister-class context: How are ELL students' voices heard? In M. Early & J. Cummins Identity texts: *The collaborative creation of power in multilingual schools*. Institute of Education (IOE Press). ProQuest EBook Central.

See also:

Cummins, J., Hu, S., Markus, P., & Kristiina Montero, M. (2015). Identity texts and academic achievement: Connecting the dots in multilingual school contexts. *TESOL Quarterly*, 49(3), 555-581.

Prasad, G. (2018). Building students' language awareness and literacy engagement through the creation of collaborative multilingual identity texts 2.0. *Language Awareness in Multilingual Classrooms in Europe: From Theory to Practice*. Berlin: Mouton De Gruyter Publishers, 207-234.

Relevant descriptors from the CEFR Companion Volume

As you can see descriptors from different scales are relevant, not just from pluri-scales. These descriptors can be adapted to include the pluri- dimension. Furthermore, the *Building on plurilingual/pluricultural repertoire* scales are also relevant even if they are targeting oral rather than written texts, which means that they should be slightly adapted.

Overall written production	A1	Can give information about matters of personal relevance (e.g. likes and dislikes, family, pets) using simple words/signs and basic expressions.
Overall written production	A1	Can give information about matters of personal relevance (e.g. likes and dislikes, family, pets) using simple words/signs and basic expressions.
Creative writing	A1	Can produce simple phrases and sentences about themselves and imaginary people, where they live and what they do.
Building on plurilingual repertoire	A1	Can use a very limited repertoire in different languages to conduct a very basic, concrete, everyday transaction with a collaborative interlocutor.
Overall written production	A2	Can produce a series of simple phrases and sentences linked with simple connectors like “and”, “but” and “because”.
Creative writing	A2	Can produce a series of simple phrases and sentences about their family, living conditions, educational background, or present or most recent job.
Reports and essays	A2	Can give their impressions and opinions about topics of personal interest (e.g. lifestyles and culture, stories), using basic everyday vocabulary and expressions.
Creative writing	A2+	Can give very short, basic descriptions of events, past activities and personal experiences.
Creative writing	A2+	Can tell a simple story (e.g. about events on a holiday or about life in the distant future).
Building on plurilingual repertoire	A2	Can use simple words/signs and phrases from different languages in their plurilingual repertoire to conduct a simple, practical transaction or information exchange.
Building on pluricultural repertoire	A2	Can recognise when difficulties occur in interaction with members of other cultures, even though they may not be sure how to behave in the situation.
Overall written production	B1	Can produce straightforward connected texts on a range of familiar subjects within their field of interest, by linking a series of shorter discrete elements into a linear sequence.
Creative writing	B1	Can give accounts of experiences, describing feelings and reactions in simple, connected text.
Reports and essays	B1	Can present a topic in a short report or poster, using photographs and short blocks of text.
Building on pluricultural repertoire	B1	Can discuss in simple terms the way their own culturally determined actions may be perceived differently by people from other cultures.
Building on pluricultural repertoire	B2	Can explain their interpretation of the cultural assumptions, preconceptions, stereotypes and prejudices of their own community and of other communities that they are familiar with.
Building on plurilingual repertoire	B2	Can make use of <i>different languages in their plurilingual repertoire</i> during collaborative interaction, in order to clarify the nature of a task, the main steps, the decisions to be taken and the outcomes expected.
Building on plurilingual repertoire	B2	Can alternate between <i>languages in their plurilingual repertoire</i> in order to communicate specialised information and issues on a subject in their field of interest to different interlocutors.

ACTIVITY 6: Exploiting books with multiple translations

Don't let the pigeon drive the bus! by Mo Willems.

“In this unit, students explored nine translations of Willem’s popular story, “*Don’t Let the Pigeon Drive the Bus!*” including languages such as Arabic, Chinese, French, Maori, Spanish and Vietnamese. They completed puzzles created from the book cover in six different languages in order to develop their metalinguistic awareness (e.g., language conventions, concepts of print, reading and writing directionality) and their multilingual language awareness (e.g., identification of multiple languages, intercomprehension among languages). Students created a pigeon puppet and practiced saying, ‘Can I drive the bus?’ in multiple languages. The playful pigeon helped students to engage in linguistic risk-taking to practice using new languages and to develop metacognitive strategies to become more comfortable encountering and using languages with which may not have been familiar to them before engaging in this unit.” (Prasad, forthcoming)



“**Le Petit Prince**” is a book suitable for older children that has been translated into 248 (soon to be 253) languages and dialects



The ideal scenario would be if each student had a copy of the book in the language of schooling, their mother tongue – and perhaps also in an additional language that the class is learning. The chapters of the book could be read in language of schooling and/or additional language in class and in mother tongue at home. The story could be exploited in various ways:

- **Dialogues and cartoons:** Small groups could construct dialogues, cartoons or illustrated narratives recounting some of the conversations the little prince has with the fox, the rose or the pilot. These characters could speak different languages.
- **Blogs/emails:** Individual students or pairs could relate a part of the story and their express their reactions to it.
- **Endings:** Small groups could discuss, invent and write an alternative ending.

Relevant descriptors from the CEFR Companion Volume (activities are in black; strategies in blue)

Reading as a leisure activity	B1	Can follow the plot of stories, simple novels and comics with a clear linear storyline and high frequency everyday language, given regular use of a dictionary.
Plurilingual comprehension	B1	Can use what they have understood in <i>one language</i> to understand the topic and main message of a text in <i>another language</i> (e.g. when reading short newspaper articles in different languages on the same theme).
Plurilingual comprehension	B1	Can use parallel translations of texts (e.g. magazine articles, stories, passages from novels) to develop comprehension in <i>different languages</i> .
Processing text in writing	B1	Can summarise in writing (in Language B) the main points made in straightforward, informational texts (in Language A) on subjects that are of personal or current interest, provided oral texts are clearly articulated.
Processing text in writing	B1	Can paraphrase short passages in a simple fashion, using the original text wording and ordering.
Expressing a personal response to creative texts (including literature)	B1	Can explain why certain parts or aspects of a work especially interested them.

Expressing a personal response to creative texts (including literature)	B1	Can explain in some detail which character they most identified with and why.
Expressing a personal response to creative texts (including literature)	B1	Can relate the emotions experienced by a character to emotions they have experienced.
Expressing a personal response to creative texts (including literature)	B1	Can explain briefly the feelings and opinions that a work provoked in them.
Expressing a personal response to creative texts (including literature)	B1	Can describe the personality of a character.
Expressing a personal response to creative texts (including literature)	B1	Can describe a character's feelings and explain the reasons for them.
Reading as a leisure activity	B2	Can read novels with a strong, narrative plot and that use straightforward, unelaborated language, provided they can take their time and use a dictionary.
Plurilingual comprehension	B2	Can use their knowledge of contrasting genre conventions and textual patterns in <i>languages in their plurilingual repertoire</i> in order to support comprehension.
Expressing a personal response to creative texts (including literature)	B2	Can give a personal interpretation of the development of a plot, the characters and themes in a story, novel, film or play.
Expressing a personal response to creative texts (including literature)	B2	Can describe their emotional response to a work and elaborate on the way in which it has evoked this response.

ACTIVITY 7: Plurilingual Action-oriented Scenarios

Plurilingual and pluricultural competence is fully developed by adopting an action-oriented approach. Key to the action-oriented approach is working through complete, articulated scenarios that provide all the necessary steps and scaffolding for students to be able to accomplish culminating tasks/projects. Scenarios provide learners with collaborative space and support so that they can exert their agency, make choices, build on their own linguistic and cultural repertoire, and develop linguistic and cultural awareness as well as awareness of their own learning process through the adoption of a reflective approach (Piccardo & North, 2019).

Scenarios can involve the use of multiple languages and varieties and they result in plurilingual/pluricultural artifacts, which in turn reinforce a sense of identity, belonging and pride in the participating students

Here are two examples taken from the Linguistic and Cultural Diversity Project (LINCDIRE) project (<https://www.lincdireproject.org/>), a research project funded by the Social Sciences and Humanities Research Council of Canada (SSHRC) in which the e-portfolio LITE (<https://lite.lincdireproject.org/>) was developed. LITE contains among other elements a series of action-oriented plurilingual scenarios.

Below are two examples of scenarios with the steps that students are expected to complete in order to accomplish the culminating task/project.

As you can imagine, the different steps of a scenario may require various descriptors depending on the communicative activity/ies of the step concerned. In working on a scenario, one needs to select descriptors that are relevant to each step, as well as the culminating task. Here we give just examples of descriptors from the new CEFR scales for plurilingual and pluricultural competence and mediation.

Piccardo, E. & North, B. (2019). *The action-oriented approach: A dynamic vision of language education*. Bristol: Multilingual Matters

Piccardo, E., Lawrence, G. & Germain Rutherford A, Galante A. (in press). *Activating linguistic and cultural diversity in the language classroom*. New York, NY: Springer International Publishing

Example 1: Creating a Community Cookbook



Our Community Cookbook

Some parents in your community have complained that their children are too picky with their food. They're looking for interesting and tasty recipes to try out and have asked your class for help compiling a new community cookbook. You and your classmates have decided to contribute recipes from different cultures and countries around the world. For this task, each student will create one entry in the cookbook based on their family's favourite recipe. When the cookbook is completed, you will put it all together and bring a copy home to your family.



LESSONS

STEP 1: INTRODUCING THE TASK

What kind of food do you like? What is your favourite food? Bring in a cookbook from home and share some of the dishes you like and why. Think about the kind of vocabulary you see. Share cookbooks with your friends. What is similar and what is different about them?

STEP 2: LANGUAGE IN RECIPES

Now it is time to look more carefully at the language that is used in each of the cookbooks. What verbs are used for each step in the recipes? Think about the kind of language the recipes are using for measurements too. Does this cookbook give you information about where the dish came from or when to eat it? Use the vocabulary matching sheet to find the terms in German and English!

STEP 3: A CULTURAL DISH

For this step, you will need help from your family. When you are at home ask for a recipe that has special meaning to your family, and to your culture. Think about a dish that your friends would like to eat too. Make sure to get some extra information about the food. Why is it important, when should we eat it? Bring your ideas to share with the class.

STEP 4: EDITING YOUR RECIPE

With a partner, use the vocabulary matching sheet from Step 2. Complete a translation of each of your recipes. Have your friends help you edit.

STEP 5: CULMINATING TASK: OUR CLASS COOKBOOK

Create your cookbook entry! Once you complete it, draw a picture to represent what this dish means to you and why it is important to your culture. This will be the illustration for your cookbook. When everyone's cookbook entry is completed, bind these together and create your class cookbook. Each student will get one copy of the cookbook to take home to their families.

Relevant descriptors from the CEFR Companion Volume

Plurilingual comprehension	A2	Can understand short, clearly expressed messages and instructions by piecing together what they understand from the versions in different languages.
Building on plurilingual repertoire	A2	Can use a simple word/sign from <i>another language in their plurilingual repertoire</i> to make themselves understood in a routine everyday situation, when they cannot think of an adequate expression in <i>the language being used</i> .
Building on pluricultural repertoire	A2	Can recognise and apply basic cultural conventions associated with everyday social exchanges (e.g. different greetings, rituals).
Building on pluricultural repertoire	A2	Can recognise when difficulties occur in interaction with members of other cultures, even though they may not be sure how to behave in the situation.
Translating a written text in writing	A2	Can use simple language to provide an approximate translation (from Language A into Language B) of very short texts on familiar and everyday themes that contain the highest frequency vocabulary; despite errors, the translation remains comprehensible.
Facilitating collaborative interaction with peers	A2	Can collaborate in simple, practical tasks, asking what others think, making suggestions and understanding responses, provided they can ask for repetition or reformulation from time to time.

Example 2: Launching a Language Blog



Launching a Language Blog



Your principal has noticed that there are fewer and fewer students signing up for language courses at your school and in your community. Next week, your language class will be launching a new blog to help promote a language throughout the school and beyond. The blog's home page will include a statement outlining the purpose of the blog and a list of the benefits of learning an additional language. In the blog, you will also showcase what you've been doing in class (using pictures, sound clips, comments, etc.) and make your blog as appealing as possible to prospective students. This can include features such as past events, details of upcoming events, a list of target language songs and artists, bios of popular athletes/actors. To promote the blog, carry out a live interview in front of the class during which a student host will ask you about this exciting new project. The audience will have a chance to ask you questions and try out the blog before its official launch!

STEP 1: INTRODUCING THE TASK

Have you ever read a blog before? Chances are, if you've browsed the internet, the answer is yes! How about creating your own blog? Now is the chance to make your voice heard. Team up with a partner and choose a language to promote online. Choose a blogging site like WordPress or Blogger, or any of the other sites your teacher suggests. Take time to explore the dashboard, different themes and threads.

STEP 2: POPULATING THE BLOG

Brainstorm the purpose of your blog. Remember, you want to promote a different language, so what will your blog need? Include a variety of media to show users what your language sounds like, where it comes from and references to pop culture and athletics. Think about videos, sound clips, pictures and links. You will also need to create a description outlining the benefits to learning your new language. The homepage is the most important element because this is how you can capture the attention of your site visitors. You need to make your blog stand out, so make it unique.

STEP 3: PREPARE FOR INTERVIEW

To promote the language blog, you will be participating in an interview conducted by your peers. What is some key information you want to share with the class? Prepare notes with your partner to best answer any questions. Now is the time to spread the word and get your friends excited!

STEP 4: WRITING AND EDITING A BLOG RESPONSE

How do we communicate online? Think about the language used in blog entries, forums and reply threads. Share key vocabulary with the class and discuss how to best be a positive member of the online community. Then, take time to review several blog entries and prepare a response to be posted.

STEP 5: (CULMINATING TASK) CONDUCTING INTERVIEW AND LAUNCHING BLOG

Now your blog is ready to be launched to the public! Prepare updated notes on your blog's language of choice, its purpose and key information to be shared during a video recorded interview which will be posted on your site.

In this scenario, students are encouraged to promote multiple languages as well as multiple varieties of the target language through their blog post. They could also explore language ideologies by surveying classmates about their perceptions of the target language(s) and why/how they developed.

Students make use of their first/additional languages for inter-linguistic and intercultural comparison and developing language awareness.

Relevant descriptors from the CEFR Companion Volume

Plurilingual comprehension	B1	Can use what they have understood in <i>one language</i> to understand the topic and main message of a text in <i>another language</i> (e.g. when reading short newspaper articles in different languages on the same theme).
Building on pluricultural repertoire	B1	Can discuss in simple terms the way in which things that may look "strange" to them in another sociocultural context may well be "normal" for the other people concerned.
Building on pluricultural repertoire	B1	Can explain features of their own culture to members of another culture or explain features of the other culture to members of their own culture.
Supplementary descriptors: Establishing a positive atmosphere	B1	Can create a positive atmosphere by the way they greet and welcome people and ask a series of questions that demonstrate interest.
Facilitating collaborative interaction with peers	B1+	Can collaborate in simple, shared tasks and work towards a common goal in a group by asking and answering straightforward questions.

Although not all materials are for public use yet (the LINCDIRE is still ongoing, so participating teachers are part of a research), a lot of resources are freely available that can provide inspiration for pedagogical action... and there is always the possibility of participating the project 😊

ACTIVITY 8: E-Portfolio: My Plurilingual Journey

As part of the LITE e-portfolio (<https://lite.lincdireproject.org/>) developed in the LINCDIRE project (<https://www.lincdireproject.org/>), students (and teachers) have the possibility to create and update their plurilingual profile and to reflect upon their life trajectory in relation to languages and cultures.

Inspired by social media, *My Plurilingual Journey* allows students to publish multimedia content, invite friends to their page, make posts, comment on friends' pages or respond to the comments. This helps to enhance a sense of community and boost reflection on own life trajectory and the important of all linguistic and cultural encounters.

Here is an example from a project team member:



Aline Germain-Rutherford ● FOLLOWS YOU

[Aline Germain-Rutherford@uoft.ca](#)

Language is wine upon the lips (Virginia Woolf). I always liked this quote. Maybe this is why many of my passions are related to language education and culture exploration.

FOLLOWERS 15 | FOLLOWING 20

Message

About Posts Comments Activity Bookmarks Teacher Tools Friends Groups

1. My Languages (Know/Using/Learning)

My Story

Née en France le français est ma langue maternelle, but living now in Canada (and previously in the States) English is also an important language in my everyday life. Ich lernte Deutsch in der High School, aber leider spreche ich sehr wenig. Entiendo algo de español e capisco un po' meglio italiana.

Image



2. Linguistic Encounters

My Story

I recently learned a word in Cree: ᐱᐱᐅᐅᐅᐅ or pimatisiwin which means 'life', 'la vie'. But it also means 'The medicine wheel', which symbolizes balance and interconnectedness between humanity, spirituality and nature earth. What a beautiful word.

Image



3. My Cultural Encounters

My Story

Il y a déjà bien des années j'ai eu la chance de vivre une année entière en Nouvelle-Zélande, et d'apprendre, en plus de plein d'autres choses passionnantes, à danser plusieurs danses Maori. But first, I had to do my own danse costume (I learned how to embroider my top. Luckily the grass skirt was given to me). I learned the songs, the dances, it was magical. One of my best memories in all the travels I did since then.

Image



Taking inspiration from the LITE e-portfolio, teachers can help students create their own Plurilingual Journey using various software and provide opportunities for sharing it with their classmates.

The activity of creating such a document and sharing it with others is a powerful way to accompany students in their journey towards awareness of their linguistic and cultural trajectory, and their reflection on the importance of their encounters with other languages and cultures. Entries can be short and consist of only a few words and thus can be completely independent from any level of proficiency in that/those language(s). *My Plurilingual Journey* can also boost students' confidence by providing evidence of the dynamic nature of any plurilingual journey and by encouraging any form of language mixing and translanguaging.