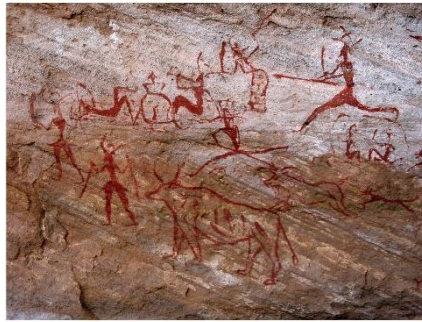
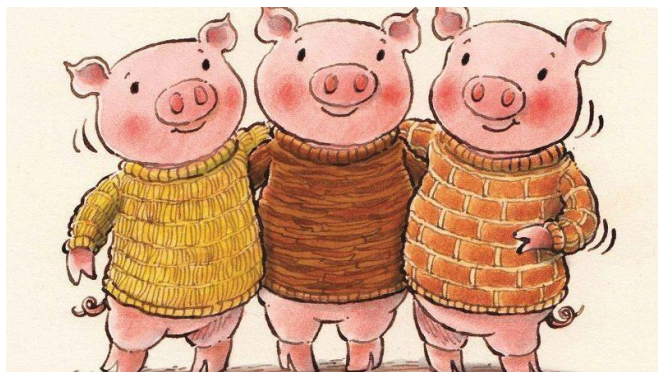




RESSOURCES ANNEXES

Séance 1 - Images d'anticipation de la séquence (6 groupes : cave art ; totem ; rainbow snake ; Kathakali dancer ; Irish folklore ; 3 Little Pigs)





Séances 2 et 3 - Exemple d'une feuille de recherche utilisée par les binômes

Internet Research

Today you will be researching a topic related to storytelling. You are going to become an expert on your topic and you will present it to the class during our unit on storytelling.

Remember, you must always reference the sources where you find your information – you can borrow ideas, but you cannot copy words directly without using quotation marks (“quotation marks”)!

Your topic: Dreamtime and the Dreaming (in Australia)

A few suggestions:

<http://encyclopedia.kids.net.au/page/dr/Dreamtime>

<http://www.aboriginalart.com.au/culture/dreamtime2.html>

<https://www.britannica.com/topic/the-Dreaming-Australian-Aboriginal-mythology>

<https://en.wikipedia.org/wiki/Dreamtime>

What is the dreamtime?

Why is the dreamtime and the dreaming important to Australian aboriginal people?

Is the dreaming something from the past or does it still exist?

Identify a few vocabulary words to teach the class:

Séance 4 - CO - The Oral Tradition of Storytelling

Lien vers le document : [The Oral Tradition of Storytelling](#) (de 0-1'07)

Fiche de travail :

Compréhension orale (CO)

Title: « The Oral Tradition of Storytelling »

My notes:

What is the subject of this video?

According to the video, is storytelling a recent or an old type of activity? Can you give an example?

Were traditional stories all true or were they fictional, or both?

According to the video, what is one role of storytelling?
Can you list any other purposes that were mentioned?

Other things I understood or your thoughts about the video's message:

Séance 5 et 6 - CE - Wise Owl - A Woodland Indian Myth +

Document :

Wise Owl - A Woodland Indian Myth

The Woodlands are part of the present-day eastern United-States and Canada

There is an old saying, "wise as an owl". People are always saying that, but the truth is, owls were not always wise.

Once upon a time, a long time ago, the Everything-Maker was very busy, making all the animals and all the plants and all the rocks and caverns and everything else that covered the earth.

Owl had not yet been made. He *had* been given a voice. And two eyes. And a head and a body and strong wings. Owl was waiting his turn to be formed. "I want a long neck like Swan," Owl told the Everything-Maker. "I want red feathers like Cardinal and a beak like Hawk."

"Yes, yes," mumbled the Everything-Maker. "Whatever you want. But you must wait your turn." The Everything-Maker looked sharply at Owl. "Your eyes are open again. You know that no one is allowed to watch me work. Turn around and close your eyes. I have no time for you now. I am busy creating Rabbit."

The Everything-Maker turned his attention back to Rabbit who was shaking with nervousness. "And what do you want, little rabbit?" the Everything-Maker asked encouragingly.

"Long legs and ears," Rabbit spoke softly. "And fangs. Could I possibly have a fang or two? And claws. I would dearly love to have claws!"

The Everything-Maker smiled. "I think we could manage some claws and fangs." He smoothed Rabbit's long legs and ears.

"Silly Rabbit!" Owl hooted loudly. "Why don't you ask for something useful, like wisdom?"

"This is your last warning, Owl. Be quiet and wait your turn."

Owl twisted around and glared at the Everything-Maker. "You have to do it," he hooted. "You have to give us what we ask. I demand wisdom!"

"I warned you, Owl!" shouted the Everything-Maker. He shoved Owl's head down into his body, which made Owl's neck disappear. He gave Owl a shake, which made Owl's eyes widen in fright. He pulled Owl's ears until they stuck out from his head.

The Everything-Maker snapped his fingers. "I have made your ears big, the better to listen. I have made your eyes big, the better to see. I have made your neck short, the better to hold up your head. I have packed your head with wisdom, as you have asked. Now, use your wisdom and fly away before you lose what I have given."

Owl was no longer a fool. He flew quickly away, pouting and hooting.

The Everything-Maker turned back to Rabbit, smiling gently. "Claws," he reminded himself. But Rabbit was gone. Rabbit had hopped hurriedly away, too afraid of the Everything-Maker to stay for his fangs and claws.

As for Owl, Owl knew if he angered the Everything-Maker again, he would lose all that he had gained. Even today, Owl only comes out at night, when the Everything-Maker is fast asleep. As for Rabbit, his claws and fangs are waiting. Perhaps someday ...

Exemples de titres donnés pour l'amorce du travail écrit à rédiger :

- How humans arrived on earth
- How the earth was created
- Why the sky is blue
- Where the river comes from
- How the oceans formed
- Why dogs bark at night
- How the eagle got his wings
- Why we cry when we are sad

Séances 7 et 8 - CE/ CO + Phonologie - Vidéo : The Rainbow Serpent

Video script: <https://www.youtube.com/watch?v=1uDm6q-3PyE> (1'35-3')

The oldest story in the world does say before the stars, before the moon, before the mountains and the valleys were made, the whole of the universe, everything was a vast emptiness.

But within that emptiness there was one round red ball, the Earth.

The oldest story in the world does say the earth was always here, but it did not look like the earth we know today. There were no oceans, no forests, everything was red sand. Red as blood and dry as our bones, for this sand it had never been touched by water. There were no ripples upon the sand, or valleys or hills. The sand followed the curvature of the earth, perfect symmetry.

And underneath that blood red sand, were all the dreamers, the ancestors, who created our world. The first of all the trees, and the first of all the dingo dogs, the first of all the barracuda fish, the first of the koala, the first of the kookaburra, the first of the wind, and the first of the stars, All things, their first ancestors were below that dry sand, dreaming of what they would be when they awoke.

And the first of all the dreamers to awaken was a vast serpent: the rainbow serpent.

Séance 9 à 12 - CE + Phonologie : 3 histoires

Textes :

Group 1 : “The Little Girl and the Wolf”, excerpt from *Fables of Our Time and Illustrated Poems* by James Thurber (1940)

One afternoon a big wolf waited in a dark forest for a little girl to come along carrying a basket of food to her grandmother. Finally a little girl did come along and she was carrying a basket of food. “Are you carrying that basket to your grandmother?” asked the wolf. The little girl said yes, she was. So the wolf asked her where her grandmother lived and the little girl told him and he disappeared into the wood.

When the little girl opened the door of her grandmother’s house she saw that there was somebody in bed with a nightcap and nightgown on. She had approached no nearer than twenty-five feet from the bed when she saw that it was not her grandmother but the wolf, for even in a nightcap a wolf does not look any more like your grandmother than the Metro-Goldwyn lion (1) looks like Calvin Coolidge (2). So the little girl took an automatic out of her basket and shot the wolf dead.

Moral: It is not so easy to fool little girls nowadays as it used to be.

Group 2: Excerpt from *The True Story of the 3 Little Pigs!* By A. Wolf. As told to Jon Scieszka (1996)

I’m the wolf. Alexander T. Wolf.

You can call me AL.

I don’t know how this whole Big Bad Wolf thing got started, but it’s all wrong.

Maybe it’s because of our diet.

Hey, it’s not my fault wolves eat cute little animals like bunnies and sheep and pigs. That’s just the way we are. If cheeseburgers were cute, folks would probably think you were Big and Bad, too. But like I was saying the whole Big Bad Wolf thing is all wrong. The real story is about a sneeze (1) and a cup of sugar.

This is the real story.

Way back in Once Upon a Time time, I was making a birthday cake for my dear old granny. I had a terrible sneezing cold. I ran out of sugar.

So I walked down the street to ask my neighbor for a cup of sugar. Now this neighbor was a pig. And he wasn’t too bright, either. He had built his whole house out of straw.

Can you believe it? I mean who in his right mind would build a house of straw?

So of course the minute I knocked on the door, it fell right in. I didn’t want to just walk into someone else’s house. So I called, “Little Pig, Little Pig, are you in?” No answer. I was just about to go home without my cup of sugar for my dear old granny’s birthday cake.

That’s when my nose started to itch. I felt a sneeze (1) coming on. Well, I huffed. And I snuffed. And I sneezed a great sneeze.

And you know what? That whole darn straw house fell down. And right in the middle of the pile of straw was the First Little Pig – dead as a doornail. He had been home the whole time.

It seemed like a shame to leave a perfectly good ham dinner lying there in the straw. So I ate it up. Think of it as a big cheeseburger just lying there.

Group 3: “The Three Little Pigs” in *Revoltin’ Rhymes* by Roald Dahl (1982)

“Two juicy little pigs!” Wolf cried,
“But still I am not satisfied!”
“I know full well my tummy’s bulging (1),
“But oh, how I adore indulging.”
So creeping quietly as a mouse,
The Wolf approached another house,
A house which also had inside
A little piggy trying to hide.
But this one, Piggy Number Three,
Was bright and brainy as could be.
No straw for him, no twigs or sticks.
This pig had built his house of BRICKS.
“You’ll not get me!” the Piggy cried.
“I’ll blow you down!” the Wolf replied.
“You’ll need,” Pig said, “a lot of puff,
“And I don’t think you’ve got enough.”
Wolf huffed and puffed and blew and blew.
The house stayed up as good as new.
“If I can’t blow it down,” Wolf said,
“I’ll come back in the dead of night
And blow it up with dynamite!”
Pig cried, “You brute! I might have known!”
Then, picking up the telephone,
He dialled as quickly as he could
The number of Red Riding Hood.
“Hello,” she said. “Who’s speaking? Who?
“Oh, hello Piggy, how d’you do?”
Pig cried, “I need your help, Miss Hood!

“Oh help me, please! D’you think you could?
“I’ll try of course,” Miss Hood replied.
“What’s on your mind? ... “A Wolf!” Pig cried.
“I know you’ve dealt with wolves before,
“And now I’ve got one at my door!”
“My darling Pig,” she said, “my sweet,
That’s something really up my street.
“I’ve just begun to wash my hair.
“But when it’s dry, I’ll be right there.”
A short while later, through the wood,
Came striding brave Miss Riding Hood.
The Wolf stood there, his eyes ablaze
And yellowish, like mayonnaise.
His teeth were sharp, his gums were raw,
And spit was dripping from his jaw.
Once more the maiden’s (=girl’s) eyelid flickers.
She draws the pistol from her knickers.
Once more, she hits the vital spot,
And kills him with a single shot.
Pig, peeping through the window, stood
And yelled, “Well done, Miss Riding Hood!”
Ah, Piglet, you must never trust
Young ladies from the upper crust.
For now, Miss Riding Hood, one notes,
Not only has two wolfskin coats,
But when she goes from place to place,
She has a PIGSKIN TRAVELLING

Document de préparation à la tâche finale

| | |
|--|---|
| Title of the Original Story: | |
| 1-3 details you want to change For example: - change the personality of a character - change the narrator (tell from a different perspective) - tell what happens 1, 5 or 10 years later - add a character from a different story | <ul style="list-style-type: none">••• |
| Title for your new story: | |
| Plot outline (what happens in your story) | <ul style="list-style-type: none">•••• |

Grilles d'évaluation des tâches finales :

Grille d'évaluation EE

| | Points |
|---|-------------------|
| Réalisation de l'exercice et traitement du sujet - Respect de la consigne - Présentation | 0 1 2 |
| Récit cohérent et organisé A1 – Succession de phrases simples. Pas ou très peu de mots de liaison A2 – Chronologie du récit respectée. Utilisation de mots de liaison simples (and, but, because...) B1 – Texte assez articulé. Utilisation d'énoncés plus complexes. | 1 2 3 4 5 |
| Lexique A1 – Vocabulaire élémentaire. Orthographe limitée. A2 – Vocabulaire simple qui permet de rédiger un court récit. B1 – Lexique assez riche et varié. Utilisation de périphrases. | 1 2 3 4 5 |
| Grammaire A1 – Utilisation de structures simples. Langue très francisée. A2 – Utilisation de structures simples. Erreurs élémentaires encore systématiques. B1 – Correction grammaticale suffisante. Des erreurs mais le sens général est clair. | 1 2 3 4 5 |
| Prise de risque Idées Originalité / humour Richesse de l'expression | 1 2 3 |
| Total | /20 |

Grille d'évaluation : Enregistrement d'une histoire contée

| Compétences | A1 | A2 | B1 | B2 |
|--|--|--|---|---|
| Maitrise du système phonologique | La prononciation d'un répertoire très limité d'expressions et de mots mémorisés est compréhensible avec quelque effort pour un locuteur natif habitué aux locuteurs du groupe linguistique de l'apprenant/utilisateur | La prononciation est en général suffisamment claire pour être comprise malgré un net accent étranger mais l'interlocuteur devra parfois faire répéter | La prononciation est clairement intelligible même si un accent étranger est quelquefois perceptible et si des erreurs de prononciation proviennent occasionnellement | A acquis une prononciation et une intonation claires et naturelles. |
| | 2 | 3.5 | 5 | 5 |
| Utilisation de traits prosodiques lors de la lecture du texte (rythme, qualité de voix, insistance) | Le rythme de lecture est trop rapide et la ponctuation du texte n'est pas respectée. Requiert beaucoup d'efforts de la part de l'auditeur. L'intonation manque de dynamisme. Lecture monotone et sans insistance sur les mots porteurs de sens. | Le rythme de lecture est relativement adapté et, malgré de fréquents oublis, le lecteur a pris en compte la ponctuation du texte. Requiert des efforts de la part de l'auditeur. L'intonation manque légèrement de dynamisme. Lecture assez monotone et de quelques mots porteurs de sens du récit sont accentués. | Malgré d'occasionnelles oublis de respect de ponctuation, le rythme de lecture est adapté. Peu d'efforts sont nécessaires de la part de l'auditeur. L'intonation est légèrement dynamique. Malgré d'occasionnels oublis, la lecture est vivante et les mots porteurs de sens accentués. | Le rythme de lecture est adapté selon la ponctuation du texte. Très peu d'efforts sont nécessaires de la part de l'auditeur. L'intonation est dynamique. La lecture est dynamique, vivante et les mots porteurs de sens sont accentués de façon correcte. |
| | 2 | 3.5 | 5 | 5 |