PROFESSIONAL PROJECT

"THE USE OF FICTION IN FOREIGN LANGUAGE TEACHING"

PGCE SECONDARY 1990/91

NAME: ANGELA HIRSCH
TUTORS: MARION MILLS / JUDITH HAMILTON
MORAY HOUSE

There 2 items are part of the same professional project
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1. INTRODUCTION

Why introduce stories, fairy tales, poems, songs, novels and films into the process of foreign language teaching? To cut short a long list of very good reasons for doing so, I shall name three to start with. It can be enchanting, taking us into another world. It can be challenging. And it can be lots of fun.

Currently the teaching of modern languages in secondary schools is predominantly orientated towards a very pragmatic use of the foreign languages. For instance, how do we cope with everyday situations when going abroad as a tourist or when visiting a pen-pal? How do we communicate with a foreign tourist we meet in our own country? It is relevant to use authentic materials and 'real' communicative contexts in foreign language teaching. If we used fictional texts, we would be dealing with genuine and authentic material which is part of the foreign country itself - and which therefore comes along with its own context.

Fiction ¹), too, can be seen as communication in a larger sense. It is a medium in the communication between a writer and a reader, a singer or a story teller and a listener, a film director and a cinema audience. In that sense reading, listening and understanding fiction are communicative activities. But this kind of communication does not have to be a one-way process. The process of understanding is closely connected with thinking, speaking or even writing about what has been understood. This particular aspect within the fictional communication is a central focus of this project.

I am convinced that fiction can be a specially suitable and stimulating medium for the teaching of foreign languages, because it can appeal directly to the learners' emotional qualities. More than pragmatic texts, dealing with fiction will address the students' sensitivity, their individual experience and their creative abilities. If the fictional themes and issues are interesting and motivating to the learners, they will be personally involved. And any kind of personal involvement and identification can be extremely helpful in the process of foreign language teaching and learning.

It is a general feature of fiction that it communicates genuine
human experience, which does not necessarily occur within the sphere of our own lives. Accordingly, integrating fiction into the process of foreign language teaching can be seen as a cultural enrichment in a double sense: It potentially deepens and widens our understanding of the world, of ideas, feelings, customs of another country and attitudes unknown to us. At the same time, learning about cultural differences may put our own cultural perception into perspective. In that respect, dealing with culturally different experience can change and enlarge the understanding of ourselves.

Moreover, fiction appears in a considerable variety of forms and media (songs, films, cartoons, fairy tales, novels, etc.). This variety in itself is bound to bring a lot of colour and change into the classroom. It goes without saying that we are not talking about the so called 'high' or classical literature, which is bound to be beyond the grasp of the adolescent learner. But if the type of fiction is carefully adapted to the students' cognitive and linguistic abilities, it can be used in turn as an incentive for numerous creative activities.

This latter point, the stimulation of the students' imagination and creativity is a significant aspect in favour of using fiction in foreign language teaching. It is also the main focus of this project. I start with the assumption that we need to use our imagination to understand fiction. At the same time, having grasped fictional messages, we may be confronted with controversial or open questions. In order to find answers to these we also have to use our imagination. It takes active imagination, fantasy and association to grasp fiction, to make sense of it. These very subjective inner qualities are to be activated in turn, so that individual understanding can be expressed creatively and feed back into the communication within the language class.

In other words, this project aims at interrelating the comprehension of fiction with creative expression. It therefore operates on two levels: On one hand, it is trying to find motivating ways to promote the learners' comprehension of fictional concepts. On the other, it is aiming at opening up possibilities for the learners to express the meaning they have derived from fiction. Playing with ideas, fantasies and language can potentially release a variety of creative abilities. These may not only be useful for the acquisition of the foreign language, but they may also be lots of fun.
Within this project I shall try to analyse how fictional material could be taught (using only the foreign language) and how the students respond to it.

2. REVIEW OF LITERATURE

There is not much literature on the use of fiction in foreign language teaching. What is available is mainly within the field of teaching English as a foreign language. Books like Literature in the Language Classroom (Collie/Slater), Once upon a time (Morgan/Rinvolucry) contain a stimulating variety of partly unconventional approaches and techniques for FL literature teaching. Literature in the Language Classroom is designed for advanced and adult learners of English as a foreign language. Therefore it is not directly suitable for 11-16 year-olds. Yet both these books mentioned are striking, because of their wide variety of ideas and techniques. They could be very useful when carefully selected and adapted to the linguistic and cognitive abilities of learners in secondary schools.

3. CRITERIA FOR THE SELECTION OF FICTIONAL TEXTS AND FOR THE PRODUCTION OF WORKUNITS

In the selection of the fictional material the following aspects have been taken into account:
- It is essential that the topics and the level of the foreign language are both appropriate and appealing to the learners' age group.
- The fictional material has to be suitable for an authentic discussion: the themes, persons, situations and the way they are represented convey information on the foreign country and/or raise questions with which the learners can identify.
- The texts chosen fall within the category of short fiction. Thus their reception in class is not too time-consuming and easier to digest by young learners who normally may not be used to reading much at all.
- The project as a whole contains a cross-section of various literary forms: fables, songs/poems and a fairy tale.

The selection of suitable texts is also based on broad concepts (i.e. children/adolescents and adults, compromises, dreams of a
better life, innocence/trust or self-defense). These concepts are both implicit in the fictional text and in the four workunits I have designed. The fiction is embedded into the context of these units.

The units' global themes are to help the learner to have an easier access to the fictional text. He/she will already have a basic idea about its contents, which will facilitate the linguistic and conceptional understanding of it. Moreover, by introducing these global themes the work-units intend to tap the students' personal experience in the subject-matter. This individual experience can then be either contrasted with or expanded by the fictional text. All in all, the comprehensive themes serve the purpose of tying learning activities, language, personal experience and the fictional text into a coherent context. By doing so, the themes may be helpful in promoting communication between the fictional text and the learner and finally between the learners themselves.

Each work-unit contains various ways of combining communication in the foreign language with fiction ². They are based on the following general aims:
- Within the frame of the activities the students can use language playfully when exploring the themes/ the fictional texts. It would be a considerable step, if this motivated the students to express their reactions and their impressions in the foreign language.
- They may identify with the persons/ situations/ views represented. In cases where students reject these, this could be integrated into the lesson to invigorate the communication within the group. Controversiality could serve as an incentive for individual expression. (This would require support and encouragement by the teacher).
- When exchanging their feelings, their opinions or interpretations with others, the students can experience that their own views are relative. They can be encouraged to justify, compare and debate them in the foreign language and to acknowledge other views.
- The units all provide 'room', possibilities for the students to express their own ideas and imaginations creatively.

As mentioned above, this project aims at integrating as much as possible the experience, the imagination and the sensitivity of the students into the language work. Accordingly, the units and the material used imply wherever possible sensory stimuli
(pictures, sounds, music, voices, etc.). In other words, it is not only the contents of fiction that may address the emotional qualities in the learner. At the same time, the media of fiction themselves can be an immediate and sensuous experience. A poem turned into a song for example, communicates on various levels. It does not only 'speak' in the black and white print of words on paper, but also with the tune, the voice of the singer, the musical arrangement, etc. Thus fiction does not have to be something dry and detached, but it may be perceived by both mind and heart. 3.)

Of course, my very own personal tastes played a role as well, when choosing the texts and the songs. (This is a potential danger, because the tastes and interests of contemporary adolescents are likely to be very different from my own.) When designing the workunits many of my personal ideas on the meaning of fiction mattered, too. For example, I see fiction not only as something we derive esthetic pleasure and fun from. The characters, their problems and fictional situations can be a trigger to make us think and ponder. Both about them and about ourselves. As a consequence, when teaching fiction, I want to combine addressing the students' imagination with an appeal to their reflective abilities. When they deal with the themes and the fictional messages, they should also be involved in ongoing thought processes. For that reason most of the units also contain a comprehensive question referring to the theme. For example the theme 'compromises' comes along with the question: 'We all compromise - but up to which point is this a good thing?'

I do not know the answer to these questions myself. The students will have to work these out themselves. We can explore possibilities together. It is crucial that the students come to their own understanding of the theme, the question and the fiction. As a consequence, I would not 'teach' my own interpretation of the given fiction. This would be unrealistic, because of the age-gap and the differences in our socialisation. I would try to enable the students to understand the theme, the problem, the (gist of) fiction - and to try to ensure that they then develop their own ideas and views.

This would be a double role for a teacher to play: to help the students to understand and also to challenge them, to facilitate their access to fiction, but at the same time to push them towards the unknown; to encourage the students to use their critical and judgmental abilities, but not to give them the
answers. In the long term, this will not only give students the confidence that they can cope with fiction but also that they can trust in their very own and personal reactions to it. In developing their own justified opinions, as a result of an exchange with fiction and with views of other students, they may gradually become more autonomous personalities, and less dependent on the judgment of others. (This would be both a long-term preparation for S5/S6, where fiction plays a substantial part - and beyond).

4. PRACTICAL IMPLICATIONS FOR INTRODUCING FICTION INTO THE FOREIGN LANGUAGE CLASSROOM

There is an infinite variety of approaches and techniques which could be used when dealing with fiction. A choice among these will largely depend on the particular group of learners, their abilities and interests. Chapter 5 will present concrete examples for the use and implementation of the fictional texts chosen. This chapter intends to give a short summary of the techniques used in this project and of different approaches to dealing with fiction.

4.1. TAPPING THE STUDENT’S IMAGINATION AND EXPERIENCE BEFORE INTRODUCING THE FICTIONAL TEXT

This approach may be the most useful and appropriate, when dealing with younger learners of limited linguistic competence. The exploration of the students' personal experience of the given theme will eventually lead up to the use of fiction. Two aspects are important here: Firstly to enable the students to express their own ideas and images and secondly, to familiarize them at the same time with some vocabulary necessary for the understanding of the fictional texts. These two aspects should be related to guarantee that language always occurs in a coherent and meaningful context.

In this respect it seems useful to combine language and visual material (pictures, drawings, picture stories, etc.). A picture in itself may represent one precise image of the theme. Thereby it can help the students to grasp the theme. This is not to anticipate or to confine their imagination, but to help them to understand the written language accompanying the pictures. At the same time, this may inspire the learners to create their own images:
- Completing given outlines of a drawing
The students express given words in drawings. By doing so they create their own visual version of the theme
(GROSSE LEUTE - KLEINE LEUTE, 2.)

- Creating new images related to a given picture
Here the students use a picture representing a crucial concept of the unit, in order to evolve their very own images of it. They draw these and then describe them verbally.
(GROSSE LEUTE - KLEINE LEUTE, 5.)
(LES GRANDS REVES, 1. + 2.)

- Drawing a parody
Students drawings can be used as an introduction to parodying a story or a main character. In this case the students are asked to change a characteristic feature (i.e. the red riding hood). By doing so they invent a new personality and undermine the old one. The plot is potentially thrown open for creative writing.
(LE PETIT CHAPERON ROUGE, 7.)

Alternatively, the class can be given small tasks in which they deal with the theme through reading and experimenting with language.

- Making logical connections
Here the students have to recognize opposites and link them through arrows. They may also make up new ones.
(GROSSE LEUTE - KLEINE LEUTE, 1.)

- Ticking plausible characterisations
In this activity the students select and allocate given characteristics to the appropriate theme. They may also make up new ones.
(GROSSE LEUTE - KLEINE LEUTE, 4.)

4.2) MUSICAL ANALYSIS LEADING TO TEXT ANALYSIS
The music and the rhythm of songs may have a strong effect on students, even if they are unable to understand the texts. Music and text may complement or contradict each other. In any case, songs can stimulate the listeners to articulate their impressions, their feelings, their associations of the music and
the theme. Starting with the music itself before dealing with the text may prove very useful especially when working with less able students (Appendix I.). When listening to music we all hear something different. The sounds ('Klangbilder' in German = 'sound images' in a literal translation) and the tone colour are perceived very subjectively. The different effects themselves can become the subject of communication within the class. Thereby the work on a theme will be initially derived from a very intrinsic and emotional understanding of the song.

- Ticking impressions in a given framework
- Defining and characterising musical instruments
- Drawing and analysing the rhythm
- Characterizing the voice of the singer

( all in LES COMPROMIS, 1. - 4.)

4.3) LISTENING COMPREHENSION
Listening to a story could be a possible introduction. Through story telling the narrating teacher can underline spoken language through facial expressions, gestures and a changing narrative speed or tone of her/his voice. Narrating and listening are activities that are mutually interrelated: Narrators can evoke images in the mind of the listener, which the latter has to create her/himself. And vice versa, listeners can inspire the narrators imagination, the choice of words (especially important when communicating in a foreign language!) and the pleasure she/he takes in narrating. In this mutual rapport they both create and explore an imaginative world, connecting perception and expression of fiction. 4.)
The telling of fairy tales may prove to be a very popular and successful. If the students are already somewhat familiar with them in their mother tongue, they can even be used in S1/S2 classes.
(LE PETIT CHAPERON ROUGE, 1.)

READING COMPREHENSION
When dealing with the fictional text, the reading comprehension of its main elements or concepts may lend itself to a variety of activities. In these the students will have
to experiment and 'juggle' with possible meanings or the fictional concepts. They should be encouraged to refer to the fictional text and to be able to justify their responses by doing so.

- Making a 'text puzzle'
The students summarize the text by putting given sentences into a meaningful order.
(LES GRANDS REVES, 4.)

- Ticking right or wrong characterisations
Here the students have to tick hypothetical characterisations of persons or attitudes presented in the text. They ought to be able to justify their answers by referring to the text.
(LES COMPROMIS, 6.)
(LES GRANDS REVES, 5.)

- Describing the main characters
The students can summarize central messages by finding the appropriate descriptions given in the text
(GROSSE LEUTE - KLEINE LEUTE, 8.)
Alternatively, they can choose appropriate adjectives to describe fictional characters.
(LE PETIT CHAPERON ROUGE, 3. + 4.)

- Summarizing central messages of the text
The students create coherent links between fragmented sentences. Thereby they summarize the text's messages.
(GROSSE LEUTE - KLEINE LEUTE, 9.)

- Ticking possible interpretations
(GROSSE LEUTE - KLEINE LEUTE, 11.)

4.4) THE PRODUCTION OF LANGUAGE
The production of language is an elaborate skill, requiring a certain level of linguistic competence and/or a relatively high degree of motivation. An independent use of language is indispensable though in order to express genuine ideas, imaginations, fantasies and opinions. In this sense the production of the foreign language is essential for creative and critical expression. In the work units it is optional for the
students whether they add and articulate their own ideas when they work on the tasks. (There is always some room for it though). Nonetheless, each work unit contains at least one task encouraging the students to express their personal understanding of the fictional concepts. These tasks tend to appear at the end of the unit, when the students are already familiar with the theme, the text and with essential vocabulary.

**Creative writing**
(LE PETIT CHAPERON ROUGE, 9.+10.)
(LES GRANDS REVES, 9.+11.)
(GROSSE LEUTE-KLEINE LEUTE, 12.)

**Critical writing**
(LES COMPROMIS, 9.)

**Role plays or small simulations**
(LES COMPROMIS, 10.)
(GROSSE LEUTE-KLEINE LEUTE, 5.)

**Discussions**
Discussions in groups or in the class are a crucial part of the worksheets for advanced learners (S4/S5). Most tasks result in discussions in which the students debate, justify and exchange their opinions and ideas.

**Interviews**
Here the students are asked to question each other's ideas playfully, but challengingy.
(LES GRANDS REVES, 10.)
5. THE PRESENTATION OF 4 WORK UNITS AND THEIR IMPLEMENTATION

The methods used for working on the units are symbolized in the following little drawings to the left:

□ = individual work.
This is workform is used for drawing, reading and writing. It is also frequently linked with

〇〇 = partner work.
This workform is useful for sharing work when looking up words, for coming to terms with tasks, for sharing ideas, etc.

△ = group work
Here all members of the group share equal responsibility for the tasks. In the group they may discuss and compare their results.

△・△・△ = group work splitting the task
(In "LES GRANDS REVES", 6.), for example, the students have to look up different terms in a dictionary. They have to exchange their results in order to get on with the task.

⊙⊙⊙⊙ = Work carried out in the whole class.
This is used to compare and debate group results and to sum up general opinions or views.

These methods occur in the work units and vary with each task. They may have to be adapted to the specific needs and abilities of different groups of learners.
Theme: Bettina Wegner's song is dedicated to both adults and children. It describes the characteristics of children (vulnerability, sensitivity, openness, clarity, their sense for truth, etc.) and juxtaposes it with the imposition of adult authority aiming at breaking these qualities. The song's leitmotiv ("Derf man nie...") takes up a term which is normally used to impose authority on children and at the same time, it reverses this traditional notion. It now addresses adults (possibly the state) undermining and violating children's positive qualities. This is implicit in the choice of words ('schlagen', 'brüllen', 'brechen', 'verbieten', 'beugen', etc.). "Kinder" is a gentle song with a powerful message: The abuse of adult authority is seen to be destructive to children's growth - and, in a wider sense, to East German society ("Menschen ohne Rückgrat haben wir schon zuviel."). What is needed instead are clear and straightforward ("klare, gerade") people.

This unit aims to explore the students' own experiences with adults and authority. Bettina's song will be dealt with against this background.

Level: This unit works with a good S2 class. It is possible that older age-groups (S3) may not identify with the theme (children-adults). Nonetheless, as the theme also implies possible conflicts between youngsters and adults, it could apply to 13-14 year-olds. They are bound to have experienced clashes with adults which could be expressed in the unit.

("Kinder" could also be suitable for S4/5, especially when underlining its historic background and social criticism. In this case, it could be combined with student research on East Germany in the Seventies, the situation of critical writers (e.g. Biermann), an interview with Bettina Wegner, etc.)

Organisation: The class can be organized in groups of five or six. The tasks comprise individual/partner work and group work. Lower ability learners use a differentiated worksheet and can form their own group.

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>MATERIAL</th>
<th>METHOD</th>
<th>TEACHER</th>
<th>POSSIBLE OUTCOME</th>
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</thead>
<tbody>
<tr>
<td>Finding opposites</td>
<td>Worksheet</td>
<td></td>
<td>Introduces theme</td>
<td>-By working out possible opposites the students may realize that this unit is concerned with differences between adults and children</td>
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1.) TASK: "Welche Kontraste kannst du finden?"

Learning parts of the body

-Introduces core vocabulary using TPR-techniques

-Students should be able to understand parts of the body when hearing them

Drawing reading

-Specifies task (May explain 'Seele')

-Students should translate comprehension into drawing - (Could find 'Seele' in their dictionaries)

2.) TASK: "Malt die Augen, die Ohren, den Mund, und so weiter......!"
(The students may face difficulties when drawing the soul. The teacher should pretend he/she does not know and leave the drawing up to the students' imagination. The students could be encouraged to draw a symbol of the soul: "Malt vielleicht ein Symbol der Seele!")

3.) TASK: "Welche Kontraste findest du in großen Leuten und Kindern?"

Characterizing adults/children

Worksheet

-Students will realize that adults and children may have certain things in common, too.

4.) TASK: "Was ist typisch für große Leute und Kinder?"

(In this task students can put 2 ticks for one item, if they want. Teacher may compare results in small discussion with the whole class)

Imagining situations in which adults do not allow a child to do something

Worksheet

-Underlines the notion of 'authority'. -Ensures comprehension of: "das darf man nicht!

-Students should notice that the adult/children relationship is basically unequal. This should be reflected in their ideas of situations in which they clash with adult authority.

5.) TASK: "Denkt an eine Situation, in der ihr etwas Wunderbares oder etwas Tolles tut. Aber: Die großen Leute sagen zu euch: "Das darf man nicht!"

(The students should be encouraged to imagine funny situations and to think of things they would really like to do or try out.)

This task is crucial both linguistically and in terms of its content. It is a concrete link between the work done so far and the song. The task is based on the inequality in the relationship between adults and children, as seen through the eyes of the students.

At this stage it is important to encourage the students to conceive of a situation in which they explore or do something that is important to them, although adults may be likely to condemn this. In other words, students should not simply reproduce well-known rules and offenses to them. They should possibly imagine something exciting or meaningful to them.

This task can easily be extended into little mimes or role plays, evolving around the clash between children's/adolescent's ideas and adult authority ("Das ist verboten!") in school, at home, etc. These little scenes are organized and prepared in groups of 3-5 and are eventually enacted in front of the whole class. The final theatrical performances could be filmed with a camcorder:
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<tr>
<td>Preparing little scenes based on this task.</td>
<td></td>
<td></td>
<td></td>
<td>- These scenes should reflect the students' perception of their wishes/ideas and of adults limiting them. Therefore they are to create their own vision of the central theme.</td>
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5a.) TASK: "Organisiert ein kleines Rollenspiel/ eine kleine Pantomime über einen Konflikt zwischen euch und großen Leuten."

| Learning about the background of Bettina Wegner/ the song. | Worksheet | -(Further material, i.e. photos, maps, documenting the division of Germany) | May talk on the post-war history of East + West Germany 1945-89 | The students should be aware that Bettina Wegner is East German. They could obtain some notion of the separation of Germany. |

6.) The teacher may build on knowledge already existing in the class. It is possible for the teacher to speak in German only, especially when using photographic or other visual material for illustration.

| Listening to song twice | cassette | May focus on Bettina's introduction to the song | - The students do not have to understand everything. They will only have a first impression of the song's atmosphere. |

7.) TASK: "Hört Bettina Wegners Lied 'KINDER' an."

(When listening the second time, the class could read the text at the same time). (The teacher should make sure that the meaning of 'Kinder' is clear to everyone)

| Selective reading of text | Text |                                            | - The students will notice that Bettina describes children in positive terms and that she also stresses their delicacy. |

8.) TASK: "Wie charakterisiert Bettina Wegner Kinder in ihrem Lied?"

| Further selective reading of the text | Text | Expects task and the word 'sonst'. | - Hopefully, students are able to work out logical connections. |

9.) TASK: "Warum sagt das Lied "KINDER" so oft: Das darf man nicht?"

This task is difficult. It is essentially a summary of Bettina Wegners' criticism of adults. The answers are literally spelt out in individual verses of the song. However, the teacher has to decide her/himself whether she/he points out explicitly that the left column consists of adult behaviour criticized in the song and that the right column lists the
damage caused in children.
Alternatively, it is possible to leave open who exactly is being reprimanded. In this case the students will have to make the conceptual links between tasks 8.+9.) themselves. They may grasp the contrast between the children's vulnerability and the violence in adult behaviour. If so, they will draw the right conclusion in task 11.). On the other hand, there is the potential danger that the criticism of adults, which is a key message of the song, could be missed. Yet, by leaving some leeway, the teacher may be surprised at the actual degree of imaginative thought in the class.
In any case, at the beginning of the task the teacher should remind the class that Bettina dedicates her song to both adults and children in her introduction.

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<tbody>
<tr>
<td>Listening again</td>
<td>Cassette</td>
<td></td>
<td>(May already introduce task 11.)</td>
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10.) TASK: "Hört das Lied "KINDER" noch einmal an."

Summarising the song's message

- The students will show their understanding of the song.

11.) TASK: "Was denkst du? Was sagt Bettina in ihrem Lied "KINDER" ?"

Free imagination

- By reversing the roles of adults and children the students should create their own little utopia.

12.) Task: "Stell dir vor, du bist groß und große Leute sind klein..."

(The results could be communicated within groups or the whole class; or they could be collected and put up on the wall, each including a little drawing.)
"Le Petit Chaperon Rouge et le Loup"

**Theme:** This unit is based on the Grimm's version of the Little Red Ridinghood story and involves a playful and maybe satiric use of the conventional fairy tale. It challenges in particular the moral of the old fairy tale ('Always obey your mother and do not ever leave the path', which would make life ever so uneventful: how else would we ever have adventures or meet strange wolves? At the same time, the old stereotype of a totally naive little girl is questioned. The students will be encouraged to imagine different heroines with different attitudes, which would at the same time suggest a different plot of the story. The contrast between the traditional Little Red Riding Hood and a newly created type of girl (maybe a more assertive, cheeky or defiant one) opens up potential possibilities i.e. for playing with familiar elements of the old fairy tale, by paroding them. This can be lots of fun.

**Level:**
Fairy tales could be more interesting for younger and more advanced students. For age specific reasons (puberty, different level of development in girls and boys) fairy tales may not appeal in the medium stages of adolescence. These aspects should be taken into consideration. The unit has been designed for S2 classes. Should it be used specifically for the purpose of creative writing at a higher level, it may well apply to S5/S6.

**Organisation:**
Small groups of approximately 4, with separate groups for the slow learners.
This unit is mainly based on individual/partner and teamwork. Yet this results frequently in activities involving the whole class at the end of one task.

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</tr>
</thead>
<tbody>
<tr>
<td>Listening</td>
<td></td>
<td></td>
<td>Tells fairy tale</td>
<td>Hopefully students recognize it and can follow the gist</td>
</tr>
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1.) TASK: "Écoutez bien l'histoire

Reading/ writing Worksheet  
Students recognize the scene with its repeated pattern and fill in parts of the body

2. TASK: "Résumez le dialogue entre le Petit Chaperon Rouge et le loup."

(This task/work unit could be preceded by Total-Physical-Response-activities introducing or repeating the parts of the body).

Writing Worksheet
Students understand and allocate the given attributes

3. TASK: "Charactérissez le Petit Chaperon Rouge et le loup."
"Utilisez vos dictionnaires."
Reading/ writing Worksheet  or
Students understand the given adjectives and put them into a right context within the tale

4.) TASK: "Placez les mots suivants dans le texte."
5.) TASK: "Jouez le Jeu du Chaperon Rouge."

Reading/thinking  Worksheet  - Goes through moral - Explains task  Students should come to their own opinion on the behaviour of the girl

6.) TASK: "Exprimez vos opinions sur Le Petit Chaperon Rouge."

Drawing/writing  Worksheet/ red pens - (separate sheets of paper)  - Explains task  - The students should try to imagine different hoods which would be worn by different girls. - They should try to name these.

7.) TASK: "Imaginez d'autres sortes de chaperons rouges pour des filles différentes."

This task is a transition between the work on the fairy tale's traditional version and a playful and creative use of it. The aim of this task is to challenge the stereotyped image of the naive and innocent little girl who is led astray through forgetting her mother's warning. The new pictures of different red riding hoods may suggest different types of girls wearing them. It is likely that the visions of a different riding-hood personality will change the plot. This could be a possible incentive for subsequent creative writing.

(The students could be asked to draw their own favourite version of a hood they have created themselves, plus its title, on a separate sheet of paper. These could then be displayed on a wall of the classroom.)

Listening/reading  Worksheet  - Reads the new tale twice.  - The students may grasp that this story is mocking at the naivety of Little Red Riding Hood by replacing it by a very realistic and violent girl.

8.) TASK: "Ecoutez une version moderne du Petit Chaperon Rouge."

Reading/writing  Worksheet  - May draw attention to the old moral, in order to make this task clear.  - The students will come to their own conclusions on this story paroding the old one.

*) The group results are then read out to the whole class.
9.) TASK: "Mettez-vous en petites groupes et inventez une nouvelle moralité qui correspond à cette histoire."

Writing  Paper  -Explains task  The students create their own stories of girls facing a dangerous situation.

10.) TASK: "Inventez une nouvelle histoire avec une fille différente et un loup différent. Si vous voulez, utilisez votre nouvel chaperon rouge que vous avez dessinez à la page 3."
Jacques Brel: Vesoul

Theme: This unit is based on the theme 'Les compromis', which is also a central concept of Brel's song _Vesoul_. The singer describes a repeated pattern in his relationship with his girlfriend/wife: one partner is continually imposing his/her opinion on where the couple would go, while the other partner gives in. As a consequence, this latter partner spoils the fun of the shared activities by insisting on leaving. This is an habitual pattern, seemingly reflecting a powerstruggle between the partners. Thus the compromises that are made are destructive to the couple. In the refrain, the singer declares angrily that he has had enough. He rejects this unhappy romance and wants to break out. Yet the old pattern continues and becomes increasingly intense and confusing. The partners are trapped in their mutual denial. The singer makes a vehement point, but cannot assert himself.

_Vesoul_ is a song in which text and music complement each other particularly well. This mutual effect of music and the poem can help in the understanding and interpretation of the theme. The repetitive/circular nature of the two partners' life together is reflected both in the monotonous poetic structure of the verses and in the musical rhythm - a waltz progressively gathering both volume and speed. On the other hand, the chorus can be seen as a counterpoint both in terms of its message and its musical rhythm (changing into four-four-time).

The central question underlying the students' tasks and their work on the song is: "Les compromis - jusqu'à quel point?" They will have to work out themselves, whether compromises work - or not.

**Level:** S4 (General and Credit Level)

**Organisation:** Individual work, partner work, teamwork in groups of 4-6.

### INTRODUCTION

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<tr>
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<tbody>
<tr>
<td>-Introduction</td>
<td></td>
<td>○ ○ ○ ○</td>
<td>Initiates class</td>
<td>-Students are all aware of the</td>
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<td></td>
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<td></td>
<td>discussion</td>
<td>notion 'compromis'</td>
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a) **TASK:** "Qu'est-ce que c'est qu'un compromis - et qui fait des compromis? Donnez des exemples."

- **Reading**
  - Reading sheets A or B
  - Explains task
  - Distributes sheets

- **Writing**
  - Students fill in writing tasks
  - Students discuss the kind of compromises represented.

b) **TASK:** "Lisez les histoires illustrées. Il s'agit des compromis faits dans la vie d'un couple. Histoire A: Imaginez d'autres désires de cette femme et d'autres excuses. Notez-les.

  Histoire B: 1. La femme de Jean-Claude lui reproche encore plus. Imaginez d'autres reproches.
  2. A la fin, que dit Jean-Claude à sa femme?

  Ensuite, caractérissez les couples dans des conversations en groupes."

Note: - All students read both sheet A and B first. Then the groups work one story only for the writing task.
- While the students work in their groups, the teacher could carry out an opinion poll: The students in the groups are asked where they compromise most, at home, at school, with friends. The results are noted on the board and are the basis of a small class discussion.
c) TASK: "Idéalement, il y a une sorte d'équilibre entre deux partenaires: Chacun fait des compromis. Chaque partenaire respecte l'autre. Que se passe-t-il dans les deux histoires? Ce sont des partenaires bien équilibrés ou non? Tout le monde fait des compromis. La question cruciale, c'est: "LES COMPROMIS - MAIS JUSQU'A QUEL POINT?"

WORKSHEET

Listen to song. Cassette
- First impressions

May explain vocab. of 1
-Articulating first impressions
-Determining group's general impression

2. TASK: "Quelles sont vos premières impressions de cette chanson?"

(The teacher may also ask the group to determine the type of rhythm/dance and to characterize the main instrument. Thus, he/she could stress what are the presumably romantic connotations of the song by relating it into its cultural context.)

Listen to Cassette
- May explain vocabulary

(The teacher may underline the tension between the passion and monotony, possible romance and anger, repetitiveness and increased intensity built into the song and its musical arrangement. By doing so he/she should refer to students' contributions or else encourage further analysis).

Reading of verse 1\+2
-May explain words
-Students should become aware of the fact that the behaviour-patterns presented are mutual

4. TASK: "Décrivez le rapport entre les deux partenaires. " Justifiez vos opinions."

Reading and reflexion
-Asks for feedback
-Students should imagine the couple and express their views in the FL.

5. TASK: "Caractérisez ce couple."
(This task should be related to the central theme: 'Les compromis jusqu'à que point?')
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<th>TEACHER</th>
<th>POSSIBLE OUTCOME</th>
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<tbody>
<tr>
<td>Reading verses</td>
<td>Text (Cassette)</td>
<td>o o o</td>
<td>-Asks students to justify their results</td>
<td>-Students should understand the gist of the singer's decision. (-Students may notice the change in the music. Its repetitive structure is now disrupted by sudden determination.</td>
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<tr>
<td>3+6 (Listen)</td>
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6. TASK: "Résumez les couplets 3+6. C'est le réfrain.*
("En écoutant la chanson, notez-vous un changement musical dans le réfrain?")

7. TASK: "Imaginez-vous... Comment l'histoire amoureuse se développe-t-elle?"

8. TASK: "Écrivez un bréf résumé des couplets 4+5.

9. TASK: "Quelle sorte de solution est-ce que le chanteur trouve?
A ton avis, est-ce que c'est une bonne solution à ses problèmes?
Justifiez vos réponses.*

By now the students should be familiar with the theme: "Les compromis - jusqu'à quel point ?" and they will have come to some opinion on the singer's attitude. This point could be suitable to relate to the students' own experience again. The teacher could ask them to imagine their own attitude in situations of potential conflict. The teacher could draw the class's attention back to the picture stories dealt with at the beginning of the unit and point out that there is a range of possible attitudes for people to adopt.

On this basis the students could create their own roleplays representing a situation of one-sided or mutual compromise, plus its escalation and solution. Thereby they can either refer to one of the stories dealt with at the beginning, or else think up situations themselves. The roleplays are prepared in the groups and finally performed to the whole class. This could be filmed.
Jean de la Fontaine: "Le Renard et les Raisins"

**THEME:** La Fontaine's fable is based on Aesop's fable about the starving fox who cannot reach the grapes. The grapes can symbolise something which is of great importance and necessity, yet unattainable. The clever fox outsmarts himself. By pretending that the grapes were not ripe anyway, he blames the given circumstances and justifies the fact that he has had to give up. Aesop's fable can be seen to claim a universal truth (perhaps: 'Mankind would rather blame fate for what they are deprived of than becoming active in order to get what they want."

La Fontaine uses this message, but he does not simply copy and translate it. He transforms it slightly by adding a 'loaded term': "goujats" (good-for-nothings). This word implies a value judgment. It gains a historic and critical dimension, when placed into the context of the Seventeenth Century, La Fontaine's time. Seen in this light, the moral can refer to the social friction between an ambitious, but powerless bourgeois meritocracy (La Fontaine's class) and an idle, but all-powerful aristocracy ('goujats'). In that sense, the moral ('Fait-il pas mieux que de se plaindre?') contains an ironic undertone. It is also critical of the bourgeoisie and their cowardice in accepting the given circumstances.

The unit theme, 'Les grands rêves' anticipates a symbolic meaning of the image of the grapes in the fables. Within the unit, this theme is related to the students' own dreams, the work on the fables and the picture story representing a twentieth century fox. It is loosely based on the general question:

'Dreams of something important - are they castles in the air or can we get there somehow?'

If the teacher decides to integrate the historic context of the French fable into the unit, the class will have to work out concrete meanings of the grapes, the 'goujats' and the fox. The same would apply to the picture story. Accordingly, the changing meanings of the images, attitudes and morals presented would reflect the wider historic and social changes of the last centuries in Europe.

**LEVEL:** S5 (or a good S4 class)

**ORGANISATION:** This unit involves frequent individual work and teamwork. The students work mostly independently. The teacher's task consists of feeding back the results, initiating discussions and organising the shared group work (the small historical research project).

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<th>TEACHER</th>
<th>POSSIBLE OUTCOME</th>
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<tbody>
<tr>
<td>Drawing/</td>
<td>Worksheet</td>
<td></td>
<td></td>
<td>The students should imagine what other people's dreams could be like.</td>
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<tr>
<td>writing</td>
<td></td>
<td></td>
<td></td>
<td>Getting familiar with theme</td>
</tr>
<tr>
<td>1.) TASK: &quot;Dessinez les rêves possibles des personnes illustrées.&quot;</td>
<td></td>
<td></td>
<td>Each student should imagine and envision their own dream, their own dream</td>
<td></td>
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<tr>
<td>Drawing/</td>
<td>Worksheet</td>
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<tr>
<td>Writing</td>
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<tr>
<td>2. TASK: &quot;Dessinez votre rêve personnel.&quot;</td>
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<td></td>
<td>(The students should take this task seriously. It may be pointed out to them that it will play a role later on in the unit.)</td>
<td></td>
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<tr>
<td>Reading/</td>
<td>Text</td>
<td></td>
<td>(May read the texts to the class)</td>
<td>The students should only get a first impression of the texts. They do not have to understand every word.</td>
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<tr>
<td>(maybe listening)</td>
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<tr>
<td>3. TASK: &quot;Lisez les deux textes. Elles sont presque identiques. Il n'est pas nécessaire que vous</td>
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compreniez tout détail. Mais essayez de comprendre ce qui se passe.*

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<tr>
<td>Reading/ warning</td>
<td>Text/ Worksheet</td>
<td></td>
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<td>By reconstructing the gist, the students should create plausible meanings (They might come up with new versions of the story)</td>
</tr>
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</table>

4. TASK: *"Mettez les phrases dans la 'boîte des phrases' dans le bon ordre. Résumez ainsi les histoires du renard. Utilisez vos dictionnaires."

Comparing results | Worksheet | | | In discussions (in French) the groups agree on a final version, which is then communicated to the class. |

4 a.) TASKS: *"Dans vos groupes, mettez-vous d'accord sur une version plausible de l'histoire. Ensuite, on va comparer les résultats en classe."

Reading/ reflection | Worksheet | (May be chairman) | | The students should express their opinions on the foxes' attitude. |

5. TASK: *"Caractérissez le renard."

Discussion | (Literary) dictionaries | | | The students should be able to justify their opinions. |

Finding out genre | (Literary) dictionaries | | | The students should be able to define the main features of a fable. *) |

6. TASK: *"Définissez le genre de ces deux histoires."

(Organisation: Each student in a group chooses one genre which he/she looks up and then summarises its main characteristics in front of the group. The group agrees on the genre of the two stories. The group results are then compared in class.)

*) At the end of this task the students should be aware that fables always feature animals. The behaviour exemplified by the animals relates to human behaviour. The teacher could point out that fables are often favored by writers in order to hide or modify potentially critical messages.

(This could be an introduction to the historical dimension of La Fontaines' fable. The teacher could talk about the Seventeenth Century in France, about Versailles and the ambiguous situation of bourgeois writers in the court of the Sun King. Alternatively, this could form part of a small research project, in which the students explore one of the following possible topics: the life of La Fontaine, life in Versailles, the rules Louis XIV imposed on French society, on arts/literature, the situation of the bourgeoisie and the peasants in Absolutism, etc. The students could then give very small talks on their researched area. All in all, this could give a varied illustration of France at La Fontaine's time.)
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</thead>
<tbody>
<tr>
<td>Writing</td>
<td>Worksheet</td>
<td></td>
<td>- Stresses that the fables came about in very different historic epoques.</td>
<td>- The students should grasp the point of the two morals and compare/discuss these.</td>
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<td>- If necessary s/he could draw attention to the word 'goujats' and ask who the moral might refer to.</td>
<td>May work out that 'goujats' can refer to the French aristocracy and that the moral is then addressed to those who put up with it.</td>
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7.) TASK: “Quelle est la moralité de ces deux histoires?”

"Est-ce que vous trouvez des différences entre ces deux moralités? Comparez-les en vous concentrant sur des détails subtils."

Following up the teacher’s talk or the project work:
The class can be asked to think about the historical context of the moral (Whose are the grapes? Who could the fox stand for?) and of the image of the grapes in particular ("What could the bunch of grapes stand for??)

Reflection/ discussion/ writing   Worksheet +p.5/6   - The students should come up with ideas what the grapes represent. They should also try to explain why the modern fox is different from La Fontaine’s fox.

8. TASK: “Quelle est la moralité du renard ‘moderne’ ?”

(The teacher could try to ensure that the historical link is kept up. In the French fable the grapes can be seen to stand for a utopian idea, for a dream of a better world/life. Why does the ‘Twentieth Century Fox’ refuse the grapes? And what could they symbolize? (The affluent society? - They are full of chemicals? - Too much intellectual thinking - getting us nowhere? - The No future generation? - They come from apartheid South Africa? I really don’t know...... Do you?? The students come to their own interpretations.)

Writing   p.5+6   The students make up their own comic related to the moral they have found.


The results could be read out to the class, or else, the comics could be displayed for reading.

Debating   Worksheet p.1   The students challenge each others' dreams and defend their own dreams.
10. TASK: "Racontes ton rêve à ton groupe.
   Ensuite, fait un interview avec ton partenaire:
   'Que vas-tu faire pour réaliser ton rêve?
   'Tu vas abandonner ton rêve un jour??'"

The students should pretend they are journalists interviewing somebody and giving them a hard time. This could also be the scenario of a (filmed) television debate, maybe with the theme "Les adolescents aujourd'hui et leurs rêves".

It is likely that the students' dreams are all personal. If the students' response has shown that they have been interested in the work unit and its theme, they could be asked to design (in groups or individually) an ideal world/society in the year 2050. They should write their own little "Utopia".
6. EVALUATION

It is not easy, maybe impossible to quantify literary response objectively, because we are dealing with very subjective experience. Questionnaires or test questions aiming to measure what is measurable are likely to anticipate and maybe manipulate the students' literary responses. At the same time they are unlikely to capture and reflect genuinely subjective responses. If the questions are designed to be open, leaving room for subjective expression, they can only be analysed descriptively. Accordingly, an evaluation of the classwork is not set directly against the list of goals described in chapter 5. These are deliberately defined as 'possible outcomes' and left open. They only suggest possible steps towards an deepened understanding of the fictional concepts. In this chapter I am using the term evaluation only to see, if any kind of 'growth' has occurred. In that respect, the following questions are relevant:

- Are the students able to deal with the concepts in the foreign language?
- Can they derive meaning from the fictional texts?
- In dealing with fictional concepts, are the students able to express their own ideas?

The evaluation of the work on the units is based on the written evidence documented in the filled in worksheets, my observations of the students' immediate responses/their roleplays/etc. in class, and on their opinions given in questionnaires with mainly open questions. These questionnaires are not detailed. They aim at capturing a general and maybe critical response concerning the theme and the workunit. They consist of four questions:

1. How did you find the workunit on "Kinder"? What did you like/dislike?
2. What do you think of the theme: "Große Leute - Kleine Leute"?
3. How useful was this unit for your German?
4. Any suggestions or criticisms?

(In the first three questions the students can tick four answers or write their own. They are encouraged to give examples).
"GROSSE LEUTE - KLEINE LEUTE"
This unit has been tried with both a good S2 class (20 students without the five weakest learners) and a S3 credit class (21 students). It lasted approximately 1h 40 minutes. Both worked very well on task 1.) and most students made up their own opposites (using the dictionary). All the students accomplished task 2.) Several students in the S2 class drew very nice symbols for the 'Seele' (soul), representing the persons' shadow, little plants/trees in their hearts, or halos. Task 4.) produced interesting little conversations especially with the more able learners, while slower learners found it difficult to come to terms with all the new words. In spite of this, they were obviously committed to getting on with the task. Task 5.) worked for all. The students grasped the concept and came up with many drawings, mainly showing very common prohibitions (drinking alcohol, driving a car, smoking, stealing, cursing, etc.). The S2 class performed very good little role plays, mainly based on clashes experienced with parents.
The song appealed to both classes. Many students sang along while it was played and even kept humming it afterwards. (The questionnaires reveal that listening to the music and drawing were the most popular activities among the students). Task 8.) was very well done by all, which shows that the song's concept of the children's vulnerability has been grasped. This is also evident in task 11.). Only 11 (out of 20) students in the S2 class and 10 (out of 21) in the S3 class coped well very well with task 9.). The remaining students seemed to have guessed in both tasks 9.) and 11.). This might have been avoided by more consistent clarification of the unknown vocabulary. But at this stage, the students wanted to move on to more exciting tasks and many worked carelessly. (The questionnaires show that the written/reading tasks were least popular in the classes). Finally task 12.) was only done by the more able learners, who mainly came up with mere role reversals (e.g. I am allowed to drive; you can take the back seat. I can go out while you stay at home, etc.). Some students though experimented and granted both themselves and adults various liberties.

The S2 class was asked to write in English what they thought the song was about. About half of these comments reveal that the students have noticed an ambivalence in the adult-children relationship and the fact that adults do not
understand or respect children. Some point out that adults make rules for the children which they then break themselves. All the students have realized that the song is in favour of children and that they are seen to be vulnerable.

The questionnaires show
-that in the S3 class 7 students enjoyed the workunit a lot, while 14 found it all right.
-7 students found the theme 'Kinder' interesting, 10 found it quite interesting and 4 thought it was boring.
-5 found that they had learned a lot of German, 14 thought they had improved a bit and 2 thought they had learned very little, finding it very easy.
-The comments were generally positive, appreciating especially the music and the group conversations with the teacher.

Music seems to be a very popular medium and the unit's theme appealed largely. It was obvious that the students were involved and wanted to get on with the tasks. They coped well within the time available. The fact that approximately half of the students have come to understand the central message of the song is very positive. The worksheet requires differentiation for less able S2 students (Appendix I.), in order to ensure a more equal pace of working between the groups/the students containing mixed abilities.

"LE PETIT CHAPERON ROUGE ET LE LOUP"
This unit was used during a double period (40 minutes each) in a S2 class consisting of 18 students, including four or five very weak learners. In this class I was the only adult person to help the mixed ability groups.

The class managed to recognize the fairy tales' characters and could more or less follow the plot. This was the first time they had listened to a story in French.

The worksheets show that all the students have coped very well with tasks 2+3.). Task 4.) took a considerable amount of time, but the majority of the class managed well and matched the given words into the right context. The lesser able students found this task too difficult. Due to a lack of time task 5.) had to be missed out. Only half the class coped with task 6.). The rest ticked all possibilities, which shows that they failed to understand. Task 7.) worked very successfully. The students drew coloured hats representing crowns, bike helmets, bowler hats, a baseball hat, astronaut helmets, night
caps, fairy hats, etc. The students' own morals show that they had managed to understand the parodied version of the tale very well. (The questionnaires reveal that it was in fact very popular). The students came up with very amusing morals to the new story, which they debated in their groups. (e.g.: 'Never trust a smiling wolf. Always carry a gun, especially when in wooded areas.', etc.). Five students even wrote their morals in French, which was optional. These students also started writing their own tales, using the dictionary. Unfortunately time ran out.

The questionnaires show that
- 7 students had enjoyed the work unit or had enjoyed it a lot. 11 thought that it was all right. Most of the students liked the parody version and some liked reading the stories. The filling of gaps, the drawings and the fitting of words were also popular. Several students disliked using the dictionary (an activity they are not used to).
- The majority of the class found a French fairy tale interesting. 5 students found it quite interesting.
- All the students thought that their French had improved/had improved a lot.
- The comments were generally positive. Obviously the students preferred the parody version to the original fairy tale. Only two students complained about the French instructions, which they were not used to.

Considering to their abilities the class worked very well on this unit. The huge gap arising between the more able and the less able students should have been bridged by a differentiated worksheet (Appendix I.). The playful use of the fairy tale was obviously very popular and could have definitely been an incentive for some to do creative writing, if there had been time.

"LES COMPROMIS"
This unit was tried out during three periods (40 minutes each) in a relatively small S4 class. It consisted of 7 General Level students and 6 students ranging between an extremely basic level of French and Foundation Level. The two groups worked on differentiated material each, using the Pale-units in turns. The class discussion summing up the results of the work on the picture stories showed, that both groups had grasped the
ambivalence of the theme and that the students were compromising themselves, especially in their families. Both groups coped very well with their worksheets and happened to work through them at a more or less equal pace. The General Level group was involved in frequent discussions, while accomplishing the tasks, whereas the group with less able learners was actively engaged in working out their musical impressions. Although the speed of the song was initially worrying to the class, they were not discouraged from trying to understand it. The filled in worksheets show that the students managed very well in grasping the contents of the song. They worked out that the singer gives contradictory messages and most of them came to the conclusion that he should have taken rigorous action and that he compromised far too much.

The questionnaires (with 3 students missing) show that - 4 students had enjoyed the unit a lot, 3 had enjoyed it, 1 thought it was all right and 2 found it boring. Most liked the tune and the rhythm of the song especially, while 2 did not like this type of music.
- 8 students found the theme interesting and 2 felt it was boring.
- Likewise, 8 students thought the unit had improved their French a bit, while 2 found that they had learned nothing at all.
- The comments were generally positive or enthusiastic ("We should do this once a week", etc.) and show that the students were very fond of the music (with two exceptions)

According to the class-teacher one of the Foundation Level students had been absent for most of this term's French lessons. He worked with enthusiasm and concentration during these periods. And he came back!

"LES GRANDS REVES"
This unit was tried out in a very small S4 group (General Level), consisting of 4 girls. As the time was restricted to three period (40 minutes each), it was not possible to do any project work. Nonetheless, the small size of the group allowed detailed conversations on the topic and on each of the given tasks. Moreover, it was relatively easy to ensure that the tasks were clear to all of the students and to help out when they faced linguistic difficulties.
Given these conditions the students managed to work on all the given reading and writing tasks. The fact that they dealt very well with task 4.) shows that they have understood the plot of the stories well, in spite of the difficult linguistic level of the originals. Task 5.) was an incentive for a lively and controversial discussion on the foxes' attitude. For task 7.) the students required much help. They did not manage to grasp the subtle differences between the two fables on their own which had to be explained to them. They obviously enjoyed the picture story and the tasks related to them. They agreed that the modern fox was underchallenged and that he had nothing to fight for any more. The final discussion on their own dreams (becoming a famous actress, marrying a millionaire, meeting Aly McCoist, meeting Gary Rineker) caused much amusement.

The questionnaire showed that
- all students had enjoyed a lot working on this unit.
  They liked the story and the different morals.
- Two students found the theme "Grands rêves" was much food for thought and two found it interesting.
- The entire group felt that their French had improved a bit.
- One comment suggested that the story "should be made into a song."

Obviously the theme of this unit was adequate and sufficiently interesting to the students. Due to a shortage of time the historic dimension of the fable had to be neglected, but the 'twentieth century fox' represents a good and open symbol, relating the theme into general context of modern society. The students were committed and constantly occupied during the three periods. They also had much fun while dealing with the fox - and themselves and their dreams. They did not come up with extraordinary or challenging ideas, but they were involved in thinking about the meaning of the morals.
7. DISCUSSION

This project has been an experiment. And it has worked well. I consider the fact that all students have been committed and partly enthusiastically involved in the periods in which we worked on the designed units as a success. In particular the music and the story telling seemed to be very popular. In some of the classes dealing with fiction was as much a novelty as using the foreign language exclusively. Yet the students stayed 'with it' and even the less able learners who were struggling did not give up. (The additional differentiated material in Appendix I. may allow the less able students to be integrated in the work on fiction, even though they are working on a much lower level). The classes all managed to grasp at least the fundamental fictional concepts, the students dealt with them in the foreign language and most of them did try to express their own ideas. This shows that it is definitely possible and worthwhile to use fiction at all levels of foreign language teaching.

Time turned out to be a limiting factor. Within the frame of my teaching placement there was not sufficient time to fit the work on the units into the given curriculum. It was not possible to spend enough time to go into details. The work units were thus each confined to 2-3 40-minute periods and could have easily taken almost twice that time. On the other hand, it was helpful to have had several adults in the class most of the time (the class teacher, sometimes the learning support teacher or the language assistant, and myself).

Furthermore, the project has made me modify certain tasks slightly (implicit in Chapter 5). It has also given me many new ideas about further useful material (Appendix II.) and about potential possibilities of combining the work on fiction with project work. The students could work on their own projects (like in 'LES GRANDS REVES'), researching the background of fiction or particular aspects of it. Else they could chose their own projects according to their own interests (the teacher would need to give them new themes and fictional material). Accordingly, the students would also take some responsibility for the contents of their work. In future I shall also try to adapt at least some of the fictional material to the interests of the students.
An exciting further possibility for working with fiction and comprehensive themes could be cross-curricular projects especially with subjects like English Literature, Modern Studies, R.E. and History.

All in all, there have been many spontaneous and original reactions from the part of the students. I could not have anticipated these responses to the material and to the fiction. This has reinforced my views mentioned above: When dealing with fiction the gap in age, development and even in linguistic competence existing between adults and adolescents does not necessarily have to be a problem. True, the students' experience of the world and of fiction is qualitatively different from that of adults. Yet adolescent learners have many capacities and abilities like spontaneity, vivid imagination, which no longer exist in most adults. These abilities can be motivated through fiction. As a consequence of the project work I have learned a lot about the students myself. The dialogue with them has given me new inspiration and much pleasure. Through using fiction in foreign language teaching we can try to open the language classroom and school towards the 'Lebenswelt', the life experience of adolescents. This could be worthwhile and exciting for everyone.
NOTES

1.) I shall use the term 'fiction' for any document expressing a subjectively perceived (fictitious) reality as i.e. documented in films, songs, diaries, plays, etc. A fictitious reality represents a subjectively invented world as real. But it does not claim to be objective and verifiable like pragmatic texts (modes of instruction, news, law codes, etc.)

2.) A more detailed analysis of the linguistic aspects would be beyond the scope of this project.

3.) Leonardo da Vinci said that "true knowledge can only come through the senses". In their book Sinneswandel Beck/Wellershoff translate this into an educational context. They point out that what is "new" has to be experienced first of all through active senses, through an alert sensuous perception, before it can become an 'object' of teaching.

They would even go as far as saying: "The curriculum makes children dumb", in that it rigidifies and institutionalizes the objects of learning and excludes an active and lively exchange with reality. This is seen to confine the curiosity natural to children and adolescents.

4.) Narrating, listening and passing these messages on are very old skills. It used to be the art to exchange life experience. All the messages were stored in human memory. The experience of the old was also precious for the young. All this is changing at present. Listening and telling are endangered abilities, because communication tends to become increasingly written and this, consequently has a limiting effect on oral communication. Today computers store information and process data and replace the active movements of our own thoughts. Human memory and language tend to become impoverished. All these are good additional reasons for integrating story telling into language teaching.

5.) Charles R. Cooper, Evaluating the Results of Classroom Literary Study in Researching Response to Literature and the Teaching of Literature, p.309.
APPENDIX I.

DIFFERENTIATION
As mentioned above, it is not only with the contents of fiction that I hope to address the students' emotional qualities, but also through the form of the media. In the differentiated material produced, I have largely reduced the number of the tasks and sometimes simplified the linguistic level. In "GROSSE LEUTE-KLEINE LEUTE" real objects that can be seen, felt, touched, could be used when dealing with opposites.

In "LES COMPROMIS" Foundation Level I have modified the entire mode of the tasks and shifted their focus - whenever possible - onto a more affective, intuitive grasp of fiction. Here the students gain access to the fictional concepts by concentrating largely on their intuitive and subjective impressions of the music. The foreign language encountered relates directly to the students' sensoury experience. Thereby language is not dealing with abstract things, but intertwines inner personal realities and outer realities (the words in the Foreign Language).

Modern research in sensory physiology claims that a 'holistic and multi-sensory' use of the brain results in improved learning. The right hemisphere of the brain which is relevant to the emotional perception can support the cognitive functions of the left side. Thereby the modern physiologists find out what was already well-known to the philosophers of the early Nineteenth Century (Rousseau, Goethe, etc.): that the senses, consciousness and feeling belong together and that theses spheres should not be separated.
c) Caractérissez cet instrument important.
(Utilisez la liste de vocabulaire dans l'exercice 1.)

_____________ est ____________

__________

3.) Fermez vos yeux. Ecoutez Vesoul encore une fois.
Maintenant concentrez-vous uniquement sur le rythme.

a) Dessinez votre impression du rythme.
(Utilisez une feuille de papier séparée).

b) Dessinez votre version du rythme dans A).
Ou marquez d'un croix ❌ une des autres versions rythmiques.

A

B

C \ de hauten bas

D \ abrupte

E \ irrégulier

F

c) Quelle sorte de danse est-ce ?

☐ TANGO  ☐ DANSE JAZZ  ☐ POLKA
☐ CHA CHA CHA  ☐ VALSE  ☐ DANSE DISCO
☐ SAMBA  ☐ DANSE MODERNE  ☐ DANSE TRADITIONNELLE

☐
Jaques Brel est un des grands chanteurs contemporains de la Belgique. Il est très fameux. Ses chansons sont très poétiques. Sa chanson *Vesoul* parle d'un couple.

1.) Écoutez la chanson.
Concentrez-vous exclusivement sur la musique.
Marquez d'un croix toutes vos impressions. La chanson est...

<table>
<thead>
<tr>
<th>très</th>
<th>assez</th>
<th>juste</th>
<th>juste</th>
<th>assez</th>
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<tbody>
<tr>
<td>mélodieuse</td>
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<td>ennuyeuse</td>
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<td>sérieuse</td>
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<td>tendre</td>
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<td>abrupte</td>
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<td>coulante</td>
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<td>romantique</td>
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<td></td>
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<td>violante</td>
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<td>froide</td>
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<td>chaude</td>
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<td>monotone</td>
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<td></td>
<td></td>
<td></td>
<td>animée</td>
</tr>
<tr>
<td>passionante</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>superficielle</td>
</tr>
</tbody>
</table>

2.) Quels instruments musicaux reconnaissiez-vous dans cette chanson ?

1. ____________
2. ____________
3. ____________
4. ____________
5. ____________

b) Quel est l'instrument prédominant?
L'instrument musical le plus important, c'est ________________
5.) Caractériser maintenant ce couple:

☐ C'est un couple heureux est harmonieux

☐ Les deux partenaires sont égaux.  
(Chacun fait des compromis)

☐ Ils ne sont pas égaux.  
(Une personne fait plus de compromis)

☐ La vie de ce couple est très monotone

☐ La vie de ce couple est très excitante

☐ C'est un couple absolument normal

☐ _______________________________

7.) Résumez maintenant les couplets 3 + 6.
Ces couplets sont presque identiques.

☐ Le chanteur continue à accompagner sa femme/amie partout.

☐ Il est totalement amoureux.

☐ Il refuse d'accompagner sa femme à Paris.

☐ L'histoire romantique continue.

☐ Le chanteur en a assez.

☐ En plus, il déteste les danses et l'accordéon.

☐ _______________________________

8. Imaginez-vous ... Comment est-ce que cette histoire romantique continue ?

À la fin:

| un happy end | une séparation |
| scènes dramatiques | un crime passionné |
| des relations recommençant | des disputes infinies |
| une conciliation | de chanteur abandonne la femme |

Le chanteur est un homme qui est

☐ très content
☐ très heureux
☐ fâché
☐ cynique
☐ sensible
☐ ________
☐ amoureux
☐ plutôt mécontent
☐ malheureux
☐ comique
☐ amusant
☐ furieux
☐ ________
☐ triste

VESOUL

T'as voulu voir Vierzon
Et on a vu Vierzon
T'as voulu voir Vesoul
Et on a vu Vesoul
T'as voulu voir Honfleur
Et on a vu Honfleur
T'as voulu voir Hambourg
Et on a vu Hambourg
J'ai voulu voir Anvers
On a revu Hambourg
J'ai voulu voir ta sœur
Et on a vu ta mère
Comme toujours

T'as plus aimé Vierzon
On a quitté Vierzon
T'as plus aimé Vesoul
On a quitté Vesoul
T'as plus aimé Honfleur
On a quitté Honfleur
T'as plus aimé Hambourg
On a quitté Hambourg
T'as voulu voir Anvers
On a vu que ses faubourgs
T'as plus aimé ta mère
On a quitté ta sœur
Comme toujours

Mais je te le dis
Je n'ai pas plus loin
Mais je te préviens
J'irai pas à Paris
D'ailleurs j'ai horreur
De tous les miroirs
De la salse musette
Et de l'accordéon

T'as voulu voir Paris
Et on a vu Paris
T'as voulu voir Dutronc
Et on a vu Dutronc
J'ai voulu voir ta sœur
T'as vu le Mont Valérien
T'as voulu voir Hortense
Elle était dans le Cantal
Je voulais voir Byzance
Et on a vu Pigalle
A la gare St-Laurent
J'ai vu les fleurs du mal
Par hasard

T'as plus aimé Paris
On a quitté Paris
T'as plus aimé Dutronc
On a quitté Dutronc
Maintenant je confonds ta sœur
Et le Mont Valérien
De ce que je sais d'Hortense
J'irai plus dans le Cantal
Et tant pis pour Byzance
Puisque que j'ai vu Pigalle
Et la gare St-Laurent
C'est cher et ça fait mal
Au hasard

5.) Comptez combien de fois est-ce que les deux partenaires font des compromis ??

(dans les couplets 1 + 2)

L'HOMME: ______ fois.  LA FEMME: ______ fois.
Appendix III.

REFERENCES:

- Hans Abli, ZWOLF GRUNDFORMEN DES LERNENS (1983)
- Cooper, Charles R., EVALUATING THE RESULTS OF CLASSROOM LITERARY STUDY in RESEARCHING RESPONSE TO LITERATURE AND THE TEACHING OF LITERATURE (1983)
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- Kreft, Jurgen: GRUNDPROBLEME DER LITERATURDIDAKTIK (1977)
- Maley, Allan/Duff/Allan, DRAMA TEACHING IN LANGUAGE LEARNING (1987)
- Wolf, Christa, LESEN UND SCHREIBEN (1968)
Grosse Leute - kleine Leute

1. KONTRASTE:
Die Welt hat sehr viele Kontraste.
Welche Kontraste kannst du finden??

Grosse Leute ○ – ○ Süd
Nord ○ ○ Kleine Leute
kalt ○ ○ Katze
gigantisch ○ ○ Lamm
Maus ○ ○ warm
hart ○ ○ winzig
Wolf ○ ○ weich

2. Grosse Leute und Kinder haben sehr viele Kontraste.
ABER: sie sind auch ähnlich. Alle sind Menschen....
Alle haben.....

Augen
Ohren
Mund
Hände + Finger
Füsse + Zehen
Rücken
Herz + Seele
Aber es gibt einen sehr großen Kontrast bei großen Leuten und Kindern:
Grosse Leute haben Autorität. Die grossen Leute sagen zu den Kindern: "Hört zu, Kinder. DAS DARF MAN NICHT!!"
"DAS DARF MAN NIE !!"
"DAS IST VERBOTEN !!!"

1 KG Smarties

essen.

Das darf man nicht!

Rauchen

Das darf man nicht!

Das

Ihre Gedichte und Lieder sind kritisch. Ihr Lied "KINDER" sagt: Die grossen Leute in der DDR sind viel zu autoritar.

Hört Bettina Wegners Lied "KINDER" an.

Sind so kleine Hände, winzige Finger dran
darf man niemals schlagen
die zerbrechen dann.

Sind so kleine Füsse mit so winzigen Zehen
darf man niemals treten
darf man niemals tappen
können sonst nicht gehen.

Sind so klare Augen
sind so klare Ohren
die noch alles sehen
Darf man nie verbinden
darf man niemals freien
können sonst nichts verstehn.

Ist so ein feines Rückgrat
Sind so kleine Seelen
wird man fast noch nicht
Darf man niemals quälen
weil es sonst zerbricht.

Sind so schöne Münner
klare, gerade Menschen
sprechen alles aus.
Darf man nie verbieten
Münner quälen kaputt dabei.

Wie charakterisiert Bettina Wegner Kinder in ihrem Lied?

Kinder haben ........................... Hände

................................. Füsse

.............................. Zehen

.............................. Ohren

.............................. Münner

.............................. Augen

.............................. Seelen

.............................. Rückgrat
6. Höre das Lied "KINDER" noch einmal an.

7. Was denkst du?? Was sagt Bettina Wegner in ihrem Lied??
- Kinder sind klein und delikat
- Kinder sind autoritär
- Grosse Leute sind zu strikt
- Grosse Leute respektieren Kinder nicht
- Grosse Leute respektieren Kinder
- Kinder und grosse Leute sind gleich (equal)
- Grosse Leute......................................................................................... Kinder.................................................................

8. Stell dir vor...
Du hast im Traum eine tolle Phantasie:

Ich bin groß. Große Leute sind klein.

Ich darf .................................................................
Du darfst .................................................................
Ich darf .................................................................
Du darfst .................................................................

.................................................................
.................................................................
LE PETIT CHAPERON ROUGE ET LE LOUP

1.) Écoutez bien l'histoire.

2.) Résumez le dialogue entre le Petit Chaperon Rouge et le loup:

**LA FILLE**
"Mais grand-mère, que tu as de grands yeux !"

"Mais grand-mère, que tu as de grandes _______ !"

"Mais grand-mère, que tu as de grands _______ !"

"Mais grand-mère, que tu as de grands _______ !"

**LE LOUP**
"C'est pour mieux te voir."

"C'est pour mieux t'écouter."

"C'est pour mieux t'embrasser."

"C'est pour mieux te ______ !"
3.)
Caractérissez

<table>
<thead>
<tr>
<th>LE CHAPERON ROUGE</th>
<th>LE LOUP</th>
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sympathique
horrible
grand
petite
cruel
innocente

jolie
déshonorable
gentille
terrible
 naïve
décès

dangereux
violant
4.) Vous comprenez que le Petit Chaperon Rouge a fait une faute. À la fin elle apprend une leçon. Et elle regrette sa faute.

   Je pense que
   □ elle est un peu stupide
   □ elle est assez démodée
   □ la petite fille est très sage et intelligente
   □ elle est ennuyante
   □ elle est .............................................

5.) Imaginez d'autres chaperons rouges pour d'autres sorte de filles...........

   à cheval
   l'original
   en hiver
   à la piscine
   pour le maçon
   pour une fille moderne
La Petite Fille et le Loup

Un après-midi dans une forêt obscure, un grand loup attendait avec impatience qu'une petite fille passe avec une corbeille de nourritures pour sa grand-mère. Finalement, une petite fille passait. Elle portait une corbeille. "Tu apportes cette corbeille à ta grand-mère?" lui demande le loup. La petite fille dit que oui. Alors, le loup demande la petite fille: "Où habite ta grand-mère?" Et la petite fille lui dit l'adresse. Et le loup disparaît dans la forêt.

Quand la petite fille arrive à la maison de la grand-mère et ouvre la porte, elle voit une personne dans le lit portant un bonnet de nuit et un pyjama. Elle s'approche jusqu'à huit mètres du lit. Et elle comprend que ce n'était pas sa grand-mère, mais le loup. Car un loup avec un bonnet de nuit ne ressemble pas plus à une grand-mère qu'un chat avec un sombrero ressemble à un mexicain. Ainsi la petite fille sort de sa corbeille un fusil automatique et tue le loup.

La moralité: .................................................................

.................................................................

.................................................................

6.) .................................................................

Écoutez bien cette nouvelle version de l'histoire. Lisez aussi le texte.

7.) .................................................................

Arrangez-vous en groupes et décidez sur une nouvelle moralité. Écrivez cette nouvelle moralité.
Appendix II.

FURTHER SUGGESTIONS

FRENCH:

- Jacques Brel: POURQUOI NE PAS TUER L'AMANT DE SA FEMME
  (Very vivid song contrasting 'passion and bourgeois complacency'. Suitable for S5)
- Boris Vian: LE DESERTEUR
  Poem, also available as song (MONSIEUR LE PRESIDENT), about civil disobedience and conscientious objection.
  Suitable for S3/S4.
- Pierre Gripari: LA FEE DU ROBINET
  LA SORCIERE DE LA RUE MOUFFETARD
  Modern fairy tales. Very French. Maybe a bit on the long side (appr. 20 pages large print), but lovely stories.
  Suitable for good S3/S4 classes.
- Louis Malle: LACOMBE LUCIEN
  Film illustrating France during the "Occupation". A French adolescent gets drawn into collaboration and falls in love with a Jewish girl. Serious, but also very entertaining film. (Script available)
  S5/6
- Louis Malle: AU REVOIR, LES ENFANTS
  Film about adolescence in France during the 'Occupation'. It describes the friendship between a French and a Jewish boy. Also serious, but funny.
  (Script available)
  S5/6
- J. Prévert/J. Kosma: LA PAGE D'ECRITURE
  Beautiful song sung by Ives Montand, about a schoolboy's daydream in class.
  S2/3
- J. Prévert/J. Kosma: LA PECHE A LA BALEINE
  Poetic narrative told/sung by Agnes Capri, describing vividly the hunt of a whale.
  S2/3
- Les Frères Jacques: L'ORGUE DE BARBARIE
  Funny song about players of musical instruments and with much comic singing.
  S2/3
- Georges Moustaki: MA LIBERTE
  Popular song about the conflicting wishes of being free and being in a relationship.
  S4
- LA BISCUOTTE MULOTTE
  Simple story about a fictitious mouse, which could 'live' in the classroom, writing letters to the kids, which are returned by them.
  S1/2
- Simone de Beauvoir: LA FEMME ROMPUE
  Diary of a woman who has devoted her life to her family and whose husband meets a career woman. Level of French is not too difficult. Theme of traditional women's role versus modern role could be interesting.
  S5/6
GERMAN

- Wolf Biermann: SOLDAT SOLDAT
  Relatively simple song critical of recent German history.
  S2/3

- Wolf Biermann: DER SCHWARZE PLEITEGEIER
  Song sung very expressively by Biermann, dealing with the absurdity of Berlin, critical satire on GDR.
  S2/3

- Nina Hagen: ICH SCHALT DIE GLOTZE AN
  Punk-rock song. Nina is outrageous in it. Song describes apathy and passivity of tele-watchers.
  S3

- Peter Bichsel: DER ERFINDER
  Short story on an inventor who re-invents the technical innovations of our time, because he lives in his own world.
  S4

- Bertold Brecht: DAS LIED VON MACKIE MESSER
  Famous Brecht-song about a criminal, including even a Scottish connection (Mackie=McKeath).
  S3/4

- Bertold Brecht: DIE UNWURDIGE GREISIN
  Short story about an old woman who has lived a 'respectable' life. After her husband's death she shocks her family by living a life according to her own interests.
  S4

- Wieland Schmied: DIE SPHINX UND DER WEG NACH THEBEN
  Relatively simple modern short story based on ancient theme, including a lot of riddles and problem-solving tasks.
  Good S3 class/S4

- Herbert Gronemann: MANNER
  Ina Deter: NEUE MANNER BRAUCHT DAS LAND
  Two jazz-rock songs on the 'modern male'. Very challenging.
  S4

- Ulrich Plenzdorf: DIE LEGENDE VON PAUL UND PAULA
  Film/film narrative about a modern GDR couple. Quite simple German and very entertaining.
  S5/6

- ChristaWolf: SELBSTVERSUCH
  Long short story about a woman turning into a man in a scientific experiment, about the changes she observes in herself and in her environment.
  S5/6

- Irmgard Kruger: DIE HEIRATSSCHWINDLERIN
  Collection of contemporary short stories by GDR women's writers.
  S5/6
Appendix III.

REFERENCES:

- Hans Abli, ZWOLF GRUNDFORMEN DES LERNENS (1983)
- Cooper, Charles R., EVALUATING THE RESULTS OF CLASSROOM LITERARY STUDY in RESEARCHING RESPONSE TO LITERATURE AND THE TEACHING OF LITERATURE (1983)
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- Maley, Allan/Duff/Allan, DRAMA TEACHING IN LANGUAGE LEARNING (1987)
- Wolf, Christa, LESEN UND SCHREIBEN (1968)
### Was ist typisch für grosse Leute und für Kinder?

<table>
<thead>
<tr>
<th>GROße LEute</th>
<th>KINDer</th>
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<tbody>
<tr>
<td>spielen gerne Spiele</td>
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</tr>
<tr>
<td>arbeiten viel</td>
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<tr>
<td>lesen und schreiben viel</td>
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</tr>
<tr>
<td>singen gerne</td>
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<tr>
<td>schimpfen oft</td>
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<td>malen gerne</td>
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<tr>
<td>klettern gern auf Bäume</td>
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<tr>
<td>sprechen oft laut</td>
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<tr>
<td>verstecken sich gern</td>
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<tr>
<td>sind oft seriös</td>
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<td>sind oft aggressiv</td>
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<td>haben fantastische Ideen</td>
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### Aber es gibt einen sehr grossen Kontrast bei grossen Leuten und Kindern:

Grosse Leute haben **Autorität**. Die grossen Leute sagen zu den Kindern:  
"Hört zu, Kinder. DAS DARF MAN NICHT!!"  
"DAS DARF MAN NIE !!"  
"DAS IST VERBOTEN !!!!"

---

1kg Smarties  
essen.  
Das darf man nicht!

---

Steile tauchen  
Das darf man nicht!
1. **KONTRASTE:**

Die Welt hat sehr viele Kontraste. Welche Kontraste kannst du finden?

- Grosse Leute
  - Nord
  - Wolf
  - schwarz
  - Katze
  - laut
  - alt
  - gigantisch
  - Eltern
  - arbeiten

- Süd
  - Kleine Leute
  - winzig
  - Kinder
  - Lamm
  - jung
  - spielen
  - Maus
  - leise
  - weiss

2. Grosse Leute und Kinder haben sehr viele Kontraste. ABER: sie sind auch ähnlich. Alle sind Menschen. Alle haben ....

Augen
Ohren
Mund
Hände + Finger
Füsse + Zehen
Rückgrat
Herz + Seele

3. Welche Kontraste findest du in grossen Leuten und Kindern?

**GROSSE LEUTE**

**KINDER**
4. Was ist typisch für grosse Leute und für Kinder?

<table>
<thead>
<tr>
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<td>lesen und schreiben viel</td>
<td></td>
</tr>
<tr>
<td>singen gerne</td>
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<tr>
<td>schimpfen oft</td>
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<tr>
<td>malen gerne</td>
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<tr>
<td>klettern gern auf Bäume</td>
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<tr>
<td>sprechen oft laut</td>
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<tr>
<td>verstecken sich gern</td>
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<tr>
<td>sind oft seriös</td>
<td></td>
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<tr>
<td>sind oft aggressiv</td>
<td></td>
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<tr>
<td>haben fantastische Ideen</td>
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</table>

5. Aber es gibt einen sehr grossen Kontrast bei grossen Leuten und Kindern:
   Grosse Leute haben Autorität. Die grossen Leute sagen zu den Kindern: „Hört zu, Kinder. DAS DARF MAN NICHT!!“
   „DAS DARF MAN NIE !!“
   „DAS IST VERBOTEN !!!“

   1 KG Smarties
   essen.
   das darf man nicht

   rauchen
   das darf man nicht

   Das
Bettina Wegner kommt aus der DDR.
Sie wohnt in Berlin (Ost).
Bettina Wegner ist eine Poetin und Sängerin.
Sie schreibt Gedichte und sie singt Lieder.

Ihre Gedichte und Lieder sind kritisch. Ihr Lied "KINDER" sagt:
Die grossen Leute in der DDR sind viel zu autoritar.

Hört Bettina Wegners Lied "KINDER" an.

Sind so kleine Hände
winzige Finger dran
darf man niemals schlagen
die zerbrechen dann.

Sind so kleine Füsse
mit so winzigen Zehen
darf man niemals treten
können sonst nicht gehen.

Sind so kleine Ohren
scharf, und ihr erlaubt,
Darf man niemals brüllen
werden davon taub.

Sind so schöne Münker
sprechen alles aus.
Darf man nie verbieten
kommt sonst nichts mehr rauf.

Sind so klare Augen
die noch alles sehen
Darf man nie verbinden
können sonst nichts versteh.

Ist so ein feines Rückgrat
sieht man fast noch nicht.
Darf man niemals beugen
weil es sonst zerbricht.

Sind so kleine Seelen
offen und ganz frei
Darf man niemals quälen
gehen kaputt dabei.

Klare, gerade Menschen
wärn ein schönes Ziel
Menschen ohne Rückgrat
haben wir schon zuviel.

Wie charakterisiert Bettina Wegner Kinder in ihrem Lied?

Kinder haben ...................... Hände

...................... Füsse

...................... Zehen

...................... Ohren

...................... Münker

und ein ...................... Rückgrat
9. Auch das Lied "Kinder" sagt sehr oft "...darf man nicht". Warum ??
Das darf man nicht: 
- die Augen verbinden ●
- schlagen ●
- den Mund verbieten ●
- brüllen ●
- auf die Zehen treten ●
- quälen ●
sonst:
- kann man nicht sehen
- werden die Ohren taub ??
- Das tut weh *-paying
- kann man nicht sprechen
- kann man nicht gehen
- geht die Seele kaputt


11. Was denkst du?? Was sagt Bettina Wegner in ihrem Lied??
☐ Kinder sind klein und delikat
☐ Kinder sind autoritär
☐ Grosse Leute sind zu strikt
☐ Grosse Leute respektieren Kinder
☐ Grosse Leute respektieren Kinder nicht
☐ Grosse Leute... Kinder...

12. Stell dir vor...
Du hast im Traum eine tolle Phantasie:
Ich bin groß. Grosse Leute sind klein.
Ich darf
Du darfst
Ich darf
Du darfst
LE PETIT CHAPERON ROUGE ET LE LOUP

1.) Écoutez bien l'histoire

2.) Résumez le dialogue entre
le Petit Chaperon Rouge et le loup:

**LA FILLE**
"Mais grand-mère,
que tu as de grands yeux !"
"Mais grand-mère,
que tu as de grandes ________ !"
"Mais grand-mère,
que tu as de grands ________ !"
"Mais grand-mère,
que tu as de grands ________ !"

**LE LOUP**
"C'est pour mieux te voir."
"C'est pour mieux t'écouter."
"C'est pour mieux t'embrasser."
"C'est pour mieux te ________ !"

3.) Caractérisez

<table>
<thead>
<tr>
<th>LE CHAPERON ROUGE</th>
<th>LE LOUP</th>
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</tbody>
</table>

[Sympathique, horrible, jolie, grand, petite, douce, cruel, naïve, déço, innocente, docile, trompeur, dangereux, violent]
Il était une fois une petite fille. Elle était très ________. Elle portait toujours un petit chaperon rouge. Un jour, sa mère lui dit: "Apporte cette bouteille de vin ________ et ce gâteau ________ à ta grand-mère. Elle est malade. Mais ne quitte pas le chemin!"


Le loup ________ court très vite à la maison de la grand-mère. Il entre, se jette sur la grand-mère et la dévore. Ensuite, il met ses vêtements. Quand la petite fille arrive, elle est très surprise à cause des oreilles ________ et de la bouche ________ de la grand-mère. Soudainement, le loup horrible dévore la petite fille.

Un chasseur qui passe, voit le grand loup qui dort dans le lit de la grand-mère. Il comprend que le loup ________ a mangé la grand-mère. Il prend son couteau et ouvre l'estomac du loup dangereux. Ainsi, il sauve la grand-mère et la fille. Finalement, tout le monde était très ________. Le chasseur ________ prend la peau du loup ________.

Et la grand-mère boit le vin blanc.

La moralité:

Le petit chaperon rouge a appris une leçon.
Il est important d'obéir toujours à la mère.
On ne quitte jamais le chemin.

4.) Maintenant lisez l'histoire. Prenez un crayon.
Et placez les mots suivants dans le texte:

rouge  malade  grand  blanc  terrible  horrible
délicieux  dangereux  courageux  gentille
joli  content  énormes  gigantesques
5.) *Arrangez-vous en groupes.*
   *Jouez le "JEU DU CHAPERON ROUGE"*

*Les règles:*
  a) *Soulignez tous* les adjectifs dans l'histoire.
  b) *Décidez par une discussion en groupe sur un nouvel adjectif.*
     *Peut-être un adjectif drôle et amusant.*
     *Des suggestions:*
     
     - électrique
     - triangulaire
     - japonais
     - à carreaux

     *Remplacez tous les adjectifs soulignés par votre nouveau adjectif.*
     *Par exemple:* "L'électrique Chaperon électrique
     Il était une fois une électricité fille. Elle était
     très électrique et ........................................

  d) *Choisissez une personne dans votre groupe.*
     *Cette personne lit le texte changé à toute la classe.*

6.) *Vous comprenez que le Petit Chaperon Rouge a fait une faute. A la fin
elle apprend une leçon. Et elle regrette sa faute.*
*Regarde encore une fois la moralité..... Qu' en penses-tu??*

   *Je pense que*
   
   - la petite fille est très sage et intelligente
   - elle est un peu stupide
   - elle est ennuyante
   - elle est assez démodée
   - elle est........................................

7.) *Imaginez d'autres chaperons rouges pour d'autres sorte de filles...........
   à cheval
   l'original
   en hiver
   à la piscine
   pour le maça
   une fille moderne
La Petite Fille et le Loup

Un après-midi dans une forêt obscure, un grand loup attendait avec impatience qu'une petite fille passe avec une corbeille de nourritures pour sa grand-mère. Finalement, une petite fille passait. Elle portait une corbeille. "Tu apportes cette corbeille à ta grand-mère?", lui demande le loup. La petite fille dit que oui. Alors, le loup demande la petite fille: "Où habite ta grand-mère?" Et la petite fille lui dit l'adresse. Et le loup disparaît dans la forêt.

Quand la petite fille arrive à la maison de la grand-mère et ouvre la porte, elle voit une personne dans le lit portant un bonnet de nuit et un pyjama. Elle s'approche jusqu'à huit mètres du lit. Et elle comprend que ce n'était pas sa grand-mère, mais le loup. Car un loup avec un bonnet de nuit ne ressemble pas plus à une grand-mère qu'un chat avec un sombrero ressemble à un mexicain. Ainsi la petite fille sort de sa corbeille un fusil automatique et tue le loup.

La moralité: ..............................................................................................................

.............................................................................................................................

.............................................................................................................................

8.) Écoutez bien cette nouvelle version de l'histoire. Lisez aussi le texte.

9.)
Arrangez vous en groupes et décidez sur une nouvelle moralité.
Écrivez cette nouvelle moralité.

10.)
Inventez une nouvelle petite histoire.
Peut-être avec une fille totalement différente et un loup très différent.
Si vous voulez, utilisez le nouveau chaperon que vous avez dessiné à la page 3.

1.) Écoutez la chanson *Vesoul* de Jaques Brel.

2.) Quels sont vos premières impressions ??
   C'est une chanson.....
   - [ ] romantique  [ ] aggressive  [ ] étrange
   - [ ] défiante  [ ] politique  [ ] passionante
   - [ ] gaie  [ ] sentimentale  [ ] militante
   - [ ]        [ ]

3.) Écoutez la chanson encore une fois.
   Maintenant, concentrez-vous sur la voix du chanteur.
   Votre deuxième impression:
   Le chanteur est un homme qui est
   - [ ] très content  [ ] plutôt mécontent
   - [ ] très heureux  [ ] malheureux
   - [ ] fâché  [ ] comique
   - [ ] cynique  [ ] amusant
   - [ ] sensible  [ ] furieux
   - [ ]        [ ]
   - [ ] amoureux  [ ] triste
4.) Lisez attentivement les couplets 1 + 2 de la chanson.
Ces couplets décrivent le rapport entre le chanteur et son amie/sa femme.
Que pensez-vous des deux personnes ??

<table>
<thead>
<tr>
<th>L' HOMME</th>
<th>LA FEMME</th>
</tr>
</thead>
<tbody>
<tr>
<td>est égoïste</td>
<td></td>
</tr>
<tr>
<td>s'amuse beaucoup</td>
<td></td>
</tr>
<tr>
<td>fait tout pour son partenaire</td>
<td></td>
</tr>
<tr>
<td>n'a pas de propres opinions</td>
<td></td>
</tr>
<tr>
<td>porte des lunettes roses</td>
<td></td>
</tr>
<tr>
<td>est passif/passive</td>
<td></td>
</tr>
<tr>
<td>impose son opinion</td>
<td></td>
</tr>
<tr>
<td>déteste des voyages</td>
<td></td>
</tr>
<tr>
<td>aime les voyages</td>
<td></td>
</tr>
<tr>
<td>adore les danses</td>
<td></td>
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</tbody>
</table>

5.) Comptez combien de fois est-ce que les deux partenaires font des compromis ??
   (Toujours dans les couplets 1 + 2 )

L'HOMME: _______ fois.  
LA FEMME: _______ fois.
6.) Caractériser maintenant ce couple:

☐ C'est un couple heureux est harmonieux

☐ Les deux partenaires sont égaux.
   (Chacun fait des compromis)

☐ Ils ne sont pas égaux.
   (Une personne fait plus de compromis)

☐ La vie de ce couple est très monotone

☐ La vie de ce couple est très excitante

☐ C'est un couple absolument normal

☐ ____________________________

☐ ____________________________

7.) Résumez maintenant les couplets 3 + 6.
   Ces couplets sont presque identiques.

☐ Le chanteur continue à accompagner sa femme/amie partout.
   [X]

☐ Il est totalement amoureux.

☐ Il refuse d'accompagner sa femme à Paris.

☐ L'histoire romantique continue.

☐ Le chanteur en a assez.

☐ En plus, il déteste les danses et l'accordéon.

☐ ____________________________

☐ ____________________________

(Préparez vous à discuter de vos réponses en classe.)
8.) Arrêtez vous !!! Un moment de réflexion.
Ne regardez pas encore les couplets 4 + 5 !
Imaginez-vous ................ comment est-ce que cette histoire d'amour se développe?

☐ Il y aura un happy-end.
☒ Il y aura une séparation.
☐ L'homme va abandonner la femme.
☐ La femme va abandonner le chanteur.
☐ La vie en couple continue et les partenaires vont recommencer tout.
☐ Il y aura des scènes dramatiques.
☐ Il y aura aussi des disputes infinies
☐ Il y aura un crime passionnel.
☐ ____________________________

(Pourquoi?? Soyez prêts à justifier votre réponse.)

9.) Lisez maintenant les couplets 4 + 5. QU'EST-CE QUI SE PASSE ??
   a) Écrivez un bref résumé:
   __________________________________________________
   __________________________________________________
   __________________________________________________
   __________________________________________________
   __________________________________________________

b) À votre avis ...... quelle sorte de solution est-ce que le chanteur trouve ??
   Est-ce que c'est une bonne solution à ses problèmes ??
   __________________________________________________
   __________________________________________________
   __________________________________________________
   __________________________________________________
Pour l'amour du mari

Tres joli. Mais mon mari deteste des culottes.

Ce decel... de, d'au pour mon mari....

Je veux ne me va pas du tout, dit mon mari.

Les talons si hauts. Ainsi, je serais plus grande que mon mari. Le h'aimerait pas ca.

Personnellement, j'adore les pantins. Mais mon mari en devient tres melancholique.

Mon mari dit toujours: Pas d'etimements.
Cette femme voudrait bien acheter / manger / faire d'autres choses. Mais elle ne le fait jamais, parce qu'elle pense à son mari.

Que dit-elle quand elle aime
- une minijupe
- un bicini
- une motocyclette

Que dit-elle quand elle aimerait manger
- des pralines
- des escargots
- de l'ail

Collectionnez d'abord des expressions qui expriment
- de la sympathie (J'adore, ________)
- de l'antipathie (Il ne peut pas sentir, ________)

+

- c'est joli
- c'est ravissant
- c'est magnifique

- c'est désagréant
- c'est repugnant
- c'est révoltant
J'en ai assez!

Mais Jean-Claude, je t'ai dit, ne fume pas à la maison.

Et trop de télé - ce n'est pas bon non plus.

Jean-Claude doit suffire encore d'autres reproches. desquels ?

1. 

2. 

3. 

4. 
Un jour,
Jean-Claude en a assez.
Qu'est-ce qu'il reproche à sa femme?

Selon cette histoire illustrée, improvisée aussi un jeu de rôles
- si vous voulez, avec beaucoup de bruit...
1. Tout le monde a un rêve. Tout le monde rêve de quelque chose....
Exemples:
Le plus grand rêve du chat, c'est une sourri délicieuse
Le plus grand rêve de la sourri, c'est un morceau de fromage énorme
Le plus grand rêve de Roméo, c'est Juliette
Le plus grand rêve d'une personne, c'est la santé
Le plus grand désir d'un mineur, c'est
Le plus grand rêve d'un prisonnier, c'est

2. Un moment de réflexion.
Réfléchis un peu......
Est-ce qu'il existe quelque chose dans le monde que tu désires beaucoup, beaucoup, beaucoup............???

Mon plus grand rêve, c'est
3.) Lisez les deux histoires d'Ésope et de Jean de la Fontaine. Il n'est pas nécessaire que vous compreniez tout détail. Mais essayez de comprendre l'action des histoires. Notez que ces deux petites histoires sont presque identiques.

(Ésope, poète grecque ~600 avant C.)

grapes de raisin
affamé
une treille
attraper
s'en aller
maudire
le sort

dozen
french
un
verb
1621
1695

Le Renard et les Grappes

Un renard affamé, voyant des grappes de raisin pendant à une treille, voulut en vain les attraper. Alors il s'en alla, disant : « Ce sont des raisins verts ! »
Il en est ainsi chez les hommes : incapables d'obtenir ce qu'ils désirent, ils préfèrent maudire le sort.

Le Renard et les Raisins

Certain renard gascon, d'autres disent normand. Mourant presque de faim, vit au haut d'une treille

Des raisins mûrs apparemment
Et couverts d'une peau vermeille.
Le galant en eût fait volontiers un repas :
Mais comme il n'y pouvait atteindre :
« Ils sont trop verts, dit-il et bons pour des goujats. »
Fit-il pas mieux que de se plaindre ?

(Jean de la Fontaine, poète français, 1621 - 1695)
4.) Mettez les phrases dans la "boîte des phrases" dans le bon ordre. Résumez ainsi les deux histoires du renard.

Malheureusement, c'est en vain.

Il fait un effort pour atteindre les raisins.

Le renard part.

Un renard a très très faim.

Il se dit: "De toute façon, ces raisins sont trop verts."

Il voit une très belle grappe de raisin.

Les grappes de raisin sont trop hauts.

Finalement, le renard abandonne l'idée de manger les raisins.

5.) Caractérisez le renard:

☐ Le renard est très intelligent.
   Il va trouver d'autres choses à manger.

☐ Le renard n'est pas honnête.
   Il triche. Les raisins ne sont pas verts. Ils sont bons.

☐ Le renard est très sage.
   Il connaît bien ses limites.

☐ Le renard est assez stupide.
   Il est important de faire un plus grand effort pour atteindre les raisins.

☐ Le renard est ____________________
6.) Consultez un dictionnaire (littéraire) et nommez le genre de ces deux histoires. Ce sont des

- anecdotes [ ]
- contes de fées [ ]
- fables [ ]
- légendes [ ]
- parables [ ]

Ce sont des ______ parce que

7.)
La moralité d'une histoire c'est un message très important. C'est une sorte de résumé. Quelle est la moralité de ces deux fables ? Exprimez les moralités en utilisant vos propres mots.

Ésope:

________________________
________________________
________________________
________________________

Jean de la Fontaine:

________________________
________________________
________________________
________________________

8.) Regardez l'histoire illustrée aux pages 5 et 6.
La dessinatrice a changé la vieille histoire. Elle ne pense plus que la vieille moralité soit valable aujourd'hui.

Réfléchissez..... Pourquoi le "nouveau renard moderne" renonce-t-il aux raisins qui étaient le rêve impossible du "vieux renard" ?

Quelle est la nouvelle moralité du "renard moderne" ?

________________________
________________________
________________________

9.) L'histoire illustrée n'est pas très intéressante sans paroles.
Ajoutez des pensées ou des remarques du "renard moderne".

10.) Rapelle-toi ton plus grand rêve que tu as dessiné à la page 1.
Racontes-le à ton groupe.
Ensuite, interviewes ton partenaire:
- "Que vas-tu faire pour réaliser ton rêve ?"
- "Est-ce que c'est possible qu'un jour tu vas abandonner ton rêve ?"

Exactement comme le renard...........
le Nouvelle Mœlité