

*8th International Conference on Language Teacher Education
George Washington University
1 June 2013*

Preparing Language Teacher Educators to Meet National and
Global Needs

CARAP/FREPA: A new way of learning through languages

*Laura Ambrosio
University of Ottawa*



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CARAP

FREPA

**A Framework of Reference for
Pluralistic Approaches to Languages
and Cultures**

« Introduction to the Framework of reference for a pluralistic approach (FREPA) proposed by the ECLM (European Center for Modern Languages)

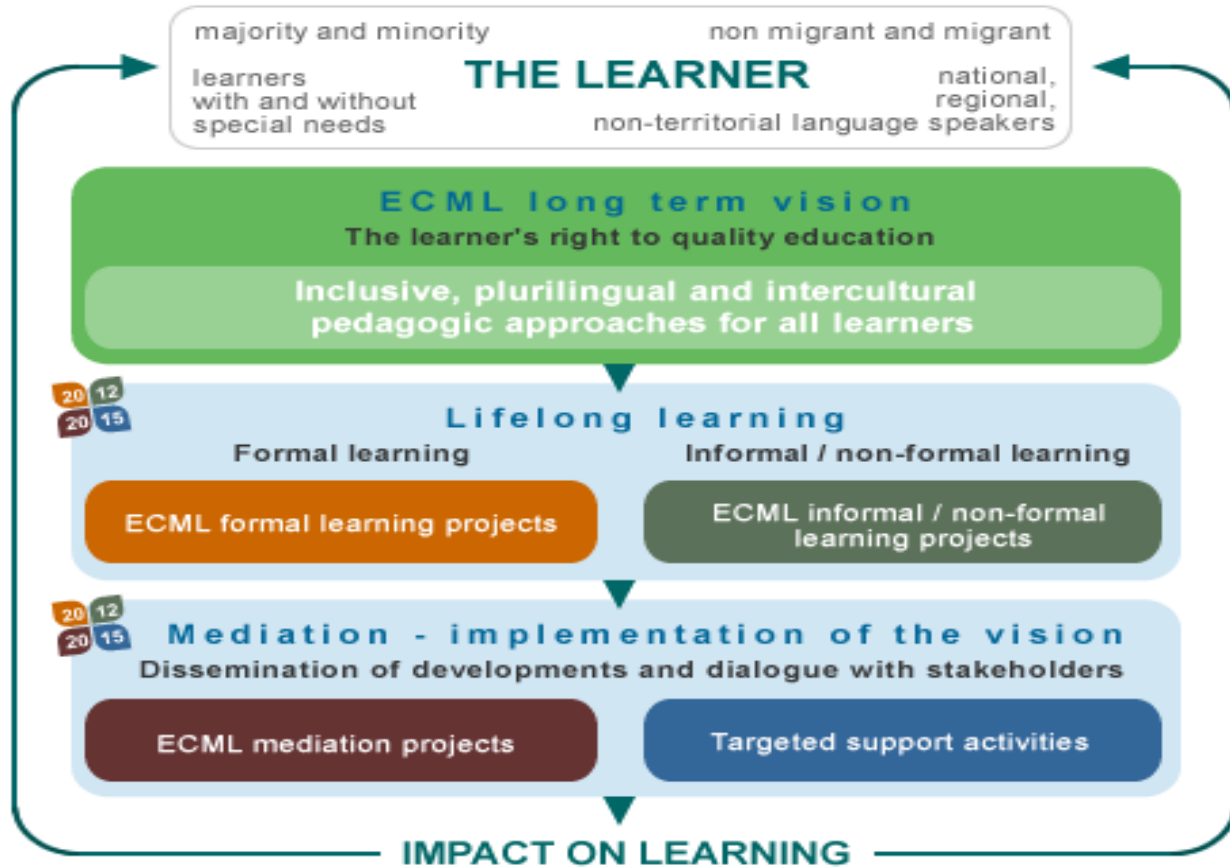


- ❑ *ECLM Mandate – European Context*
- ❑ *Planning with pluri-approaches*
- ❑ *FREPA : Glossary and terminology*
- ❑ *Association Global and Specific Objectives*
- ❑ *Adaptation of existing material: select, adapt, create*
- ❑ *Evaluation tools – FREPA, Common European Framework*
- ❑ *Ideas for more cultural integration*



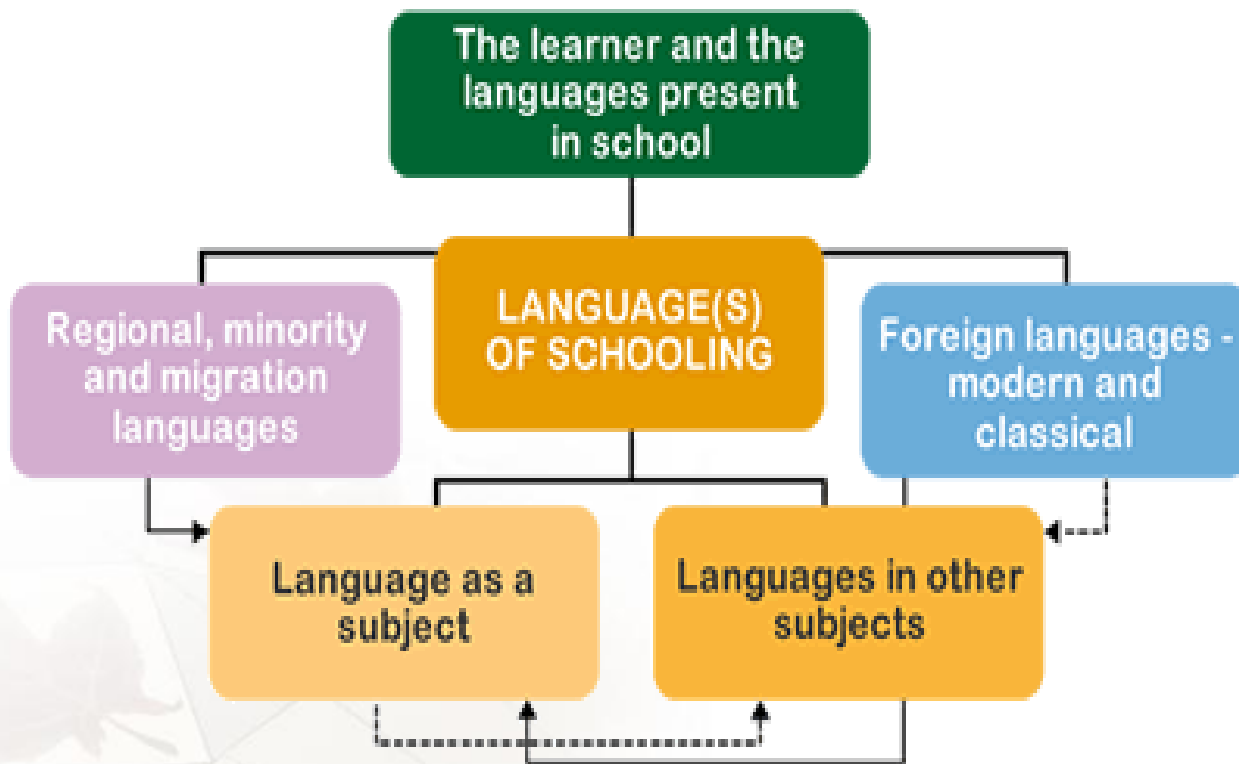
Quick overview ECLM

<http://www.ecml.at/Programme/Programme20122015/tabid/685/language/en-GB/Default.aspx>

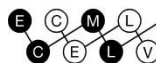


Quick overview ECLM

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Quick overview ECLM – Pluralistic approaches



The term "pluralistic approaches to languages and cultures" refers to didactic approaches which use teaching / learning activities involving several (i.e. more than one) varieties of languages or cultures.

This is to be contrasted with approaches which could be called "singular" in which the didactic approach takes account of only one language or a particular culture, considered in isolation. Singular approaches of this kind were particularly valued when structural and later "communicative" methods were developed and all translation and all resort to the first language was banished from the teaching process.

FREPA is based on four pluralistic approaches

Pluralistic approaches

Awakening to
languages

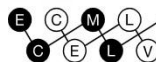
Intercomprehension
between related
languages

Intercultural
approach

Integrated didactic
approach to
different languages
studied



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What does FREPA mean for Canada?

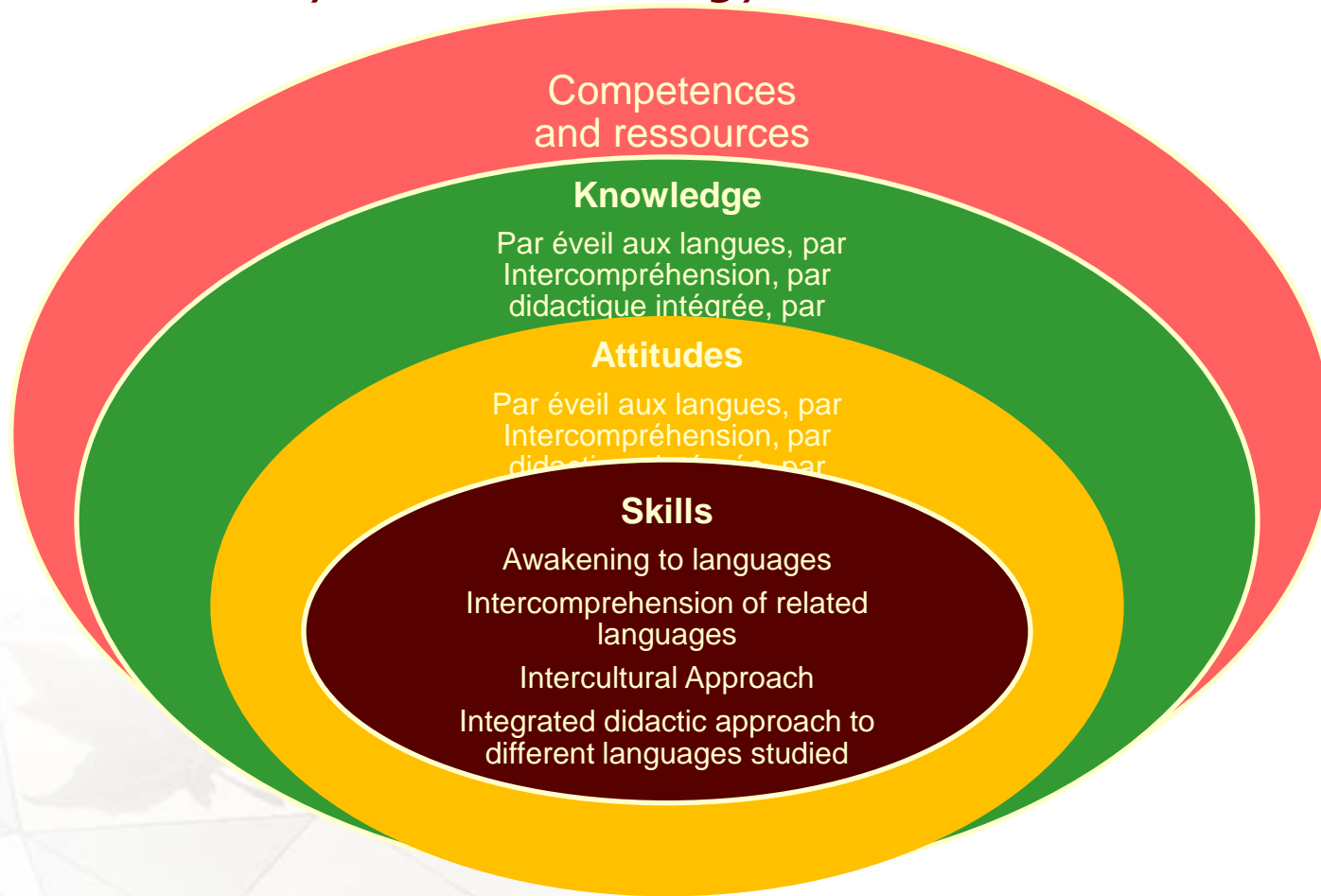
- *Connection with reality of the classroom where many cultures are more and more in contact*
- *Connection with IL Program in particular where language is no longer to be seen as a one element to learn but as an ensemble of cultural contexts*
- *Platform for developing curriculum activities that foster identity, sharing and appreciation of the culture of the other*
- *Theory of competences and ressources linked with overall objectives and specific objectives of IL Curriculum*



What does FREPA mean for Canada?



FREPA Glossary and terminology



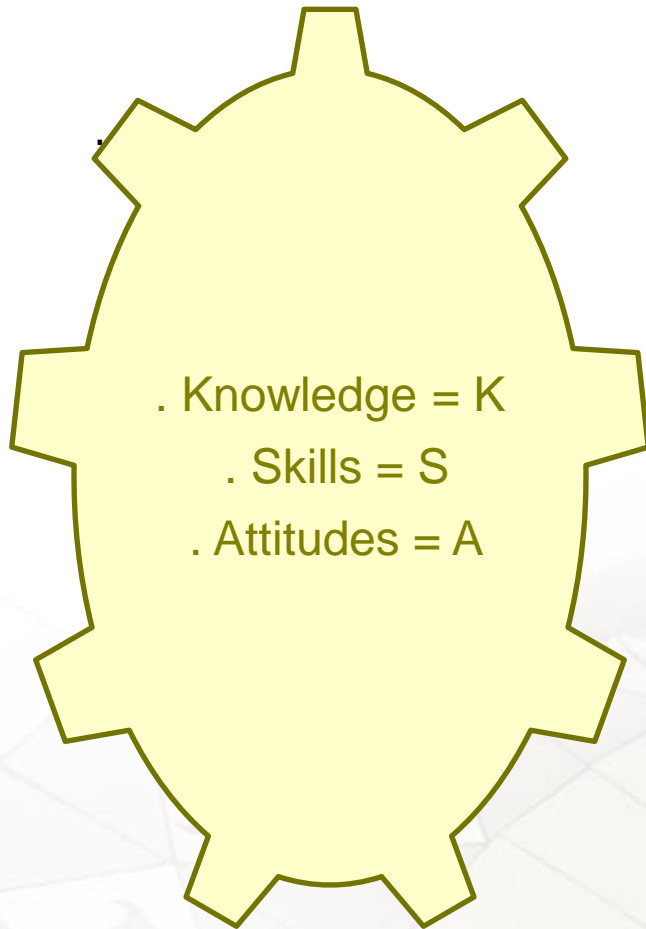
FREPA Competences



- *The competence to manage linguistic and cultural communication within a context of otherness*
- *The competence of constructing and developing a pluralistic repertoire of languages and cultures*

Ressources

Descriptors for « Culture »



- **K.** *Knowing that each culture determines / organizes , at least partially, the perception / a vision of the world, a way of thinking the world/ a way of thinking of the community*
- **K.** *Knowing that we can use similarities between languages (structure, discourse, pragmatics) to learn languages*
- **S.** *Being able to formulate hypotheses in order to analyse linguistics or cultural unfamiliar situations*
- **S.** *Being able to compare different discourses used or available in own mother tongue with the ones of other languages*
- **A.** *Being able to develop sensitivity to linguistic or cultural differences*
- **A.** *Being open (and fight personal resistances) toward what seem to be incomprehensible or different*

Planning

- More than a single lesson – Idea of competence
- Plan a school « matinée » or a MET production
- Plan an excursion (Concert Hall, specialized school – drama – music – musical or opera)
- Invite arts specialists, with school programs some free) Mississauga choral society

Global and specific objectives



- Culture
- Music/Drama
- Humanities
- Literature

Possible organisation ...

- Selection of a theme - synopsis
- Selection of one or more sources of documentation written or audio
- Identification of possible tasks
- Transition between the tasks
- Stimulation: students' imagination
- Development of related themes

The competence to manage linguistic and cultural communication within a context of otherness

Preparation

- Posters
- CD – DVD or access to WiFi
- Opera Synopsis
- Calendar of artistic events
- Planning unit for cultural integration
- Any possible additional resources
(web/paper/person) * not to forget Long Play Disks usually with multilingual libretti
- Evaluation grids... what are we going to measure

Objectives

- Global and traditional language objectives:
 - Develop oral and written abilities (comprehension and production)
- Specific objectives (possibilities):
 - Identification of time-space elements
 - Sub-themes recognition
 - Ability of linking plot /story to a larger context
 - Identification of language conventions of particular context
 - Ability to formulate coherent responses
 - Overall ability to discover « culture » via different means

Largo Al Factotum



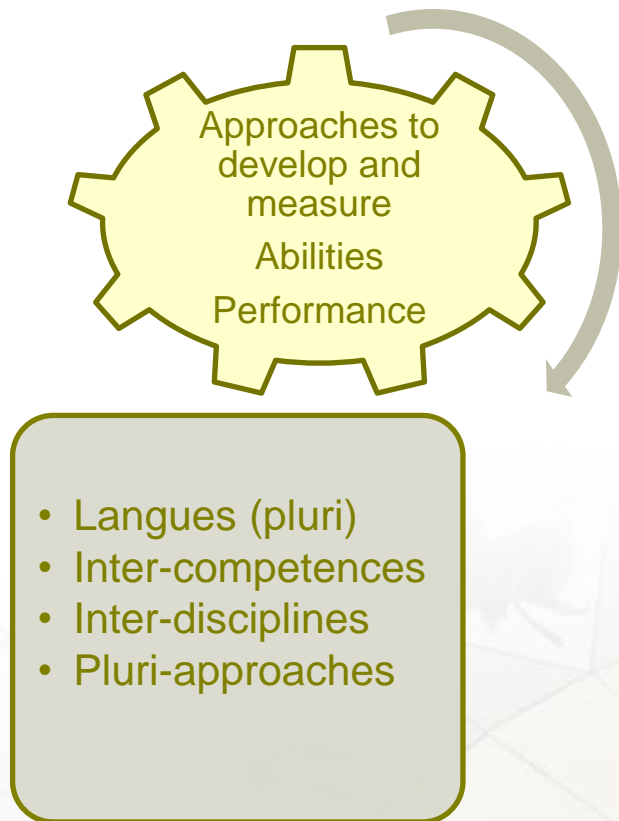
Activity of contextualisation

15 minutes

- Use of an Opera excerpt
- Identification emerging themes
- Vocabulary recognition
- Anticipation of possible content

Mot masculin	Mot féminin	Congénère

Expansion activities



• Transfert of knowledge

15 minutes

- Transfert of sociolinguistic knowledge
- Linguistic mapping
- Analysis of various levels of languages, speech and voices
- Links between images, messages and meaning (both verbal and non verbal)



Brainstorming

15 minutes

- Identification of four themes associated with play, opera, musical, drama titles/plots
- Oral justification of the choice (comparison of choices made by other students)

Amour

Beauté

Commerce

Secret

Audio – Video - Text

La calunnia è un venticello

« The power of music »

Listen to this « aria » from *Barbiere...*

What do you imagine listening...

How could you visually represent what you are listening to? What are your feelings when you listen?

Consolidation activity

(Social and cognitive strategies)

15 minutes

- Posters and music: word, content analysis
- Discussion and transfer:
 - Question : Do you know any « factotum »?
 - Question: What would be the best poster for an Opera?
- Use of connecting words
- Use of particular grammar, syntax, discourse

Reading activities

(Metacognitive strategies – Skimming)

10 minutes

- Research and consultation of written documents
Opera houses around the world web sites
- Thematic vocabulary as a pre-selection: What does mean the word...
 - Synopsis
 - Opéra bouffe/Opérette
 - Opéra sérieux...
 - Chinese Opera : Jingxi
 - Musical

Reading activities

(Metacognitive strategies – Scanning - Focus on form)

20 minutes

- Generate a list of speech acts or possible dialogues
- Looking for:
 - Plots
 - Descriptive elements
 - Argument
 - Translation into artistic variations

Comprehension activities

(Cognitive strategies – Organization – Grammar - Discourse)

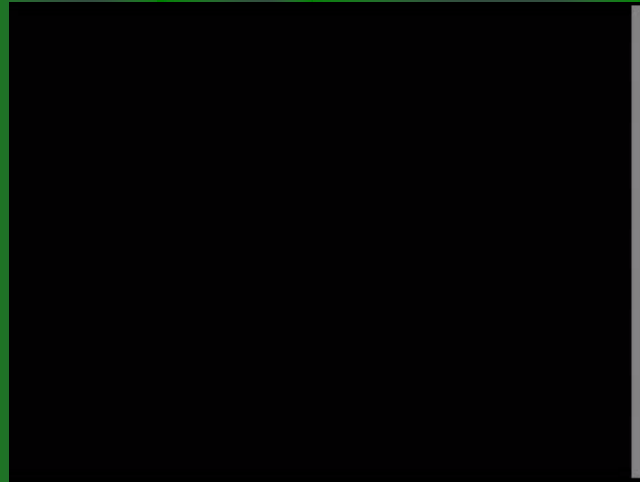
40 minutes

- True/False history/plot statements to choose
- Reordering of the « true » events
- Within these history/plot statements, find structures, grammar, vocabulary, expressions

Evaluation tools

- Your own curriculum, with regards to
 - Communication
 - Comprehension and Knowledge
 - Thinking, searching, organizing
 - Identifying the type of speech
- CER – CEFR Common European Framework of Reference (Council of Europe- ECML)
 - Global scale
 - Self-assessment/
 - Specific evaluation grids

Behind the scene – Ansaldo Teatro Alla Scala/at the MET/Others



Learning outcomes

Ideas for more tasks (within the competence)

- Be the « Shows newspaper critics »
- Elaborate publicity messages/ promotion campaign advertising
- Create new posters
- Imagine new scripts (based on same themes)
- Reconstruct a time line (On the history of Opera, on duration of Opera, on calendar of world productions live or HD)
- Who does what at the opera or in the opera?
- Elaborate a glossary of the 100 most important words of opera

Une présentation 2012 de la Troupe d'Opéra de l'Université d'Ottawa / A 2012 uOttawa Opera Company production

Wolfgang Amadeus

Mozart Don Giovanni

Sandra Graham
Direction musicale et mise en scène /
Music and stage director

avec / with
L'Orchestre de chambre de
l'Université d'Ottawa /
The uOttawa Chamber Orchestra
Rennie Regehr, chef / conductor

Billets / Tickets
10 \$, 5 \$ (étudiants) / \$10, \$5 (students)

- Disponibles en ligne (AUCUN FRAIS DE SERVICE)
www.musique.uottawa.ca
- Available on line (NO SERVICE FEES)
www.music.uottawa.ca
- École de musique de l'Université d'Ottawa /
School of Music, University of Ottawa
(103-610, rue Cumberland Street)
- The Leading Note
(370, rue Elgin Street, 613-569-7888)



4 Représentations

Jeudi	26 janvier	19 h
Vendredi	27 janvier	19 h
Samedi	28 janvier	19 h
Dimanche	29 janvier	14 h

4 Performances

Thursday	January 26	7 p.m.
Friday	January 27	7 p.m.
Saturday	January 28	7 p.m.
Sunday	January 29	2 p.m.

Auditorium des anciens
Centre universitaire
85, rue Université

Alumni Auditorium
University Centre
85 University Street

Reservations / Information: 613-562-5733
www.musique.uOttawa.ca / www.music.uOttawa.ca




TEATRO ALLA SCALA
 (ENTE AUTONOMO)
 Stagione 1924-25
 Serie B
 Sabato 17 GENNAIO 1925 - alle ore 21 precise
PRIMA RAPPRESENTAZIONE
 DI
LA TRAVIATA

Opera in 3 atti di FRANCESCO MARIA PIAVE
 Musica di GIUSEPPE VERDI
 (Proprietari: G. Ricordi & C.)

- PERSONAGGI**
- | | | |
|-------------------------------|-------|------------------------|
| Violetta Valery | ..... | Sig. GILDA DALLA RIZZA |
| Flora Bervoix | ..... | GINA PEDRONI |
| Rudina | ..... | CESIRA FERRARI |
| Alvilda Bernardi | ..... | Sig. PIERO MERESCALDI |
| Giorgio Germont, suo padre | ..... | ERICO MOLINARI |
| Luise, Visconte de Letorieres | ..... | FRANCESCO DOMINICI |
| Carone Dauphat | ..... | PARISO VOTTO |
| Marchese D'Obigny | ..... | GIUSEPPE MINNI |
| Dottore Grenvil | ..... | ARISTIDE BARACCHI |
| Giuseppe, servo di Violetta | ..... | N. N. |
| Donnicetto di Flora | ..... | N. N. |
| Commissionario | ..... | N. N. |

Coro di signori e signore amici di Violetta e Flora - Maltadori - Picadori - Zingari - Comparsa di servi di Violetta e Flora - Maschere
 L'azione si svolge a Parigi e suo vicinato.

ARTURO TOSCANINI
 Maestro Concertatore e Direttore

Direttore della messa in scena: **GIOVACCHINO FORZANO** - Direttore dell'allestimento scenico: **CARAMBA**
 Maestro del Coro: **VITTORE VEVEZIANI**
 Coreografo: **GIOVANNI PRATESI** - Prima ballarina: **CIA FORNAROLI**
 Scene dipinte da **EDUARDO MARCHIODO**
 Direttori del macchinario: **GIOVANNI PERICLE ANSALDO**
Condotto dalla Società Teatrale CHIAPPA in società di CARAMBA - Allevati della Ditta E. BANCATI & C. di SOGINO TAVELLA & C.

PREZZI

Biglietto d'Ingresso alle Platee ed ai Palchi	L. 30	Biglietto d'Ingresso alla Prima Galleria	L. 10
Polltrone sulle Tribune	L. 100	Posti Numerati di Prima Galleria sulle Tribune	L. 30
Polltrone sulle Tribune	L. 80	Biglietto d'Ingresso alla Seconda Galleria	L. 60
Posti Numerati di Platea sulle Tribune	L. 50	Posti Numerati di Seconda Galleria sulle Tribune	L. 18

PALCHI

Prima fila L. 400 - Seconda fila L. 500 - Terza fila L. 400 - Quarta fila L. 300

IN PLATIA NON VI SONO POSTI IN PIEDE
 Durante l'esecuzione della spettacolo il pubblico di accedere alla Platea e alle palche. E pure vietato il movimento del pubblico prima della fine di ogni atto.
 Gli indumenti e gli altri oggetti depositati alle guardie sono garantiti contro i furti che negli spettacoli del Teatro alla Scala. Sono vietati i cani.
 Il pubblico di teatro e il Teatro, si riserva il diritto di sospendere o di annullare un'opera o di sospendere o di annullare un'opera o di sospendere o di annullare un'opera.
 Per disposizioni del Pubblico e amministrativo relative agli spettacoli di accedere a prendere posto nella Platea e alle palche, sono vietati i cani.
 In occasione del Regimento delle Sfilate del Teatro alla Scala, il Teatro si riserva il diritto di sospendere o di annullare un'opera o di sospendere o di annullare un'opera.

Il Teatro si apre alle ore 8.30 - La Galleria alle ore 11.30

Ufficio I.G.A.P. - Via D'Adda, 10

Guide pédagogique du Théâtre de Lille
(capitale européenne de la culture en 2004)

http://www.opera-lille.fr/fichier/0_media/9225/media_fichier_fr_dp.la.traviata.pdf

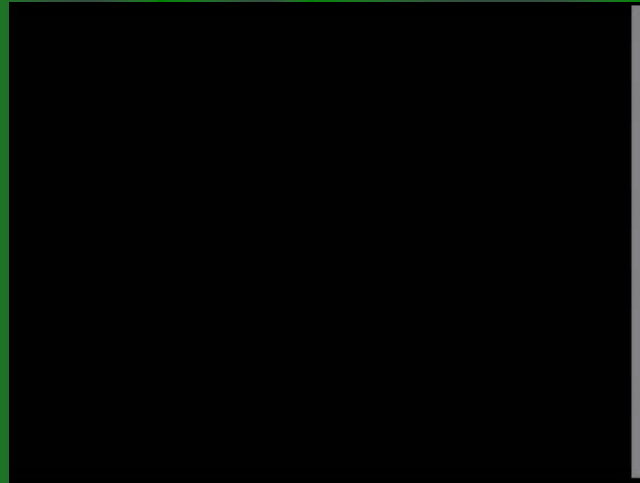
Pour y trouver:

- Chronologie de la création de la Traviata (avec détails sur le texte original d'Alexandre Dumas)
- Synopsis et argument
- Libretto de Francesco Maria Piave
- Une discographie et une vidéographie de différentes versions (en direct, film)
- Interprètes – Les différents genres de voix
- Le « qui fait quoi à l'Opéra »
- Vocabulaire de la scène, du bâtiment, de la musique

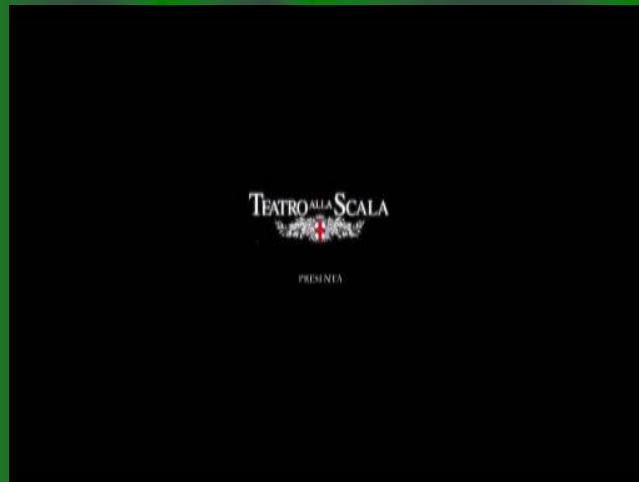
Teatro Alla Scala or MET

who, how, when, why, what

Differences and similarities

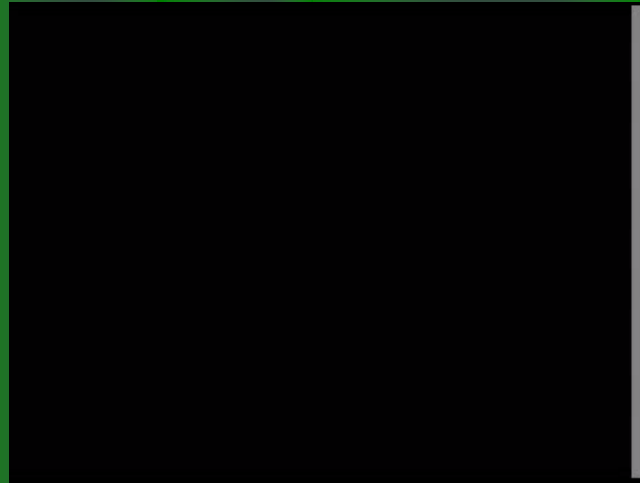


Reaheasal Hall - Interviews



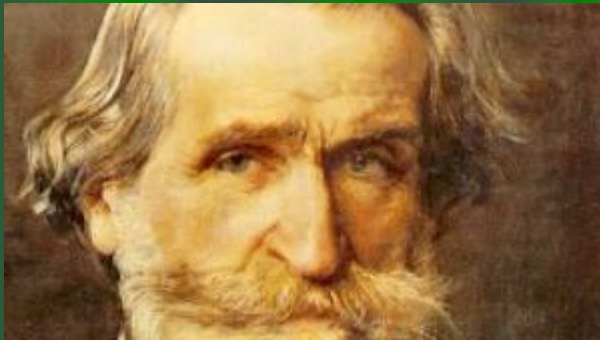
Teatres and artistic concert halls around the world

History, Culture, Structure, Importance



1813 - 2013 (Birth Bicentennial)

Giuseppe Verdi



History ...

Viva V.E.R.D.I =

Viva Vittorio Emmanuele Re
d'Italia

...Va pensiero...exodes,
Today...

From Opera to:

Movies

Visual arts

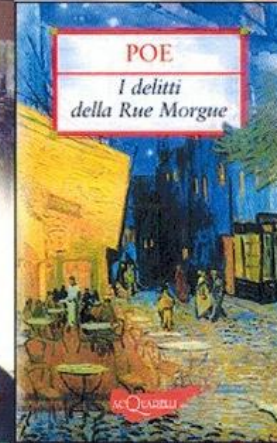
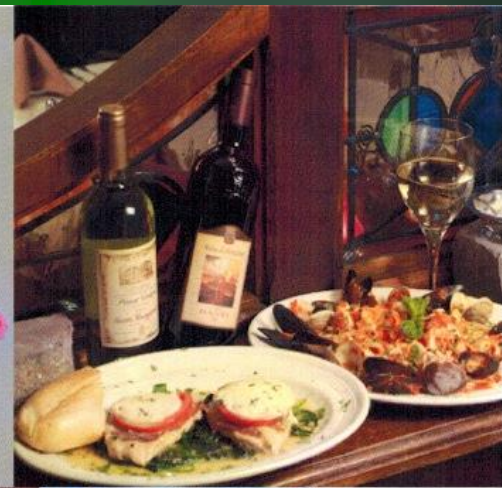
Literature

Drama

Musicals

Circus

... Reality?



**Cultural Class Travels with
opera : from Italy to Japan
(Puccini), Madama Butterfly/
to France (Berlioz, Offenbach)
to Germany and IL classes in
Canada...**

Analyses of :

Fashion, Tradition, Casting, Decors

Historical anniversaries/
Commemoration of events

Comparing use of terminology in
music and in dictionaries
(Barcarolle – s -)



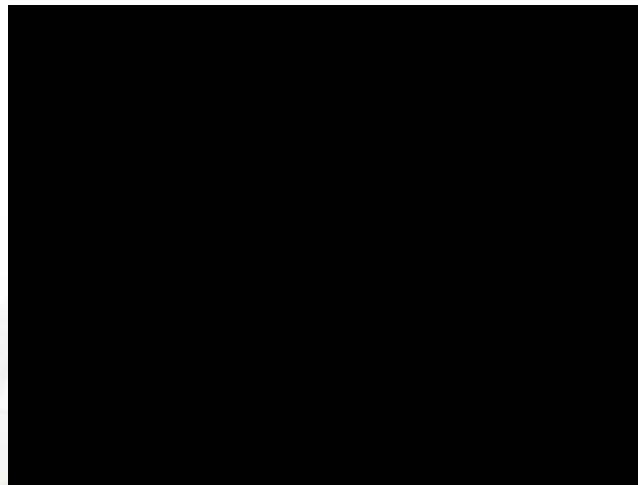
Clichés

Determining
which approach
would best
explain a
picture

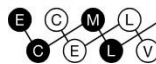


From Opera to other interpretations:

King Singers – and more Rossini – Waht is on Youtube?



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From Opera with FREPA to other topics: Citizenships and solidarity



And you? What is your culture, your citizenship?

Ideas for further discussion from:

Irene Selbmann. "E tu, di che cittadinanza sei?". IN : Dimensioni nuove, il mondo visto dai giovani. Febbraio 2013, p.30-32 www.dimensioni.org

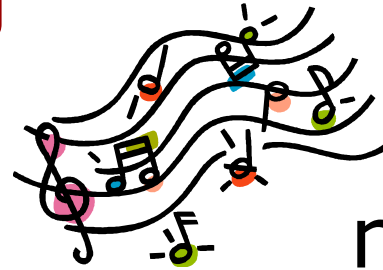


And you...

What nationality are you? It does not matter... we work in team



Thank you for listening



merci,
grazie,
thank you,
danke...



Reinvestissement

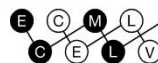
with FREPA/CARAP



- <http://carap.ecml.at/CARAP/Video/tabid/2618/language>
- <http://carap.ecml.at/Components/tabid/2668/language/fr-FR/Default.aspx>
- <http://carap.ecml.at/CARAP/Descriptors/Knowledge/tabid/2407/language/fr-FR/Default.aspx>
- <http://www.ecml.at/>
- <http://edl.ecml.at/Home/tabid/1455/language/fr-FR/Default.aspx>
- [Journée européenne des langues](#)
- <http://edl.ecml.at/LanguageFun/tabid/1516/language/fr-FR/Default.aspx>
- [Faits et jeux sur les langues](#)



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Additional ressources



- Opera Lyra Ottawa, Canada <http://www.operalyra.ca/learn/study-guides.php>
- Opéra National de Paris - <http://www.operadeparis.fr/actualites/En-video-Les-Artisans-de-la-magie>
- Metropolitan Opera Theatre (MET) <http://www.metoperafamily.org/metopera/history/stories/synopsis>
- L'Opéra de Lille (voir programmation de mai – Le Barbier de Séville) et le théâtre de http://www.opera-lille.fr/fichier/o_media/9225/media_fichier_fr_dp.la.traviata.pdf
- Canadian Opera Company - <http://www.coc.ca/Home.aspx?gclid=CMO23tGKhq8CFYIQNAodkIDO9w>
- Chinese Opera Group in Toronto - <http://www.chineseoperagrouptoronto.ca/>
- Mississauga Choral Society – Education Young Listeners Program:
- MCS brings non-ticketed live performances to Peel schools - http://www.mcs-on.ca/Arts_Education.html
- Opéra de Montréal (mission, éducation, vidéo) - <http://www.operademontreal.com/fr/educations/mission.html>
- Opéra de Montréal – soirée pour combattre la pauvreté - http://www.operademontreal.com/wp-content/uploads/2012/02/CommuniquéOpéra_soirée-20-mars-2012_rev17janv.pdf
- Opera Milano, Teatro alla Scala – Italy - http://www.teatroallascala.org/it/stagione/opera-balletto/2011-2012/nozze-figaro_cnt_21768.html

