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## Intercultural Story-Based Framework in Young Language Learners' Classrooms: from alternative teaching to alternative assessment

Bisiri Effrosyni

Hellenic Open University, Greece

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### **Abstract**

Placing young learners at the center of the teaching attention and learning process is considered to be of high importance in the teachers' attempt to help them be motivated to participate in the learning activities (Holderness, 1991, p.19). Towards that goal, young learners' characteristics such as imagination, creativity, curiosity and love for play need to be considered carefully in the language classroom. The aim of this paper is the presentation of a story-based framework for young learners at beginner's level pre-A1 of the CEFR (2001, p.24) through using intercultural stories. The main aim is to encourage the young learners' creativity and develop their listening skill through incorporating both metacognitive and cognitive strategies. Listening to stories in class is a shared social experience that provokes a shared response of laughter, sadness, excitement and anticipation which is not only enjoyable but can help build up the child's confidence and encourage social and emotional development (Ellis and Brewster, 2014, p.7).

**Keywords:** *Interculturalism, Stories, Listening, Metacognitive Strategies, Cognitive Strategies, Assessment*

## **Introduction**

### **The Importance of Fostering Intercultural Competencies**

Given that Greece has been an immigrant/refugee receiving country for more than the last two decades, there is an emerging need for fostering interculturalism in the classrooms and prepare students to become familiar with the “*other*” (Griva & Papadopoulos, 2019).

Globalization has brought forth greater mobility and technology but has also challenged education systems around the world by bringing together diverse student populations with various levels of knowledge, experiences, and language skills. This diversity poses challenges for teachers, as many must find a delicate balance between allowing students to make sense of their worldviews and guiding them in considering and reconsidering topics that are quite personal to them.

The linking of language and culture in the foreign language classroom is undeniable. With increased globalization, migration and immigration there has been a growing recognition for the need for an intercultural focus in language education. While language proficiency lies at the heart of language studies it is no longer the only aim of language teaching and learning. The Standards (ACTFL, 2006) define the language goals in terms of 5 Cs-Communication, Cultures, Connections, Comparisons and Communities-designed to guide learners toward becoming viable contributors and participants in a linguistically and culturally diverse society.

Intercultural communicative competence in foreign language teaching and learning, constitutes an ongoing process that attempts to raise students’ awareness about their own culture, helping them to interpret and understand other cultures (Kramsch, 1993). According to Kramsch (1993) it can be considered a fifth skill that enables language proficiency.

Research on intercultural competence underscores the importance of preparing students to engage and collaborate in a global society by discovering appropriate ways to interact with people from other cultures (Sincope, Norris & Watanable, 2012). An interculturally competent speaker of a foreign language possesses both communicative competence in that language as well as particular language skills, attitudes, values and knowledge about a culture. An interculturally competent speaker turns intercultural encounters into intercultural relationships. When language skills and intercultural competence become linked in a language classroom, students become optimally prepared for participation in a global world. Thus, the immigrant and refugee students need to develop bicultural facility, living in a new country while existing students (indigenous) need to develop a greater cultural proficiency because that is an economic asset which they can use in their adult life.

Upbringing is equally important in this context of linguistic and cultural diversity. People who come from bilingual households, for example, are already experienced in having to think about the world in two different ways. When they deploy to a completely foreign environment, they may already have the listening skills, observation skills or motivation to interact with another person in a way that makes their cross-cultural experience more positive, versus someone who is more rigid in their understanding of cultural differences.

According to Klafehn (2012), intercultural competence is more a process reflected in what one “*does*” than a static set of skills and abilities that one “*has*.” People who are cross-culturally competent are continually acquiring and evaluating new cultural information and then using that information to revise their beliefs as necessary. Someone who has a “*relatively open mindset*” (ibid) may have an easier time achieving cultural competence, because they are likely to be more accepting of new information and perspectives. On the other hand, people with more closed mindsets may take longer to learn how to bridge differences and work together. A lot of what we attribute to intercultural competence comes down to motivation and openness (Klafehn, 2012). Individuals who are motivated to engage with other cultures and are open to new or different ideas are going to be more likely to seek out and make use of information that helps them adapt to new environments.

Multicultural awareness and intercultural sensitivity should be initiated in the young learners’ classroom through encouraging them to experience “*interdependent relationships*” (Kreijns, 2004 in Griva & Papadopoulos, 2019, p.57) with other learners from culturally diverse backgrounds and attempting to incorporate these multicultural differences in the learning process (Hachfeld et al., 2011, p.987).

Considerable differences are attributed to the learners’ reality (Kalantzis & Cope, 2004, p.43). That is to say, the learners in their own everyday reality are exposed to their own experiences, family backgrounds, interests, individualised needs and preferences, interactions, communication, thoughts, cultural values and morals, intercultural awareness, community values, ethics of society, which form their own personal identity (Kalantzis & Cope, 2004, p.42-42). Since learners bring their own personal identity into the reality of the classroom, learning becomes “*a journey*” that functions “*as an agent of personal and cultural transformation*” (Kalantzis & Cope, 2004, p.44). Learning is a passage away from the young learners’ “*comfort zone*” (Kalantzis & Cope, 2004, p.44) and their restricted and established reality to the diverse cultural identities in the reality of the multicultural classroom.

For this reason, the teachers of young learners should be characterised by multicultural beliefs and attitudes and attempt to cultivate and encourage multicultural awareness through their teaching practices by implementing material and designing lessons that foster the young learners’ multicultural awareness and competence (Hachfeld et al., 2011, p.987).

### **Story-based Framework**

When designing a parallel syllabus based upon a specific framework for young learners, teachers have to be aware of how the various tasks and activities will contribute to the child development and language learning creating a pleasant and motivating learning environment (Hughes, 2010, p.182). Pantaleoni (1991, p.304 in Zouganeli, 2004, p.90), places emphasis upon the need to select materials, which concern pedagogical issues, focusing on the development of the whole child rather than linguistic skills only. Consequently, the teacher’s role should be that of the facilitator attempting to create a motivating classroom environment for young children to

engage in social and multicultural interaction by accommodating their individual needs, strengths, weaknesses, and specific traits as language learners (Read, 2015, p. 30).

For this reason, the parallel syllabus of the specific teaching situation is designed to allow the learners to be active participants in the learning process as well as encourage them to be more autonomous in an enjoyable environment. As a result, the story-based framework is adopted to trigger this situation (Ellis, 2016, p.27). Stories provide a useful tool in facilitating children's fantasy and the imagination as they develop positive attitudes in the English classroom (Zaro et al., 1995, p.3). What is more, the richness of stories contributes to child cognitive and conceptual development as it allows the teacher to cater for all learner types and a range of intelligences to make learning experiences meaningful for each child (Ellis and Brewster, 2014, p.6).

The teaching process should contribute to the development of the learners' conceptual growth (Rixon, 1991, p.34) through the implementation of stories that promote the child's cognitive development (Beard, 1991, p.232 in Zouganeli, 2004, p.94). According to Piaget (1967 in Brewster, 1991, p.2), a proponent of Cognitivism, all children proceed from a succession of stages before they establish the capacity to perceive, think logically and comprehend. Teaching instruction can have an impact on the evolution of the cognitive progress on condition that the child is qualified to assimilate what is taught (Brewster, 1991, p.2). For Piaget, "*thought is internalized action*" (1967 in Wood, 1988, p.21); action is interrelated to thought on condition that knowledge as well as intelligence initiate from motor activity. As a result, both "*actions*" and thought ("*intuitive knowledge*") order the child's perception of the world (Wood, 1988, p.24).

There are three stages of cognitive development; the "*sensori-motor*", the "*concrete operational*" (18 months to 11 years approximately) and "*formal operation*" period (Brewster, 1991, p.2). The "*concrete operational*" stage is divided into two periods; the "*pre-operational*" (till the age of 7) and the "*operational*" (8 to 11 years) (Brewster, 1991, p.2).

Piaget (1967 in Bouniol, 2004, p.85), stresses that learners in their concrete operational stage between ages 7 and 11 have an archive of learning activities encompassing problems of classification, ordering, location, conservation using concrete objects, so they are able to comprehend concrete aspects and topics rather than abstract ones (Williams and Burden, 1997, p.31). As a result, children at this age have deep affection for stories that trigger their imagination and fantasy (Parker & Parker, 1991, p.185). In addition, Piaget (1967 in Bouniol, 2004, p.82) supported that the teaching approaches and methodologies should engage the learners actively, interactively and in a challenging way. Consequently, stories request learners to participate actively in the interactive world of imagination and fantasy (Brewster et al., 2002, pp.186-187) empathising with the characters and the illustrations (Ellis & Brewster, 2014, p.6). For this reason, stories introduce topics and themes familiar to the children as they can become personally involved in a story and identify with the characters trying to interpret the narrative and illustrations (Perkins, 1999, p.67).

What is more, the contribution of these principles on teaching young learners exerts influence on the introduction of child-centred instruction and individualised learning (Brewster, 1991,

p.4). The child-centred perspective of the teaching and the learning process, influenced by Piaget (1967), resulted in individualised teaching methodologies for young learners taking into consideration individual needs and preferences (Brewster, 1991, p.2). For Piaget (1967 in Cameron, 2001, p.2), the child is an active learner and can acquire language by taking the initiative and the proper steps to find solutions to difficulties appeared by the interaction with the environment. Piaget's educational implications are of high significance. Teachers should focus on the stages of development and provide the appropriate instruction and materials directed at the child's mental growth (Wood, 1988, p.26).

One of the main arguments against Piaget and his theory is that social interaction is undermined (Shorrocks, 1991, p.270). However, Vygotsky's (1978 in Wood, 1988, p.11) theory of development places instruction in the centre of cognitive and individual growth. He (1978 in Wood, 1988, p.26) propounds that instruction is the medium of learning and that a child's learning can be realised with an adult's assistance for meaningful social interaction. He (1978 in Brewster, 1991, p.3) described the intellectual and mental capacity and skills as the ability to acquire language skills through instruction. For this reason, Vygotsky (1978 in Wood, 1988, p.26) describes the potential of what a child can do on their own and what they can accomplish with the assistance of an experienced adult as the "*zone of proximal development*". Consequently, child-centred instruction that considers the learners' individual differences is more suitable for the learners who have larger zones of proximal development (Wood, 1988, p.27). The only prerequisite in order the learning process to be triggered lies on the communicative collaboration and interaction which fosters a child's development and language acquisition (Wood, 1988, p.27). Consequently, teachers should encourage social interaction and collaboration among learners of different multicultural backgrounds in order learning to be triggered.

It is essential to design activities and tasks that reflect the process of natural acquisition of language (Zaro et al., 1995, p.4). Storytelling can be associated with hypotheses on the acquisition of language put forward by Krashen (1985 in Zaro et al., 1995, p.4). That is to say, much of the language used in stories includes many of the features that Krashen (ibid) refers to as comprehensible input – these utterances have a lot of repetition and clarification, deliberate rhythm and reference to things. Exposure to these utterances (what Krashen (1982) refers to as comprehensible input or language beyond the current level of the learners) can facilitate both acquisition and learning (Lightbown & Spada, 1999, p.39). Consequently, it is essential to design activities and tasks that make available what Krashen (1981 in Morgan & Rivonluciri, 1988, p.1) described as the "*intake*" for acquisition.

What is more, stories provide a rich and motivating context for learners to develop their strategic awareness (Ellis & Brewster, 2014, p.7). Learning strategies are divided into cognitive and metacognitive strategies (Ellis & Brewster, 2014, p.42). Cognitive strategies involve immediate interactivity with the tasks and activities in order to develop comprehension (Anastasiou & Griva, 2009, p.284). These include "*reasoning, analysis, note-taking, summarizing, synthesizing, outlining, reorganizing information to develop stronger schemas*

(*knowledge structures*), *practicing in naturalistic settings*, and *practicing structures and sounds formally*” (Oxford, 2003, p.12). In the same line, metacognitive strategies incorporate awareness of processes of thought (Pressley, 2002, p.304). On condition that metacognitive awareness is a pivotal component of the learning process, metacognition qualifies learners to cogitate and reflect on their individual thoughts in order to evaluate and ruminate on their comprehension and performance (Jahandar et al., 2012, p.1). Metacognitive awareness presupposes the development of metacognitive strategies such as “*self- planning, self-monitoring, self-regulating, self-questioning and self-reflecting*” (Pressley & Afflerbach, 1995; O’Malley & Chamot, 1990 in Anastasiou & Griva, 2009, p.284). Stories immerse young learners into a world of fantasy with powerful characters that they can identify with and can create the ultimate conditions for learning since they only prerequisite is their imaginativeness and innovativeness (Zaro & Salaberri, 1995, p.3). As a result, this process of finding coherence in the world that a story creates, culminates the young learners’ cognitive and metacognitive development (Hughes, 2010, p.186).

In addition, stories establish the optimal conditions for the reinforcement of intercultural awareness in the young learners’ classroom. Since stories from different cultures expose learners to cultural diversity, they cultivate favourable beliefs regarding other cultures (Gómez, 2010, p.39). When young learners become familiar with intercultural stories, they are motivated to foster their social and intercultural competence (Papadopoulos, 2018, p.116). For this reason, young learners become culturally literate and can show comprehension of multicultural diversity (Ellis, 2016, p.28).

### **Description of the Parallel Syllabus**

Storytelling is widely accepted as one of the most natural and effective ways of introducing children to continuous and coherent spoken discourse (Cameron, 2001, p.159). For this reason, stories were selected as the main listening material as they link fantasy and the imagination with the child’s experience, thoughts and emotions and contribute to the social and cognitive growth of the learners (Brewster et al., 2002, p. 187).

As a consequence, the parallel syllabus (see Appendix I) of the specific teaching situation is designed to promote the development of learners’ oracy skills through the teaching of the listening skill to the young learners of the specific teaching situation and to accommodate the learners’ need for practice. In addition, an attempt was made in the implemented story-based framework to cater for diverse learning styles and preferences in order to satisfy the learners’ different and individual characteristics (Oxford, 2003, p.16). The application of stories facilitated this venture as stories are conducive to the language learning, since the imaginative world they offer can accommodate individual needs and learning styles providing meaningful experience for the learners in a multicultural environment (Ellis & Brewster, 2014, p.6).

The parallel syllabus consists of six lessons designed to encourage children to develop strategies for listening in a motivating environment. All lessons are based on the interactive story *Brave*. The idea of using a “*big book*” (the interactive storybook on a projector) will help create a motivating atmosphere to listen to a story as all learners will have to sit together and see

the pictures clearly (Zouganeli, 2004, p.101). This story was selected because it is among the learners' favourite cartoons. All lessons are designed under the instructional sequence of pre-, while-, post-listening procedure. Through the listening tasks designed for the specific teaching context, learners can develop positive attitudes towards the learning process as listening to stories in class is a shared social experience that provokes a shared response of laughter, sadness, excitement and anticipation which is not only enjoyable but can help build up the child's confidence and encourage social and emotional development (Ellis and Brewster, 2014, p.7).

The tasks and activities of all lessons are designed to develop learners' metacognitive awareness and learning strategies so as to become more autonomous (Ellis and Brewster, 2014, p.8). The lessons of the particular teaching situation try to incorporate both metacognitive and cognitive strategies. Lesson 1 aims to introduce the story to the learners, revise vocabulary about family members and check understanding of the main characters of the story. The learning objectives of lesson 1 include the development of the cognitive strategies of using visual (the pictures of the story) and audio (the teacher reading) clues to exhibit comprehension of the main characters of the story. Additionally, the nature of such activities reinforces the use of the strategies of matching, sorting and classifying, as for example when they are asked to match the pictures and write the family members.

Lesson 2 aims to aid learners in listening and predicting what happens in the story as well as to write descriptions of their own family trees. The tasks of lesson 2 provide learners with the opportunity to develop the strategy of hypothesising to exhibit comprehension of the story.

Lesson 3 requires learners to listen and apply the strategy of hypothesising and helps them learn how to learn. Particularly, the game asks learners to use both the strategies of memory training and hypothesising using visual aids (the pictures of the characters).

The main objective of lesson 4 is to encourage learners to predict what they might think will happen next in the story. For this reason, they are motivated and intrigued to check whether their expectation corresponds to what they listen to. This also triggers children's imagination. A song is used as a springboard to creativity and allows learners to verbalise feelings and emotions that they might instead have left outside the classroom (Rosenberg, 2015, p.123). These activities maintain a non-threatening atmosphere in the classroom, the teacher can encourage risk-taking and the joy of play, two factors which can help learners to discover their own strategies to learn a language and enjoy the process (ibid).

Lesson 5 uses a variety of tasks to encourage the learners understand the story and develop the strategies of sequencing, predicting and classifying. This can contribute to the global development of the child as children need to gain a range of learning strategies and social skills, as well as linguistic and intercultural understanding, so they can foster positive attitudes, values and beliefs which contribute to their motivation to learn, to their realisation of their own ability to learn, and to their future learning (Ellis and Brewster, 2014, p.42).

The main objective underlying lesson 6 is to give learners the opportunity to reflect and experiment with the learning process and develop the speaking skill. It involves children in making masks to use in role-play and acting out tasks. Slaven and Slaven (1991, p.49 in

Zouganeli, 2004, p.144) argue that through a role play children can relate other's experiences to their own lives and assimilate a variety of thoughts and feelings unavailable to them in another way. A written script is given to the learners so as not to waste time. As a result, children are given the opportunity to rehearse and use English in a meaningful context participating in a play.

### **Towards assessing young language learners**

Techniques of “*high stakes*” language exams derived from the approaches of first and second generation of language testing have eliminated the teacher's role as an assessor of communicative performance in the classroom forcing him/her to adopt methodologies and practices that focus on the test content casting aside the individual needs of every learner (Pollard *et al.*, 1994; Goldschmidt and Eyermann, 1999 in Broadfoot, 2005, p.130). Consequently, first- and second-generation techniques were deemed disembodied and non-authentic, as they do not resemble real-life situations (West, 2004, pp.50-51). The discrete-point, non-authentic and threatening to children's motivation multiple-choice tests appoint the curriculum a “*molecularized*” role focusing on discrete points of language rather than the process of language learning (Baker, 2010, p.5). Morrow (1979, p.10) criticises discrete-point testing techniques as atomistic approaches for the reason that they present that knowledge of the language is equated to knowledge of separate segments of language lacking the essential part of combining and synthesising elements in appropriate ways in order to use the language in various situations.

Venturing to eliminate the atomistic, non-authentic and disembodied techniques of the first- and second-generation testing techniques of isolated “*discrete points*” of language (Bachman, 2000, p.3), communicative approaches to language teaching and testing have placed more emphasis on alternative methods of assessment and “*assessment for learning*” (Grabe & Jiang, 2014, p.8). The main aim of these approaches is informal classroom assessment that attempts to enhance the learners' performance in communicative situations by providing direct interaction and feedback to the learners (*ibid*). Classroom assessment techniques are reliable on the teacher's instructional materials that foster the learning process (Cheng, 2013, p.7). Communicative testing techniques yield important details about the learners' capacity to perform in the foreign language in contextualised realistic tasks (Miyata-Boddy & Langham, 2000, p.75). For this reason, Morrow (1979, p.19) insists that performance should be a characteristic to be assessed in a communicative test.

There are two functions of assessment: formative and summative (West, 2000, pp.36-37); formative is concerned with assisting learning (West, 2000, p.36) by providing feedback on learners' performance for improvement and enhancing of future learning (Brown, 2004, p.6), whereas summative is concerned with testing for assessing learning (West, 2000, p.36) by looking back at what a learner has learnt at the end of a course or unit without any reference to future learning (Brown, 2004, p.6). For this reason, alternative methods of assessment require formative evaluation that assists learning and entail complex critical thinking and application of cognitive and metacognitive strategies (Baker, 2010, p.1). Alternative assessment is authentic



reflecting real-life situations (Frey et al., 2012, p.1) and accommodates the individual learner characteristics, needs and preferences (Rea-Dickins, 2000,p.116).

Authentic alternative assessment is suitable for young learners due to the fact that it stimulates their motivation and cultivates positive attitudes in the language classroom by providing continuous and extensive support and feedback on the learners' performance (Brown, 2004, p.4). The assessment techniques developed and implemented for alternative assessment embody tasks that replicate real-life situations in communicative contexts empowering young learners to reflect on and evaluate their own thought and performance (Kohonen, 1997, p.6). As a consequence, the teachers' responsibility is to provide positive "*feedback on assessment*" (Broadfoot, 2005, p.130) based on their students' performance in the learning process focusing on the learners' continuous performance rather than the activity itself (ibid).

For this reason, all the activities from the six lessons aim to encourage learners to become aware of and develop their own metacognitive and cognitive strategies in order to become more effective and independent learners (Ellis and Brewster, 2014, p.42). Nevertheless, this attempt will not be efficient if assessment is not considered.

### ***European Language Portfolio-Proposals for Development***

Portfolio as a method of authentic and learner-centred assessment enables both young learners to become involved in the learning process and give thought to their skills and abilities and teachers to investigate and evaluate learning outcomes and provide beneficial feedback (Griva & Kofou, 2018, p.30). For the reason that portfolios consist of records of the learners' learning processes and performance, they encourage learners' self-assessment and self-reflection (Harris, 1997, p.18). Through self-assessment learners are in charge of their learning process (Anastasiadou, 2013, p.177) and can improve their insights into the language (McKay, 2006, p.166). As a result, learners become autonomous and independent in a learner-centred classroom (Anastasiadou, 2013, p.191).Accordingly, portfolios require formative assessment and (Chirimbu, 2013, p.95) offer global assessment by evaluating learners on both performance and the process of achieving that (Harris, 1997, p.18).

In the current teaching situation, a portfolio is used based on the *European Language Portfolio-Proposals for Development* (1997) by the Education Committee. Every child has their own portfolio that is separated into different sections for the different language skills. Activity E from lesson 2 and activity D from lesson 3 are materials that will be included in the portfolio. They assess the learners' understanding of the family members. Activity E from lesson 5 is a book created by the learners' version of the story and will also be included in the portfolio. In activity C from lesson 6 learners make invitations for their parents and friends and these will be included in the portfolio. Another way of assessment that does not intimidate young children and make them more independent is self-assessment, such as in activity E from lesson 4 where learners are motivated to watch the video from a song and correct their own answers.

### ***Games as an alternative assessment tool***

Young learners should be permitted to be themselves in the classroom (Holderness, 1991, p.19). As a result, it is of high significance that language learning be pertinent to their individual characteristics as children and their own personal existence (Sawyer & Sawyer, 1993 in Griva & Semoglou, 2012, p.34). Since learning a foreign language is not a voluntarily option made by young learners, teachers are obliged to create the ultimate conditions in a friendly, learner-centred and motivating classroom atmosphere especially through games (Ioannou-Georgiou & Pavlou, 2003, p.8). In addition, they start their own language experience, so teachers have to engrave their anticipation and eagerness of learning (Brumfit et al., 1991, p.v). They are impassionate, impatient and energetic, without being self-conscious, or reserved as older learners (Brumfit et al., 1991, p.v).

Due to the sensitivity of their young age, young learners are motivated to actively participate in the learning process when games are implemented (Ioannou-Georgiou & Pavlou, 2003, p.8). Games can create a pleasant, harmless and nondestructive classroom atmosphere where children feel motivated to participate in the learning process (Anastasiadou & Griva, 2017, p.25). As a consequence, games could be implemented as a method of alternative assessment.

Additionally, games can play a crucial role to the language learning process and their contribution to language learning promotes interaction, takes under consideration the children's interests, skills and capacities (Zouganeli, 2004, p.136). For this reason, they can be used to assess children's performance such as in activity F from lesson 1. It is an assessment game, which assesses learners' understanding of the family members and the main characters.

### **Conclusion**

All things considered, teaching approaches and materials should cater for the different needs of the learners creating a motivating environment in the English classroom. The story-based approach implemented in design of the parallel syllabus attempts to create positive attitudes towards English and facilitate the language learning process.

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## Lesson references

interactive story *Brave* (<http://princess.en.disney.com/meridas-story>).

## Lesson 1

Flashcards

- <http://images.clipartpanda.com/warlord-clipart-throne140126.jpg>
  - <http://images.clipartpanda.com/topic-clipart-9abe6e0a267759633cc0486ab7e855ee.jpg>
  - <http://images.clipartpanda.com/queen-clipart-queen-esther-clipart-1.jpg>
  - [http://classroomclipart.com/images/gallery/Clipart/Sports/Archery\\_Clipart/TN\\_girl-aiming-with-bow-and-arrow-archery-clipart-6223.jpg](http://classroomclipart.com/images/gallery/Clipart/Sports/Archery_Clipart/TN_girl-aiming-with-bow-and-arrow-archery-clipart-6223.jpg)
  - <https://s-media-cache-ak0.pinimg.com/236x/fd/47/cd/fd47cd64297e36482a7804ed6fc46449.jpg>
  - <http://images.clipartpanda.com/wedding-clipart-wedding-clipart-04.jpg>
  - [https://vignette1.wikia.nocookie.net/disney/images/b/b1/Wisp\\_full.jpg/revision/latest?cb=20130225032635](https://vignette1.wikia.nocookie.net/disney/images/b/b1/Wisp_full.jpg/revision/latest?cb=20130225032635)
- MERIDA: [https://vignette2.wikia.nocookie.net/disney/images/d/da/Merida\\_web\\_small.jpg/revision/latest?cb=20](https://vignette2.wikia.nocookie.net/disney/images/d/da/Merida_web_small.jpg/revision/latest?cb=20)

150727050003

ELINOR:<https://s-media-cache-ak0.pinimg.com/236x/4a/35/83/4a3583a40fbbab7832c7e317144bf8f0.jpg>

ANGUS:[https://vignette2.wikia.nocookie.net/disney/images/2/21/Angus-](https://vignette2.wikia.nocookie.net/disney/images/2/21/Angus-Brave.png/revision/latest?cb=20131111054017)

[Brave.png/revision/latest?cb=20131111054017](https://vignette2.wikia.nocookie.net/disney/images/2/21/Angus-Brave.png/revision/latest?cb=20131111054017)

FERGUS:<http://vignette3.wikia.nocookie.net/disney/images/f/f5/King-Fergus-Brave.jpg/revision/latest/scale-to-width-down/2000?cb=20120504165413>

TRIPLETS:[https://s-media-cache-](https://s-media-cache-ak0.pinimg.com/originals/ab/61/37/ab6137f9d13205ee2d8e58f057608b06.jpg)

[ak0.pinimg.com/originals/ab/61/37/ab6137f9d13205ee2d8e58f057608b06.jpg](https://s-media-cache-ak0.pinimg.com/originals/ab/61/37/ab6137f9d13205ee2d8e58f057608b06.jpg)

MERIDA'S FAMILY:<http://images5.fanpop.com/image/photos/32000000/Family-Portraits-brave-32049932-499-500.jpg>

FAMILY TREE:<http://lhctzz.net/wp-content/uploads/2017/03/coloring-pages-family-tree-coloring-pages-printable-for-kids-printable-family-tree-az-coloring-pages.gif>

## Lesson 2

<http://princess.en.disneyme.com/meridas-story>

## Lesson 4

song (<https://www.youtube.com/watch?v=NvR9YOpDG4A>)

[https://www.google.gr/search?q=king&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjEjsbnxpTUAhUFY1AKHfHcCpcQ\\_AUICigB&biw=1251&bih=662#tbm=isch&q=+colouring+page+brave+tapestry&imgcr=wTDaw8fOVr2LgM](https://www.google.gr/search?q=king&client=safari&rls=en&source=lnms&tbm=isch&sa=X&ved=0ahUKEwjEjsbnxpTUAhUFY1AKHfHcCpcQ_AUICigB&biw=1251&bih=662#tbm=isch&q=+colouring+page+brave+tapestry&imgcr=wTDaw8fOVr2LgM):

## Lesson 5

song (<https://www.youtube.com/watch?v=NvR9YOpDG4A>)

<http://wallpaper-gallery.net/single/disney-brave-wallpaper/disney-brave-wallpaper-10.html>

## Appendix I

Diagrammatic representation of the framework around the story *Brave*

Language	Description
Listening	Listening to instructions, listening for general understanding, listening the story being acted, retelling the story, listen and match, listen and predict, listen and find the words, listen and sing, listen and guess, listen and classify
Speaking	acting the story, role play, describing favourite characters, speaking about family members, dramatization, song
Reading	match words to describe family members, family tree, ordering
Writing	Writing a description about favourite characters of the story, writing a book, writing invitations, writing family trees

