

What skills/knowledge should students have once they complete unit nine?

By the end of unit nine, students should have gained an in-depth awareness of how the program works and should understand it so well that, if necessary, they could teach others and create their own activities, plays, questions, etc.



Exclusively whole-class activities

Most students should be able to:

- identify most of the vocabulary introduced in these units by comprehending the teacher's gestures and producing the gestured words;
- *most importantly, they should be able to use the words, whether they can produce the gestures very well or not, in structured or spontaneous oral and written communication—the knowledge of gestures should be seen as an effective tool to accelerate acquisition, not the goal itself;*
- understand and effectively contribute to a gesture association review of advanced brainstorming (*Les mots qui vont ensemble*), where an increasing amount of associative vocabulary is identified without teacher assistance;
- understand the technique and expectations of Teacher-Led Self-Expression;
- learn to sing a more challenging song (based on the play) than was found in units one to three;
- learn a more challenging dance (based on the play) than was found in units one to three;
- read and answer questions based on a simple story representing a cultural activity;
- do entry routines one to twelve with some assistance from the teacher for the newly introduced routines, and no assistance for the simpler routines;
- perform the entry routine rap;
- learn a less repetitive play in which each character is developed, memorize individual roles and/or a whole play, and dramatize it effectively;
- work effectively with a small group to rehearse the play for eventual performance;
- participate in song and dance rehearsals;

- understand the expectation of *les cartes* system and the group point system, and work cooperatively to support others;
- understand the process and expectations of the *Café-Théâtre*, and take on increasingly more challenging roles and responsibilities, beyond those of units one to three;
- effectively perform a play and dance for an audience;
- lead the whole-class dance rehearsal, demonstrating knowledge of the dance and how to describe the steps and actions to other students;
- understand the peer correction/error analysis system called *les euros* and work cooperatively to correct others who make errors in language production.

***Cahier* activities/language-manipulation activities—
modelled by teacher, then in partners**

Most students should be able to:

- understand and complete with accuracy the following language-manipulation activities:
- *Choisis le bon mot* (in present tense and advanced version [past tense])
- *Mets les mots en ordre*
- *Les phrases bizarres*
- *Mes phrases bizarres*
- *Les questions totales* (present tense and advanced version [past tense])
- *Les questions partielles* (present tense and advanced version [past tense])
- reading the play in small groups
- *les marionnettes*
- *Les phrases coupées* (basic and advanced version [past tense])
- *Les mots qui riment*
- *Les phrases qui riment*
- *Décris l'image et fais un dessin*
- *Choisis le bon mot* (advanced version, with a grammar focus)
- *Mets les phrases en ordre* (advanced version in the past tense)
- create *questions totales* and *partielles* in the past tense, based on a play or story that they have written, thereby demonstrating that they understand both the difference between the two types of questions



and also how to formulate a question to target certain information to appear in the response; describe independently the process of carrying out these activities in order to assist or instruct others.

Storytelling/creative writing activities (modelled by teacher, then partners)

Most students should be able to:

- work cooperatively with a partner to create a longer, more detailed oral story retelling as they progress from one unit to the next, understanding the concept of paraphrasing, without repeating any sentence directly from the original play;
- work cooperatively with a partner to complete a story retelling and story extension or creative story, through oral discussion and collaboration with the partner. As the student progresses through units seven to nine, each story should be longer, more detailed, contain a wider range of vocabulary, and increased grammatical and spelling accuracy. Advanced students must be able to do this using both the past and present tenses, and should be able to analyse and explain the grammatical concepts contained in each story, and also integrate a required list of words into their story;
- brainstorm rhyming words, and then retell the unit play or a fairy tale, in rhyme;
- understand the process and expectations of book publishing, the writing process and illustration;
- understand how to effectively carry out the *Décris l'image et fais un dessin* activity, and demonstrate a very good ability for descriptive language;
- use creative thinking and language skills to write both an entry routine rap and a leaving routine rap, with dance or hand actions, and teach these raps effectively to the class;
- engage in more advanced Creative Improvisational Storytelling in partners, creating longer, more detailed and grammatically accurate stories in each unit, and performing the stories to others in the class;
- understand and effectively carry out the partner activity *Les gens en action!*, in both oral and written form. In this activity students use thinking skills to develop a plot line, narrative and dialogue based on an image—full of detail, creative and logically sequenced;
- write entries on a weekly basis in a personal journal, using the past tense, and in later entries predict future events using the future tense—students may be required to deal with certain topics and express personal opinions on these topics;

- make a formal analysis of what makes a good story;
- include and prove the use of certain aspects of grammar or vocabulary, by identifying (underlining, circling, etc.) these elements in the story that they have included;
- brainstorm and write a favourite fairy tale in the past tense either in prose, as a play, or in poetry;
- understand and effectively carry out the partner activity *La vie en action!*, in both oral and written form, using thinking skills to develop a plot line, narrative and dialogue based on a silent video. The story should be creative, full of detail and with proper, logical sequence.

Other - Games /other activities

Most students should be able to:

- understand the expectations of *Les mots en action!* game and be able to play it, using simple and complex sentences with words from units one to nine;
- understand the expectations of the *Monsieur/Madame dit* game, identify when a student has made an error and describe the process that occurs as a result of the error, so that they can teach or lead the game with the class or a small group;
- understand how to play the game *Questions et Réponses*, and work cooperatively with a group to ask and answer a wide variety of increasingly challenging questions;
- understand how to effectively evaluate, in more advanced terms (by responding to total and partial questions), in order to describe the achievement of other students when assessing a play and dance presentation by peers;
- effectively self-evaluate in more advanced terms (by responding to total and partial questions), in order to describe the skills and knowledge they have acquired in French to this stage;
- understand how to effectively put together and present a portfolio presentation which contains progressively more challenging activities, to parents and other family members;
- engage in an interview "in role", either as the person doing the interviewing or as the character from the play responding to the questions.

Targeted gesture work with refinements/vocabulary building/grammar focus

Most students should be able to:

- understand that in French all nouns have a gender and identify these gender differences as the teacher gestures them;
- identify correctly the gender of many nouns, especially those of high-frequency;
- be aware of contractions in French, identify the correct sound of words with contractions (e.g. not *il a besoin de un crayon* but *il a besoin d'un crayon*, not *c'est le livre de le garçon* but *c'est le livre du garçon*) and explain why, by learning and using the rules that regularize these forms—*les règles en rap #3 and #4*;
- identify correct adjectival agreement by what sounds right, matching the gestured article with the corresponding gender gesture (e.g. *la fille est contente*);
- identify the double verb construction form as the teacher gestures (in the context of either a story, language-manipulation activities, questions or TLSE), with high-frequency verbs ending in *er, ir, ire, oir* and *oire*;
- independently identify the correct form of all high-frequency verbs by what sounds right, in targeted gesture work with infinitives, and effectively analyze these forms, identifying words that signal the infinitive form as they apply the rule that regularizes the use of infinitives in French—*la règle en rap #1*;
- notice the variations in verb endings *e/s/t/d/x*, be aware of when each are used, and be accurate with this concept by knowing and using the rule that regularizes these forms—*la règle en rap #2*;
- accurately form *le négatif* both in context as teacher gestures and also independently, in response to questions;
- understand how to produce the negative form in targeted gesture work where sentences include the change to *de* after *un, une, du, de la* and *des*, and also identify the rule that regularizes the use of the negative—*la règle en rap #5*;
- identify high-frequency verbs in the past tense (using *être* or *avoir*) as the teacher gestures the *é, u, i* or *ert* in the context of the story, or spontaneously during TLSE;
- identify the verbs that take *être* as the auxiliary verb in *le passé composé*, by learning the rule that helps them remember—*la règle en rap #9*.
- identify independently the correct forms of high-frequency verbs in *le passé composé*, in targeted gesture work of regular/irregular high-frequency verbs;
- identify independently the verbs used with highest frequency in *l'imparfait* in targeted gesture work;

- apply their knowledge of the forms of *le passé composé* and *l'imparfait* in their personal journal and creative story writing, as well as in response to questions, and also analyze the forms and identify the rule that regularizes these forms—*la règle en rap #8*;
- through their own creative story writing, demonstrate a beginning awareness of the function of *le passé composé* and *l'imparfait* tenses, and apply their knowledge of the form to select the proper tense for any verb, given the context. Students should be able to analyze the function of these tenses as they learn the rule that regularizes the function for them—*la règle en rap #7*;
- identify the form and placement of object pronouns as the teacher gestures them when reviewing the play, asking questions, or in TLSE and begin to (a) apply this knowledge in dependently in structured, spontaneous or creative oral or written communication, and (b) analyze the types and placement of object pronouns by learning the rap that regularizes this concept—*la règle en rap #6*;
- produce the correct form of known reflexive verbs as the teacher gestures, and begin to produce them correctly when responding to questions or speaking spontaneously;
- recognize an incorrect form of a reflexive verb (*je se lève*) and correct it (*je me lève*) when asked a total question (*Est-ce que c'est 'je se lève' ou 'je me lève'?*), and also apply this knowledge in independent communication;
- engage in targeted gesture activities which prove that they know how to match the correct subject and reflexive pronoun;
- understand how to correct grammatical errors, by what sounds right and analyse the error, providing the rule that applies;
- spell correctly high-frequency words introduced so far, and also those used less frequently;
- understand and use *y* in a basic way;
- engage in *Les contraires* as a targeted gesture activity, with the whole class or independently in partners, whereby students must quickly identify words and their opposites to a beat;
- understand and carry out effectively (possibly with a partner) the activity *Complète la phrase et devine le mot*, where they must listen to a sentence spoken by the teacher and complete the last word or phrase, thus demonstrating comprehension of the sentence as well as the definition of the target word;
- identify plural verbs and their endings through targeted gesture work with plural verb forms, and demonstrate an ability to apply this knowledge in oral form with verbs ending in *ont* and in written form with verbs ending in *ont* and *ent*;
- understand how to conjugate an verb—*la règle en rap #10*.



Oral and written ability to communicate spontaneously in unstructured situations

Most students should be able to:

- express themselves confidently and clearly in oral and written communication, with a very broad range of vocabulary, and a good to very good accent and accurate pronunciation in oral communication;
- speak and write with good to very good grammatical and spelling accuracy, especially with respect to high-frequency words and concepts, but also with newly introduced words and concepts;
- interact spontaneously to express needs, requests, give explanations and accurate, detailed descriptions, and also begin to demonstrate awareness of language level (use of *vous/tu*);
- engage in sustained speech and communicate consistently in very complete thoughts;
- display the highest level of confidence displayed to this stage, when communicating in French.

How can you tell if the students have these skills/this knowledge?

- Observe students as they engage in any of the whole-class or partner oral language activities that review these concepts in the units that they have just completed (e.g. questions based on the play, gesture review, *Les mots qui vont ensemble*, *Les contraires*, *Les gens en action!*, *Décrie l'image et fais un dessin* etc.).
- Have students independently complete the assessment package unit that corresponds to the last unit completed. It will evaluate fluency development – both oral and written language skills.
- The best way to check for true knowledge of skills is in the students' ability to apply the skills, not by providing a test that decontextualizes these skills. The Assessment Kits provide activities that are appropriate, and you may also observe students engaging in open-ended creative story telling (Creative Improvisational Storytelling) and other oral and/or written story retelling in order to achieve a general awareness of your students' language level.

As students move further in the program, the possibility for gaps in knowledge and skills increases. What do we do if there are gaps?

- If the whole class displays certain areas of weakness, review and focus on these areas in the unit that you are using.
- If a small number of students are weak in certain specific areas, either work on these areas with the whole class, as review (as all may benefit from review!) or group students according to weakness and, during selected IPG work time (not every class!), review those concepts throughout the year until they understand them and can apply them in their oral and written communication.
- Provide recommendations for at-home review.
- Provide an extra help class in the morning, at lunch or after school to boost students with certain areas of weakness.
- Ask some students to be student leaders and review concepts with individuals or small groups. Teaching a concept is the best way to reinforce it for oneself! Peer assistance is an important component of this program and should increase as students gain experience. Students learn very well from each other.

