

## **Usage scenario example**

### **"The dialogue of a silent film".**

#### **General presentation:**

This scenario tries to integrate the teaching of oral and written mother tongue within a common framework. To this end, it uses the data-processing capacity of the computer to manage several tasks simultaneously.

It goes against a less systemic design that breaks up each component of the language by privileging distinct learning moments for the written component, for the oral component, for the component of communication and for the cultural component.

#### **Current situation:**

In our schools, the teaching of the mother tongue is often confronted to two pedagogical realities:

1. A **relatively significant number of pupils**. Effective time for the interaction between teacher and learners is reduced.
2. A **use of the video support** concentrated either on **the phase of motivation** (we watch a film to launch the activity), or on **the analysis phase** (we watch a film and then discuss the contents).

The phase of video production, for obvious reasons of complexity, is seldom used. However, during this phase of handling of the media, many linguistic acquisitions are carried out (in particular the necessary adequacy between the form and the substance of the language).

#### **Solution:**

The creation of online learning environment makes possible the intervention on the components of the filmic language. It becomes a powerful learning tool for the active language in mother tongue.

Here is an example of a scenario that uses this teaching technique. It intervenes on the dialogue and leans on three resources:

<b>Support of production:</b>	<b>Linguistic component:</b>	<b>Cultural component</b>
Video scenes from "The Modern Times" (Charlie Chaplin).	Text: the types of written transcription of the dialogue in the considered language (French here)	Text: Short biography of the artist.

Description of the scenario:

## Dialogues with "Charlot"

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<b>Language:</b>	French
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<b>Audience target:</b>	9 to 11 years
<b>Discipline:</b>	Mother tongue

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<b>Production target:</b>	To record the dialogue of two short scenes from the "Modern Times" a Charles Chaplin's silent film / to write this dialogue.
<b>General targets:</b>	To acquire technological aptitudes (video and sound edition). To reinforce the oral and written control of the mother tongue. To acquire a cinematographic culture.
<b>Notional targets:</b>	To know the two principal written forms of the dialogue and the correct page setting. To know the vocabulary of the usual objects present in the two support texts and the technological vocabulary. To know the short biography of Charles Chaplin.
<b>Methodological targets:</b>	TIME MANAGEMENT: to be able to follow the agenda provided (a precise calendar). DOCUMENT MANAGEMENT: to be able to use advisedly the two provided help documents (the first one is related to the presentation of the dialogue and the second one is a cultural document) SPACE MANAGEMENT: to be able to store, to find and download the audio file created.

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**Required time:** 4 meetings + 1 meeting to record.

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<b>Final evaluation:</b>	
<b>Product:</b>	<i>By the teacher:</i> linguistic quality of the recorded dialogue / standard quality for the page setting (written transcription).
<b>Individual steps:</b>	<i>By the pupils:</i> list of questions about the procedures in the group (task repartition, leadership, member's specialization, unpracticed/expert interaction during the transfer of the mother tongue aptitudes and/or technological procedures, etc.) Final meeting to compare and evaluate the advantages and the disadvantages of the different procedures.

**Significant note:** the pedagogical style employed here is a participative and productive project pedagogy. You can find a description of it on my site [www.intraedu.com](http://www.intraedu.com) (4P concept).

*Associated documents:* at the end of this document.

**Advantages:**

This scenario was tested successfully on several occasions in different schools: French College in Montevideo (intranet), European School of Brussels (web platform Cyber-Class: [www.cyber-class.net](http://www.cyber-class.net)).

It has multiple advantages:

1. Significant effective time spent in the task: owing to the nature of the activity and the required type of production, we observe an increased concentration from a majority of pupils.
2. Several tasks are managed simultaneously: text processing, sound recording, video edition.
3. New orientation of the interpersonal exchanges (*metalanguage*): the communication between the learner, the teacher and the computer is moving to the *metalanguage* (we discuss now about the properties of the language). The expertise transfer is facilitated.
4. The quality of the finished product is extremely good: the pupils feel a great satisfaction during the projection of their work.
5. The integration of the linguistic concepts is relevant: the distance between oral and written language (adapted to each language) is implicitly controlled during the production (obligation to record and to write the dialogue).

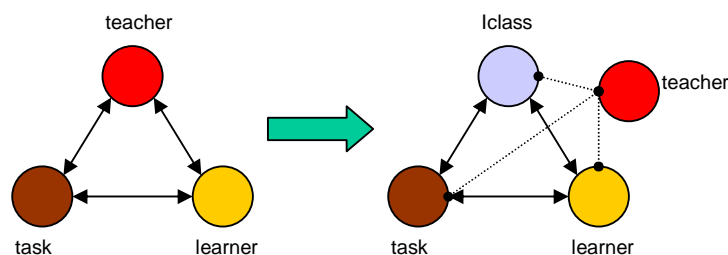
### What can Iclass do for us?

Iclass can play a role of **facilitation**. This type of scenario implies the following four modules:

- Content aggregation tool.
- Teacher's preferences tools.
- Student's preferences tools.
- Video editing and overlay tool.

Indeed, the pupils strategies observed are very varied: Iclass tool must be sufficiently flexible to allow the student to choose his way of learning.

But above all, Iclass must assist the teacher in **the modification of the didactic triangle** as shown in the following diagram:



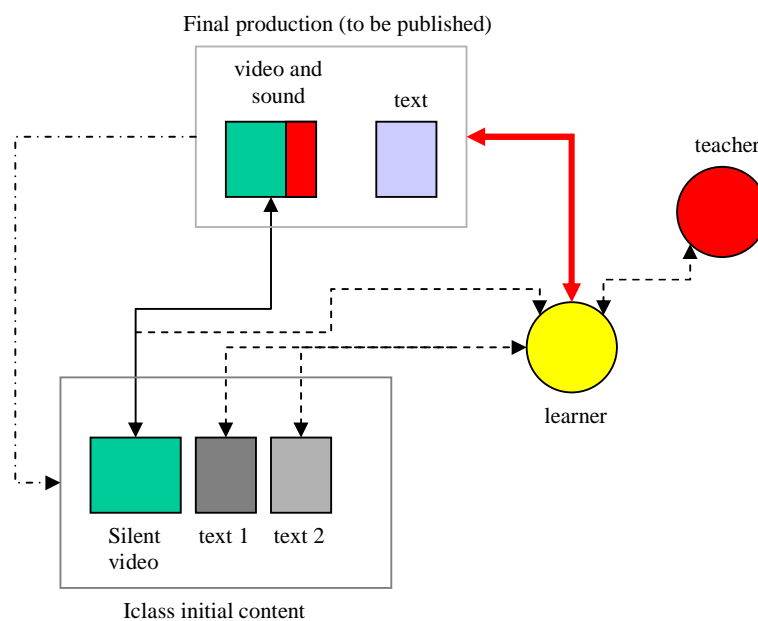
Why such an **off centring of the teacher**?

Primarily to meet two fundamental aims:

- To allow the teacher, during his work with the entire class group, to release time to **improve the mediation between the task and the learner** (specially with the pupils who need learning support).
- To allow the **Iclass use in full autonomy**, at home for example, without any physical tutor.

In this scenario, the video edition tool must be easy to use: it determines the autonomy degree of the learner (let us recall that this scenario is meant for children from 9 to 11 years).

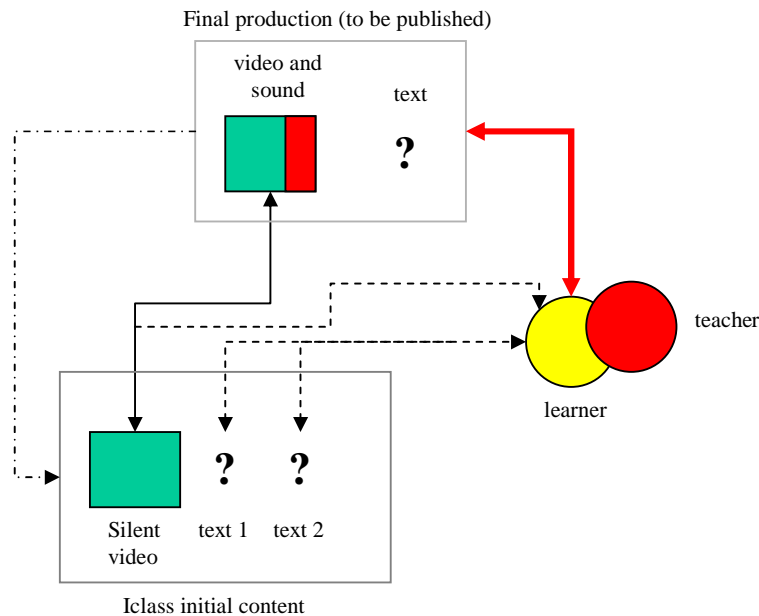
The following diagram summarizes the task of production:



The following diagram shows the pupils' behaviors generally observed during the realization of the task.

We note:

- An **omission of the textual support** and an **omission of the production targets** (written dialogue).
- A **strong focusing on the video and the microphone**.
- A **keen demand to reduce the distance between the learner and the teacher**.
- A **systematic recourse to the written text** for the diction of the dialogue: the pupils who present oral weakness are particularly concerned (important paradox because they also experiment difficulties with the writing task).



So, we have three directions for the interface requirements:

- The interface must **lead the pupils towards all objectives** (simple ideas like an intuitive notepad, an automatic recall of the tasks can perhaps be useful).
- The interface must easily **allow writing during the accomplishment of the task**.
- **The audio/video edition** (record, edit and publish) **must be facilitated** to “move away” the teacher. So, he will be able to work on the linguistic quality of the productions (standards’ respect) and he will be able to help the pupils who present difficulties.

We can add a fourth significant point, independent of the four modules:

- The management of the pupils’ profiles must allow a clear and fast evaluation by the teacher.

### Conclusion:

For this type of scenario, an integrated tool as Iclass can facilitate considerably the teaching.

We can imagine, for example on a client version, a complete integration of all the tools we need to realize the final product.

If Iclass can also analyze the profile of the learner (in such a scenario, the combinations of strategies employed are quite numerous), we can reasonably consider a clear appreciation for the teaching efficiency.

At primary school, **this hybrid solution** (*pupil, teacher, lclass*) could represent a significant qualitative jump.

Jacques DELMAS, 1/11/2004

*Appendices:*

Document 1: extrait vidéo des "Temps modernes" site de France 5 éducation  
(<http://www.france5.fr>)

Document 2: Deux façons d'écrire un dialogue.

=> **Au théâtre...**

ET SI C'ETAIT VRAI ?

*Pièce écrite par Patricia BURCKHART*

*Présentée le 11/06/1996 à la Salle des Fêtes de Vandœuvre*

Scène I : l'an 2020

*L'institutrice et ses élèves rentrent sur la scène ...*

**L'instit** : Asseyez-vous les enfants, nous allons faire le bilan de la semaine avant de commencer votre nouveau module scientifique. Tous contents d'être rentrés ?

**Les enfants** : Ouais !

**L'instit** : Si je récapitule, 9 d'entre vous ont passé une semaine d'écriture active à la rédaction de l'Est Républicain. 3 autres étaient en expérience nutritionnelle au Centre de Biologie Appliquée de Brabois.

**Un enfant** : Madame, Andromède Asselineau et Alizé Wendling ont participé aux épreuves internationales de glisse sur herbe synthétique.

**L'instit** : Eh ! Cirus, c'est toi qui a pris nos rendez-vous sur Internet hier soir ? [...]

=> **Dans un roman...**

Ponctuation du dialogue :

Dans un texte, on marque le début et la fin du dialogue avec des guillemets « ... ».

Dans un dialogue, chaque changement de parole est marqué par un **retour à la ligne** et un **tiret**.

Exemple (d'après Les contes du chat perché, de Marcel Aymé):

Pour les fêtes de Noël qui approchaient, les fermiers avaient décidé de préparer quelques délicieuses recettes. Cette perspective inquiétait vivement certains animaux qui tinrent conseil dans la grange.

" Nous, se lamentaient les dindes et les dindons, nous allons finir plumés, rôtis et le ventre plein de marrons. Nous sommes vraiment les plus à plaindre.

- Hum...Je n'en suis pas si sûr, " murmura le chat, en bâillant.

Perché sur un tas de bois, il faisait mine de dormir, se contentant d'ouvrir un œil de temps en temps. Peu concerné par ces inquiétudes, il gardait son calme.

" Je vois, soupira-t-il, vous craignez d'être les dindons de la farce...

- Toi, ça suffit ! interrompit l'oie. Si, comme moi, ton foie était convoité pour finir dans une terrine, tu n'aurais pas le cœur à rire.

- Madame l'oie a raison, approuva le canard. Voilà qui est bien dit.

- Mon foie, reprit le chat, n'intéresse, ma foi, personne et j'en suis très heureux. Si je comprends bien, il n'y a guère que les emplumés qui ont du souci à se faire.

- Ah ! Pardon, répliqua le cochon, je ne suis pas un emplumé mais...

- C'est vrai, coupa le chat, tu n'es pas un emplumé... Seulement un gros empoté. "

Document 3 : biographie de Charles Chaplin.

## **CHARLES CHAPLIN / BIOGRAPHIE** **ITINERAIRE D'UN CINEASTE DE GENIE**

### **De Londres à Hollywood**

Charles Spencer Chaplin naît le 16 avril 1889 dans un quartier pauvre de Londres. Son père et sa mère sont tous deux chanteurs de variétés. En 1898, Charlie n'a pas encore 10 ans quand il monte sur les planches pour la première fois. Pendant quelques années, il se produit au music-hall, où ses sketches font merveille. En 1912, il s'établit aux Etats-Unis, où il commence une nouvelle carrière dans le cinéma.

### **Un vagabond nommé Charlot**

En 1914, Charles Chaplin invente le plus célèbre des vagabonds : Charlot. Le public est conquis. Dans les dizaines de "Charlot" qu'il fera, signalons Le Vagabond, L'Emigrant, Charlot soldat, The Kid, qui révèle un gamin de 4 ans, Jackie Coogan.

En 1928, le cinéma devient parlant... mais pas Charlot. Cela n'empêchera pas Les Lumières de la ville d'être l'un de ses plus beaux films. En 1929, la crise économique s'abat sur les Etats-Unis. Dans Les Temps modernes, qui sortent en 1936, Chaplin montre l'homme face au machinisme. C'est le dernier "Charlot"...

### **Retour à la vieille Europe**

Humaniste, Chaplin est inquiet de ce qui se passe en Europe. Malgré les pressions, Le Dictateur sort en octobre 1940.

Chaplin s'établit en Suisse en 1953 et tourne encore Le Roi à New York, en 1956 et, en 1967, La Comtesse de Hong-Kong, qui sera son dernier film.

Couvert d'honneurs, Charlot s'éteint le 25 décembre 1977.