



CEFR Companion Volume

PLURILINGUALISM AND PLURICULTURALISM IN LITERATURE CLASSES

Monticello Brianza (LC) – ISS Greppi
May 20th 2019

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CEFR Companion Volume

➤ **COMMON EUROPEAN FRAMEWORK OF REFERENCE FOR LANGUAGES: LEARNING, TEACHING, ASSESSMENT (2000)**

➤ **COMPANION VOLUME WITH NEW DESCRIPTORS**

© Council of Europe, **CEFR Companion Volume with New Descriptors** (2018) including Sign Languages

<https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989>

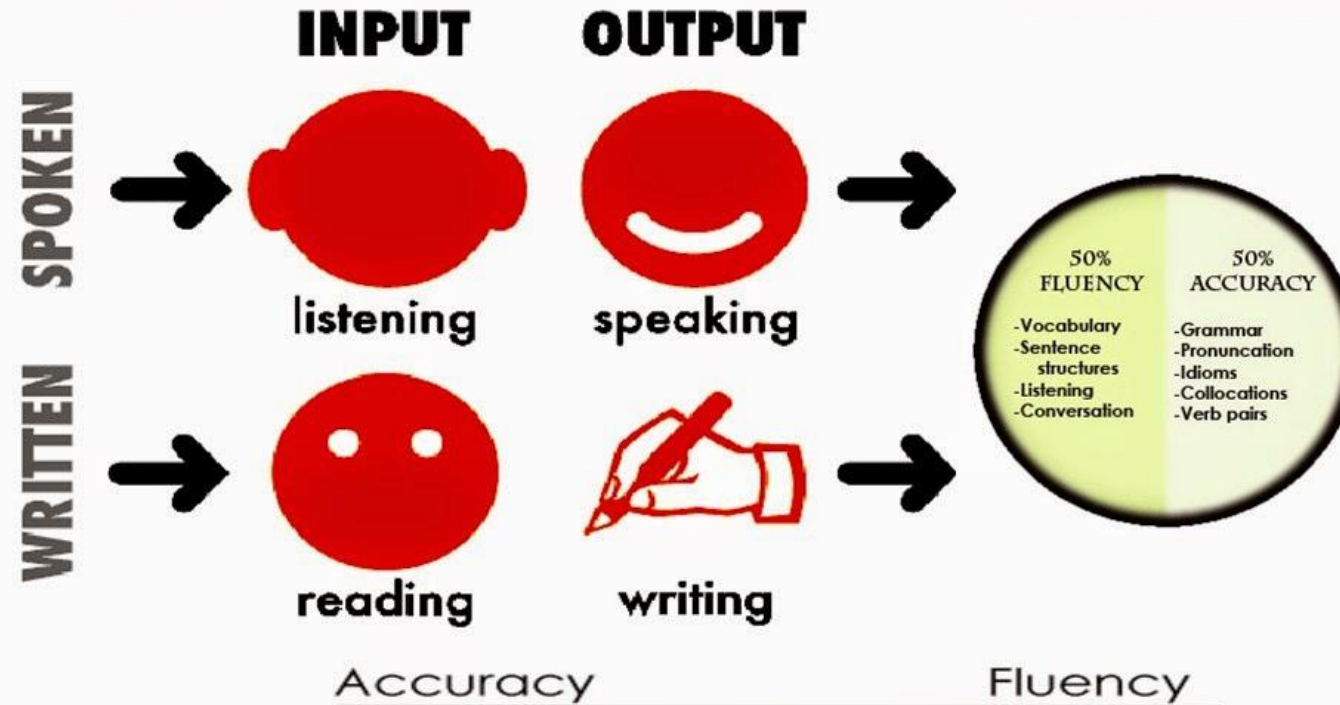
Presentation outline

Brian North, Eurocentres Foundation - 24/05/2018

Completing the descriptive scheme

- Operationalising the scheme with new scales for:
 - **online interaction**
 - **mediation (including reactions to creative texts)**
 - **plurilingual and pluricultural competence**
 - **signing competences**
- **Updating the 2001 set of scales** (adding a few new scales)
- Reinforcing the CEFR message:
 - learning, teaching, assessment

English Language Skills



A **significant paradigm shift** in FL education

BEYOND:

- **grammar**
- **language as code**
- **school subject**
- **four skills**
- **producing/receiving**
- **native speaker**
- **multilingualism**
- **elitist education**

TO:

- use**
- language as action/collaboration**
- life trajectory**
- integrated modes of communication**
- constructing meaning**
- proficient speaker**
- plurilingualism**
- inclusive education**

NEW MODES introduced in the **New Companion**, as a result of the project

RECEPTION

INTERACTION

PRODUCTION

MEDIATION

These categories better reflect the way people actually use the language than do the four skills. They are suitable to the world of work (ESP) and CLIL.

The New Companion to CEFR takes an innovative stance:

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- **learners are language users and social agents,**
- **language** is a **vehicle** for communication (rather than as a subject to study)

The methodological message of the CEFR is that language learning should enable learners **to act in real-life situations**, so the NC

- implies that **the teaching and learning process also in literature classes is driven by action**, that it is **action-oriented**,
- thus, the criterion suggested for **assessment** is **communicative ability in real life**, in relation to a continuum of ability -Levels A1-C2

User/learner as social agent

Catturri, Pettangolare

Reception

Production

Speaker/Hearer

Code: *complexity,*
accuracy / fluency

Interaction

Participant

Negotiation of meaning

Mediation

Social agent

**Co-construction of
meaning**

Mobilising general, **plurilingual and pluricultural** competences

PLURILINGUAL and PLURICULTURAL COMPETENCE

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➔ LEARNER = SOCIAL AGENT

➔ APPROACH = ACTION-ORIENTED

➔ AIM = NO LONGER TO ACHIEVE MASTERY OF SEVERAL FLs
with a speaker of the target language as a model

BUT TO DEVELOP A LINGUISTIC REPERTOIRE in which
all linguistic abilities have a place!

(CEFR Section 1.3)

Seeing **learners as language users or agents** implies

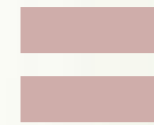
- extensive use of the **target language in the classroom**
- learning to **use the language** rather than just learning about the language (as a subject)
- employing purposeful, **collaborative tasks** in the classroom,
- there must be some other **product or outcome** (e.g. planning an outing, making a poster, creating a blog, designing a festival, choosing a candidate, etc.) not just content and language,
- the topics must be tailored on the **students' needs and expectations or interests** (like in CLIL tasks) to be successful.

Different class teachers' roles

**English
teacher:**
(high)
communicative
competences



**CLIL
teacher:**
content and
specific lexis



Students'
enhanced
**LANGUAGE
MASTERY!**

develop high level language competences

unperceivable language learning takes place through meaningful content

employ the **CLIL methodology** with a **focus on content** the learners are **keen** on

engage learners in selected **reading** tasks (or audio books)

limit the metalinguistic reflection phase (**grammar**)

widen the scope and **personal response** time

ADVANCED LEARNERS

✓ **will intake advanced structures, collocations**

✓ **while feeling in the communication loop**
✓ **adjusting to an adult environment**

How can we develop high-level language competences in students living in Italy?

- In the reality of today's **increasingly diverse societies,**

motivation



- the construction of **meaning** may take place **across languages**

involvement




- and draw upon users/learners' **plurilingual and pluricultural repertoires.**

**FOOD FOR
THOUGHT!**



Also in the literature class, a successful lesson is really such if we manage to....



Reduce
TTT



Increase
STT

Time comes when the teacher goes silent....

Seeing **learners as plurilingual, pluricultural beings** means

- ▶ allowing them to **use all their linguistic resources** when necessary,
- ▶ encouraging them to **see similarities** and regularities as well as **differences** between languages and cultures.

Also in the literature class, a lesson is really plurilingual if we manage to....

Rely on
different
languages

Let the students
use different
languages

Also in the literature class, a lesson is really pluricultural if we manage to supply....

Texts tackling
cultural clash

Engaging tasks
where students
reflect on it

FOSTERING AUTONOMY



REFLEXIVE
LEARNER

**SELF-DIRECTED
LEARNER**

Multi-.... vs Pluri-..... competence

➔ **MULTILINGUALISM/MULTICULTURALISM**

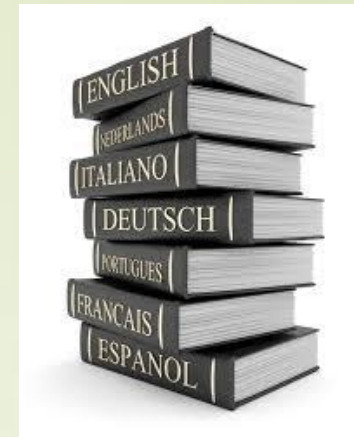
Coexistence of different languages at the social or individual level

➔ **PLURILINGUALISM-PLURICULTURALISM**

Dynamic and developing linguistic-cultural repertoire of an individual user/learner

➔ **PLURILINGUALS** flexibly call upon and combine general competences and various strategies in order to accomplish tasks. (CEFR Sect. 6.1.7.2)

Won't students lose ground in content mastery and language proficiency?



- ▶ Jim Cummins advances the theory that there is a **common underlying proficiency (CUP)** between two/different languages. Skills, ideas and concepts students learn in their first language will be transferred to the second language.
- ▶ Research has clearly demonstrated that **bilingualism** has a significant positive effect in terms of **cognitive flexibility**, **intercultural skills** and **identity development**.
- ▶ The programs in which **students' native languages are valued and promoted** as resources for learning offer the most **effective approach for supporting second language learners'** social, cognitive and academic growth in the language of schooling.
- ▶ As Jim Cummins (2000: 39) puts it: "**Conceptual knowledge developed in one language helps to make input into the other language comprehensible.**"

PLURILINGUALISM aims at

INCLUSION

- classes including students speaking different mother tongues

CONSCIOUSNESS

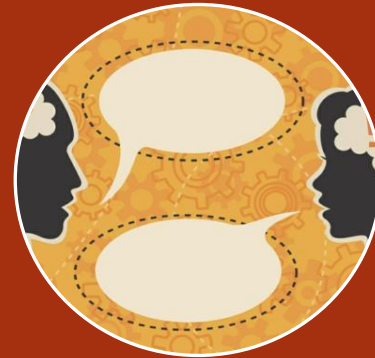
- classes made of students speaking the same mother tongue and schooling language

NEW SCALES introduced in the **New Companion**



Building on
**pluricultural
repertoire:**

the use of
pluricultural
competences in a
communicative
situation.



Building on
**plurilingual
repertoire:**

the functional level
of
the weaker
language in the
combination.



Literature:

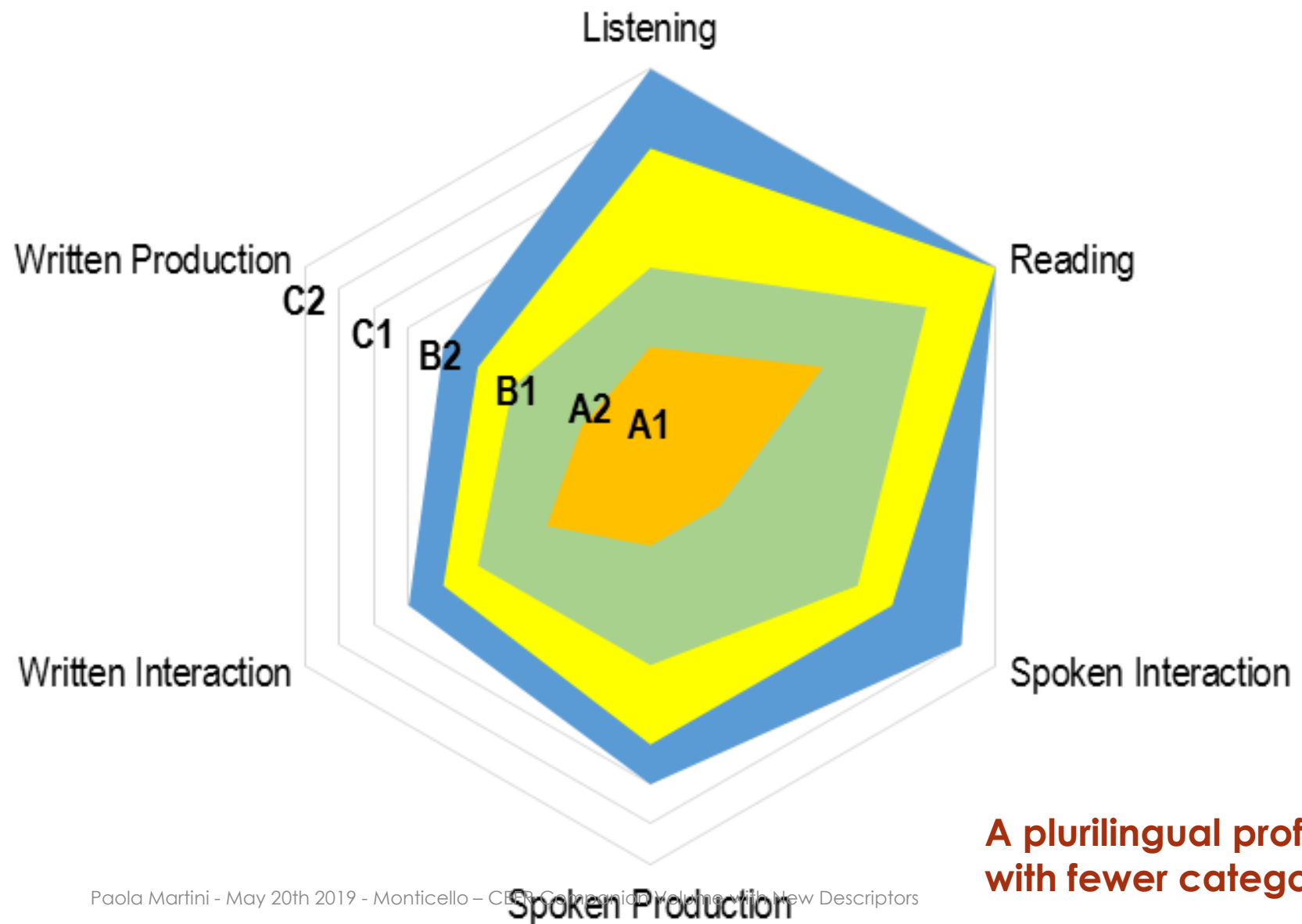
- Reading as a leisure activity
- Expressing a **personal response** to creative texts
- Analysis and **criticism** of creative texts

graphic plurilingual profiles for individual learners

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- ▶ The figure shows a profile of **'partial competences'** not atypical of an adult user/learner: far stronger in reading in all languages.
- ▶ The **proficiency** of any user/learner is almost always going to be **influenced by home background**, by their **experience**, including transversal competences acquired in general education, in using other languages, in professional life.
- ▶ **The profiles of any two users/learners at the same level are thus unlikely to be absolutely identical** since they reflect the life experience of the person concerned as well as their inherent abilities, "general competences".

■ German ■ French ■ Spanish ■ Italian



A plurilingual proficiency profile with fewer categories

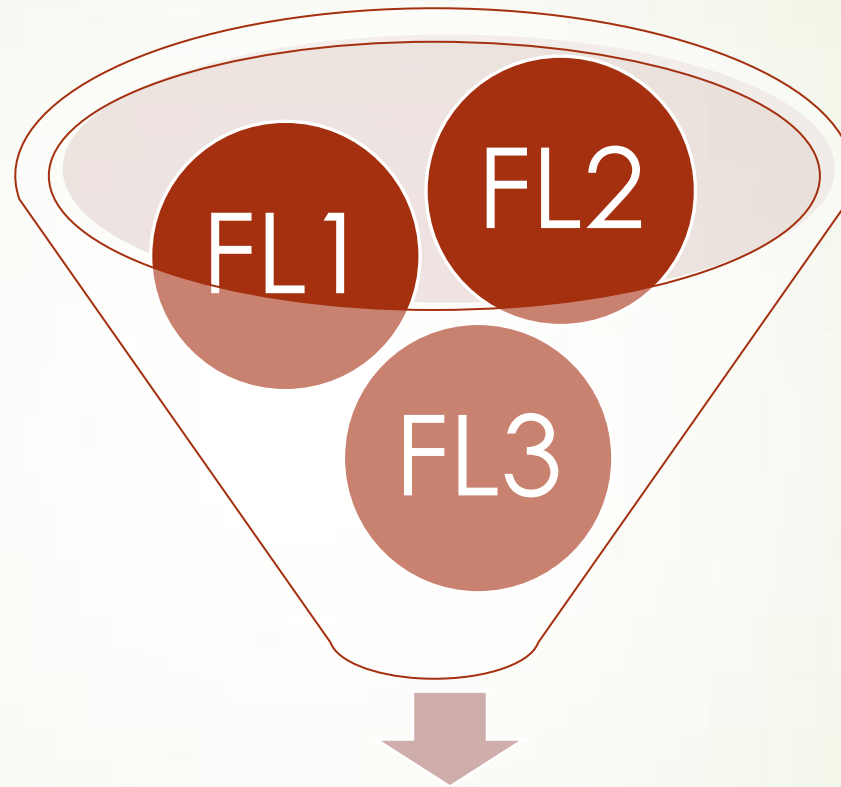
A proficiency profile in one language in relation to the CEFR 'overall' descriptor scales

SPANISH	Pre-A1	A1	A2	A2+	B1	B1+	B2	B2+	C1
Listening comprehension									
Reading comprehension									
Spoken interaction									
Written interaction									
Spoken production									
Written production									
Mediation									

A plurilingual proficiency profile – listening across languages

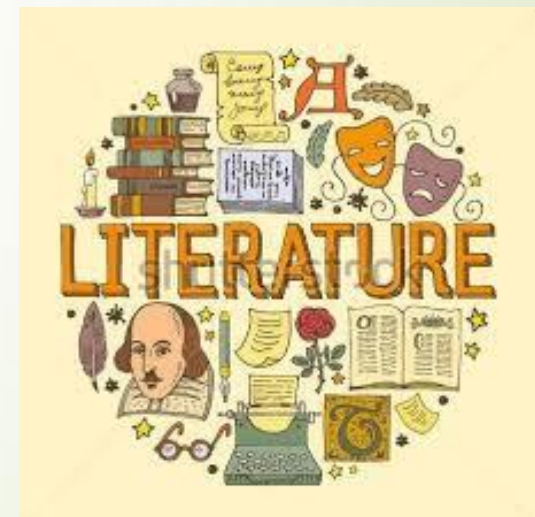
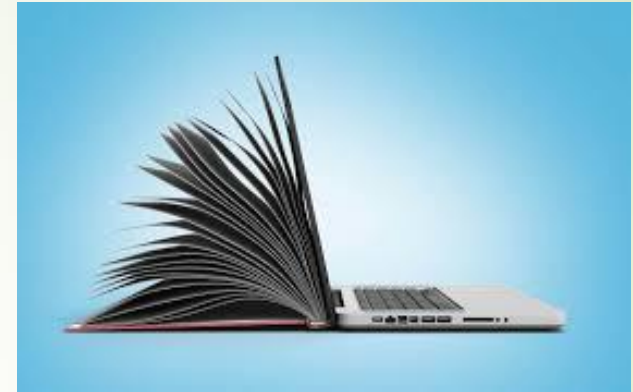
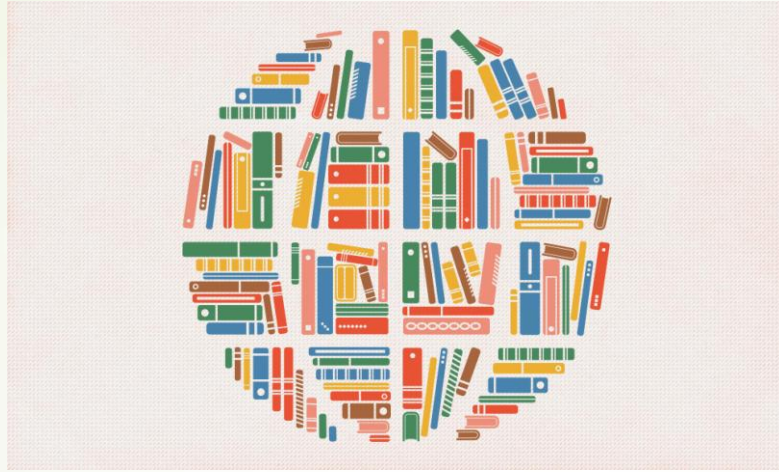
LISTENING	Pre-A1	A1	A2	A2 +	B1	B1+	B2	B2+	C1	C2	Above C2
English											
German											
French											
Spanish											
Italian											

PLURILINGUAL SELF-ASSESSMENT



Student's plurilingual repertoire

THE LITERATURE CLASS



Building on **plurilingualism** with **literature** and other genres – Marille (Council of Europe)

- ▶ Majority language classrooms tend to include **the study of LITERATURE as a major part of their curriculum**. This includes a focus on the thematic content as well as linguistic devices which impact on the reader. In order to **nurture an appreciation of diversity**, various **literatures, texts, discourses and genres** should be included.
- ▶ These will reflect a range of cultural and linguistic contexts, and will also include texts which describe and **develop empathy with plurilingual and intercultural experiences**.

PLURILINGUALISM and PLURICULTURALISM

- ‘... **plurilingual approach**:
- an individual person’s experience of language in its cultural contexts expands
- **from the language of the home to that of society at large** and then to **the languages of other peoples** (whether learnt at school or college, or by direct experience)
- he or she does **not** keep these languages and cultures in strictly **separated mental compartments**
- but rather **builds up a communicative competence** to which all knowledge and experience of language contributes and in which **languages interrelate and interact**’.

(CEFR Sections 1.3, 1.4, and 6.1.3)

PLURILINGUALISM and PLURICULTURALISM

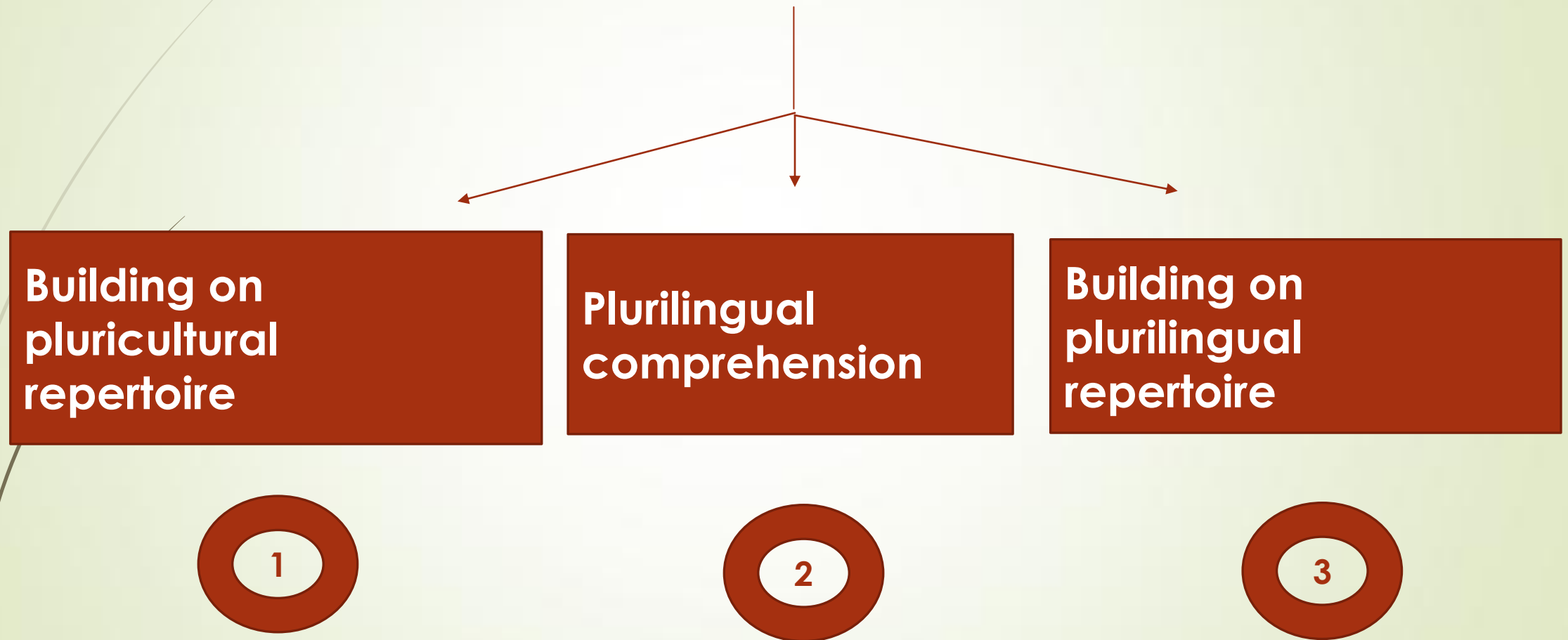
AIMS:

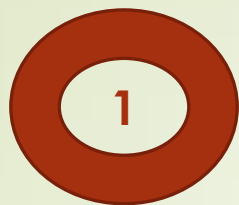
- ▶ A balanced mastery of different languages is NOT the goal,
- ▶ but rather the willingness to act as **an intercultural mediator**,
- ▶ the capacity to **deal with 'otherness'**,
- ▶ the proactive capacity to **use** knowledge of **familiar languages to understand new languages**.

Plurilingual and Pluricultural Competence

FREPA (Framework of Reference for Pluralistic Approaches)

CEFR New Companion (pp. 157-162)





Building on pluricultural repertoire

- ➔ **B levels:** he/she can generally **respond to the most commonly used cultural cues**; the user **can engage effectively in communication** and is able to **recognise and repair misunderstandings**;
- ➔ **C levels:** this develops into an ability to **explain sensitively the background** to cultural beliefs, values and practices, **cope with socio-linguistic and pragmatic ambiguity**.

Descriptors – Literature – Pluriculturalism

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- ➔ **B2**: Can identify and **reflect on similarities and differences in culturally-determined behaviour patterns**. Can **explain features of his/her own culture** to members of another culture or vice-versa.
- ➔ **C1**: Can **sensitively explain the background to cultural values** drawing on intercultural encounters, reading, films etc. interpreting the **cultural assumptions, preconceptions, stereotypes, and prejudices**. Can **interpret and explain a document or event** from another culture and relate it to documents or events from his/her own culture(s) and/or from cultures he/she is familiar with.

C. B. Divakaruni – *Clothes*

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written 1995 – published 1996 in *Arranged Marriage*

WARM UP:

- What is the role of clothes in your life? How much money do you spend on clothes in a month?
- Do you think clothes can affect your mood?
- For what reasons do you think people are influenced by fashion?
- As far as you know, is it reasonable to state that clothes can affect people's lives?

C. B. Divakaruni - *Clothes*

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PRESENTATION:

- Images and short videos on clothing traditions all over the world (subtitles)

<https://www.youtube.com/watch?v=KCKyFfOEoRo>

Interview with Chitra Banerjee Divakaruni, University of Houston Creative Writing Professor, Author & Poet

<https://www.youtube.com/watch?v=ykNYsHmmOts>

- Listening to and reading some passages from *Clothes*

<https://www.youtube.com/watch?v=gbwRDKTNaO4>

<https://prezi.com/zkcqjhvy829s/clothes-by-chitra-banerjee-divakaruni/>

C. B. Divakaruni - *Clothes*

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ANALYSIS:

- Equivalence **3C+1Q+1D+1P = 5W+1H**
- Working in small groups on different text analysis items: content, genre, habits, conclusion of the story, writer's non-European perspective(s): Indian vs American

India's Transgender Community: The Hijra

<https://www.youtube.com/watch?v=mgw7M-JABMg&list=PLJEQBmLpTgd-L45yq0GSqbKV3LySGFjO&index=9>

American Girls VS. Indian Girls

<https://www.youtube.com/watch?v=SqDI9VRQMWI>

Find out the role of the clothing items in the handout (selection)!

Sumita's clothes

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YELLOW SARI
(bath - like a sunflower after rain....)

PALE PINK SARI
(bride-viewing – the color of transition)

BLUE SARI (journey – the color of possibility) with a **RED** border (luck for married women)

JEANS (USA – marveling at my curves)
+ **orange T-SHIRT** (the color of joy)

NIGHTIE
(black, with a bit of shine - outrageous)

CREAM BLOUSE + BROWN SKIRT
(working outfit – the color of almonds, earth, seeds)

WHITE SARI
(widow's dress - the colour of endings....)

C. B. Divakarumi - Clothes

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SYNTHESIS:

- ▶ Recasting the short story:
 1. IMPERSONAL - In India/ In the States there used to be/this happened ...
 2. THIRD PERSON - She happened to be.....
 3. FIRST PERSON - I happened to be.....
- ▶ Guessing the next micro-sequence
- ▶ Hypothesing a different conclusion
- ▶ Re-writing from a European point of view
- ▶ Re-writing from an adolescent in the Noughties or in the 2010s point of view
- ▶ Writing a love message for chocolate wraps (Baci Perugina – style)
- ▶ Writing a Twit on your impression/personal response
- ▶ Recap and Testing <https://quizlet.com/43700541/match>

<https://quizlet.com/43700541/english-clothes-short-story-flash-cards/>

C. B. Divakarumi - *Clothes*

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EVALUATION/PERSONAL RESPONSE:

- Why did Divakarumi choose to build her story on clothes?
- How far do aesthetic criteria affect our lives?
- How far does the multicultural nature of the text contribute to the meaning?

Love marriage vs Arranged marriage

<https://www.youtube.com/watch?v=4-c5SQPB1I>

AIMS OF PLURILINGUAL COMPREHENSION

- use the **knowledge of and proficiency** (even partial) in one or more languages as leverage **for approaching texts in other languages**;
- achieve a **communication goal in a plurilanguage context**;
- looking for cognates and internationalisms in order to **make sense of texts in unknown languages** – whilst being aware of the danger of ‘false friends’;
- exploit **parallel sources** in different languages;
- **collate information from all available sources** (in different languages).

Descriptors – Plurilingual comprehension

Going up the scale, the focus moves from the lexical level to the use of co-text and contextual or genre-related clues.

- ▶ Can use what he/she has understood in *one language to understand the topic and main message of a text in another language (e.g. when reading short newspaper articles on **the same theme written in different languages**)*.
- ▶ Can **recognise similarities and contrasts** between the way concepts are expressed in *different languages*, in order to distinguish between identical uses of the same word root and ‘false friends’.
- ▶ Can **interpret a creative text** by piecing together what he/she understands from the words or **versions in different languages**.

Comparing Internet sites in different languages

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1. WARM UP/ PRESENTATION/ ANALYSIS

- Searching a famous brand on the Internet, like BMW, [LANCÔME](#)....
- Comparing commercial sites in different languages (reflecting different cultures)
- Beauty Standards around the world https://www.youtube.com/watch?v=UwD_dLtwiM8
<https://www.youtube.com/watch?v=RT9FmDBrewA>

Lancome <https://www.lancome.it/> <https://www.lancome.fr/> <https://www.lancome.de/>
<https://www.lancome.co.uk/> <https://www.lancome.es/> <https://www.lancome-usa.com/>
<https://www.lancome.no/> <https://www.lyko.se/lancome> <http://www.lancome.com.cn/>
<http://www.lancome.jp/>

McDonalds <http://corporate.mcdonalds.com/corpmcd/about-us/around-the-world.html>

eTwinning <http://www.etwinning.net> site pédagogique multilingue (21 pays représentés)

Cz- Software pro eTwinning Da- Software-hjælpemidler til eTwinning

De- **Software Tools für eTwinning**

- Esp. - **Herramientas de software para la acción eTwinning**
- Et- Tarkvara tööriistad eTwinning'u jaoks Fi-Ohjelmistotyökaluja eTwinning-toiminnan avuksi
En-**Software tools for eTwinning**
- Fr- **Quelques outils logiciels pour votre projet eTwinning !** HU- Szoftverek az eTwinninghez
- It- **Strumenti software per eTwinning** Lt- „eTwinning“ programoje naudojami programins irangos priemonis
- Iv- **Software tools for eTwinning** mt- **multi- Softwer gall-eTwinning** nl- **Software instrumenten voor eTwinning**
- no- **Programvare-verktøy for eTwinning** pl- **Oprogramowanie dla eTwinning**
- pt- **Ferramentas software para eTwinning** sk- **Podelte sa o študijné materiály!**
- Sl- **Delite ucne materiale!** Su- **Mjukvara för eTwinning**

Comparing Internet sites in different languages

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SYNTHESIS/EVALUATION or PERSONAL CONTRIBUTION

Educate youth to creativity: funhouse/distorting mirrors

- The TRIAL: 2 viewpoints in contrast – support or defend a thesis/position <http://www.wedebate.org/>
- One History/Reality does not exist: histories and realities doset of matryoshkas: stacking -wooden-dolls



- From MODELLING sts (showing them my way of teaching/presenting)
To INVOLVING (sharing strategies of teaching/learning)
To FOSTER AUTONOMY by making them self-directed learners

Building on plurilingual repertoire

- ➔ **A levels:** the focus is on **exploiting all possible resources** in order to **handle a simple everyday transaction**;
- ➔ **B1 levels:** language begins to be manipulated creatively, with the user/learner **alternating flexibly between languages**; can **make others feel more comfortable**, give clarifications and increase the efficiency of communication;
- ➔ **C levels:** this develops into an ability to **gloss and explain** sophisticated **abstract concepts in different languages** and there is also a progression from **embedding single words from other languages** to explaining particularly apt expressions, and **exploiting metaphors for effect**.

KEY CONCEPTS FOR PLURILINGUAL COMPETENCE

- exploiting all available linguistic resources in order to communicate effectively in a multilingual context and/or in a classic mediation situation in which the other people do not share a common language.
- ▶ **flexible adaptation to the situation;**
- ▶ **anticipation of when and to what extent the use of several languages is useful and appropriate;**
- ▶ **adjusting the language according to the linguistic skills of interlocutors;**
- ▶ **blending and alternating between languages where necessary;**
- ▶ **explaining and clarifying in different languages;**
- ▶ **encouraging people to use different languages by giving an example.**

Descriptors – Plurilingual competence

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complete the descriptor by specifying the languages, replacing words in italics

- ▶ Can **interact in a multilingual context on abstract and specialised topics** by alternating flexibly between *languages in his/her plurilingual repertoire* to facilitate communication in a multilingual context, **summarising and glossing** in *different languages in his/her plurilingual repertoire* contributions to the discussion and texts referred to.
- ▶ Can recognise the extent to which it is **appropriate** to **make flexible use of *different languages* in his/her plurilingual repertoire** in a specific situation, in order to increase the efficiency of communication.
- ▶ Can **introduce an utterance/an expression from *another language* in his/her plurilingual repertoire** that is **particularly apt for the situation/concept** being discussed, **explaining** it for the interlocutor when necessary.

T.S. Eliot – *The Waste Land*

WARM UP:

- What are the situations that mainly make you feel discomforted or desperate?
- When do you generally feel lonely?
- For what reasons do you think some people get depressed?
- As far as you know, is it reasonable or normal to feel isolated and misunderstood in certain periods of man's life?

T.S. Eliot – *The Waste Land*

PRESENTATION:

- Images and short videos on deprived situations all over the world
- Introductory versions of literary masterpieces (with or without subtitles)
- A Summary of *The Waste Land*

<https://www.youtube.com/watch?v=PSI5AejsFbU>

<https://www.youtube.com/watch?v=vUwcfu8GQ0w>

Listening to and reading the conclusion of *The Waste Land*

<https://www.youtube.com/watch?v=CqvhMeZ2PIY> (23.00) ll. 400-432

T.S. Eliot – *The Waste Land*

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ANALYSIS:

- ▶ Text analysis (gist and details) using a guided analysis grid, from the textbook

The Waste Land: notes, summary and analysis:

<https://www.youtube.com/watch?v=KLpGMPqZnD8>

<https://www.sparknotes.com/poetry/eliot/section6/>

<https://genius.com/1756262>

- ▶ Working in small groups on different text analysis items: content, genre, style, conclusion of the poem, poet's personal circumstances
- ▶ **Find out as many foreign-language items as possible in the following text!**

The Waste Land (lines 423-433)

I sat upon the shore
 Fishing, with the arid plain behind me
 Shall I at least set my lands in order?
 London Bridge is falling down falling down falling down
Poi s'ascose nel foco che gli affina
Quando fiam ceu chelidon — O swallow swallow
Le Prince d'Aquitaine à la tour abolie
 These fragments I have shored against my ruins
 Why then Ile fit you. Hieronymo's mad againe.
 Datta. Dayadhvam. Damyata.
Shantih shantih shantih

**Find out as many
 linguistic contributions as
 you can.....**

The Waste Land (lines 422-432)

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I.426
Nursery rhyme
(English)

I.427
Dante, *Purgatory*,
XXVI, 145-8 (Italian)

I. 428
Pervigilium Veneris,
anonymous (Latin)

I.429
Gérard de Nerval,
El Desdichado
(French)

I.431
Thomas Kyd,
Spanish Tragedy
(English)

I. 432-433
Upanishad,
unknown
(Sanskrit)

T.S. Eliot – *The Waste Land*

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SYNTHESIS:

- Hypothesing a different conclusion: what might supply meaning and/or a peaceful outcome? („The Peace which passeth understanding“)
- Re-writing the text from a XXI century point of view
- Re-writing the text from an adolescent's point of view
- **Yesterday vs today**: images and commentaries on examples of deprivation (ex. WWI-WWII-poverty-recent ethnical wars-migration)
- What is the final message of the poem? („Give, sympathize, control“)
- Elicit impressions + response to **supply a synthesis of the text/lesson**
- Ask students to **plan a personal learning segment** rearranging the teaching/learning items personally To FOSTER AUTONOMY by making them self-directed learners

T.S. Eliot – *The Waste Land*

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EVALUATION/ PERSONAL RESPONSE:

- ➔ A reader is not a statue: the (literary) text comes into being AS it is read!
- ➔ Why did Eliot choose to employ different languages in his poem?
- ➔ How far does the **multilingual nature of the text contribute** to the meaning?
- ➔ Supply an all-embracing title.

PERSONAL RESPONSE to LITERATURE....

Literature

art

reality

Literary response

learning

life

Principles that underlie and determine the course of plurilingual and intercultural education

- a **holistic vision**, which extends reflection on the curriculum to languages in learners' repertoires (in their environment and taught at school);
- a **pluricultural dimension** in all teaching/learning of languages and other subjects and forms of otherness (intercultural education);
- an effort to **generate synergies between the teaching of different languages as school subjects** (language of schooling, regional, minority, migration, foreign languages, etc.), leading to consistent and efficient (even if partial) learning of these languages and the **building of a plurilingual repertoire**;
- where the **bi- or plurilingual teaching of other subjects** is concerned, the **mutual integration** of the **languages** with one another and, at the same time, with other **subjects (CLIL)** is envisaged.

European Centre for Modern Languages / Council of Europe

- **MARILLE**
- **Promoting plurilingualism – majority language in multilingual settings**
- ISBN: 978-92-871-7170-2
- © Council of Europe, 2011
- Printed in Austria

Council of Europe

- **CARAP/FREPA – A Framework of Reference for Pluralistic Approaches to Languages and Cultures**
- ISBN: 978-92-871-7173-3
- © Council of Europe, August 2012
- Printed in Austria

Council of Europe

- ▶ **Guide for the Development and Implementation of Curricula for PLURINGUAL AND INTERCULTURAL EDUCATION**
- ▶ ISBN 978-92-871-8234-0
- ▶ © Council of Europe, August 2016
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- <https://www.duolingo.com/>
- <https://www.livemocha.co/>
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- <https://mylanguageexchange.com/>

SITES FOCUSED ON EDUCATION NEWS

- <https://www.telegraph.co.uk/primary-education/>
- <https://www.telegraph.co.uk/secondary-education/>
- <http://www.oecd.org/education/>

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