

# Short, but Sweet Learning through Short Forms

(SFBB - IO3)

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Angers, 11 July 2023



# Overview

“IO3” = development pedagogical tools

i.e.: create a series of tools (toolkit), including didactic methodologies, for teaching short forms to students in order to develop and enhance language skills, literary competences, multicultural consciousness and intercultural skills

Partners: University of Leuven (coord.), University of Athens, University of Angers, Baliduk

- TASK 1 = *toolkit for the analysis and presentation of short forms* [coord. Angers]
- TASK 2= *short narrative as a tool for learning foreign languages and literatures* [coord. Leuven]
- TASK 3 = *Baludik itineraries* [coord. Baludik]

# TASK 1: Toolkit for the Analysis of Short Forms

=> workshops, discussions, reflections within the consortium

=> output ≠ «theory», but activities connecting ideas *on* short forms and use *of* short forms in teaching...

... hence, obviously, connections with IO1 (Santiago) and IO4 (Athens)

- 1) Reflections on Short forms (Padlet – virtual bulletin board)
- 2) Definitions of Short Forms (student presentations and research > youtube video)
- 3) Booktube videos
- 4) Instagram novel (+ translation)
- 5) Creative assignments on short forms
- 6) Phototexts
- 7) Brochure (on Athens)

# TASK 1: Toolkit for the Analysis of Short Forms

## **(1) Reflections on short forms (published on padlet)**

= general reflections and case analyses on short forms across various media and cultural fields (“short forms on short forms”)

= developed during two workshops coordinated by Giessen university (April 2021, June 2021)

Contributions by members from all 6 teams (Angers, Athens, Giessen, Leuven, Santiago, Szeged)

[https://padlet.com/B\\_Roers/short-forms-in-the-study-of-culture-9ef0ekalkcheu0wg](https://padlet.com/B_Roers/short-forms-in-the-study-of-culture-9ef0ekalkcheu0wg)

Giessen, spring  
2021





# TASK 1: Toolkit for the Analysis of Short Forms

## **(2) Definitions of Short Forms – student presentations**

Giessen, spring  
2022

= research and reflection by PhD students from partner universities during training week in Giessen, March-April 2022

= + analysis of corporate videos of the partner universities, carried out by the students

=> Video presentation: <https://youtu.be/1zxBc5yZLUE>

(available on <https://sfbb-erasmusplus.eu/> )

# TASK 1: Toolkit for the Analysis of Short Forms

## **(3) Booktube videos on classic short stories**

Developed by MA students at University of Angers, under the supervision of Cécile Meynard

Students wrote a scenario and made a 3-4 min Booktube video for a lay audience on classics in short fiction

Angers team

Cécile Meynard

Eva Auré

Mathilde Chauvet

Elsa Godet

Manon Roux

# TASK 1: Toolkit for the Analysis of Short Forms

## (4) Instagram novel

*#EntreNosMurs*, Instagram novel by Michael Federspiel  
= fictional diary, written in French during the first COVID lockdown (March-April 2020) and posted on Instagram  
= published as a book by the university of Angers

=> translations of *Day 27* in various languages by 15 students  
(Athens TLT activity, May 2023)

[Translations Multilingual readings](#)

=> pedagogical sheets created by students and teachers in Angers and Athens

Angers  
Athens



# #EntreNosMurs

Professeur agrégé à l'université d'Angers, Michaël Federspiel partage, chaque jour, un nouveau chapitre sur le Net.

*Le 17 mars, Johan entre en confinement comme des milliers de Français. Employé réservé, il retourne chez lui avec le souvenir brûlant de Juliette, une jeune femme qui n'aura partagé son bureau que quelques semaines durant...*

Chaque jour, par l'intermédiaire d'un livreur avec lequel il va sympathiser, Johan va recevoir des mochis – ces délicats desserts japonais. Et chaque jour, Michaël Federspiel poste sur ses comptes Instagram et Facebook (à retrouver facilement en saisissant son nom), un nouveau chapitre de son livre, commencé au début du confinement.

<https://www.ouest-france.fr/pays-de-la-loire/angers-49000/angers-il-publie-un-episode-par-jour-de-son-roman-6811706>

MICHAEL FEDERSPIEL



**#ENTRENOSMURS**

Université d'Angers

# TASK 1: Toolkit for the Analysis of Short Forms

FR (French) by: Michael Federspiel

#ENTRENOSMURS, un roman Instagram, Université d'Angers, 2022

## JOUR 27

Couché tard, levé tôt.

Je ne dors plus beaucoup. Ma tête est en alerte, mon corps pas fatigué.

Réveillé par un oiseau que je n'avais jamais entendu auparavant. Trr Trr tuit tuit tuit.

Youtube me dit que c'est un Pouillot Véloce.

Youtube à une heure du matin, Youtube à sept heures. Quelque chose en moi crie à l'addiction.

Il paraît qu'un peu partout, les oiseaux se baladent sur nos autoroutes désertées. Les baleines croisent près des côtes à nouveau. Enfin libres maintenant que ce maudit sapiens a reculé ses lignes. En Inde et en Chine, le smog se dissipe pour la première fois en cinquante ans. Quand les ONG geignaient, on leur disait oui, mais vous comprenez, l'économie. Et puis coordonner un effort? Les autres pays ne suivraient pas. Il aura suffi d'une petite épidémie. Est-ce qu'on en tirera des leçons? Les dirigeants du monde entier parlent de leur hâte d'un retour à la normale. Mais la normale était une catastrophe, a dit Greta Thunberg.

Je sors à moitié à poil dans la rue vidée de sens et me plante devant chez moi. Le ciel est mouvant, liquide et gris comme un lac, abreuvé par la pluie de hier. Je bâille. Sale impression de perte. Il me traverse soudain qu'on peut un jour se réveiller comme ça à soixante ans sans avoir rien fait de sa vie.

J'aspire l'air gazeux du bout des lèvres, lentement, en narguant consciencieusement toutes les patrouilles de flics pas encore levées. Ça a presque un goût de liberté. On a encore le droit d'y croire à cette heure-ci. Le président n'a pas encore parlé pour nous annoncer que le déconfinement serait repoussé aux calendes grecques.

Merde. Ma boîte aux lettres gît au sol. L'orage de la veille ou un petit con passé là bourré au milieu de la nuit, dans son ennui sans but. J'en ai même vu qui s'organisaient des petites sorties; deux 307, une ouvreuse pour éviter les flics, une suiveuse remplie de types qui gesticulaient partis se cuire je ne sais où. Un vrai job de narcotrafiquants. Le cartel de la liberté.

Je redresse ma boîte, comme anesthésié. Un claquement mat me surprend au relevage.

Cinq secondes plus tard j'y insère une clé blême – moment doux-doux d'action nécessaire, routinière, au semblant de sens.

Un paquet dans son papier kraft. Pas d'adresse, juste mon prénom.

EN (English) translated by: Michael Federspiel

## DAY 27

Late in bed, up early.

I don't sleep much anymore. My head's buzzing, alert, my body untired.

Woken up by a bird I had never heard before. Trr Trr tuit tuit tuit.

Youtube tells me it's a common chiffchaff.

Youtube at 1 AM, Youtube at 7. Something in me is screaming about addiction.

Supposedly, everywhere or nearly birds have started frolicking on our deserted highways. Whales cruise again close to the shores. Free again at last, now this blasted sapiens has taken a step back. In India and China, the smog has dissipated for the first time in fifty years. When NGOs were whining, they were told yes, but you must understand, economy comes first. As for coordinating an effort... Other countries would not follow.

All it took was a little epidemic. Shall we draw lessons from all that? In the whole world leaders are talking about how keen they are to go back to normal. But normal was a catastrophe, said Greta Thunberg.

I'm dragging myself out half naked in the senseless street, and stand still before my house.

The sky's mobile, grey and liquid as a lake, fueled by yesterday's rain. I yawn. Bad impression of intense loss. It occurs to me suddenly that you might one day wake up like that at sixty, not having done anything with your life.

I breathe in fizzy air from the tip of my lips, slowly, inwardly scoffing at all the police patrols who haven't got up yet. It almost tastes like freedom. We might still trust at this time. The president has not spoken yet to announce they are postponing the end of lockdown indefinitely.

Shit. My mailbox has been knocked down. Last night's storm, or a local prick who walked by stark drunk in the middle of the night, in his aimless boredom.

I have seen some, setting up little outings; two Peugeot 307, one an opener to check out for cops, one a follower, packed with gesturing people going out for a booze god knows where. A real drug trafficker's job. Liberty cartel.

I pull up my box, like I'm numb. A light thud surprises me at the end of the maneuver. Five seconds later I slip in the lock its pale key – bittersweet moment of necessary, routine action, with a semblance of sense.

A package in its paper bag. No address on it, just my first name.

Angers, 2022  
Athens, 2023

# TASK 1: Toolkit for the Analysis of Short Forms

## (5) Reflection on and production of short forms in teacher training

= MA course on short forms in language teaching within the joint MA programme *M2 Didactique des langues, Enseignants de Langues en Europe (ELE) franco-hellénique* (*Teaching Languages in Europe Franco – Hellenic Programme*).

Angers  
Athens

(= programme created in 2009 to train language teachers to address the specificities of the cultural and linguistic plurality of new audiences in various educational and social contexts)

Course combines theory, production and implementation

- 1<sup>st</sup> semester (Angers) = theory and creation of materials, based on results from IO1
- 2<sup>nd</sup> semester (Athens) = implementation of short forms created in Angers within practical teacher training
- 1h30 class/week

# TASK 1: Toolkit for the Analysis of Short Forms

## (6) Phototexts

3<sup>rd</sup> Primary School, Zografou (11 years), coordinated by Julie Gyftoula  
= 11-year old pupils created phototexts evoking childhood memories, and connecting imagination and reality

<https://padlet.com/juliegy/3rd-primary-school-pupils-working-on-short-forms-1a9otarhzb6r>

1<sup>st</sup> EPAL (Vocational Senior high School), Agia Paraskevi, coordinated by  
= 24 students, aged 15-16 learned about phototexts (theory, examples), and created individual and collective phototexts; a specific assignment was linked to their visit to the Library of the School of Philosophy (February 2023); a phototext inspired by their visit should incorporate a sentence inspired by Philippe Delerm's *Les croissants du trottoir*

<https://drive.google.com/file/d/1EzP7ELBuMqnKyE3RUy1pWL5-0PgjkMr3/view>

Athens  
(see also IO4)



Marie-Christine Anastasiadis & Marina Vihou during a discussion with the students on April 7, 2023

# TASK 1: Toolkit for the Analysis of Short Forms

## (7) Brochure on Athens

Athens

[https://www.canva.com/design/DAFZLNfs6nY/DZEvta6Gym7rwGK1OHwJEQ/view?utm\\_content=DAFZLNfs6nY&utm\\_campaign=designshare&utm\\_medium=link&utm\\_source=publishsharelink#4](https://www.canva.com/design/DAFZLNfs6nY/DZEvta6Gym7rwGK1OHwJEQ/view?utm_content=DAFZLNfs6nY&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink#4)

# Task 2: Short Narrative as a Tool for FL&L Teaching

Five-step model for using short fiction in FLE (Leuven)

Applications in higher education (Angers)

Applications in the language class (Athens) > IO4

Leuven  
Angers  
Athens



# TASK 2: Short Narrative as a Tool for FL&L Teaching

## **Five-step model for teaching literature, language and culture through short stories**

= developed by Leuven team, 2021-2022

- A. Background: local (Flemish) context
- B. Why short stories?
- C. Didactic approach: integrated, intercultural, dialogic teaching
- D. Five steps

### KU Leuven team:

Dennis Melsen  
Beatrijs Vanacker  
Bart Van den Bossche  
Dagmar Vandebosch  
Elke D'hoker

# A. The local context: FL teaching and literacy

FL teaching in Flanders since 2000:

- communicative approach
- focus on language skills
- non-fictional texts, digital tools



Literature in (FL) teaching?

- very small part
- 'examples' of cultural context
- 'source' for language exercises

→ no engaged and in-depth reading of literary texts

## PISA reading assessment 2018

Results for Flanders:

- significant drop in critical reading skills
- worst score for reading motivation of all participating countries

General insights: positive impact on critical reading skills of:

- reading more in your spare time
- reading fiction, reading complex texts
- teaching that stimulates reading motivation, focus on reading engagement, assign longer texts,...

! awareness of need for solid literacy education, *and* of the crucial role literature can and should play

## B. Why short stories in the language class?

### Why short stories?

- *narrative* texts → reading motivation, emotional engagement
- *short* texts → manageable in classroom
- *complete* texts → motivation + interpretation / 'authentic' interpretive dialogue
- *open* texts → critical reading + allow for discussion
- *authentic* texts → authentic language input / aspect of culture

# C. Didactic approaches

1. Integrated language & literature teaching → developing critical literacy and language fluency (productive and receptive language skills)
2. Role of literary texts in intercultural communicative competence / intercultural mediation (esp., but not exclusively, in foreign language teaching)
3. Dialogic approaches to literature:
  - *self-questioning approaches*
  - *dialogue between reader and text, between readers about the text, between text and context*

# Aims



DEVELOP FLUENCY IN  
LANGUAGE SKILLS



DEVELOP INTERCULTURAL  
COMPETENCE



DEVELOP CRITICAL  
READING SKILLS



FOSTER READING  
MOTIVATION

## D. Five steps



step 1: individual reading



step 2: reading in pairs



step 3: class discussion



step 4: research work



step 5: written assignment

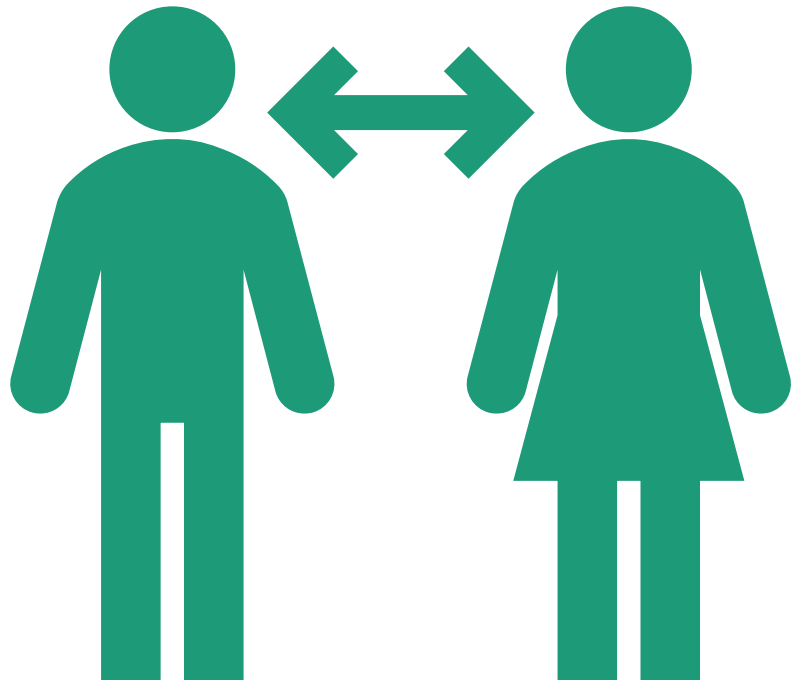




# Step 1: Individual reading/listening

- Read (and/or listen to) the story carefully.
- During (and after) the reading/listening, write down questions that you have about the story.
- These questions can come out of wonder, curiosity, lack of understanding or frustration.
- You shouldn't write down questions that you know the answer to yourself.

[No introduction, contextualization,...]



## Step 2. Reading in pairs

- Make sure you understand the story well. If necessary, consult language websites (see list).
- Discuss the questions that you have noted down. Are there any questions that can now easily be answered?
- From the questions that remain without a definitive answer, choose 1 “crucial question” that seems to bring you to the heart of what the story is about.
- Submit your crucial question to the teacher.



## Step 3. Class discussion

We discuss the crucial questions together according to the following principles:

- you try to answer the crucial questions of your fellow students.
- you always look for elements from the story in order to back up your answers.
- we are not looking for the 'one correct interpretation of the story' (it does not exist), but we try to find out how the gaps and ambiguities in this short story make different interpretations possible.

You can make notes during the discussion with a view to the assignment in step 5



## Step 4. Research work

You work together with a few classmates to further investigate one specific (thematic, formal, contextual) aspect of the story:

- your research will enable you – and the rest of the class – to better understand the story in its larger context, i.e. as part of a literary tradition, culture and society.
- you can use the websites provided for the aspect you have chosen.
- each group member takes notes.

After the research, each group member informs other classmates of what he/she has found out about this particular aspect of the story.



## Step 5. Written assignment

- You choose 1 of the 5 assignments listed below.
- You receive an assignment sheet with guidelines as well as a peer evaluation sheet.
- You can use the notes you made during the class discussion and research work to provide content for your assignment.
  - A 1: make a reading guide for future readers of the story
  - A 2: make a reading guide for another story (in pairs)
  - A 3: write a reflection on your reading and learning process
  - A 4: rewrite the story from another perspective (e.g. era, culture, character, genre)
  - A 5: make a comparison with a work of art on the same theme

# Korte verhalen in de talenklas

In het kader van het Erasmus+ project “Short Forms Beyond Borders” hebben docenten van de KU Leuven een didactische methode ontwikkeld om korte verhalen (in verschillende media) in te zetten in het talenonderwijs. Deze methode omvat een vijfstappenplan dat je bij verschillende teksten en voor verschillende niveaus kan gebruiken, zowel voor het Nederlands als voor de moderne vreemde talen. Naast het algemene stappenplan zelf vind je op deze website ook alle bijhorende documenten en enkele concrete lesmodules die je meteen kan gebruiken in de klas.



## Het vijfstappenplan

Het vijfstappenplan is een methode om met korte verhalen aan de slag te gaan in het talenonderwijs gedurende 3 tot 5 lessen. Afgestemd op de nieuwe eindtermen en het Europees Referentiekader voor de Talen, biedt het een geïntegreerde aanpak van taal-, cultuur- en literatuuronderwijs. Het vijfstappenplan is algemeen genoeg om te kunnen worden toegepast op een verscheidenheid aan verhalen en in verschillende klascontexten. Het vijfstappenplan biedt echter ook concrete richtlijnen qua timing, didactiek en evaluatie.

[Lees hier meer over het vijfstappenplan](#)



## Lesmodules

[Hier](#) vind je lesmodules waarin het vijfstappenplan concreet wordt uitgewerkt per taal. We geven ook aan welke lesmodules vakoverschrijdend ingezet kunnen worden.

## Databank voor korte verhalen

Aangezien het vijfstappenplan gebruikt kan worden voor de meest uiteenlopende korte verhalen, kan je als leerkracht zelf de te lezen korte verhalen kiezen in functie van je klasgroep of de actualiteit. In [deze databank](#) kan je voor Engels, Frans, Spaans, Italiaans of Nederlands korte verhalen selecteren op basis van [moeilijkheidsgraad](#) (A – Geschikt voor basisgebruikers van de taal, B – Geschikt voor onafhankelijke taalgebruikers en C – Geschikt voor vaardige gebruikers van de taal), korte inhoud en thematiek.

## ERASMUS+ Short Forms Beyond Borders

Het vijfstappenplan werd tot stand gebracht in het kader van het Erasmus+ project Short Forms Beyond Borders, een samenwerking tussen de departementen letterkunde van de universiteiten van Angers, Athene, Giessen, Leuven, Santiago de Compostela en Szeged. Het project richt zich op de integratie van korte vormen in vreemdetalenonderwijs als instrumenten voor pedagogische innovatie en culturele en sociale bemiddeling in Europa.

## Opmerkingen? Vragen?

We streven ernaar het vijfstappenplan zo gebruiksvriendelijk en zinvol mogelijk te maken. We vernemen dan ook graag je ervaringen, opmerkingen, twijfels of vragen bij onze methode. [Contacteer ons!](#)

- ° Lesson series around microfiction for French, Spanish, Italian, German and English
- Try out (2021-2022) + evaluation (spring 2022)
- ° More lessons
  
- Outreach: workshops for teachers
- Outreach: short story database and lessons

<https://www.arts.kuleuven.be/outreach/ten/korte-verhalen-in-de-talenklas>

*(website is in Dutch, but the didactic materials are in the target language)*

- article *La microfiction en classe de langue étrangère* in thematic issue of *Les langues modernes*, 2022 (ed. Marie-Christine Anastassiadi & Marina Vihou)



# The Five-Step Model: survey (spring 2022)

⇒ (very) positive evaluation of the «**dialogic**» approach (step 1-2-3)

- traditionally reading exercises and assignments directed towards «one» meaning
- dialogic approach a positive surprise, but initially some uncertainty and unease

⇒ **Choice of texts** is important (obviously)!

- reading short texts in a foreign language can be challenging c.q. *is* challenging
- take into account differences between tracks and audiences

⇒ (very) positive evaluation of the **intercultural dimension** of the texts (*but avoid the obvious*)

⇒ Possible **tension** between (critical) reading skills and language acquisition

- classes sometimes switched to Dutch for more in-depth discussion of the text
- positive evaluation of Step 4 (expert work) for language acquisition – but quality of the websites is crucial

# The Five-step model for cross-curricular FL + history teaching?

## Why?

- Promoting critical literacy, literary reading and reading motivation in collaboration with other subjects
- CLIL teaching → history taught in English or French
- Overlap in aims

# The Five-step model for cross-curricular FL + history teaching?

## Objectives of history education:

1. **Historical *knowledge***
2. **Historical *thinking*** = “the use of critical thinking skills to process information from the past” (includes awareness of difference past/present, role of present perspective in understanding/shaping the past)
3. **Historical *critical literacy*** = “the ability to gain a deep understanding of historical events and processes through active engagement with historical texts”.
4. **Historical *empathy*** = “the skill to re-enact the thought of a historical agent in one’s mind or the ability to view the world as it was seen by the people in the past *without* imposing today’s values on the past”

D.L. Trombino and L. Bol, “Historical Thinking”, in *Encyclopedia of the Sciences of Learning* (2012).

Seixas and Morton, *The Big Six: Historical Thinking Concepts* (2013)

Yilmaz, Kaya, “Historical Empathy and Its Implications for Classroom Practices in Schools.” *The History Teacher* (2007)

# The Five-step model for cross-curricular FL + history teaching?

## **Reading** historical fiction =

- Provides historical knowledge
- Exercises historical empathy: historical events are seen from the inside out, allowing for connection between past and present

## **Talking** about historical fiction =

- Develops historical literacy: critical scrutiny of sources
- Develops historical thinking: examining link between present and past

### **Historical (short) fiction**

1. Stories written and set in a past era
2. Contemporary stories which tell of past events from the perspective of the present.

# The Five-step model for cross-curricular FL + history teaching?

## **Combine literature and history in the five-step approach?**

- greater emphasis on **step 4**: historical research
  - on the basis of websites with historical information
  - on the basis of historical documents
- Alternative written assignments in **step 5**:
  - create historically annotated version of the story
  - compare fictional and historical source about historical event
  - reflect on how contemporary perspective affects telling of history in historical stories

# Lesmodules

## Duits

- › [Wolfgang Borchert, Das Brot](#)
- › [Alexander Kluge: zwei Geschichten aus Luftangriff auf Halberstadt](#)
- › [Mit Heiner Feldhoff „im Aldi“](#)
- › [Eine deutsche Kalendergeschichte von Bertolt Brecht: Der Soldat von Ciotat](#)
- › [Eine deutsche Geschichte von Robert Walser: Die Wurst](#)

## Engels

- › [Microfiction](#)
- › [An Irish Story: Lucy Caldwell's "Inextinguishable"](#)
- › [A story about war: Liam O'Flaherty's "The Sniper"](#)
- › [A story about the Dublin Easter Rising: Mary O'Donnell's "The Black Church"](#)
- › [Witches then and now: Emma Donoghue's "Looking for Petronilla"](#)

## Frans

- › [Microfiction](#)
- › ["Barbe-Bleue" de Tahar Ben Jelloun](#)

## Italiaans

- › [Microracconti](#)
- › [Il racconto Lui e io di Natalia Ginzburg](#)

## Nederlands

- › [Annelies Verbeke en Rachida Lamrabet](#)

## Spaans

- › [Microficción](#)
- › [Viaje y migración](#)

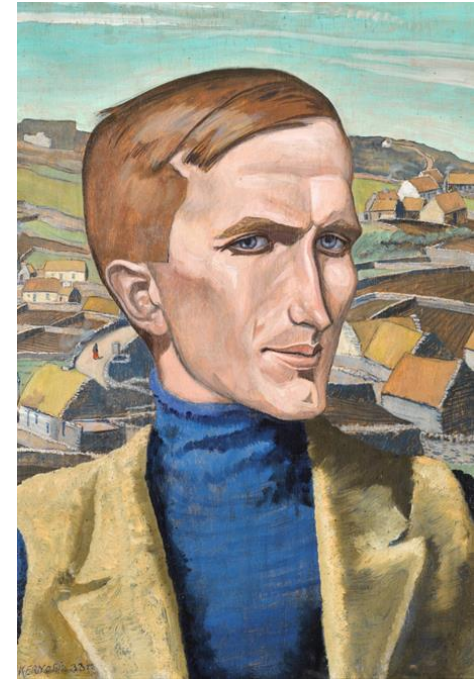


# Liam O'Flaherty, "The Sniper" (1923)

## Irish Civil War

From Academic Kids

The **Irish Civil War** (June 1922–April 1923) was a conflict between supporters and opponents of the **Anglo-Irish Treaty** of December 6, 1921, which established the **Irish Free State**, precursor of today's **Republic of Ireland**. Opponents of the Treaty objected to the fact that it retained constitutional links between the **United Kingdom** and **Ireland**, and that the six counties of **Northern Ireland** would not be included in the Free State. The Civil War cost the lives of more than had died in the **War of Independence** that preceded it. It left Irish society deeply divided and its influence in Irish politics can still be seen to this day.



### THE IRISH CIVIL WAR 1922-23

On 14 April 1922, Rory O'Connor led a group of hardcore anti-Treaty IRA men into the Four Courts in defiance of the authority of the Provisional Government. In an attempt to avoid civil war, Collins took no intermediate action against the Pro-Treaty partition.

**PHASE 1: THE BATTLE OF DUBLIN, 28 JUNE - 5 JULY 1922**

**PHASE 2: THE BATTLE FOR MUNSTER, JULY-AUGUST 1922**

At the beginning of the Civil War the anti-Treaty IRA had control of the south and west but in mid-July they were forced out of Limerick, which because of its geographical position straddling south from west was a crucial anti-Treaty stronghold. Waterford city was easily taken by pro-Treaty units in mid-July 1922.

In August the National Army attacked the remaining republican strongholds in Cork and Kerry from the coast. Men and arms were landed at Passage West, Inish Hall and Inagh in mid-August, Kinsale on 11 August, Westport in late July and Waterford in mid-July. In all cases the expeditions met with little effective opposition.

Anti-Treaty forces under Oscar Traynor continued the struggle from positions in central Dublin. Most of the anti-Treaty positions fell on 2 July leaving only 14 buildings in O'Connell Street under the command of Cathal Brugha. On 3 July, after heavy shelling by NA forces, Brugha ordered his partisan to surrender. That evening Brugha emerged from the burning building, but when called on to surrender, he refused and was fatally wounded.

On 12 July a council of war was appointed and Michael Collins became commander-in-chief of the National Army.

**PHASE 3: GUERRILLA WAR, AUG 1922-MAY 1923**

In late August 1922, the anti-Treaty IRA abandoned conventional tactics and resorted to guerrilla warfare. In the same month, Commander-in-Chief of the National Army, Michael Collins, was killed in an anti-Treaty IRA ambush at Béal na Búe in his native County Cork.

In late September 1922 the 3rd Dáil brought in an Emergency Powers Act authorising the death penalty for a range of offences. On 10 October Cathal de Bhalogá encouraged republicans.

On 30 November, IRA chief of staff Liam Lynch ordered a policy of reprisals which included shooting on sight TBs who had voted for emergency legislation. When Sean Hayes TD was assassinated in Dublin on 7 December 1922, the Dáil responded by ordering the executions of prominent republican prisoners, Rory O'Connor, Richard Barrett, Liam Mellows and Joe McKelvey in Mountjoy Gaol.

**THE END OF THE CIVIL WAR**

By early 1923 republican resistance was beginning to collapse. Demoralisation, lack of popular support, and the persistence of the National Army suppressed the IRA organisation.

Liam Lynch was shot dead on the slopes of the Knockmaddock Mountains on 10 April 1923. Lynch's successor as chief of staff, Frank Allen, issued an order to 'Cease Fire - Dump Arms' on 24 May 1923. There was neither an official surrender nor a negotiated peace settlement, and Treaty forces would continue to dominate Irish politics for decades.

Approx. 1,200 Civilian fatalities

Approx. 15,000 male prisoners captured in the First Stage, 1922-1924

**IRA REACTION TO THE TREATY**

Like the Dáil, the army was split by the Treaty with the majority opposing it. Clashes occurred between pro and anti-Treaty IRA across the country in February 1922 as both sides attempted to take over barracks evacuated by the British.

Representatives of 12 of the IRA's 73 brigades met an Army Convention in the Mansion House on 26 March 1922. IRA leaders Liam Mellows and Ernie O'Malley spoke strongly against the Treaty. The convention rejected the authority of the Dáil and elected its own Army executive with Liam Lynch as Chief of Staff of the anti-Treaty IRA.

**THE NATIONAL ARMY (NA)**

Those members of the army who supported the Treaty were dressed in new green uniforms and known as the National Army (NA) while the anti-Treaty IRA became known as the 'republicans'.

**SINN FEIN AID FIEIS**

According to the Treaty, the 26 county Irish Free State would be governed by a parliament decided by a general election. At the Sinn Féin convention in February 1922, de Valera and Griffith agreed to postpone the election for 3 months to give voters time to consider both the Treaty and the constitution. Collins hoped to use the time to win over the anti-Treaty IRA.

**THE PROVISIONAL GOVERNMENT**

**7 CABINET MEMBERS ACTING IN THE NAME OF BOTH THE PROVISIONAL GOVERNMENT & THE 2nd DÁIL.**

The pro-Treaty TDs formed the Provisional Government of the Irish Free State on 14 January to put the provisions of the Treaty into effect. As chairman, Collins had responsibility for overseeing the transfer of power from the British to the Irish administration, and drawing up a constitution.

**THE FOUR COURTS CAPSURED ON 30 JUNE**

Anti-Treaty forces under Oscar Traynor continued the struggle from positions in central Dublin. Most of the anti-Treaty positions fell on 2 July leaving only 14 buildings in O'Connell Street under the command of Cathal Brugha. On 3 July, after heavy shelling by NA forces, Brugha ordered his partisan to surrender. That evening Brugha emerged from the burning building, but when called on to surrender, he refused and was fatally wounded.

**COLLINS-DE VALERA PACT, 18 MAY 1922**

To avoid widening the split in Sinn Féin, Michael Collins and Éamon de Valera negotiated the 'pact' agreement for the upcoming election in June, whereby Sinn Féin would run both pro and anti-Treaty candidates, who, if successful, would form a coalition government with a narrow pro-Treaty majority, in the way the Treaty would not be the key issue in the election campaign. Shortly before the election, Collins repudiated the pact.

**ASSASSINATION OF SIR HENRY WILSON**

On 22 June two IRA gunmen assassinated Field Marshal Sir Henry Wilson, security advisor to the Northern Ireland government, in London. The British Government blamed IRA hardliners in the Four Courts. Churchill warned that unless the occupation of the Four Courts was brought to an end, the British Army would take action themselves.

**THE 'PACT' GENERAL ELECTION, 16 JUNE 1922**

Provisional Government	58 seats
Independents	7 seats
Unionists	7 seats
Catholics	17 seats
Anti-Treaty	15 seats

SEVEN OUT OF SIXTEEN IRA DIVISIONS REMAINED LOYAL TO THE PRO-TREATY CIVIL, BUT THE TWO LARGEST - THE 1ST AND 2ND SOUTHERN DIVISIONS UNDER LIAM LYNCH AND ERNIE O'MALLEY, RESPECTIVELY - WERE ANTI-TREATY

**410 a.m. on 28 June 1922**

General Trim leads the IRA in the attack on the Four Courts

**77th ANTI-TREATY IRA DIVISION**

Liam Lynch

The Civil War in Dublin







People view the remains of a building that was destroyed during the Easter Rising.

National Library of Ireland

## Introduction

The Easter Rising was a rebellion against British rule that took place in the capital city, Dublin. It began on Easter Sunday, which was the day after Easter that year, and ended on Easter Monday, when the rebels were beaten.

## Background to the Rising

At the time, Ireland was ruled by Britain but many in Ireland wanted independence. In 1915, some



# Mary O'Donnell, "The Black Church" (2018)

Example of assignment (step 5): Dublin in 1916

- Use the map of the area around the GPO in 1916 to trace Ann Mary's steps in the story
- Check against a contemporary map of Dublin (google maps)
- Look up the location of the historical shop of Kennedy's Bread


# Emma Donoghue, "Looking for Petronilla" (2001)



Primary Students

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## The Witch of Kilkenny



Find information, photos & videos by location.

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Add your photos, text, videos, etc. to this page.

Primary Students

Looking at Places

Kilkenny

Moments in Kilkenny History

The Witch of Kilkenny

Myths and Legends of

### Dame Alice Kyteler

Dame Alice Kyteler was born in 1280 into a noble Kilkenny family. She was married four times, and each husband died. On the death of her last husband, Sir John le Poer, Alice's children accused her of using poison and sorcery to kill him. They brought their case before the Bishop of Ossory, Richard de Ledrede, in 1324 in the hope that their mother would be arrested and they would gain her fortune.

Bishop de Ledrede investigated these accusations by visiting Alice and speaking to her children. According to the Bishop, Alice and her followers rejected the Christian faith. He claimed that they **dismembered** animals at crossroads and offered the pieces to demons. He also accused them of making horrible witches' brews, which included the entrails of roosters, worms, dead men's fingernails, and naughty children, which they cooked in the skull of a thief.



## Ugly History: Witch Hunts - Brian A. Pavlac

1.9M views · 3 years ago



Uncover the history of the witch hunts that swept through Europe and th



Witch Hunts | Punishments for Convicted Witches | Lesson

## Historic Kilkenny

HOME · STORIES · PEOPLE · ARCHIVE · GALLERY · SOCIAL · CONTACT



### Dame Alice Kyteler

Alice was born to wealthy Norman parents in 1263.

Her first husband was William Outlawe, a local banker and they had a son, also called William, who was to feature strongly in the saga of her life. Her husband became ill and died suddenly within a few years of marriage.

Shortly after the death of William Outlawe, Alice married her second wealthy husband, Adam de Blund of Cullen who soon also died suddenly and mysteriously.

# TASK 2: Short Narrative as a Tool for FL&L Teaching

## Application of the Five-Step Model in higher education (Angers)

### Mobilising Short Forms for the study of Iconic Literature: Pedagogical sequence and sample lesson plan (BA1 courses)

= pedagogical sequence implementing elements of the five-step model for deep reading.

1) *Reading literary texts*: a course fostering deep reading (~ steps 1-2-3)  
+ creative-writing exercises (rewriting the end; imitating the style,...)

2) *Authorial Icons*: course adopting short forms to foster student engagement and curiosity to study iconic works of British literature  
("iconic": canon; larger cultural significance or cult status; various forms of adaptation and rewriting; ...) (~steps 4-5)

Angers team

Colette Colligan  
Etienne Garnier  
Michelle Ryan

# TASK 2: Short Narrative as a Tool for FL&L Teaching

## *Authorial icons: schedule*

Week 1 Introduction

Week 2 Geoffrey Chaucer, Prologue to “The Wife of Bath’s Tale,” *The Canterbury Tales*

Week 3 William Shakespeare, “Sonnet 18”

Week 4 William Blake, “The Tyger” and William Wordsworth, “I wandered lonely as a cloud”

Week 5 Excerpt from Jane Austen, *Pride and Prejudice*

Week 6 Excerpt from Mary Shelley, *Frankenstein*

Week 7 Excerpt from Charles Dickens, *Oliver Twist*

Week 8 W.B. Yeats, “The Second Coming” and/or “Sailing to Byzantium”

Week 9 Excerpt from Virginia Woolf, *Orlando*

Week 10 Excerpt from Chinua Achebe, *Things Fall Apart*

Week 11 Excerpt from Zadie Smith, *White Teeth*

Week 12 In-Class Exam



# TASK 2: Short Narrative as a Tool for FL&L Teaching

## **Flipped Classroom approach :**

- Students prepare worksheets before coming to class, and these are used as a basis for discussion during the class session.
- The worksheets can be used in a variety of manners in the classroom depending on the results of the students' research.
- Flexible teaching formats: large group and/or small group discussions, debates, use of Padlet or other digital tools, sharing of resources in small groups, short oral presentations in front of the class,....
- Academic course > critical reflection on politics and ethics of reading these specific texts (and of reading in general)

*Evaluation of the course:* portfolio of worksheets + a traditional 40-minute exam

# TASK 2: Short Narrative as a Tool for FL&L Teaching

## Personal research and reading questions (before the class)

What was his family background and his professions? How do you think this contributed to the writing of the *Canterbury Tales*?

When were the *Canterbury Tales* written?

What is the storytelling situation in the *Canterbury Tales*? What language were the tales written in? Why is this significant? What is the title of the initial text that sets up the storytelling situation?

Who is Thomas à Becket? How many pilgrims are present in the frame story? How many tales did Chaucer originally intend to write? How many tales were ultimately written?

*The Canterbury Tales* is an early example of a “frame” story that includes many “framed” stories. Can you think of any other examples in literature or film of a similar structure?

Each of the *Tales* was told using a different literary form. What are some of these forms? How do you think the use of different forms contributed to the overall effect of the tales?

What were some of the *Tales* titles? Who are some of the characters who told the other tales? Why didn't Chaucer use proper names for his characters?

Just for fun: Find a *Canterbury Tale* meme on the internet that you find particularly entertaining and copy it here.

See if you find any other resources on the internet or social media that propose original presentations of the tales (youtube, social media etc).

Can you find any interesting adaptation of the *Tales*, or of the “Wife of Bath’s Tale”?

# TASK 2: Short Narrative as a Tool for FL&L Teaching

## “Wife of Bath’s Tale” Excerpt: Questions

(read the text and prepare answers to these questions before class)

Reading questions for the prologue to the *Wife of Bath’s Tale*

How does the title reflect the main character’s position in society?

What form is used to tell the original version of the tale.

How many “husbands” has the Wife of Bath had? How does she describe them?

What is her attitude towards love and faithfulness?

Some people might say the Lady of Bath is characterized as seeking power. Can you find at least three examples in the text that support this idea?

What does she say about lying? What advice does she give to other women who might have been unfaithful to their husbands?

How does she break the idea of the “model wife”? What image of women is portrayed through the wife of Bath? Do you find this image liberating/feminist or do you find it to be sexist?



# TASK 2: Short Narrative as a Tool for FL&L Teaching

## General questions for discussion in class

### General questions for discussion in class:

Please note down your group's references and main discussion points. Please write some answers to questions 1- 3 after your discussions to complete the worksheet.

Share your favorite memes and videos with the members of your group.

1. Why do you think this collection of tales has become such an iconic work of literature?
2. The focus in these tales is on storytelling and simulated oral storytelling. What types of collective storytelling situations exist today? What types of stories are told? How are these similar and different from the Chaucer's tales? How do the best stories get rewarded?
3. Imagine a frame tale and the names of ten characters for a modern-day version of the *Canterbury Tales*. Imagine 1.) The meeting point of the frame tale; 2.) The reason all of these characters are meeting; and 3.) The names of the different characters and how many tales they will tell, and what they will win if they tell the best tale.

(Consider, for example, the anthology of short stories published by Comma Press in 2016: *Refugee Tales*. Stories include the following: The Migrant's Tale, the Chaplain's Tale, The Unaccompanied Minor's Tale, The Lorry Driver's Tale, The Arriver's Tale, The Visitor's Tale, The Detainee's Tale...)

# TASK 2: Short Narrative as a Tool for FL&L Teaching

## Applications of the Five-Step Model in the language class (Athens)

Project in 3<sup>rd</sup> Primary School, Zografou, coordinated by Julie Gyftoula  
= 9-10 years old pupils worked on Ted Hughes's *There Came a Day* & Ernest Hemingway's *The Old Man at the Bridge*, following the five-step model.

<https://padlet.com/juliegy/3rd-primary-school-pupils-working-on-short-forms-1a9otarhzb6r/wish/2038093843>

Project for a primary school, Athens, coordinated by Julie Gyftoula  
= 6<sup>o</sup> grade (11-12 years old), working on Hemingway, *The Old Man at the Bridge*

<https://www.canva.com/design/DAFEZZGuU8k/oOYeHNy-8AZAHs0Jm6QsQg/view#2>

Athens team

Julie Gyftoula  
Marina Vihou  
Marie-Christine  
Anastassiadi

# TASK 2: Short Narrative as a Tool for FL&L Teaching



1. Who is crossing the bridge? Why are they traveling?
2. In the first paragraph of the story, why does the old man sit there “without moving”?
3. What is the narrator’s business?
4. Describe the old man’s clothing.
5. Why do you think that the narrator keeps repeating “The Old man was still there”?
6. Do you think that the narrator understands how the old man feels? How do you know?
7. What is “all the good luck that old man would ever have”? Why might the old man need good luck?
8. What do you think this story’s purpose is? What does the author want to emphasize?



# TASK 3: itineraries Baludik

## 4 itineraries developed for the Baludik app

### ***Nauffrage sur micronèse, l'île des formes brèves***

Created by Cécile Ménard, Emmanuel Verdanakis, Michelle Ryan (University of Anger

[https://baludik.fr/balades/fiche\\_balade\\_parcours-b1676#](https://baludik.fr/balades/fiche_balade_parcours-b1676#)

### ***L'aventure du petit chien Madeleine à Angers***

Created by students in the Franco-Hellenic master's programme from the Universities of Athens and Angers (2020-2021)

[https://baludik.fr/balades/fiche\\_balade\\_parcours-b1754](https://baludik.fr/balades/fiche_balade_parcours-b1754)

### ***The Short Quest to Knowland***

Designed by students from partner universities of SFBB during a TLT seminar at the university of Giessen (2022)

[https://baludik.fr/balades/fiche\\_balade\\_parcours-b2355-the\\_short\\_quest\\_to\\_knowland-gieszen-allemanne#!](https://baludik.fr/balades/fiche_balade_parcours-b2355-the_short_quest_to_knowland-gieszen-allemanne#!)

### ***The Pursuit of Wisdom in Athens***

Designed by Ourania Voskaki, Assistant Professor at the Department of French Language and Literature at the National and Kapodistrian University of Athens (2023)

[https://baludik.fr/balades/fiche\\_balade\\_parcours-b3319-the\\_pursuit\\_of\\_wisdom\\_in\\_athens-%CE%AC-%CE%AC#!](https://baludik.fr/balades/fiche_balade_parcours-b3319-the_pursuit_of_wisdom_in_athens-%CE%AC-%CE%AC#!)

+ article on Baludik by Mathilde Chauvet, Manon Roux, Elsa Godet, Eva Auré, forthcoming





# Naufrage sur Micronèse, l'île des formes brèves



Université d'Angers

Art and literature  
30 min



Voulez-vous suivre le magicien Edgar dans un voyage virtuel sur Micronèse, l'île des formes brèves ? ! Lors de ce voyage, vous rencontrerez des obstacles qu'il vous faudra franchir en réalisant différentes missions. Et à la fin, vous aurez en votre

## À ANGERS

### L'Aventure du Petit Chien Madeleine à Angers

Angers, Maine-et-Loire (49)

#### Venez découvrir la ville d'Angers !

Réalisé dans le cadre du projet européen Erasmus+ *Short Form Beyond Borders* ce parcours confié à Edgar Allan Poe et sa petite chienne, Madeleine, la responsabilité de vous faire connaître Angers, dont ils vous présenteront quelques ressources et le charme du cadre dont elles émanent - ce que Du Bellay, et après lui la France - appelle « la douce angevine ».

#### Point de départ :

Devent la Galerie David d'Angers,

33 Rue Toussaint, 49100, Angers France

À côté de l'Office de Tourisme, comme c'est pratique !

© Photo bannière : Daniel JOLIVET, éditée par les étudiants du M2 DDL-ELE

**Point de départ**  
**Coordonnées**  
 Latitude : 47.469 Longitude : -0.5546

Rendez-vous à ce point de départ pour débiter le jeu de piste. N'oubliez pas de télécharger l'application Baludik

Ce jeu de piste vous est proposé par

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Partager ce parcours



**Informations**

Thème : Histoire et Patrimoine

Durée : 1h

Langue : Français



## À ΖΩΡΑΦΟΥ

### The pursuit of Wisdom in Athens

Zωροφου, Ελλάδα

This itinerary was conceived as part of the Short Forms Beyond Borders (SFBB) Project (2020-1-FR01-KA203-080102), part of the Erasmus+ Partnership Programme.

It was put together by Renia Vtsakaki, Assistant Professor at the Department of French Language and Literature as one of the deliverables devised during the TLT meeting held at the School of Philosophy, National and Kapodistrian University of Athens (NKU/A).

Join Athena, a young student, on her quest for Wisdom and Knowledge during this exciting scavenger hunt. On your journey with Athena, you will encounter challenging riddles and notable persons.

While helping your new friend, with your own wit, you will not only unravel the mysteries at hand, but also gain insights into the ways knowledge is revealed and discover how the management and application of information in modern-day Europe are intertwined with short forms.

Are you ready for the chase ?

**Point de départ**  
**Coordonnées**  
 Latitude : 37.969 Longitude : 23.7791

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**Informations**

Thème : Divertissement et Insolite

Durée : 2h

Langue : English

**Comment jouer ?**

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## À GIESSEN

### The short quest to Knowland

Gießen, Allemagne

This itinerary was conceived as part of the Short Forms Beyond Borders (SFBB) Project (2020-1-FR01-KA203-080102), part of the Erasmus+ Partnership Programme.

It was put together by the student participants as one of the deliverables devised during the TLT meeting held at the International Graduate Centre for the Study of Culture (IGCC), University of Giessen.

In the itinerary, you will join Prometheus the Wisp on a quest to retrieve knowledge and return it to your people. On your journey, you will encounter daunting puzzles and memorable characters. With the help of your new friend and your own wit, you will not only figure out how to solve the problem at hand, but also learn about the gatekeeping of knowledge, and discover how short forms are indissociable from how you handle and use information in the Europe of today.

**Point de départ**  
**Coordonnées**  
 Latitude : 50.5973 Longitude : 8.5746

Rendez-vous à ce point de départ pour débiter le jeu de piste. N'oubliez pas de télécharger l'application Baludik

Ce jeu de piste vous est proposé par

SFBB [Baludik](#)

Partager ce parcours



**Informations**

Thème : Arts et Littérature

Durée : 15 min

Langue : English

**Comment jouer ?**

1. Téléchargez l'application Baludik gratuitement.
2. Flasher ce QR-Code via l'application Baludik.
3. Profitez de l'expérience de jeu et amusez-vous !

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