



# Stories

# We

# Carry

## Narrative

## Métissage

## in EAL Classrooms

## Land Acknowledgement

ATEAL takes this opportunity to acknowledge the traditional territories of the Indigenous peoples and the Métis Settlements and Métis Nation of Alberta. We respect the histories, languages, and cultures of all First Peoples of Canada, whose presence continues to enrich our communities.

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## Accompanying Mini-Documentary

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# Land and Labour Acknowledgement

*We acknowledge that the land now known as Canada is situated on the traditional and ancestral territories of diverse Indigenous peoples and nations whose relationships to land, language, and story in this place predate the colonial borders by millennia.*

*Those using this resource, whether through teaching or participating in its activities as learners, live and learn across Turtle Island and beyond, on lands shaped by colonization and healing, migration and displacement, refuge and resilience. Many arrive in Canada seeking safety, opportunity, and community, bringing with them rich stories, skills, and cultural lineages.*

*Canada rests on dual foundations: one rooted in pluralistic hope and possibility, and one shaped by dispossession, violence, and systemic inequity. We acknowledge the histories of labour and forced migration that shaped this country, and the ongoing impacts of these histories today.*

*Canada's cities, institutions, and social infrastructure have been built through the labour of peoples whose contributions have too often been erased or undervalued. This country continues to be sustained by the work of those who have faced displacement, marginalization, or exclusion. We honour the generations of workers, caregivers, knowledge-keepers, and community builders whose labour makes life here possible, including those whose stories remain unrecognized.*

*We also acknowledge that there continues to be discrimination in Canada. Acts of hate and exclusion shape how people move through workplaces, classrooms, and public life, and the impacts are felt most intensely by those living at multiple intersections of marginalization. These realities influence experiences of belonging, safety, language, and learning.*

*In the development of this resource, we commit to approaching this work with attentiveness to these histories and present-day conditions, recognizing that narrative, story, and language always emerge within systems of power, and that story can also foster connection, understanding, and transformation.*

*Colonial governance, educational, and economic systems rooted in settler expansion, capitalism, and imperial rule displaced relational, land-based, and community-held knowledges that long predate Canada. The process of creating spaces where people can listen, tell, and honour their stories helps interrupt these harms and expand what safety, belonging, and community can mean. Narrative métissage begins from this commitment to listening, relationality, and collective possibility.*

*In the context of English as an Additional Language (EAL), these tensions and opportunities sit side by side. English learning can open doors to employment, connection, and participation, while also carrying the legacies of colonial power through learning the language that has been used to colonize many places. We cannot disentangle teaching EAL from this complexity, but we can make intentional space within it for relational, equity-informed, and decolonizing practice.*

*We offer this resource in the hope to nurture classrooms that centre humanity, accountability, and intercultural respect.*

# Purpose of the Resource

This resource was developed as part of ATEAL's Train-the-Trainer initiative to support English as an Additional Language (EAL) instructors, coordinators, and administrators in integrating intercultural competence (IC), anti-racism (AR), and decolonizing practices into their teaching. Rooted in narrative *métissage*, a collaborative storytelling practice grounded in Indigenous ways of learning, this resource invites educators to view language teaching as a deeply relational, equity-informed experience.

The resource aligns with ATEAL's Intercultural Communicative Competence (ICC) and Equity, Diversity, Inclusion (EDI) frameworks. It provides guidance on how to engage in narrative *métissage* as a language learning experience, a community-building experience, and a reflective experience for surfacing lived experience and intercultural insight.

Importantly, this resource does not position the instructor as an expert outside the experience; it invites them into it. Educators are engaged as learners of intercultural practice and narrative *métissage* themselves and recognize that positionality and identity are not separate from the teaching and learning experiences.

In this context, learning is ongoing, situated, and developmental, not a fixed destination or final product. Whether you're new to EAL, are taking your first steps into learning how to teach within an anti-racist framework, or are years into your teaching journey, this resource supports growth from wherever you are, linguistically, interculturally, and pedagogically.

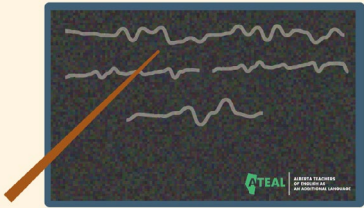
This resource is accompanied by a short **instructional documentary** featuring instructor reflections and classroom impact, this resource offers both inspiration and practical tools for building brave, relational, inclusive classrooms.



# How to Engage with This Resource

This resource is designed to be adaptable, reflective, and non-linear. You do not need to read it cover to cover before getting started; nor do you need to be an expert in intercultural communication or decolonial practice to use it meaningfully.

You can begin wherever you are:



*in your teaching practice*



*in your own learning  
journey as an educator*



*or in your understanding of  
intercultural competence*

Each section includes practical guidance, reflective prompts, and facilitation strategies tailored for EAL classrooms at various learner levels. The activities can be adapted for different groups, languages, and teaching contexts. While the resource offers step-by-step support for facilitating narrative métissage, it is not meant to prescribe a formula or provide “métissage in a can.” Instead, it emphasizes narrative métissage as a practice of shared curiosity, meaning making, and complexity.

Because the richness of narrative métissage lives in reflection, this resource brings together several interwoven elements:

**1** *A process with steps to support facilitation, offered not as a rigid formula but as a flexible framework that can be adapted to context*

**2** *Strategies for weaving aspects of narrative métissage into the classroom, including ways to support learners across different language levels and classroom settings*

**3** *Invitations for learners and instructors to engage in reflection, so that stories are not only shared but also taken up, questioned, and re-imagined in relationship*

**4** *Connections between narrative métissage, intercultural learning, and language learning, highlighting how story work strengthens language development and relational and intercultural competence*

**5** *Reflections from people who have participated in narrative métissage, offering insight into how the practice has shaped their perspectives and teaching*

We also encourage instructors to first participate in narrative métissage themselves before facilitating it in their classrooms. Experiencing narrative métissage as a participant, or as an audience member, deepens understanding and helps ensure that the practice is carried into the classroom with care, humility, and authenticity.

Whether you're using this resource to explore a new teaching approach, support professional development in your program, or participate in the Train-the-Trainer workshops, we invite you to approach it as a living resource, one that grows with you and your practice over time.

We invite you to take what serves. Return when you're ready. Invite complexity. Learn in relationship. Begin with story.



# What Is Narrative Métissage?

Narrative métissage is a way of learning together through story. By its nature, it doesn't fit neatly into a single category or definition. It draws from storytelling, life writing, performance, and the symbolic act of weaving or braiding.

In practice, narrative métissage brings together short personal stories and placing them side by side so they can speak to one another. These stories might be shared as written text, spoken aloud, or offered in a mix of forms. Sometimes images, sound, or movement are included. Sometimes the process stays very simple and text based. What matters is not the medium, but the act of weaving voices together.

When narrative métissage is shared aloud, it often resembles a simple form of reader's theatre. Participants read from their own stories or segments of them, usually with minimal attention to performance, staging, or polish. The focus is on listening, witnessing, and meaning-making rather than presentation. Hearing the stories aloud, especially when they are interwoven, often brings new insights that are not visible on the page.

At its simplest, narrative métissage involves a small group, often three to five people, each creating a short personal story. These stories may respond to the same prompt, but they do not need to match in topic or tone. Participants usually write or prepare their stories independently, then come together to share them.

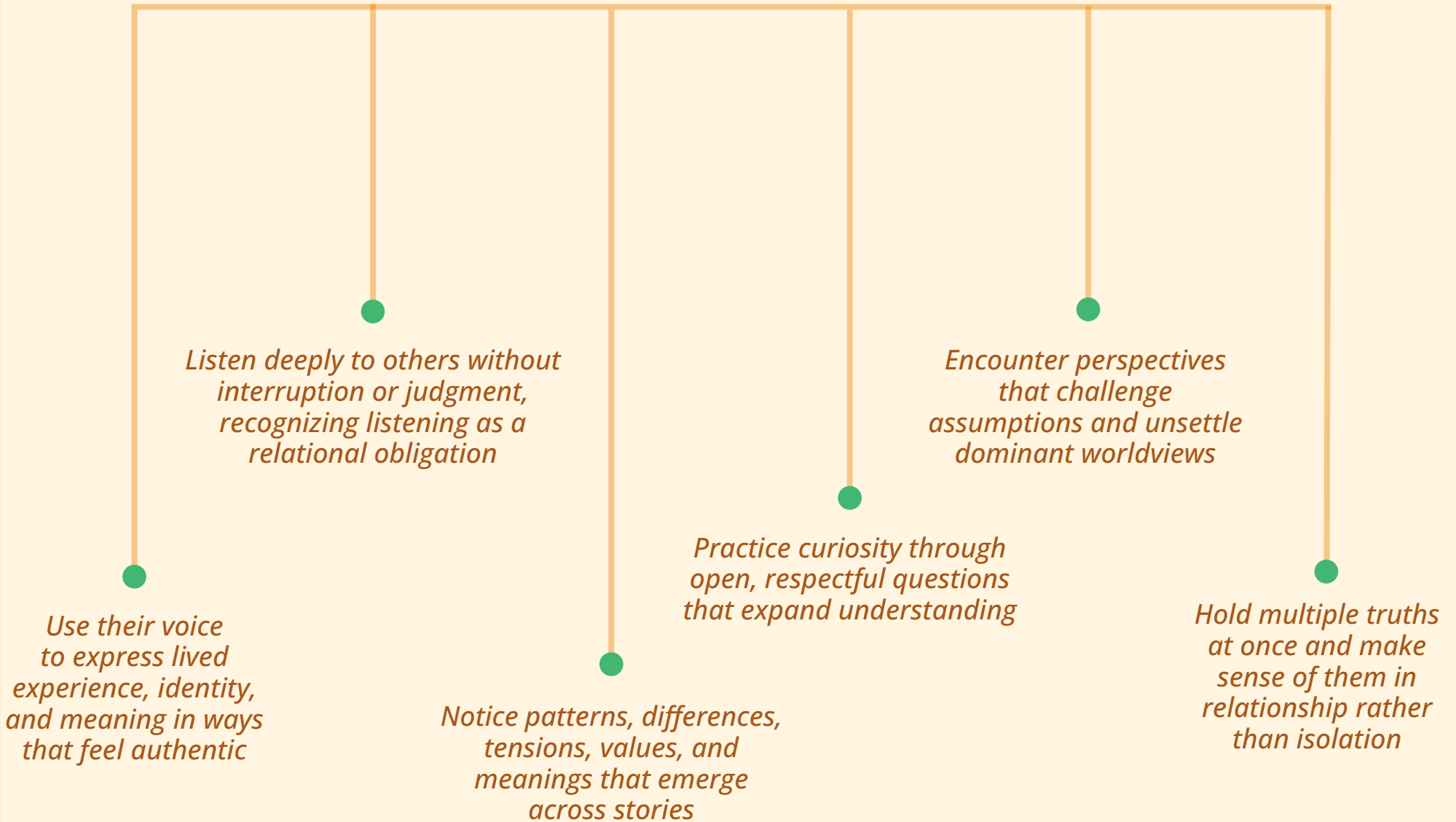
The stories are then divided into shorter pieces, such as sentences, moments, or brief vignettes. Participants take turns reading these segments aloud, moving back and forth between voices. One person shares a short section, then another, then another, before returning to the first voice again. The order of these segments can be decided together or shaped by a facilitator.

The weaving itself creates meaning. When stories are placed beside one another, they begin to echo, contrast, interrupt, and respond. Different experiences of place, identity, language, power, or belonging become visible through juxtaposition. Some moments feel shared; others highlight difference or tension. Both matter.

Through this braided storytelling, no single story stands alone. Individual lives are shown as overlapping, shaped by relationships, history, and social context. Narrative métissage makes space for both uniqueness and connection, helping participants see how personal experience is always connected to larger patterns in the world.

Narrative métissage is not just about telling stories. It is about learning how stories teach us about ourselves, about others, and about how we are living together in the places we inhabit.

## What makes narrative métissage a **dynamic approach** in EAL contexts is that the process invites participants to



# The Foundations of Narrative Métissage

Narrative métissage is grounded in Indigenous, decolonizing, and relational ways of knowing, and it begins from the understanding that knowledge is not neutral, individual, or detached. The term métissage evokes the interweaving of story, identity, culture, memory, and voice. It does not separate knowledges into tidy categories or position them in hierarchies. It values complexity, multiplicity, and connection.

This practice emerges in response to enduring tensions over history, culture, identity, and belonging, particularly in places shaped by colonialism, such as what is now known as Canada. The narratives of nationhood, citizenship, and identity that are often dominant in Canada demand clear boundaries: insider or outsider, settler or Indigenous, belonging or exclusion. Narrative métissage resists these either/or logics. It offers a way to live, learn, and tell stories across inherited divides without forcing resolution, assimilation, or erasure of anyone or anyone's story.

Dwayne Donald (2012, 537-538) explains:

*For me, métissage is a research sensibility that mixes and purposefully juxtaposes diverse forms of texts as a way to reveal that multiple sources and perspectives influence experiences and memories. Métissage, as research praxis, is about relationality and the desire to treat texts – and lives – as relational and braided rather than isolated and independent. I explicitly connect métissage to the legacies of colonialism and the need for recognition of the mutual vulnerability and dependency of colonizer and colonized, insider and outsider, as well as the presumed primacy of 'literate' societies over repressed oral traditions and storytelling.*

Drawing on Indigenous storytelling traditions, narrative métissage brings multiple voices and truths into conversation while refusing the idea that difference must be smoothed over or reconciled into a single account. Métissage makes space for identities that have been pressured to “choose sides,” acknowledging that histories, memories, and ways of being are interconnected and interreferential. In this sense, narrative métissage functions as both a conceptual approach and a practical strategy for holding tension with care.

Métissage has been described as a counternarrative to dominant or “grand” narratives, particularly those produced within colonial knowledge systems. It works by braiding strands of place and space, memory and history, ancestry and identity, language and literacy, the familiar and the strange. As a pedagogical praxis, it actively unsettles traditions that privilege objectivity, argument, and individual authorship, replacing them with collaboration, relational accountability, and collective meaning-making.

At its core, narrative métissage is grounded in an ethical understanding of relationality. Relationality here is not a celebration of shared humanity or sameness. Rather, it requires careful attention to the historical, cultural, ecological, and social contexts that shape how people understand the world and each other. It asks participants to consider how their stories are positioned in relation to others, how they are connected to the land, how histories entangle them, and how their futures are tied together. Listening, in this context, is not a passive skill but an ethical responsibility.

In educational spaces, including EAL classrooms, narrative *métissage* becomes a way to connect personal (autobiographical) and family stories with broader narratives of migration, nation, language, and belonging. It resists the authority of a single “official” story and instead relies on collaboration and collective authorship. Stories gain meaning not in isolation, but through their interface with the stories of others, highlighting difference without essentializing it, while also locating points of affinity.

The word *métissage* draws on the French root meaning “interweaving” or “mixed.” It does not come from, nor does it belong to, Métis culture. While the term *métis* has historically been used as a derogatory label for people of mixed ancestry, narrative *métissage* consciously reclaims the word to name interconnection, complexity, and the refusal of rigid categories, while remaining distinct from Métis cultural identity and cultural practices.

Story is often understood, particularly in educational contexts, as something that exists primarily as a text. This resource does lean toward both text-based and oral approaches to narrative *métissage*, especially as a practical and accessible entry point for EAL classrooms. At the same time, narrative *métissage* is not limited to written or spoken language alone.

One of the strengths of narrative *métissage* lies in its openness. “Story” can take many forms: poetry, academic writing, oral narrative, image, music, art, or movement. This flexibility reflects its grounding in shared curiosity and its commitment to meaning making in relation. Narrative *métissage* invites a form of truth telling that centres relationship, welcomes vulnerability, and acknowledges contradiction.

In decolonizing pedagogy and arts-based research, narrative métissage is used not only as an approach for expression, but as a way of imagining more just futures. In EAL education, it creates space for learners and instructors to share who they are, where they come from, and how they experience the world through language, culture, memory, and migration. No story stands alone. Each voice becomes part of a woven whole.

Narrative métissage is not about performance or perfection. It is about listening closely, holding space for difference, and learning how to live and learn in ethical relationship with others.

Donald, D. (2012). Indigenous métissage: A decolonizing research sensibility. *International Journal of Qualitative Studies in Education*, 25(5), 533–555.

# Aligning with Indigenous Ways of Knowing, Learning, Doing, and Being

Narrative métissage is rooted in Indigenous worldviews and ways of knowing, learning, doing, and being. It is grounded in relational, place-based, and non-linear understandings of the world, where knowledge is understood as living, contextual, and shaped through relationship. Narrative métissage is not only an epistemological orientation (how knowledge is understood and held) but also a pedagogical and relational one. It is a way of learning, seeing, and engaging with the world through attentiveness to relationship.

As educators, we engage with this practice not to imitate, perform, or reproduce Indigenous cultural or ceremonial traditions, but to learn from the ethical principles that underlie them, particularly the ways story, relationship, responsibility, and care shape learning. Alignment does not mean adoption. It means learning with humility and accountability, rather than extracting practices or symbols divorced from their cultural contexts.

Indigenous ways of knowing and learning value connection, reciprocity, and complexity. Knowledge does not exist as a discrete object to be extracted, owned, or transferred from one person to another. Rather, it emerges through relationship, witnessing, and participation. Learning is not something we simply receive; it is something that happens when we listen deeply, show up fully, and allow ourselves to be affected by what we encounter. In this sense, learning is inseparable from being: who we are, how we are positioned, and how we relate to others shapes what and how we come to know.

What we “know” may surface, be witnessed, or be co-created in relationship. As Indigenous Hawaiian epistemologist Manulani Aluli-Meyer explains, this kind of knowing can be understood as (k)new, knowledge that may be ancient yet appears new as it resurfaces, or knowledge that has long been embodied and lived before the mind recognizes it consciously. From this perspective, knowing and learning are relational, emergent, and always in motion. They are shaped by place, experience, and responsibility rather than linear accumulation.

Engaging with narrative *métissage* in an EAL classroom is not cultural appropriation. It does not adopt Indigenous spiritual, ceremonial, or sacred practices. Rather, it draws on ethical pedagogical orientations that challenge colonial norms of extraction, neutrality, and hierarchy, and that centre relational accountability, multiplicity, and care. This includes honouring authentic voice by allowing stories to be shared in many languages and forms of expression. When approached with this awareness, narrative *métissage* becomes a way to interrupt the colonial logics that language classrooms can unintentionally reproduce, logics that privilege correctness, standardization, and singular ways of knowing.

Mi'kmaq Elder Albert Marshall reminds us that the foundation of ethical relationships is story. We must be able to listen to one another's stories in order to truly see one another and to recognize how our experiences, knowledges, and worldviews coexist, overlap, and diverge. Story, in this sense, is not simply a teaching tool; it is a relational practice through which learning happens.

This understanding aligns with the principle of Two-Eyed Seeing (Etuaptmumk): a practice of holding Indigenous and Western ways of knowing together, without requiring one to subsume or dominate the other. Story is one pathway into this practice. Through storytelling, and story listening, we learn to see through multiple lenses, to value complexity, and to recognize that insight and wisdom often live in the spaces between perspectives.

Dwayne Donald explains:

*Ethical relationality is an ecological understanding of human relationality that does not deny difference but rather seeks to more deeply understand how our different histories and experiences position us in relation to each other. This form of relationality is ethical because it does not overlook or render invisible the particular historical, cultural, and social contexts from which a standpoint arises. Rather, it puts these considerations at the forefront of engagements across frontiers of difference. (Donald, 2009, p. 6)*

This ethic of relationality sits at the heart of narrative métissage. It reminds us that story work is not about erasing difference or seeking resolution, but about learning how to live well with difference, how to be in relation across histories, contexts, and positionalities. This resource offers an invitation into that ethic, while encouraging educators to continue learning from Indigenous scholars, Elders, and community members with reciprocity, accountability, and care for protocol.

Aluli-Meyer, M. (1998). Native Hawaiian epistemology: Contemporary narratives. *Pacific Educational Research Journal*, 12, 59–65.

Aluli-Meyer, M. (2011). Holographic epistemology: Native common sense. *China Media Research*, 7(4), 82–90.

Donald, D. (2009). Forts, curriculum, and Indigenous Métissage: Imagining decolonization of Aboriginal-Canadian relations in educational contexts. *First Nations Persp.* 2, 1–24.

Donald, Dwayne. 2021. "We Need a New Story: Walking and the Wāhkôhtowin Imagination." *Journal of the Canadian Association for Curriculum Studies* 18 (2): 53–63.

Marshall, Albert. Mi'kmaq Elder. *Teaching on Two-Eyed Seeing (Etuaptmumk)*. Delivered during "The Practice of Two-Eyed Seeing" workshop, Antigonish Public Library, Antigonish, Nova Scotia, November 29, 2025.

# Language Learning Within Narrative Métissage

Language learning often happens most powerfully through storytelling, in contexts that feel meaningful and authentic. This resource engages primarily with oral and text-based storytelling, while remaining open to other forms of expression and communication.

In EAL classrooms, aspects of language learning, such as grammar, punctuation, pronunciation, or vocabulary, may naturally surface through narrative métissage. Instructors may notice recurring patterns, offer brief points of clarification, or model useful language structures as they arise, responding to the needs of the group rather than following a predetermined sequence.

Participants can be invited to draw on their own languages, whether spoken, written, signed, or visual, and to use translation tools or collaborative strategies where helpful. Some ideas, memories, or emotions cannot be fully expressed in English. Others may be more effectively conveyed through another language, or through images, movement, or music. Making space for this multiplicity honours the fullness of participants' meaning making.

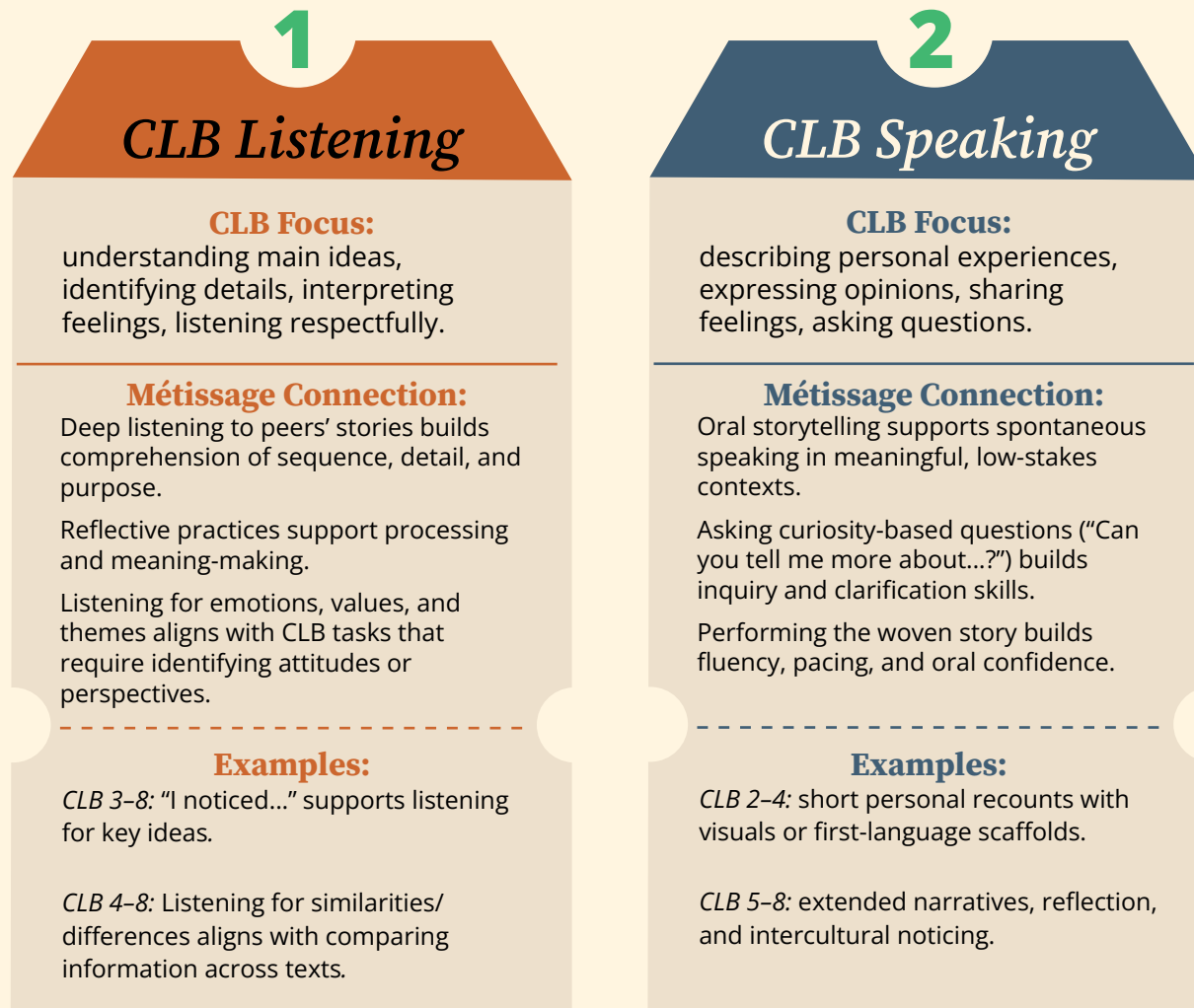
Stories can take many forms. Participants may respond to prompts through paragraphs, short narratives, poems, fragments, or non-linear pieces that weave together text, image, sound, or gesture. Narrative métissage supports this openness by valuing multiple languages, multiple forms, and multiple ways of knowing and expressing experience.

When stories include diverse languages or forms of expression, the focus shifts from perfect comprehension to meaningful connection. Facilitators and learners can explore ways of listening and weaving together meaning, through translation, paraphrasing, imagery, gesture, or simply sitting with what cannot be fully translated. In this way, narrative métissage is a site of language learning and also of intercultural learning, where participants experience both the possibilities and the limits of expression while building respect for one another's voices.

This approach keeps the focus on voice, connection, and self-expression, while still allowing space for intentional and responsive language development.

# How Narrative Métissage Supports CLB Development

Narrative métissage is not designed to “teach to the benchmark,” but it naturally strengthens many of the communicative, intercultural, and literacy skills described in the CLBs. The chart below shows how métissage practices can align with and support CLB development.



3

## CLB Reading

### CLB Focus:

reading personal texts, identifying main ideas, interpreting emotion, comparing viewpoints.

### Métissage Connection:

Learners read their peers' written stories, noticing themes, emotions, or perspectives.

Reading woven stories (group creations) helps learners see multiple voices co-existing.

Multilingual stories support translanguaging and confidence with comprehension strategies.

### Examples:

*CLB 3–6:* Highlighting connection points builds CLB skills like identifying details or viewpoints.

*CLB 4–8:* Reading drafts aloud and annotating connections supports comprehension tasks.

4

## CLB Writing

### CLB Focus:

writing personal messages, recounting events, expressing feelings, sequencing ideas.

### Métissage Connection:

Story creation aligns directly with CLB personal narrative competencies.

Multiple entry points (*oral recordings, L1 drafting, visuals, translation tools*) ensure access at all levels.

Revision and weaving encourage learners to clarify meaning, sequence, and detail.

### Examples:

*CLB 1–2:* Learners can draw and label and move from oral story to simple written phrases.

*CLB 3–4:* Learners can write using sentence frames, short paragraphs, and time markers.

*CLB 5–8:* Learners can engage in reflective writing, comparison, and analysis through story.

5

## Intercultural Communicative Competence (ICC)

CLBs now emphasize sociolinguistic awareness, pragmatic competence, and intercultural interaction.

### Métissage Connection:

Narrative métissage cultivates ICC through:

*deep listening*

*noticing cultural perspectives*

*curiosity-based questioning*

*navigating ambiguity*

*reflecting across difference*

*interpreting the meaning behind stories*

### These align with CLB expectations for:

expressing respect

showing openness to other perspectives

interpreting culturally embedded meaning

participating in intercultural dialogue

## Narrative Métissage Supports CLB Development by Strengthening:

CLB Skill	Métissage Practice	What Learners Develop
<i>Listening</i>	Deep listening   60-sec pause   noticing	Comprehension   emotion recognition   perspective awareness
<i>Speaking</i>	Oral storytelling   curiosity questions   performing the weave	Fluency   clarity   confidence   intercultural dialogue
<i>Reading</i>	Reading peers' stories   annotating connections	Identifying themes   comparing viewpoints   interpreting feelings
<i>Writing</i>	Drafting stories   L1 → English crafting   revision   weaving	Sequencing   detail   reflection   expressive range
<i>ICC</i>	Noticing + curiosity   relational engagement	Empathy   humility   cultural awareness   flexibility

## CLB 1–8 Métissage Participation Chart

CLB Level	Story Creation	Sharing & Listening	Weaving (Small Groups)	Reflection
<b>CLB 1</b>	<ul style="list-style-type: none"> <li>• Draw story + label words in English or L1</li> <li>• Oral story recorded in L1 or simple English</li> <li>• Use visuals/objects/photos</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for key words or emotions</li> <li>• Respond with one word or gesture (happy/sad/nervous)</li> <li>• Use sentence starters: <i>"I heard..."</i>, <i>"I felt..."</i></li> </ul>	<ul style="list-style-type: none"> <li>• Match pictures or keywords between stories</li> <li>• Choose colours/symbols to show similarities/differences</li> <li>• Work with cut-up sentences/pictures</li> </ul>	<ul style="list-style-type: none"> <li>• Choose from picture icons to show emotions</li> <li>• Complete stems: <i>"I learned..."</i>, <i>"I liked..."</i></li> </ul>
<b>CLB 2</b>	<ul style="list-style-type: none"> <li>• Oral story in L1 or English (2–3 simple sentences)</li> <li>• Use translation tools</li> <li>• Storyboard with 3–4 boxes</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for main idea</li> <li>• Use simple noticing: <i>"Same: ___"</i>, <i>"Different: ___"</i></li> </ul>	<ul style="list-style-type: none"> <li>• Highlight matching words or feelings</li> <li>• Create a simple two-voice weave with short lines</li> </ul>	<ul style="list-style-type: none"> <li>• Answer simple prompts orally: <i>"I learned ___."</i></li> <li>• Choose from provided reflection words</li> </ul>
<b>CLB 3</b>	<ul style="list-style-type: none"> <li>• Short written story (3–5 sentences)</li> <li>• Use sentence frames</li> <li>• Combine English + L1 as needed</li> </ul>	<ul style="list-style-type: none"> <li>• Listen without interrupting</li> <li>• Respond with emotion words (happy/afraid/proud)</li> <li>• Ask simple questions: <i>"Why...?"</i></li> </ul>	<ul style="list-style-type: none"> <li>• Connect stories using simple patterns: <i>"We both ___"</i></li> <li>• Build short woven sections (alternating lines)</li> </ul>	<ul style="list-style-type: none"> <li>• Complete prompts: <i>"I noticed..."</i>, <i>"I was surprised by..."</i></li> </ul>
<b>CLB 4</b>	<ul style="list-style-type: none"> <li>• Paragraph-length story</li> <li>• Add one reflection sentence</li> <li>• Use visuals to clarify meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for emotions + values</li> <li>• Use CLB 4 stems: <i>"I noticed the same..."</i>, <i>"I noticed something different..."</i></li> </ul>	<ul style="list-style-type: none"> <li>• Identify theme/emotion/language connections</li> <li>• Create a simple two- or three-voice weave</li> </ul>	<ul style="list-style-type: none"> <li>• Write 3–4 sentences responding to class prompts</li> </ul>

CLB Level	Story Creation	Sharing & Listening	Weaving (Small Groups)	Reflection
<b>CLB 5</b>	<ul style="list-style-type: none"> <li>• Narrative with clear sequence (5–7 sentences)</li> <li>• Add one sentence of analysis</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for deeper meaning</li> <li>• Ask respectful curiosity questions</li> </ul>	<ul style="list-style-type: none"> <li>• Connect stories through themes and experiences</li> <li>• Draft a polished group weave</li> </ul>	<ul style="list-style-type: none"> <li>• Reflect on cultural meaning: <i>"I learned about ___."</i></li> </ul>
<b>CLB 6</b>	<ul style="list-style-type: none"> <li>• Longer personal narrative (1–2 paragraphs)</li> <li>• Include emotions + interpretation</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for cultural perspectives</li> <li>• Ask questions like: <i>"How is ___ understood in your culture?"</i></li> </ul>	<ul style="list-style-type: none"> <li>• Weave three voices around a shared theme</li> <li>• Use synonyms/contrasts intentionally</li> </ul>	<ul style="list-style-type: none"> <li>• Reflect in writing on similarities/differences (6–8 sentences)</li> </ul>
<b>CLB 7</b>	<ul style="list-style-type: none"> <li>• Multi-paragraph story with comparison or deeper reflection</li> <li>• Integrate abstract ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for worldview differences</li> <li>• Ask interpretive questions</li> </ul>	<ul style="list-style-type: none"> <li>• Weave by contrasting perspectives, values, worldviews</li> <li>• Incorporate multilingual lines deliberately</li> </ul>	<ul style="list-style-type: none"> <li>• Reflect on intercultural insights (½–1 page)</li> </ul>
<b>CLB 8</b>	<ul style="list-style-type: none"> <li>• Extended narrative (1–2 pages) with analysis</li> <li>• Explore symbolic or thematic meaning</li> </ul>	<ul style="list-style-type: none"> <li>• Listen for nuance, metaphor, and cultural worldview</li> <li>• Ask complex questions about meaning and experience</li> </ul>	<ul style="list-style-type: none"> <li>• Weave through thematic emotional, linguistic, and cultural analysis</li> <li>• Integrate multimodal elements intentionally</li> </ul>	<ul style="list-style-type: none"> <li>• In-depth reflection (1–2 pages) connecting story, culture, and self</li> </ul>

### Important Notes for Instructors

All levels can contribute meaningfully — through words, images, gestures, L1, technology, or multimodal creation.

The story does not have to be in English. Both the story and the weaving allow for languages other than English.

- CLB expectations can guide support through the creative process.
- Métissage is about connection, curiosity, and co-creating meaning while allowing room for mistakes and discoveries in language usage.