

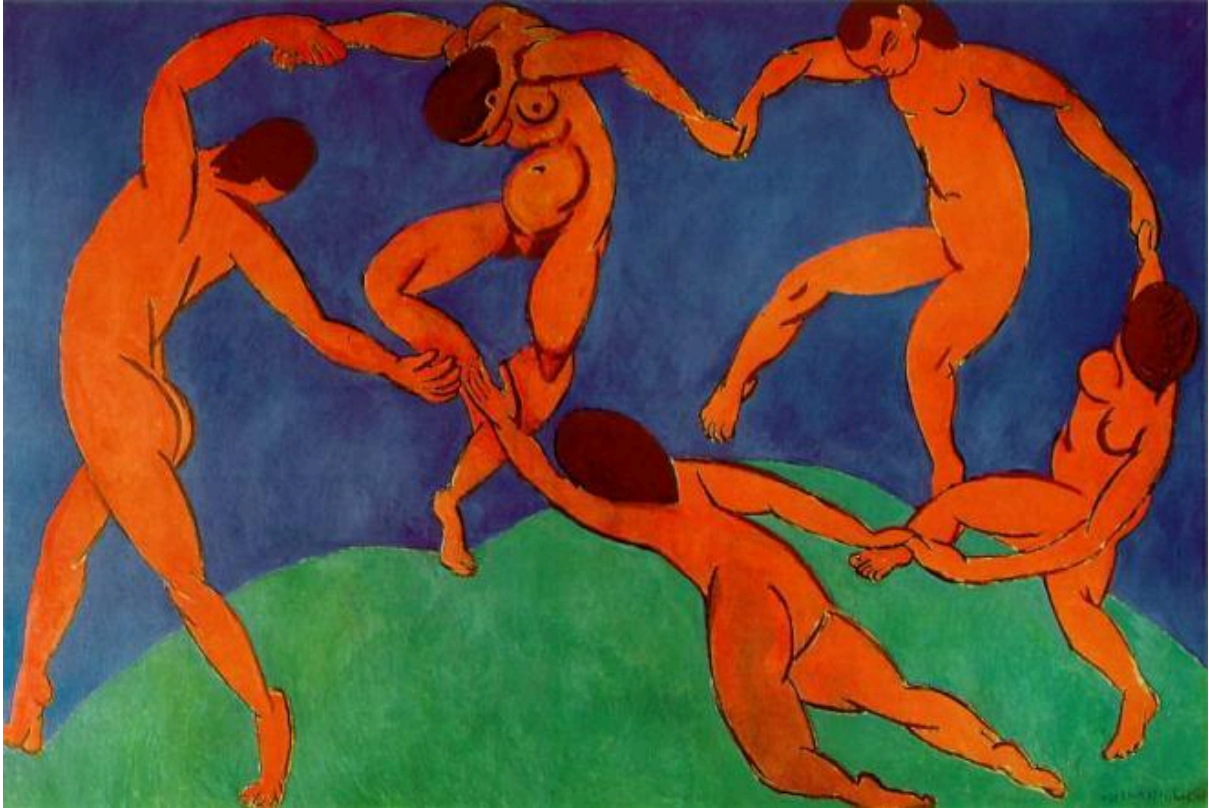


Project Logo: Arianna Sánchez Trancoso, Year 9, 3r ESO A

Project Anthem: SP_Monkeymoney, Year 8, 2n ESO D

Carla Varas, Íker Liébana, Leyre Soriano, Marc Guerrero, Mari Ellen Ghazaryan,
Mariona Alfonso, Romaisaei El Ghrib, Toni Viladoms, Víctor Martínez

TEACHERS' VISION AS OF JANUARY 2024



La Danse (1910), Henri Matisse

SHORT DESCRIPTION

This is a plurilingual secondary school project to foster well-being through Literature in a broad and groovy sense: as a mental realm of emotions in which teens seeking fun, joy and freedom shall find their way to each other through multimodal communication as mutual understanding.

Over a four month period starting in February 2024, 8th, 9th and 10th grade students learning English as their first foreign language as well as Spanish or German as a second or third language shall interact both as text recipients and text producers in national and international teams and so taste the joy of a trilingual approach to traditional literary genres as well as to different kinds of multimodal literary texts: short stories, short short stories; digital storytelling or videopoems; poetry reading, spoken word, poetry slam; videoclips, film-making, videogames etc.

INS Numància students might also want to create and share contents in Catalan, which along with Spanish is official at Catalan schools.

Under the motto *Words Matter. Beauty matters*, we'd like this eTwinning experience to be the beginning of an Erasmus+ Project.

PROJECT STRUCTURE: ORGANIZATION OF THE TWinspace

Our Twinspace will/ could be divided into 4 blocks:

Block A: Getting started (Mid-February)

Activities:

1.- collecting parental consent forms

2.- raising awareness on cyber security matters

3.- getting to know the twinspace

4.- personal introductions: students introduce themselves individually and/or as a group in a smart and creative way

5.- Start Portfolio activities to encourage both student and teacher agency, i.e. “co-agency”: Getting to know each other as eTwinning and eventually Erasmus+ Partners by means of a **3-W-Project-Portfolio**:

- **Where are we?** - getting acquainted with our previous experiences with literature including performative texts and digital expression.
- **Where do we want to get?** - Our learning goals in this project - Our “vision” regarding the final outputs
- **Which way are we gonna take?** - Our working plan

6.- Logo Contest

Block B: Doors Open Literature Workshop (March & April)

- Exchange and Co-Creation of multimodal literary texts in international teams after agreeing on the best apps to do it.
- Students shall work on genres and subgenres of their own choice.
- All texts should build a bridge to [the 2030 Agenda for Sustainable Development](#).
- A minimum balance should be kept between the main literary genres and the 3 languages involved. For example:
 - 1 narrative text sample in German, Spanish, Greek, Turkish and Latin
 - 1 poem or spoken word sample in German, Spanish, Greek and Turkish
 - 1 theatrical video sketch in German, Spanish, Greek and Latin
- The project languages are Catalan, German, Spanish and Turkish. English should be primarily used as a mediation tool, for example to solve communication problems within teamwork in international teams or to subtitle or translate a specific output in German, Spanish, Greek or Latin into a mutually intelligible code

Block C: Organisation and Celebration of a literary Event (May)

The students' final challenge will be to design and pilot a literary school festival in international collaborative teams after agreeing upon the best app to make it true.

Block D: Co-Assessment & Sharing on Social Media and Key Websites (June-September; Deadline: 26th EDL)

According to the final outputs, both teachers and students shall agree on the best co-assessment activities and tools. For example:

- Final Portfolio, i.e. Final Co-Assessment
- Polls and Co-Assessment padlets for both students and teachers
- *Finissage*: videoconference on Meet on 26th EDL at the latest (or June '24?)

TARGET STUDENTS AND RELEVANCE OF THE PROJECT

Target students are Basic Users in English, German or Spanish, and the main idea is to raise awareness of literature, multilingualism, autonomy and agency as key competences for lifelong learning and well-being under the motto: *Words Matter. Beauty matters.*

Literary Competences are a *conditio sine qua non* to boost aesthetic awareness and sensitivity among students, their enjoyment in reading, their reading habits and their creativity. Literary education contributes to help young students become critical and human citizens. Learning to interpret, appreciate and produce literary texts in different genres including multimodal literary expressions fosters a better understanding of the world we live in, a wider knowledge and stronger attachment to our own language and culture as well as open-mindedness with regard to otherness.

We'll try to reach our vision by finding a balance between fun, output-based activities and student-friendly co-assessment moments, in which native peers shall interact with their international mates both as language and cultural mediators or experts.

AIMS

A. COMMUNICATIVE GOALS

- Developing students' personal, social and and intercultural competence via literary works
- Fostering cultural awareness and aesthetic sensitivity through literary works
- Developing reading and listening skills as well as successfully applying comprehension strategies in the target language
- Developing and successfully applying interaction and mediation strategies
- Creating multimodal content related to the power of literature as a bridge to well-being and happiness, e.g: book reviews on world literature titles as well as on popular literature; infographies on writers, poets, film directors and screenwriters...

- Creating literary (multimodal) texts both in the L1 and the target language as an effective bridge to the 2030 Agenda focusing on the following SDGs: 3, 4, 5, 11 and 16. For example: picture books, graphic novels, comics; videopoems, videoclips; textual or multimodal short stories...

B. SPECIFIC LANGUAGE GOALS

- enhancing their pragmatic competence in general, i.e. increasing their ability to analyze and understand language form, function, and meaning
- enhancing the ability of students to interpret, synthesize, and analyze information from multiple media simultaneously.
- expanding their basic vocabulary and grammar knowledge in the target language in order to do the project assignments, e.g. introducing themselves in a smart and creative way and also as partners within a collaborative team
- learning and applying the necessary phrases or chunks for effective cooperative work in the target language, for example: how to make, reject, accept or assertively rebuild a proposal; how to reach agreements; how to solve communication problems; how to express different kind of emotions ...
- understanding informative, descriptive and instructive multimodal texts in the target languages, e.g. the project assignments, work resources for collaborative teamwork etc.
- getting acquainted with specific narrative, performative and digital techniques to convey meaning to the utmost intensity or aesthetical degree

C. PERSONAL AND SOCIAL SKILLS: building respect, proactivity, flexibility, planning ahead; learning to reach agreements within project work; learning to solve communication problems; taking the risk of being creative in the target language...

D. DIGITAL COMPETENCE: e.g. make meaningful use of apps; eSafety

METHODOLOGICAL APPROACH

1.- Student Agency, understood as self-awareness of one's own personality and individuality both as language user and learner, shall be fostered from the very beginning by means of a Start-, In-Between- and Final Portfolio, which will enable students to reflect upon their learning profile (stand, needs, goals, strategies...) at 3 different points of their learning experience as multilingual school ambassadors.

2.- Teachers are also encouraged to get acquainted with the benefits of teacher agency as self-awareness of their own (professional) identity as language users and longlife learners, and -most importantly- to give "co-agency" a real chance in our open doors scenario.

3.- Teachers are free to organize the teaching-and-learning process they way it best suits for their target students, as long as we leave enough space for students to follow their own interests and learn from their own mistakes or failures. During the whole learning process, teachers mainly play the role of organizers, guides and assistors in a co-creation experience.

APPROXIMATE SCHEDULE

Partner finding: 24th to 31st January

Teachers Kick-Off Meeting via Meet or Zoom: no later than 4th February

Kick-Off Students: Mid-February?!

Block A: February

Block B: March and April

Block C: May

Block D: June (September?)

EXPECTED RESULTS

1.- Students are expected both to exchange and co-create relevant contents regarding literature as a door to well-being at school.

2.- Students are expected to develop learner agency by taking risks as language users, specially with regard to their oral competence and/or presentation skills.

3.- Students are expected to build up autonomy as language learners by making as many decisions as possible regarding the following:

- * selection of learning contents (i.e. topics and outputs)
- * selection of language resources (multimodal input)
- * selection of technical devices and apps
- * teamwork organization
- * time management

4.- Students are expected to co-assess their learning experience based both on their outputs and by means of a learning scrapbook or Portfolio, which should document the whole learning process.

5.- Teachers shall be active both on the Twinspace and Teacher Bulletin. We all should be available enough throughout the whole project via Email and Whatsapp, ready to meet every 2 weeks through MEET or ZOOM and - last but not least - willing to improve our teacher agency by actively participating on a Self- and Co-Assessment Padlet.

6.- All students, especially weak ones, will enjoy this learning experience as much as the rest because a feeling of belonging to a learning community will be fostered through inclusive activities from the very beginning.

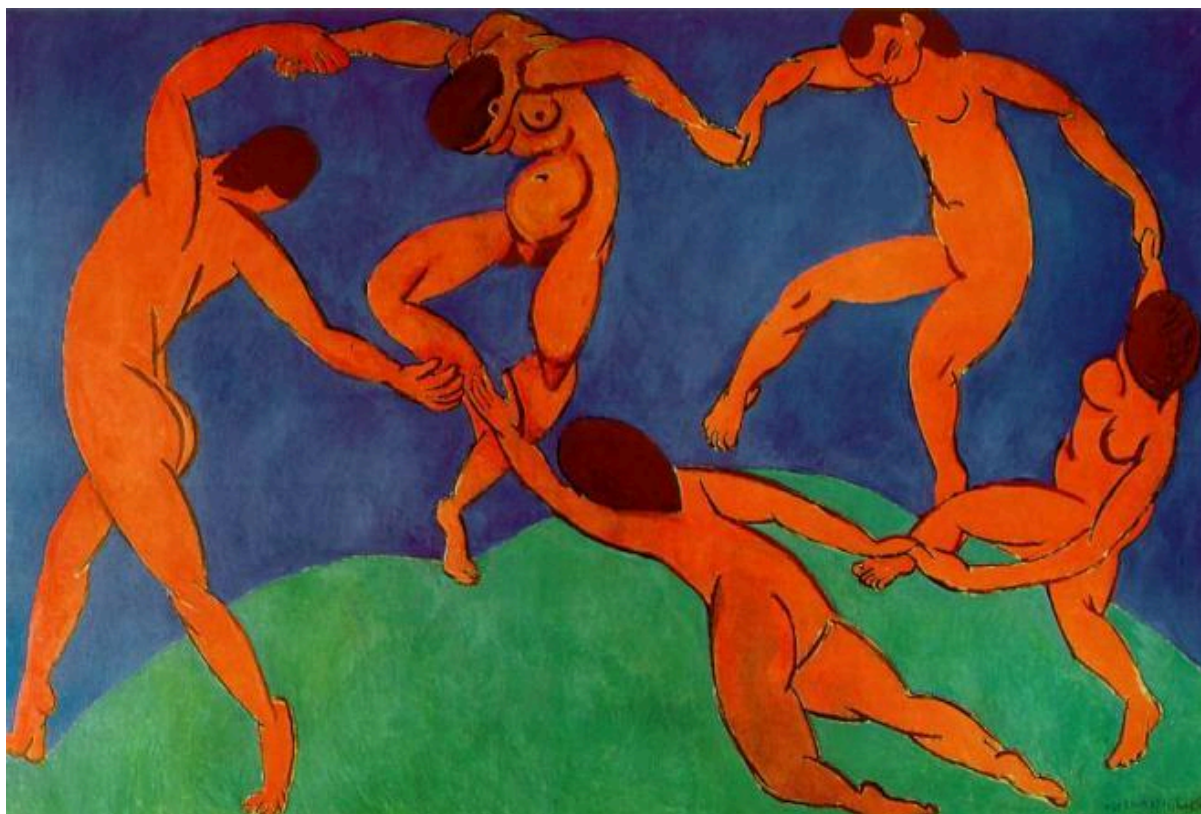
7.- On project completion, we will publish the twinspace for other schools to learn from our experience.

Some inspiring Links...

- [What makes a poem a poem?](#)
- [Poetry Rap](#)
- <https://britannicaeducation.com/blog/classroom-hip-hop-playlist/>
- [How a story can change depending on the view point](#)
- [Multimodal Literacy](#)
- [Words Matter. Poetry Matters.](#)
- [Literary Genres and Subgenres](#)
- <https://sdgs.un.org/2030agenda>
- [Linkages between literary response, aesthetical competences and literary competence in the EFL Classroom](#)

OUR TABLE OF CONTENTS AS OF 14th JUNE

1. Teachers' Corner
2. Getting Started: Startportfolio
 - a. Literature and Us: A Survey
 - b. Let's Introduce Ourselves!
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3. Logo Contest: Proposals & Poll
4. Inspiring Words on 8th March
5. World Poetry Day: 21st March
6. Literary places - Let's Open Doors!
7. World Book Day & Dia del Llibre i de la Rosa: 23rd April
8. Students' Videocall on 9th May!
9. Wir als Gastgeber*innen - INS Numància as Host School
10. Literary Challenges in International Teams
11. Self- and Co-Assessment
12. Dissemination



La danse. Henri Matisse (1910)

Carta de Permís Parental— Projecte Europeu eTwinning

El Sr./ Sra. _____ amb DNI/passaport
núm. _____ pare/mare/tutor/a legal de l'alumne/a _____
de 2n/3r/4t/ESO _____ grup A/B/C/D/E _____ o 1r Batxillerat _____

Autoritzo que el meu / la meva fill/a pugui [accedir a la plataforma educativa eTwinning ESEP: European School Education Platform](#) per a participar en les **tasques online** del projecte que estem desenvolupant des de l'Àmbit Lingüístic i l'Àmbit de Socials i Expressió en les matèries **d'anglès, alemany, filosofia i ciutadania i psicologia.** **SÍ** **NO**

Dono permís també per tal que tant la seva **imatge** com la seva **veu** puguin ser difoses dintre de l'espai de treball que tenim reservat com a grup (TwinSpace) i a la plataforma general eTwinningLive per tal de difondre l'experiència en entorns educatius.

Imatge?	SÍ	NO
Veu?	SÍ	NO

Aquest projecte es diu **Literature without Frontiers** i està dissenyat per a treballar les següents competències bàsiques a través de la interacció online amb estudiants d'altres països: Competència plurilingüe, competència personal i social, competència literària, consciència i expressió culturals i competència digital. El treball elaborat per l'alumnat a la plataforma serà supervisat per la Irene Mundet (Alemany i Anglès) i la Noemí Calero (Filosofia i Psicologia), en col·laboració amb la Doris Schwarzwald i la Karin Lengauer (Àustria), la Tanja Seemann-Lotz (Alemanya), l'Anna Teresa Disipio i l'Angela Petroni (Itàlia) i l' Edat Geçer (Turquia).

Signatura del pare, mare o tutor/a legal de l'alumne/a

Lloc/Data: Santa Coloma de Gramenet, _____ de març de 2024

Irene Mundet Ballesteros
Professora d'alemany i d'anglès
irene.mundet@numancia.cat
INS Numància

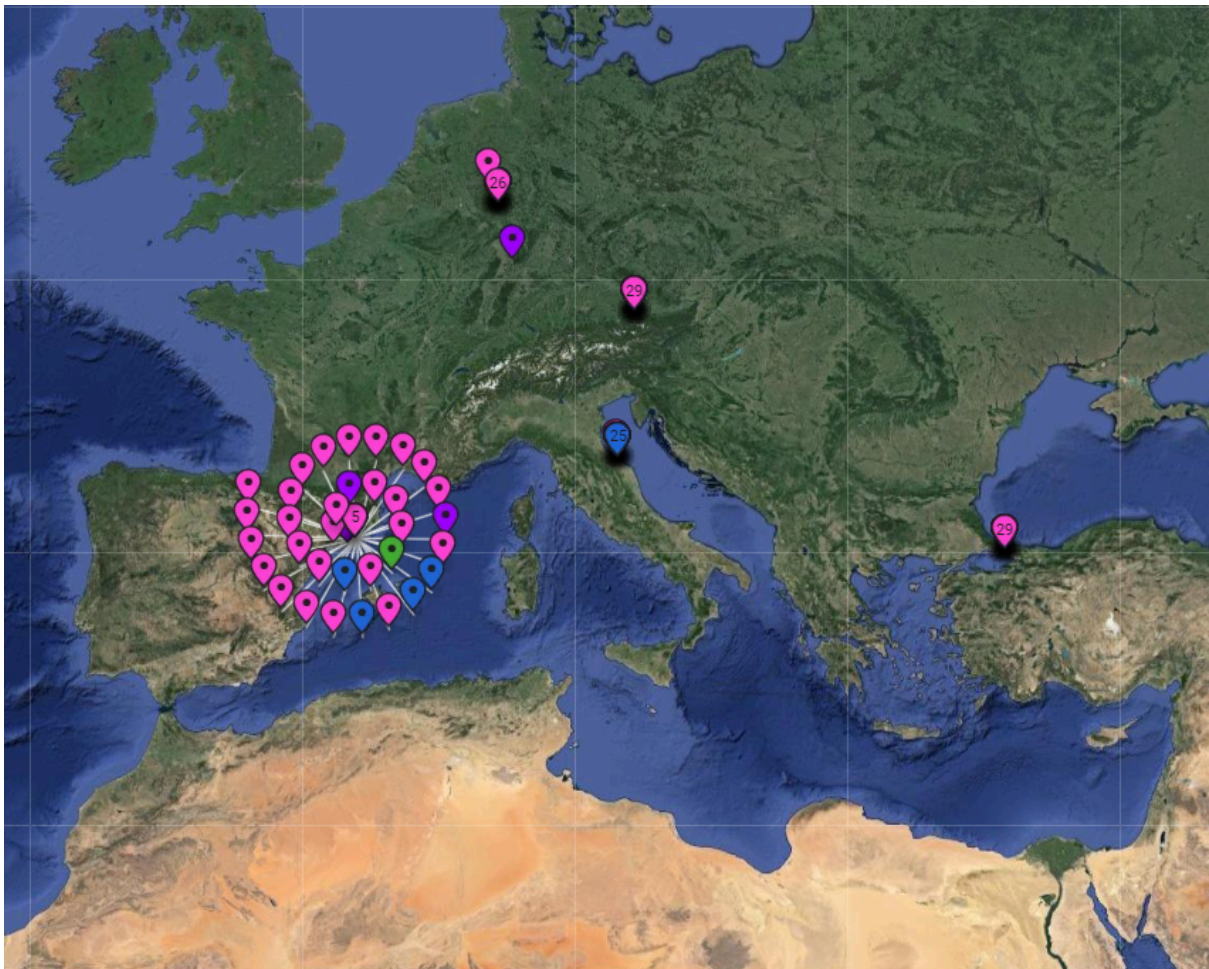
Noemí Calero Reyes
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noemí.calero@numancia.cat
INS Numància

GETTING STARTED...

**Klick mal auf das Bild, um zu sehen,
wie wir uns vorgestellt haben!**

Click on the picture to see how we introduced ourselves!

Clica sobre la imatge per veure com ens vam presentar!



LITERARY OPEN DOORS!

LITERARISCHE RÄUME IN DER SCHULE

LITERARY PLACES AT SCHOOL

RACONS LITERARIS A L'INSTITUT

Klick mal aufs Bild - Click on the picture - clics sobre la imatge

Wo Literatur ihren Platz hat: literarische „Räume“ in der Schule.
Where literature has its place: literary "spaces" at school.
Donde la literatura tiene su lugar: "espacios" literarios en la escuela.

Open doors

Deutsch

Öffnet die "literarischen Türen" eurer Schule

Sucht Orte in eurer Schule auf, an denen Literatur stattfindet oder präsent ist. Macht ein Foto davon oder einen kurzen Film und informiert über den jeweiligen „literarischen Ort“. Ihr könnt auch die Bibliothekarin interviewen oder etwas einen Lehrer/eine Lehrerin, die mit euch literarisch arbeitet.

Ziel ist es, die „literarischen Türen“ zu öffnen und zu zeigen, wie und in welcher Form Literatur in der Schule präsent ist.

„Literarische Orte“ können sein?

- Schultheater-szene
- Solches, besonders Regale mit schöner Literatur

Español

Abrid las "puertas literarias" de vuestra escuela

Busca en tu escuela lugares donde está presente la literatura. Sácale una foto o haz un cortometraje y aporta información sobre el "lugar literario" correspondiente. También puedes entrevistar al bibliotecario/a la bibliotecaria o a un profesor/una profesora que trabaje mucho el tema de literatura.

El objetivo es abrir las "puertas literarias" y mostrar cómo y de qué forma está presente la literatura en tu escuela.

¿Lugares literarios?

- Teatro escolar
- Solos, especialmente estanterías con buena literatura

English

Open the "literary doors" of your school

Look for places in your school where literature takes place or is present. Take a photo of it or make a short film and provide information about the respective "literary place". You can also interview the librarian or a teacher who works with you on literature.

The aim is to open the "literary doors" and show how and in what form literature is present in the school.

"Literary places" could be?

- School theatre/stage
- Libraries, especially shelves with good literature

Und so haben wir am 21. März den **Welttag der Poesie** gefeiert...

And this how we celebrated the **World Poetry Day** on 21st March...

**... I així vam celebrar el 21 de març...
el Dia Mundial de la Poesia!**

Have a look... Have a read... Enjoy!

llegeix - escolta - gaudeix!!



**A PRINCIPIS D'ABRIL VAM COMENÇAR A PREPARAR
LA DIADA DE SANT JORDI I EL DIA MUNDIAL DEL LLIBRE
AMB 3 CONCURSOS DIFERENTS...**

Un concurs de punts de llibre intern amb col·laboració amb les professores de Visual i Plàstica (Pilar i Emi) i els seus grups de 1er i 2n ESO

Un concurs de punts de lectura internacional al TwinSpace del Projecte

I uns *Jocs Florals sense Fronteres* amb poemes, música i short stories

7 World Book Day & Dia del Llibre i de la Rosa: 23rd April ▾

7.1 Book Mark Contest ▲

7.1.1 Contest Rules and Submissions Padlet

7.1.2 The Winner in Catalonia: INS Numància

7.1.3 International Voting: from 2nd May till 9th May at 15:30

7.1.4 Book Mark Contest: Second Round

7.1.5 And the Winner is... SP-CAP!!

7.2 Jocs Florals: Background ▾

8 Students' Videocall on 9th May!

9 Wir als Gastgeber*innen - INS Numància as Host School ▾

10 Literary Challenges in International Teams ▾

11 Self- and Co-Assessment ▾

12 Dissemination

[Countdown for World Book Day 2024](#)



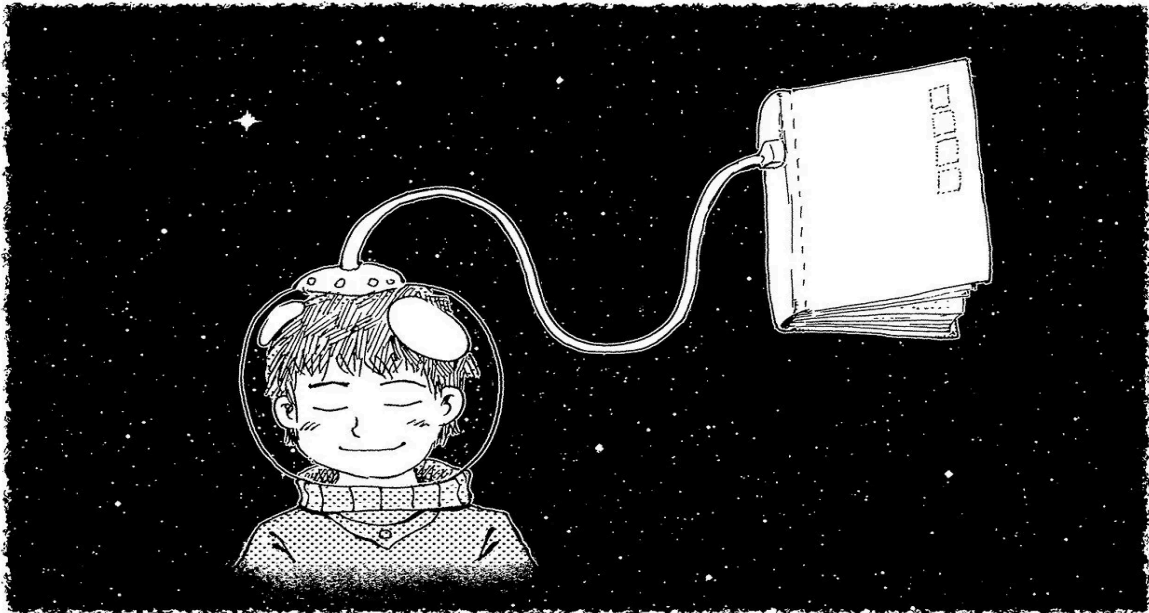
World Book Day is a celebration to promote the enjoyment of books and reading. Each year, on **23 April**, celebrations take place all over the world to recognize the scope of books - a link between the past and the future, a bridge between generations and across cultures.

WELCHES LESEZEICHEN GEFÄLLT DIR AM BESTEN?

WHICH BOOK MARK DO YOU LIKE THE MOST?

QUIN ÉS EL PUNT DE LLIBRE QUE MÉS T'AGRADA?

Clica sobre la imatge per veure com vam organitzar el Concurs de Punts de Lectura!



A LA FESTA DE SANT JORDI DE L'INS NUMÀNCIA

LA GUANYADORA

DEL CONCURS DE PUNTS DE LECTURA

VA SER LA...



CANDELA GIL, alumna de 1r ESO A,

alias SP-SIMBA



AL TWinspace DEL PROYECTO *LITERATURE WITHOUT FRONTIERS*,

LA GUANYADORA DEL CONCURS DE PUNTS DE LECTURA

VA SER LA...

6 Literary places - Let's Open Doors!

7 World Book Day & Dia del Llibre i de la Rosa ^

7.1 Book Mark Contest ^

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7.2 Jocs Florals: Background v

8 Students' Videocall on 9th May!

9 Literary Challenges in International Teams v


10 Self- and Co-Assessment v

Más vale tarde que nunca ... Better late than never! Besser zu spät als nie!!!

Votad el punto de lectura que más os guste entre los 4 que quedaron finalistas en la primera ronda.

Let's Choose the best book mark among the 4 finalists!

Lasst uns das beste Lesezeichen auswählen zwischen den 4 besten aus der ersten Runde!



MARI ELEN GHAZARYAN, alumna de **2n ESO D,**

alias SP-CAPI



UND DANN KAM ES LANGSAM ZUM LITERARISCHEN WETTBEWERB

MIT GEDICHTEN, MUSIK UND SHORT STORIES!

AFTER, SOME STUDENTS TOOK PART IN A LITERARY CONTEST...

VAN SER UNA MENA DE JOCS FLORALS SENSE FRONTERES...



The best *Poet Without Frontiers* in the age range 12-14 was...

IKER BUSTO (Year 8)

INS NUMÁNIA, SPAIN



SP_The friendship

I always had friends.

I will always have friends.

But friends like you, I will never forget.

You take me by the hand.

And you tell me: "Everything is going to be fine."

The best *Poet without Frontiers* in the age range 15-17 was...

JAUME TENA (Year 11)

INS Numància, Spain

SP - Jatecru

Tu bella mirada

Tu bella mirada,
mirada que me ve,
me ve mi andar,
andar por montañas,
montañas que añoro,
añoro también prados,
prados de toda naturaleza,
naturaleza la que leí,
leí buenos libros,
libros de mi infancia,
infancia y juventud,
juventud que me acompaña,
acompaña a ver tu belleza,
tu belleza veo y me digo,
me digo gracias,
gracias por poder comprender,
comprender y decirte bella,
tu bella mirada.

Your beautiful look

Your beautiful look,
look that sees me,
He sees my walk,
walk through mountains,
mountains that I long for,
I also long for meadows,
meadows of all nature,
nature which I read,
I read good books,
books from my childhood,
childhood and youth,
youth that accompanies me,
accompanies you to see your beauty,
I see your beauty and I tell myself,
I say thank you,
thank you for being able to understand,
understand and tell you beautiful,
your beautiful look.

**The best *Song without Frontiers* in the age range 12-14
was written, arranged and performed by...**

SP-Monkeymoney (Year 8)

INS Numància, Spain

And the awesome artists were...

**Carla Varas
Iker Liébana
Leyre Soriano
Marc Guerrero
Mari Elen Ghazaryan
Mariona Alfonso
Romaissae El Ghrib
Toni Viladoms
Víctor Martínez**

LISTEN TO THEIR HIT [HERE](#) AND READ THE LYRICS!

SP-Monkeymoney

LYRICS:

(Verse 1 - English) You, listen up, let me tell you 'bout a deed so grand, Saving lives with every drop, it's in high demand. Donating blood, it's a noble act indeed, From the heart, giving life, planting the seed.

(Verse 2 - Español) Donar sangre es dar amor sin condición, Salvando vidas, es nuestra misión. En cada gota hay esperanza y valor, Un acto de amor, sin igual, sin temor. - sin temor - sin temor

(Verse 3 - Deutsch) Blutspende, 'ne Tat von großer Kraft, Leben retten, das ist die höchste Saft. Von Herzen geben, das ist der Weg, Ein Akt der Liebe, für jeden Tag.

(Verse 4 - English) So let's spread the word, let's make it clear, Donating blood, it's some+thing we should cheer. From English to Español, and Deutsch in between, Saving lives with every drop, it's a beautiful scene.

The best *Song without Frontiers* in the age range 15-17 was...

CRUEL ADOLESCENCE

by **IT-GLACA** (Year 11)

LICEO NOLFI APOLLONI, FANO

And the 4 amazing writers, composers and interpreters were...

Giulia Lorenzi
Angelica Gennari
Cecilia Giovenco
Andrea Urbinati

[LISTEN TO THEIR AWESOME HIT HERE!](#)

Cruel Adolescence, by it_GLACA: Lyrics

i'm lookin' for a way to escape from reality
lately, it's been hard to enforce my vitality
as i go along, i struggle with new adversities
tryna assemble an army to fight my enemies
my overthinking is takin' over me
(quiero escapar de mi realidad... pero no, no puedo)
my overthinking is takin' control
(i feel like my body's fallin')
i wish nothing was goin' on
but i felt it deep down in my guts
i'm a useless over-thinker
must discover a part to tinker
wish nothing was goin' on
oh, cruel adolescence
i haven't found my new reality yet
like amy, i wish i could go back to black
'cause you don't want to come back to me
i wrote a hate letter to you
but a love letter to alcohol
lo sé, lo siento
pero no es mi culpa si no tengo sentimientos
es que mi padre nos dejó
y mi mamá se suicidó
mi situación no es normal, lo sé
but i wrote a letter to alcohol
i wish nothing was goin' on
but i felt it deep down in my guts
i'm a useless over-thinker
must discover a part to tinker
wish nothing was goin' on
oh, cruel adolescence

The best *short story writer without Frontiers* was...

Luz Estrella Sedgwick (Year 8)

INS NUMÀNCIA, SPAIN

HAVE A READ IN THE ORIGINAL VERSION!

SP_The Dead Friend

English:

I never really leave the house, not after my Nana died. I was sent off to live with my uncle, a few hours away from where I used to live with Nana. The only good side about moving is that the cemetery where she was buried is only a short walk. So now, the only time I leave the house apart from going to school is walking to the cemetery to talk to Nana.

One day I was sitting in front of her grave, when a boy starts walking towards me, we start talking, and he explains that he can see the dead. I decide to believe him, I have nothing better to do. He says that he talks to one every day, but they don't know they are dead, and they don't like being told that either.

We became close friends, and soon he starts mentioning that he has been talking to one dead girl, he starts describing her and, suddenly, I realize that, the time I asked my uncle to get pizza, and he ignored me I was dead, the time I went to school and the teacher took away my stuff, wasn't because she disliked me, but because I was dead. But I don't recall dying, I only remember crossing a road... Had I died because of a car crash? I had...

HAVE A READ IN SPANISH!

SP_The Dead Friend

Realmente nunca salgo de casa, no después de la muerte de mi abuela. Me enviaron a vivir con mi tío, a unas horas de donde vivía con abuela. Lo único bueno de la mudanza es que el cementerio donde fue enterrada está a pocos pasos. Así que ahora, la única vez que salgo de casa además de ir a la escuela es caminando hasta el cementerio para hablar con mi abuela.

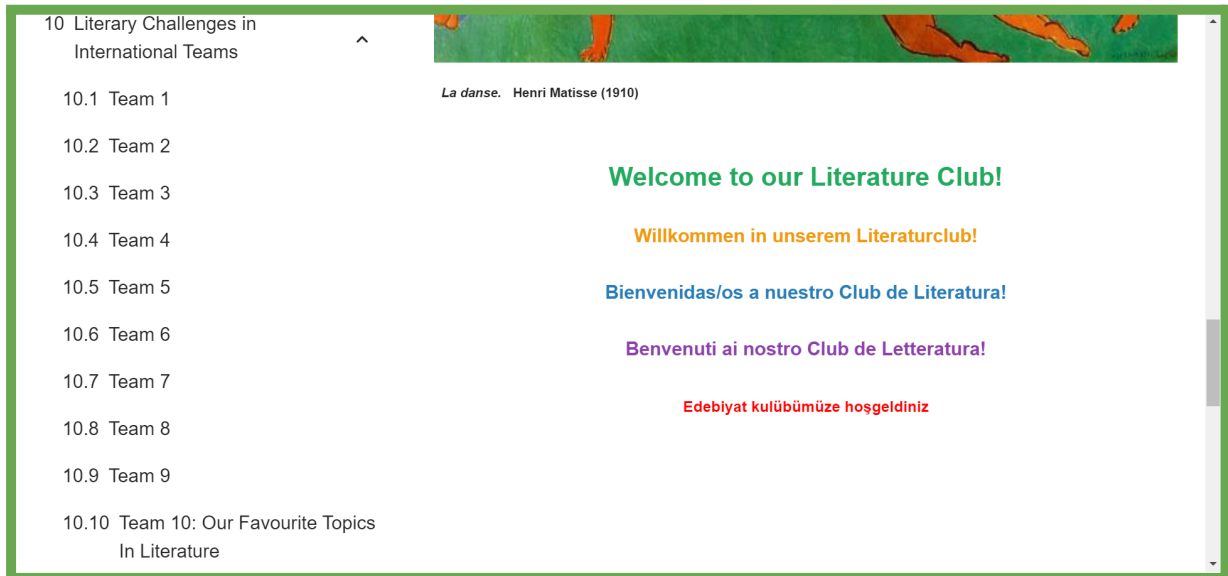
Un día estaba sentada frente a su tumba, cuando un niño comienza a caminar hacia mí, comenzamos a hablar y me explica que puede ver a los muertos. Decido creerle, no tengo nada mejor que hacer. Dice que habla con uno todos los días, pero ellos no saben que están muertos y tampoco les gusta que les digan eso.

Nos hicimos amigos cercanos, y pronto comienza a mencionar que ha estado hablando con una chica muerta, comienza a describirla y, de repente, me doy cuenta de que, la vez que le pedí a mi tío que trajera pizza y él me ignoró, yo estaba muerta, La vez que fui a la escuela y la maestra me quitó mis cosas, no fue porque no le agradaba, sino porque estaba muerta. Pero no recuerdo haber muerto, sólo recuerdo haber cruzado una calle... ¿Había muerto a causa de un accidente coche...?

WAS DIE KOOPERATIVE ARBEIT IN GEMISCHTEN TEAMS ANGEHT...

AS TO OUR EFFORTS TO GET CONNECTED...

PEL QUE FA AL TREBALL COL·LABORATIU EN GRUPS MIXTES...



10 Literary Challenges in International Teams

10.1 Team 1

10.2 Team 2

10.3 Team 3

10.4 Team 4

10.5 Team 5

10.6 Team 6

10.7 Team 7

10.8 Team 8

10.9 Team 9

10.10 Team 10: Our Favourite Topics In Literature

La danse. Henri Matisse (1910)

Welcome to our Literature Club!

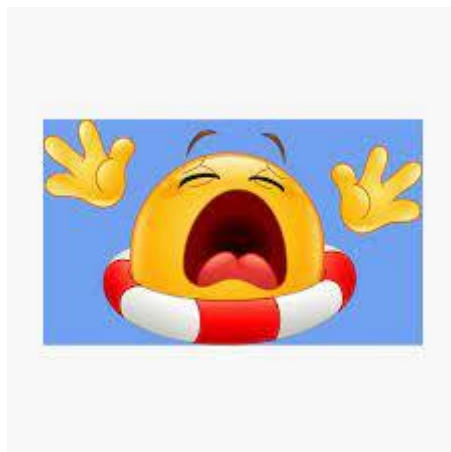
Willkommen in unserem Literaturclub!

Bienvenidas/os a nuestro Club de Literatura!

Benvenuti ai nostro Club de Letteratura!

Edebiyat kulübümüze hoşgeldiniz

WELL, ... TO BE HONEST... IT WASN'T EASY AT ALL...



BUT SOME STUDENTS REALLY MANAGED TO GET STARTED

AND WE ALL THINK IT WAS WORTH TRYING!!!

Learning Sample Nr. 1

Welcome to **Team 7's** Literary Club for the Summer Holidays!

by

Isabel und Rosalie [aus Österreich](#)

Leonard, Jakob und Sophie [aus Deutschland](#)

Lucía, Mariona und Malaika [aus Katalonien](#)

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Isabel, Rosalie, Leonard, Jakob, Sophie, Lucía, Mariona, Malaika [Add item](#)

IDEAS!! ---- 22. Mai
Hallo!! Hi!! Hola!

Wie sind die shulerin aus Spanien.

We are the students from Spain, somos las estudiantes de España.

Right now, we have an idea for what we want to do, we want to do a Literary club about our favorite films, singers...
What do you think?
You have other ideas?

Literary club Padlet 5 june
[Literary club final task](#)

Final task 12 juni
Hallo, wie sind die schulerin aus Spanien.

We created a Padlet for the final task, can you please contribute, we don't have more time.

Learning Sample Nr. 2

Listen to Team 1's *Work-in-Progress...*

an amazing arrangement of Taylor Swift's *RED*

by

Estella and Anna, u.a. [aus Österreich](#)

Angelica and Benedetta, u.a. [aus Italien](#)

Rania and Lucia Domene, u.a. [aus Katalonien](#)

Yesil and Şükranur [aus der Türkei](#)



Learning Sample Nr. 3

by Team 4

Antonia Sachs, Iris Adlmann, u.a. aus Österreich

Sabrina Ben Rejeb e Eliane Santinelli dalla Italia

Alba Martín i Sheila Herrando de España

**Team 4 aimed at writing a story
collaboratively in different languages...**



Alba Martín in reply to **Irene Mundet**

1 week ago



Agreement diary:

- 1- Think about a topic.
- 2- Make a story about the chosen topic.
- 3- Review the story and correct spelling errors.
- 4- Translate the story into other languages.
- 5- Final video call to say goodbye.

[Comment](#) [Report](#)

 0

Have a read in Spanish!

Salubre, un ejemplo a seguir (by Team 4)

En un pequeño pueblo llamado Salubre, los habitantes solían disfrutar de una vida sencilla y feliz. Tenían un médico, el Dr. Félix, quien atendía a todos por igual, sin importar su capacidad de pago. Sin embargo, un día, el Dr. Félix se enfermó gravemente y necesitó atención médica especializada que no estaba disponible en Salubre. Sus amigos y vecinos, preocupados, comenzaron a recaudar dinero para enviar al Dr. Félix a una gran ciudad donde pudiera recibir el tratamiento que necesitaba. Descubrieron rápidamente que el costo de la atención médica era exorbitante. Los medicamentos, las consultas y las hospitalizaciones sumaban cantidades impensables para ellos. Aun así, el pueblo no se dio por vencido. Vendieron lo poco que tenían, organizaron eventos y pidieron ayuda a las comunidades vecinas. El esfuerzo colectivo logró reunir lo suficiente para cubrir el tratamiento del Dr. Félix. Sin embargo, la experiencia dejó una profunda marca en los habitantes de Salubre. Se dieron cuenta de que, en muchos lugares del mundo, el acceso a la salud estaba condicionado por el dinero. Se cuestionaron por qué el cuidado de la salud, algo tan esencial y vital, era inaccesible para tantos. Inspirados por su experiencia, los habitantes de Salubre comenzaron una campaña para concienciar sobre la necesidad de un sistema de salud más justo y accesible para todos. Enviaron cartas a los gobiernos, colaboraron con organizaciones internacionales y compartieron su historia con otros pueblos y ciudades. Su lucha resonó en muchos corazones, y poco a poco, el mensaje se extendió: la salud no debería tener precio. Aunque el camino fue largo y lleno de desafíos, el pequeño pueblo de Salubre encendió una llama de esperanza y cambio. Su historia se convirtió en un símbolo de la lucha por un mundo donde la salud fuera un derecho y no un privilegio, inspirando a generaciones a trabajar por un sistema de salud equitativo para todos.

Have a read in English!

Salubre, an example to follow (by Team 4)

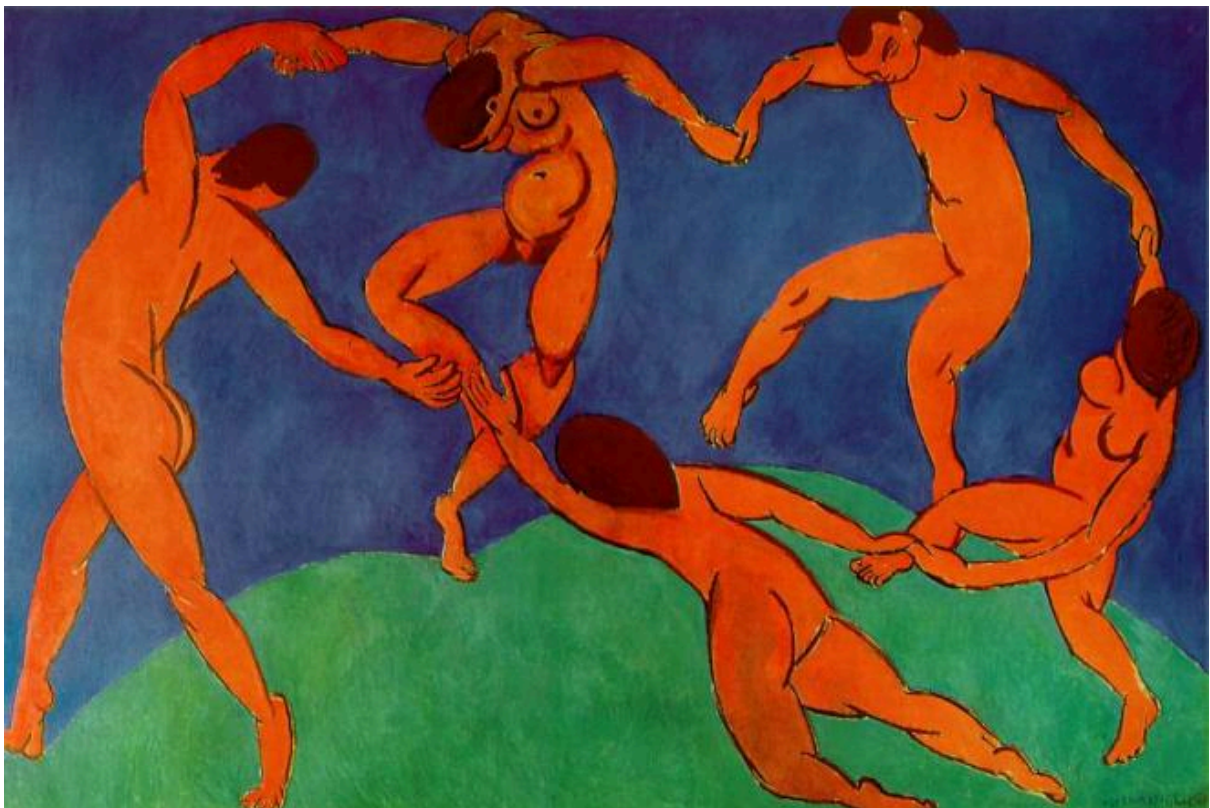
In a small village called Salubre, people used to enjoy a simple and happy life. They had a doctor, Dr. Félix, who treated everyone equally, regardless of their ability to pay. However, one day, Dr. Félix fell seriously ill and needed specialized medical care that was not available in Salubre. His friends and neighbors, worried about him, began raising money to send Dr. Félix to a big city where he could receive the treatment he needed. They quickly discovered that the cost of medical care was expensive. The medications, consultations, and hospitalizations amounted to unthinkable sums for them. Even so, the village did not give up. They sold the little they had, organized events, and sought help from neighboring communities. The collective effort managed to gather enough to cover Dr. Félix's treatment. However, the experience left a deep mark on the inhabitants of Salubre. They realized that, in many places around the world, access to health care was conditioned by money. They questioned why healthcare, something so essential and vital, was inaccessible to so many. Inspired by their experience, the inhabitants of Salubre started a campaign to raise awareness about the need for a fairer and more accessible healthcare system for all. They sent letters to governments, collaborated with international organizations, and shared their story with other towns and cities. Their struggle resonated with many, and little by little, the message spread: health should not have a price. Although the journey was long and full of challenges, the small village of Salubre ignited a flame of hope and change. Their story became a symbol of the fight for a world where health was a right and not a privilege, inspiring generations to work for an equitable healthcare system for everyone.

Das Ende ist nie das Ende ist nie das Ende ist
nie das Ende ist nie...

[HAVE A LOOK AT OUR TWinspace!](#)

und bitte nicht vergessen:

WAS NICHT IST, KANN NOCH WERDEN



Love,

[Your Literature without Frontiers Team](#)