



a-AQIN

**GOOD PRACTICES, METHODS/APPROACHES AND RESOURCES
COLLECTION TO DESIGN INNOVATIVE AND INTERDISCIPLINARY
ART-BASED LANGUAGE LEARNING ACTIVITIES**

This collection is designed to be a valuable resource for language teachers and educators who wish to integrate art-based methods and activities into their teaching curricula. It serves as a complementary resource to the teaching and learning activities developed by the ALADIN project partnership.

The collection includes three types of entries:

- **Resources:** Handbooks and activity collections that contain multiple practices and descriptions, either designed or compiled by institutions or within the frameworks of cooperation projects. Educators can select inspiring practices and adapt them to their learners' specific needs. Resources also include ready-to-use tools for setting up workshops in specific languages, as mentioned in the descriptions. Activities can be implemented as stand-alone complementary or reinforcing exercises, integrated into existing curricula.
- **Practices:** Step-by-step activity descriptions drawn from diverse sources, recognized methods, and curricula. These activities are typically designed for implementation within one or a few workshops.
- **Approaches:** Examples of project-based or community art and "learning by doing" methods. These approaches are usually implemented over a longer period and involve multiple workshops, culminating in tangible results such as artwork or performances. They do not provide specific step-by-step instructions; instead, users are expected to develop these details themselves.

Each entry specifies the languages for which it was originally designed. However, most of the collected resources, practices, and methods are adaptable to other languages as well. If a resource was not specifically created for language learning, additional tips are provided on how to adapt it accordingly.

1.GETTY MUSEUM CURRICULA FOR ADULT LEARNING

(RESOURCE - ENGLISH, ADAPTABLE TO ANY OTHER LANGUAGES)

The Getty museum offers comprehensive activities in art based on teaching and learning and offers a wide range of ideas that can be explored in language teaching. It improves knowledge about local visual culture and gives creative ideas for self-expression while also practicing written and oral self-expression. The proposed activities are categorized around artworks and diverse topics that can be explored in a multitude of different ways. The teaching guides explain clearly the activities, the learning outcomes, and the objectives. They provide additional resources, printable activity sheets, useful tips for the teachers, visual resources, a list of background readings and abstracts, and short summaries about background information needed to set up the activities. The online resource is easy to use.

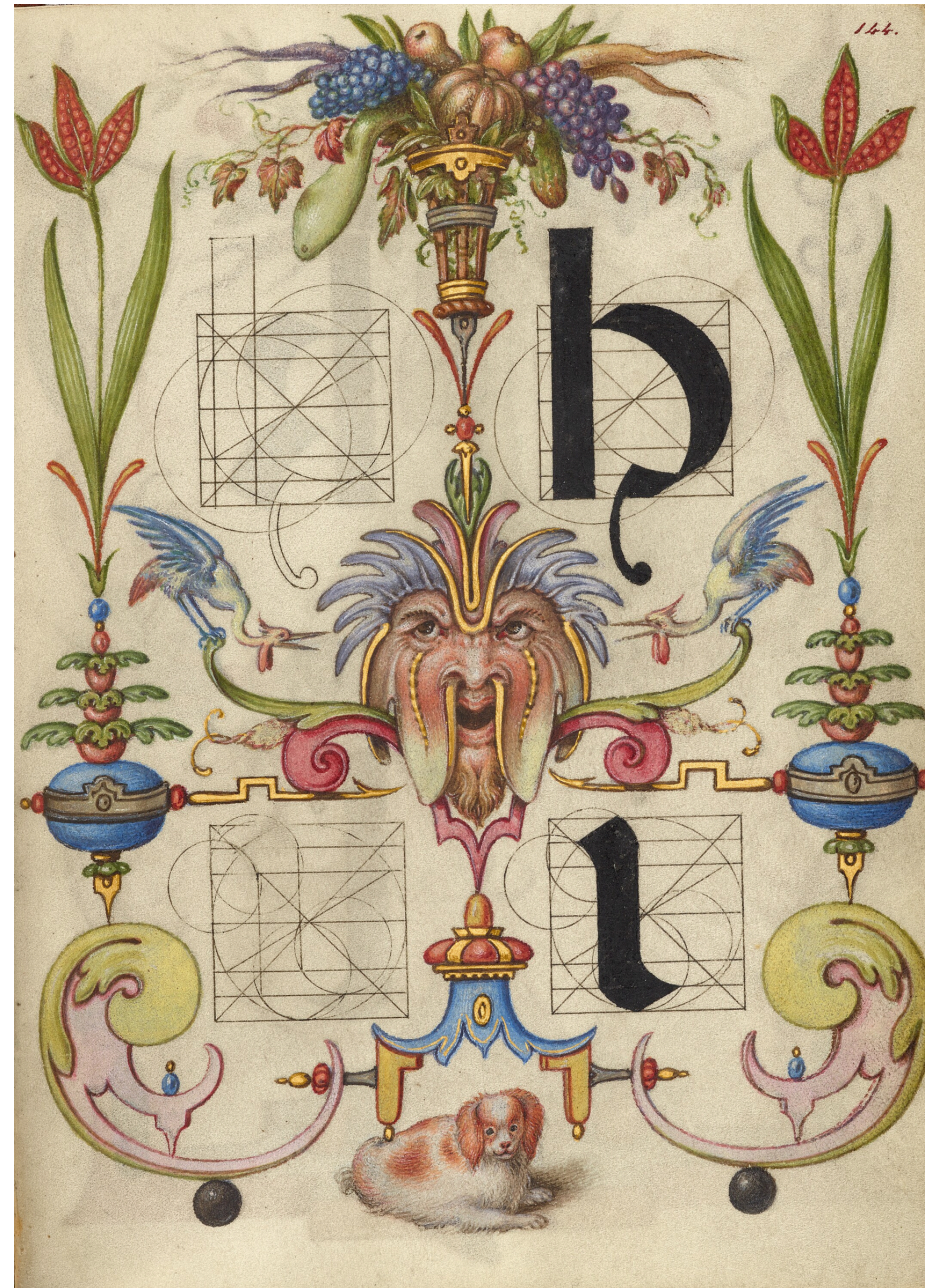
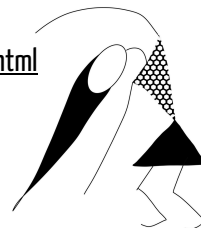
Developed by: Getty Museum

Sources:

https://www.getty.edu/education/teachers/classroom_resources/curricula/index.html

Open source image collection:

https://www.getty.edu/art/collection/search?open_content=true



Guide for Constructing the Letters h and i about 1591–1596
Joris Hoefnagel (Flemish, / Hungarian, 1542 - 1600)

Learning Objectives	Improving language and communication skills (written and oral) craft and visual skills knowledge about art - general culture
Target group(s)	The museum has specific exercises for adults, youth, children, and families to practice at home. They are primarily addressed to school teachers to set up art classes or to use art-based methods in English classes.
Duration	Form one to several sessions 2 hours
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • A room to move around freely • Image resources with artworks video projector or printer or art books • Drawing/painting/crafting materials depending on the exercise - generally pencils, markers, paint, ink; brushes, paper
Skills to gain	<ul style="list-style-type: none"> • Language and communication skills (written and oral) • Craft and visual skills knowledge about art • General culture • Creative skills • Observation skills • Analytical skills • Work in group
Description	Getty's Curricula and Teaching guides involve a series of activity descriptions designed for teachers. They are built on artworks belonging to the museum's collection. Each teaching guide includes a series of creative exercises such as dance; movement, and drawing but also written and verbal self-expression, and individual and collective activities. Example: All I Want to Do Is Dance, Dance, Dance! (Education at the Getty)Some exercises were specifically designed to make them within the family, and at home with the help of online resources from the Getty Museum, step-by-step activity descriptions, and video tutorials: https://www.getty.edu/education/kids_families/do_at_home/index.html
Tangible results, evaluations	Evaluation report from 2012 (based on school teachers' evaluations): https://www.getty.edu/education/museum_educators/downloads/getty_online_survey_report.pdf
Adaptability to teach other languages	The practice is easily adaptable to any local context, based on similar images coming from local museums, and open sources data basis of artworks. Examples: Cuneiform cookies: https://www.getty.edu/education/kids_families/programs/cuneiform_cookies/ - can be used to practice writing any alphabet Haiku writing about images, paintings; artworks: https://blogs.getty.edu/iris/11-haiku-to-teach-kids-about-art/
Autonomous use by learners	Some activities are deliberately designed for family learning: https://www.getty.edu/education/kids_families/do_at_home/index.html

2. DIVERSE COMMUNITIES – VISUAL METHOD CARDS

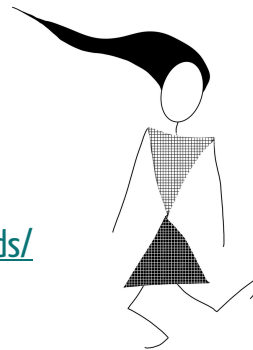
(RESOURCE - ENGLISH, ADAPTABLE TO ANY OTHER LANGUAGES)

It is a collection of printable visual method cards, an interactive and easy-to-use tool that can help you when looking for ways to cherish diversity and to encourage intercultural dialogue among different groups or individuals in a local community or during your international activity. These cards were developed as part of the Branching Out: (re)connecting ideas project project of Service Civil International (SCI), financially supported by European Youth Foundation of Council of Europe.

Developed by: RSCI International Secretariat – **IS Supported by:** European Youth Foundation of the Council of Europe

Source:

<https://sci.ngo/resource/diverse-communities-visual-method-cards/>



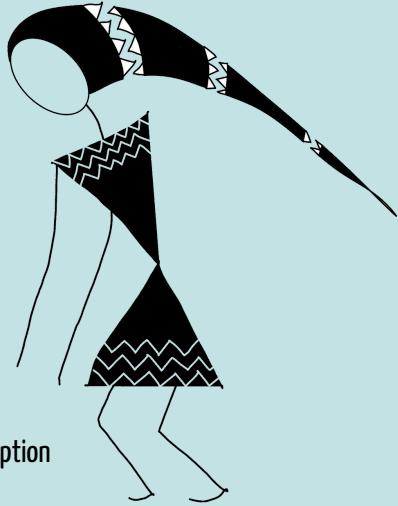
01 HUMAN LIBRARY
A human library is the perfect opportunity to meet people (storytellers/books) you might not ordinarily meet, ask all questions you would never ask otherwise, always being respectful of others.
10+
2-3 hr
storytelling
intercultural understanding
breaking prejudices | empathy
[Preferably] One reader meets a book for about 15 minutes and discusses their story.

02 DRAW WITH CHILDREN AND YOUNGSTERS
Organize a drawing session with kids or youngsters (6-18 years old).
• Ask the children/youngsters to visualize and draw one of the following: their past, present and/or future.
• Use A4 size paper because it is easier to find, scan and photograph.
• Use colouring, drawing and texture techniques of your choice. Use whatever is available to you. Keep in mind that glossy materials can create shades and shines if photographed and not scanned.

REFLECTION
You can use the visual cards as a starting point for a reflection on an activity. Lay visual cards on the floor/table and ask participants to choose an image that reflects their feeling from the activity.
Link the pictures together: one person starts and shares their word - e.g. connection. Every one who can agree to that comes stand behind the person. After a moment, people return to the circle and the next person continues presenting their feeling.

01 ROLE-PLAY DEBATE
Debate is a chance to tackle a topic related to your project and to raise awareness about it. Through the role-playing situation, the participants have an opportunity to discover different perspectives on the topic. Interesting topics to discuss might be e.g. territorial borders, freedom of movement or migration.
4-12
1-1.5 hr
relay play | discussion
migration

Learning Objectives	Empowering groups of volunteers and their local partners in Europe to connect newcomers, refugees and asylum seekers and their local community to meet, talk, play, and be creative together.
Target group(s)	Newcomers in Europe, refugees and asylum seekers
Duration	Activities varie between 25 minutes and 3 hours
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • printed (or online consultable) cards • different setting for each activity, please check out the cards: https://sci.ngo/wp-content/uploads/Resources/Our-publications/BIG_Diverse-Communities_visual-method-cards.pdf? • for most activities you will need paper and drawing and basic crafting tools such as scissors, glue, etc.
Skills to gain	<ul style="list-style-type: none"> • Breaking prejudices: Human library, (Comedy) improvisation • Creative: Colours of a journey, Diverse communities - visual cards • Discussion: Role play debate, Photo gallery, Movie screening event • Empathy: Human library, Colours of a journey, Movie screening event • Intercultural understanding: Human library, City of languages, • (Comedy) improvisation, Cooking event • Language animation: City of languages • Migration: Colours of a journey, Role play debate, Balkan steps • interviews, Photo gallery • Non-verbal communication: (Comedy) improvisation • Raising awareness: Cooking event, Balkan steps interviews, Photo gallery, Movie screening event • Reflection: Diverse communities - working with visual cards • Role play: Role play debate • Storytelling: Human library, Balkan steps interviews • Visual: Colours of a journey, Diverse communities - visual cards, • Photo gallery, Movie screening event
Adaptability to teach other languages	The ressource can be used in any local context.



Description

The cards contain step-by-step instructions to prepare and to run each activity:

https://sci.ngo/wp-content/uploads/Resources/Our-publications/BIG_Diverse-Communities_visual-method-cards.pdf?

- HUMAN LIBRARY: A human library is the perfect opportunity to meet people. (storytellers/books) you might not ordinarily meet, ask all questions you would never ask otherwise, always being respectful of others.
- CITY OF LANGUAGE: Migrants are often encouraged to learn the language of their new home country. The idea of this activity is to switch roles: this time migrants are teaching their native languages to locals.
- COLOURS OF A JOURNEY Each day, children all over the world become refugees and embark on a journey for a better future. Colours of a Journey is an online platform that gather the artworks of refugee minors in order to try to see the world through their eyes. <https://coloursofajourney.eu/>
- (COMEDY) IMPROVISATION: easy accessible for everyone. It works wonders when integrating new people into a group and brings lot of joy and laughter.
- ROLE- PLAY DEBATE Debate is a chance to tackle a topic related to your project and to raise awareness about it. Through the role-playing situation, the participants have an opportunity to discover
- different perspectives on the topic. Interesting topics to discuss might be e.g. territorial borders, freedom of movement or migration.
- COOKING EVENT Food connects people, and a cookin event is an opportunity to gather people for a greater cause! Bring people together, raise awarenss about a certain topic, point out the situation that is currently important for the local community and "spice it up" with interculturality.
- BALKAN STEP INTERVIEWS: The Balkan Steps blog is devoted to sharing good practices and examples of integration of and by refugees through stories, reports and interviews, without wishing to erase or deny the situation firsthand in Serbia, across the Balkans and Europe. balkansteps.wordpress.com
- PHOTO GALLERY The Photo Gallery method uses photos as a tool to reflect, initiate conversation, exchange information and raise awareness about different topics, concepts and events related toforced migration in the world
- MOVIE SCREENING - EVENT WITH DISCUSSION: A movie/documentary screening event is a great way to raise awareness about a specific topic and start a discussion. It can happen with few people or a big crowd

Adaptability to language teaching

The activities can be set up as complementary practices to a teaching curriculum. Some modifications might be needed to emphasize the language learning aspect in each.

3. RECYCLING STORIES

(RESOURCE - ENGLISH, FRENCH, GERMAN, ITALIAN, HUNGARIAN)

RE-STOR-E is an online handbook containing a wide range of discovery, creative and digital activities to enhance communication and creative skills of adults and youth with migratory background. Many of the learning activities can be adapted to improve language skills. The resource is designed for educators encouraging to develop their own learning paths of the proposed activities.

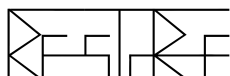
Developed by: RE-STOR-E Erasmus+ Cooperation Partnership

COMPARATIVE
RESEARCH
NETWORK:



il Salone
dei Rifugiati
COOPERATIVA SOCIALE

ARTEMISSZIÓ
Intercultural Foundation



Co-funded by
the European Union

Source:

<https://www.re-stor-e.com>

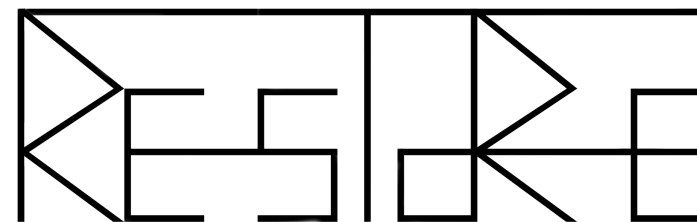



Photo taken from: re-stor-e.com ©

Learning objectives	Improving language and communication skills (written and oral) craft and visual skills knowledge about art - general culture
Target groups (age, genre, etc.)	Adult learners with refugee and migratory backgrounds
Duration	2 x 2 or 3 hours
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	The RE-STOR-E handbook contains several activities. Each of them requires different settings and materials. For more information visit the site: https://www.re-stor-e.com/
Skills to gain	<ul style="list-style-type: none"> • Language and communication skills (written and oral) • Craft and visual skills knowledge about art • General culture • Creative skills • Observation skills • Analytical skills • Work in group • Orientation skills
Description	<p>The RE-STOR-E handbook contains a wide range of art-based learning activities that can be adapted to language teaching.</p> <ul style="list-style-type: none"> • Activities such as Drawing in space with metal wires (https://www.re-stor-e.com/drawing-in-space-with-metal-wires) or the Stop Motion Movies (https://www.re-stor-e.com/stop-motion-movies) or even the Message Embroidery (https://www.re-stor-e.com/message-embroider) can be used with beginners in alphabetisation workshops. • To work on skills in syntax and written self expression with more advanced students The Automatic Writing (https://www.re-stor-e.com/automatic-writing-a-workshop-on-the-road) or the Found Poetry (https://www.re-stor-e.com/found-poetry) are ideal to be adapted to language courses.
Tangible results, evaluations	The RE-STOR-E activities have been tested and used through several workshops during the project cycle and beyond by the project partners.
Adaptability to teach other languages	The activities are not language specific. The resources themselves are available in 5 languages: English, French, German, Italian and Hungarian)

4. CircuART-E

(RESOURCE FOR PRACTICES - ENGLISH, FRENCH, SPANISH, ITALIAN, HUNGARIAN)

CircuART-E is a collection of practices designed for youth with migratory background to enhance social and soft skills, reflect on their visual identity and gain green skills through visual art and craft practices most of which can be easily adapted to language workshops and training sessions to enhance written and oral communication skills together with knowledge about the environment and circularity.

Developed by: the  partnership.



Source:

<https://www.circulart-e.eu/>

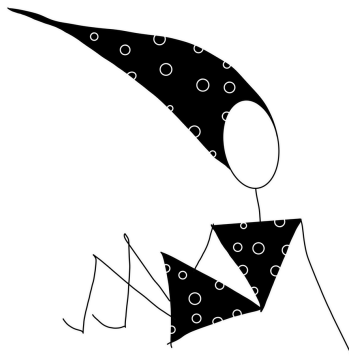


Photo taken from: circulart-e.eu ©

Learning objectives	<ul style="list-style-type: none"> • Enhancing youth with social, communicational, soft and green skills • Empowering youth with soft skills and entertaining tools to reflect on their professional plans.
Target groups (age, genre, etc.)	Youth with migratory background (16-30 years old)
Duration	The resource contain practices for sessions between c. 1x90 minutes and 2x120 minutes
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • Depends on the chosen practice, please consult the practices step-by step descriptions with tutorials here: https://www.circularart-e.eu/results-and-activities/digital-guide/ Intercultural skills
Skills to gain	<ul style="list-style-type: none"> • Creative skills • Communication skills • Knowledge about visual identity • Social skills • Green skills
Description	<p>The resource contains several practices which can be easily adapted to language teaching practices such as:</p> <ul style="list-style-type: none"> • those related to visual identity and heritage : https://www.circularart-e.eu/results-and-activities/digital-guide/toolkit-visual-identity/. During the Circular City Tour, participants will concentrate on written signs in the city and they can enhance their verbal self-expression skills through video making and editing while the Business Logo Design activity can improve writing skills in parallel with a reflection about visual identity and professional plans. • Among the practices proposed to improve soft skills : https://www.circularart-e.eu/results-and-activities/digital-guide/toolkit-soft-skills/, the Magic Shop and the Find your skills! card game can improve verbal communication skills about one's needs and skills while the Self Portrait with Objects can be adapted to beginners in language workshop. It can be used as a playful way to get to know each other while also learning new words of everyday objects and basic adjectives. • Among the activities related to upcycling and circular lifestyle: https://www.circularart-e.eu/results-and-activities/digital-guide/toolkit-upcycling-and-circular-lifestyle/ the If I were an archaeologist activity can enhance communication skills in public speech in the framework of a simple role play game while participants also reflect on how to construct a "scientific" discourse.
Adaptability	With some minor changes in the upsetting of the workshops, most of the activities of this resource can be used in language teaching as complementary activities designed for learners with different levels in language skills from A1 to C2.

5. EU-PREPARE:

USING COMICS IN LANGUAGE EDUCATION

(RESOURCE AND PRACTICE - ARABIC, ENGLISH, FRENCH, GERMAN, TURKISH, UKRAINIAN)

The practice - through the method of inter-semiotic translation allows the participants to work on different skills parallelly. It's a complex method; integrating verbal, visual, and performing arts-based self-expression. Regarding the topics, the method is adapted to people with migrant and refugee background furnishing knowledge about civic and democratic values, environmental issues and the digital world. The practice is also labelled as a European good practise.

EU-PREPARE as a resource contains also online playable interactive games through which learners can learn and practice vocabulary related to the above mentioned topics.

Developed by:  EU-PREPARE Erasmus+Partnership



JUST
JUSTICE ET UNION POUR LA TRANSFORMATION SOCIALE



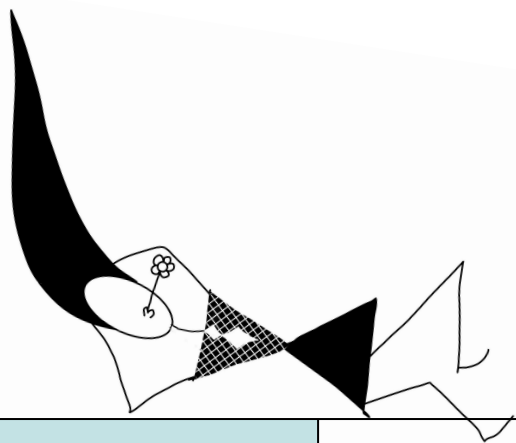
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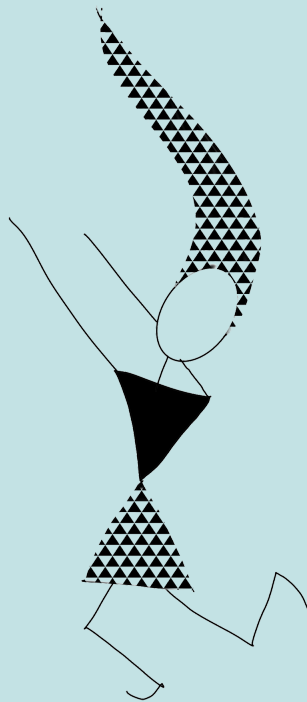
<https://www.eu-prepare.com/comics>





Learning objectives	Developing language and communication skills through the co-creation of a comic strip parallelly to working on essential contemporary topics such as social values, environment; health, and digital skills.
Target groups (age, genre, etc.)	Children, youth, and adults with multicultural backgrounds
Duration	3 x 90 minutes
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • Online resources for comics and/or comic books as examples to choose a topic (https://www.eu-prepare.com) • Downloadable empty comics templates (https://www.eu-prepare.com/comics) • Paper, pens, and pencils, eraser, ruler, other drawing and painting materials
Skills to gain	<ul style="list-style-type: none"> • Language and communication skills (written and oral) • Drawing skills • Visual communication • Creative skills • Observation skills • Analytical skills • Work in a group;
Tangible results, evaluations	Evaluation of the comics has been furnished in the framework of the EU-PREPARE project, both by partners, external trainers, and target groups.

Description



Part/Session 1 : Interpreting images (Inter-semiotic translation part I: From image to text)

1. Distribute the comics and the handout with the empty bubbles and empty boxes and identify the topic collectively based on the following questions: Where does the story take place? Where do the specific scenes of each box take place? Who are the heroes? How are they (age, sex, physical characteristics, etc.) How are they related to each other? What are they doing? What are their difficulties? What are they talking about?

During the discussion, write the keywords, new expression on a whiteboard. The participants use Handouts with the empty panels to note the new words. They may also draw details to identify the new words. 2. Participants will fill out individually the handouts by adding notes. Notes can be words, expression or more complex sentences based on the participants language skills.

3. Check the answers. Listen to at least one description for each box

4. Form pairs and fill up the empty bubbles with dialogues based on what you have discussed previously.

5. Each pair will read out-loud the dialogues they wrote. Encourage them to accompany their reading with gestures, like in a theatre performance.

Part/Session 2: Bilingual/Multilingual comics reading (Inter-semiotic translation part II: From text and image to performance)

1. Distribute the comics with the texts in two versions: the participants language of origin and the local language and sheets with empty panels to note new words and expressions

2. Give some time to read the comics individually in both languages.

3. Go through each panel in both language. Read them out loud and ask if there are any new words in the dialogues. Note the words on the whiteboard. Participants can use the Handout 2 to note new words in both languages.

4. Form groups of as many participant as the heroes in the comics in question. Groups shall decide about each one's role. Give them some time to practice reading the text out loud. You can also play with mixing the languages.

5. Make a group reading. Pay attention to really play the roles of each character.

6. Give some time for each participant to learn their sentences by heart. (They can learn them word by word or memorise the essential)

7. Make them play the scenes again without reading.

Part/Session 3: Scriptwriting and comics sketching (Inter-semiotic translation part III: From text to image)

For more details and to download templates go to: <https://www.eu-prepare.com/comic>

Adaptability to teach other languages

The resources are already available in English, French, German, Arabic, Turkish and Ukrainian and they can be adapted to any other language by translating the open source comics on the EU-PREPARE website.

6. PLAYFUL HUNGARIAN LANGUAGE

(RESOURCE/METHOD - HUNGARIAN)

Online playable and printable game and activity sets grouped by themes for both children and adults, built around a song, poem, cartoon, or other works of art and Online playable and printable games and activity sets grouped by parts of speech, designed for practicing grammar concepts and expanding vocabulary. The resources uses a wide range of cultural references that also address to “nostalgic adults” to transform the language learning process into an intergenerational amusing experience.

Developed by: Kata Keresztely

<http://www.katakeresztely.fr>



Photo taken from: magyarnyelv.org ©

Learning objectives	<ul style="list-style-type: none"> • Permitting a “multi-sensorial” learning experience during online courses and language workshops based on poems, videos, paintings, songs and games • Integrating blended part into the learning process through creative family activities
Target groups (age, genre, etc.)	The learning modules were designed for children whose parents want them to get more familiar with their language and culture of origin. Some activities are adapted for children between 6 and 11 years old, while others are intended for children and youth from 12 to 16 years old
Duration	The learning module’s duration varies between 60 and 90 minutes. Those which contain blended elements (independent work between the classes, these creative exercises may vary between 30 and 120 minutes
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<p>For online setting: screen sharing</p> <ul style="list-style-type: none"> • Miro or other collaborative white board <p>For offline setting:</p> <ul style="list-style-type: none"> • printed activity sheets and projector <p>For blended creative activities: paper, scissors, glue, Stop motion studio application, smartphone, various small objects, writing, drawing and painting tools such as watercolour paint, markers, crayons, etc.</p>
Skills to gain	<ul style="list-style-type: none"> • The learning modules improve all the language skills within a workshop session: listening, reading, writing skills and verbal self-expression • Creative skills • Manual skills • Digital skills
Description	<ol style="list-style-type: none"> 1. The learning modules are constructed around a song, an animated video with dialogues, a poem or a painting, all related to Hungarian culture. Learners listen to them at first. 2. Comprehension is tested through online/printed games such as filling in missing words and expressions 3. Different online/printed games make learners practice the vocabulary (matching/pairing/puzzle/memory games). 4. The grammatical points appearing in the songs are also practiced through similar games 5. A creative exercise linked to the song, the poem or the learning module’s topic is suggested to work independently (creation of stop motion movies, memory game creation, text illustration with AI, etc.)
Tangible results, evaluations	The learning modules are regularly used by COTA and other members of the Hungarian teaching community since the resource was presented at the annual meeting of AMIT Amerikai Magyar Iskolák Találkozója (American Hungarian Schools’ Meeting).

7. ACA - APPRENTISSAGE CRÉATIF DE L'ARABE / دعم - دراسة العربية المبدعة

(RESOURCE/METHOD - ARABIC- FRENCH)

As the Arabic project title indicates, دعم meaning “support, reinforcement” this pedagogical project is intended to be used as a support to learn Arabic in a playful and creative manner while also working on different manual and creative skills. The online lessons initiate learners into different creative techniques enabling them to learn through practice and get familiar with some “secular” and cultural references linked to the Arabic language. Regular, short term goals and tangible results in the form of objects, paintings, animations help them to keep motivated.

Developed by: Kata Keresztely

<http://www.katakeresztely.fr/>

ACA
Apprentissage Créatif de l'Arabe




دعم
دراسة العربية المبدعة

Source:

<https://apprentissagecreatifdelarabe.weebly.com/aca.html>



Photo taken from: Kata Keresztely ©

Learning objectives	<ul style="list-style-type: none"> • Creating art objects while learning to write in Arabic • Online courses and video tutorials about how to write and how to create objects through different creative techniques • Integrating blended part into the learning process through creative family activities • Working autonomously on the improvement of linguistic and cultural skills.
Target groups (age, genre, etc.)	The learning modules were designed for young adults with difficulties to access to their heritage language and their culture of origin.
Duration	The learning module's duration varie between 60 and 90 minutes. Those which contain blended elements (independent work between the classes), these creative exercices may vary between 30 and 120 minutes
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • Internet connection and electronic devices (computer or smartphone) to watch the tutorials and play the online games • Crafting material of different kinds (find more detail here: https://apprentissagecreatifdelarabe.weebly.com/les-objets.html)
Skills to gain	<ul style="list-style-type: none"> • The learning modules and tutorials improve above all writing skills in Arabic • Creative skills • Manual and craft skills • Knowledge about culture of origin
Description	<ol style="list-style-type: none"> 1. Watching the video tutorials permit to learn and practice how to write letters in Arabic in different playful and artistic ways on different media: https://apprentissagecreatifdelarabe.weebly.com/ 2. Online games helps to enrich basic vocabulary, read simple words and practice basic grammatical phenomena: https://apprentissagecreatifdelarabe.weebly.com/les-jeux 3. Video tutorials explaining how to create art objects and games using Arabic letters: https://apprentissagecreatifdelarabe.weebly.com/les-objets.html 4. Short comics and animations treating about different contemporary issues to which people coming from Arabic countries are confronted. The short comics and movies can be visualised to introduce a conversation session and also to prepare collective and/or individual art works related to the topic: https://apprentissagecreatifdelarabe.weebly.com/les-histoires.html
Adaptability	<p>The tutorials are specifically designed for Arabic but the creative practices proposed in the resource, such as game creation or others can be used to teach any other language as well.</p> <div style="display: flex; justify-content: space-around;">    </div>

8. LEARNING GERMAN AT THE MUSEUM:

- Being and Appearing: Status-determined Symbols in former times and today
- Celebrating Feasts – Eating and Drinking

(PRACTICE- GERMAN)

The practice combines language learning with the acquisition of knowledge about a country's history and culture, as well as present-day society. It can be considered as an active form of edutainment that develops multiple skills. Language training includes speaking, reading and writing.

Developed by: Goethe-Institut in Georgia, Tbilissi, in collaboration with the National Museum of Georgia and the foundation Stiftung Preußischer Kulturbesitz.

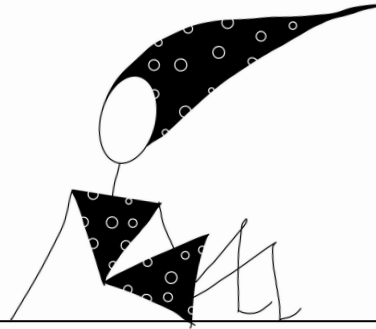
Sources:

https://drive.google.com/file/d/1I4WIV0gttn5_ySwykGDr7D3gtfnfBXRQ/view

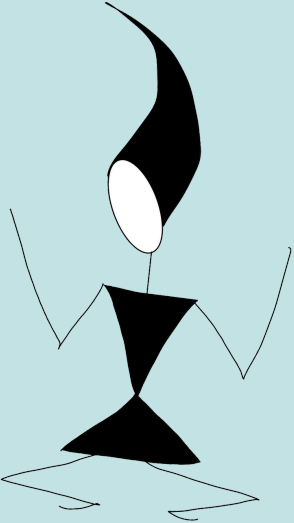
[https://drive.google.com/file/d/1liq59z8_MQN_cFh7lStYXmsblWBa9A8/view?](https://drive.google.com/file/d/1liq59z8_MQN_cFh7lStYXmsblWBa9A8/view?usp=drive_link)

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<p>Learning objectives</p>	<p>The practice uses the museum as a place of learning, which allows for a multimodal approach that engages all senses and created space for creating all kinds of activities, including performances. At the same time, it conveys specific knowledge related to the art, culture and history of a country.</p>
<p>Target group(s) (age, genre, etc.)</p>	<p>Intermediate and advanced learners of German at schools (A1 level and higher); for 8 to 16 participants.</p>
<p>Duration</p>	<p>Museum visit: 90–to 120 min for younger target group; 135– 180 min for more advanced and older children, plus time for preparing the visit and presentation in the classroom.</p>
<p>What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)</p>	<ul style="list-style-type: none"> • Background information, working sheets, templates, images of art works, guidelines for teachers (This material is freely available online for the described practice) but must of course be adapted to a particular language, culture and museum.) • Teachers should be somewhat familiar with art history but can collaborate with experts from the museum, who sometimes organise similar events for different young target groups; participants should be interested in art or cultural history. The skills demanded of participants are low-level.
<p>Skills to gain</p>	<ul style="list-style-type: none"> • Developing reading, speaking and writing skills related to art, culture and history • enlarging the personal vocabulary and practising the construction of phrases and sentences • learning more about art, culture and history, as well as contemporary society • developing artistic skills through drawing or painting.

<p>Description</p> 	<p>The practice starts with a 10-min introduction on rules for a museum visit. The teacher prepares a word cloud (or images) of what is allowed and not during a visit. Students class the notions into ‘permitted’ and ‘forbidden’ practices.</p> <p>Students then receive a fragment of a reproduction of an art work that they have to find in the museum (in pairs). They are encouraged to describe what they see; as a variant they can be asked to think whether the object will still look the same to- day. (15 min.) Closer study of the paintings (15 min). In a plenary session students take a closer look to discuss what kind of questions can be asked with regard to the painting, how one could talk about it and what sense can be extracted from the painting. Vocabulary training (15 min). Students receive a vocabulary list with terms related to Eating, Drinking and Containers and classify the terms into these categories.</p> <p>Students look up the painting from which the reproduced frag- ment has been selected. What is being represented? Which objects or persons do they recognise. Name the objects in the tar- get language.</p> <p>My favourite painting – my feast (20 min). Questions and pre- sentation of the favourite painting. What do you like? What do you not like? What is happening in the painting? What is be- ing celebrated? Where are you sitting? How many persons are celebrating? What are you eating? What are the others eating? What are you drinking? What are the others drinking? How old are you? How old are the others? How does the food taste? Where do you go after the feast? etc. Students learn phrases, such as ‘I like ...’, ‘I don’t like ...’, ‘I enjoy eating /drinking ...’, ‘I don’t enjoy eating / drinking ...’, ‘This tastes like ...’. Other possible activities: describing the painting with the help of questions; counting objects, enumerating professions; ex- tending the vocabulary on eating and drinking; voicing their own opinion; imitation of the situation represented in the painting in a contemporary setting.</p> <p>Role play: Students receive guiding questions related to roles which they are then representing. Who are you? Who are the others? What do you say? What do the others say? What do you think? What do the others think?</p> <p>Students are then presented with boxes with different scents which they have to identify and, later on, are presented with various objects in a sack that they have to guess by touching them, while describing their sensations.</p> <p>Post-visit activities: Laying the table (in pairs). One student describes the table and the second has to make a drawing based on the description. What do the guests say?</p>
<p>Adaptability to teach other languages</p>	<p>The practice can be adapted to any languages. It is also adaptable to students with different levels of proficiency.</p>
<p>Autonomous use by learners</p>	<p>Families can organise a museum visit either near their place of residence or, perhaps more appropriately, during a stay in their country of origins. This can be individual family visits or visits by a group of families. Parents need to invest some time in preparing a museum visits, possibly together with their chil- dren. If a museum visit proves to be difficult, this could be re- placed by using materials available online at a website of a museum. The drawback of the practice is that it is likely to be appealing only to parents of a certain educational level.</p>

9. METODO CAVIARDAGE DI TINA FESTA®

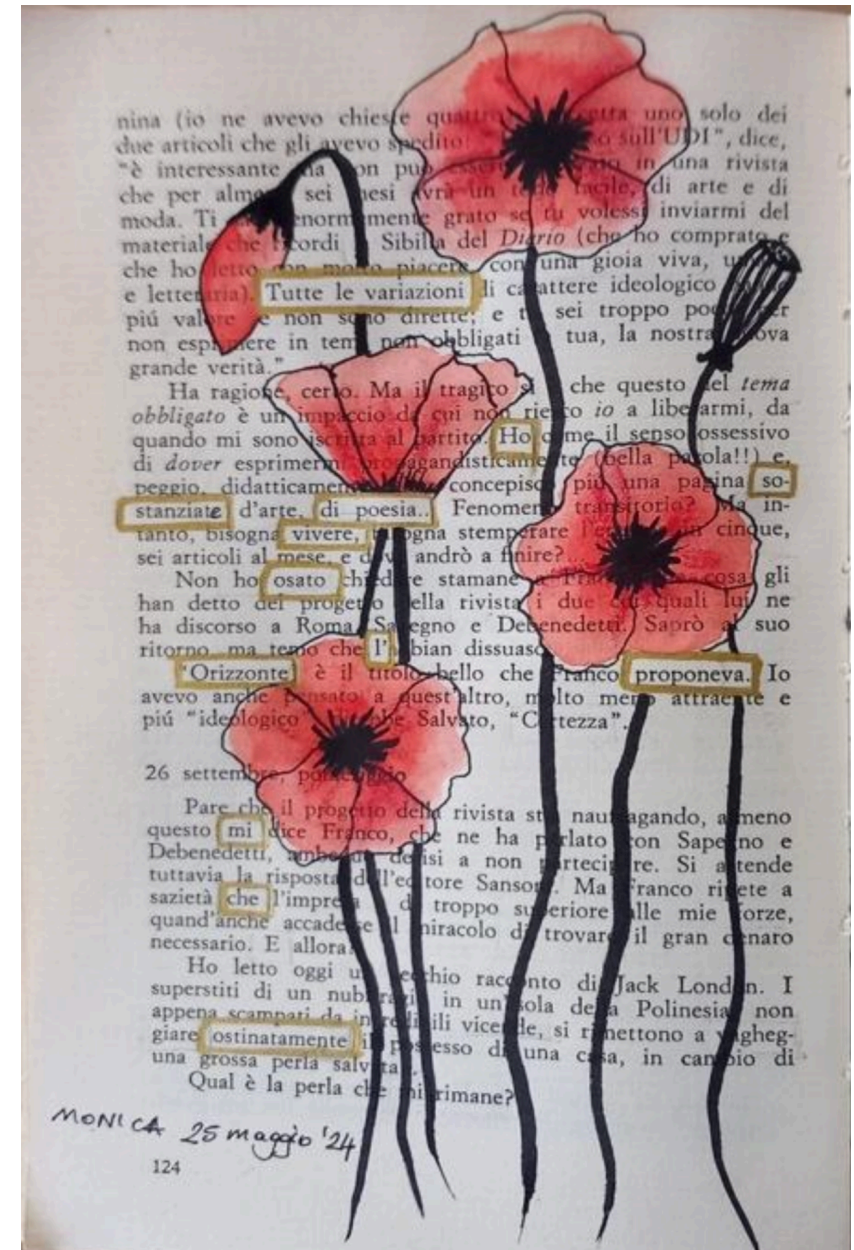
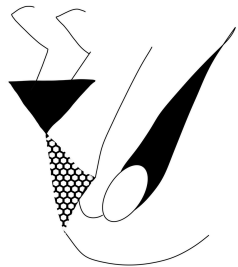
(PRACTICE - ITALIAN, ADAPTABLE TO ANY OTHER LANGUAGE)

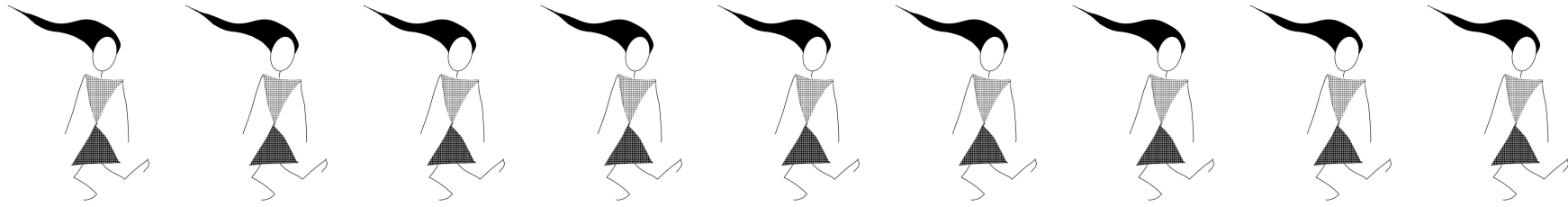
Caviardage Method® is an inclusive practice because it allows everyone to write: who cannot easily hold the pen in hand for physical reasons, who has emotional blocks, who speaks little a new language: everyone can express themselves. This practice develops from expressive, creative, cognitive, socio-cultural, motivational (psycho-emotional) needs. It develops higher sensitivity and the pleasure of writing. This technique is known worldwide and a registered trademark in Italy, Argentina and Europe, where certified trainers practice it:

<https://www.caviardage.it/mi-buenos-aires-querido-il-metodo-caviardage-vola-oltre-oceano/>

Developed by: Tina Festa

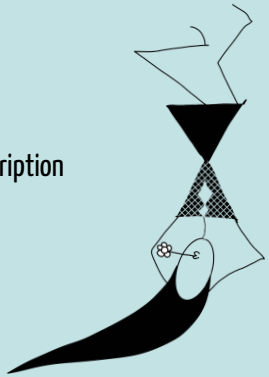
<https://www.caviardage.it/tina-festa/>





<p>Learning objectives</p>	<ul style="list-style-type: none"> • Find out a new way to allow you to express your own feelings and needs, with words unknown before, but also with images and colors • Explore possibilities of own and foreign language • Discover new words or a new meaning for the ones we use in a daily context • Find out how to place words in order to write a meaningful sentence • Promote and enhance relational and expressive skills • Exchange ideas, know each other hidden features
<p>Target groups (age, genre, etc.)</p>	<p>This practice was designed for adults; but is suitable for everyone (age 6-99+).</p>
<p>Duration</p>	<p>The first workshop to approach the Caviardage technique to experience it personally can last 3 hours</p>
<p>What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)</p>	<ul style="list-style-type: none"> • The setting is very important to allow participants to work comfortably and calmly. There is a need for a work surface in a cozy place. • The fundamental materials are: a page with a text taken from an old book, a newspaper or a photocopy; a pencil; a pencil and empty sheets to take notes (a black marker with a thick tip and a red marker with a thin tip are optional and can be used according to the need). • The facilitators of the method shall be certified trainers. The skills required are empathy, the ability to listen and involve people, creativity and the desire to experiment with words, poetry and other expressive techniques that can make the workshops more accessible and interesting, creating different research possibilities.
<p>Skills to gain</p>	<ul style="list-style-type: none"> • Create a sentence using different grammatical parts • Visual and linguistic associations • Using metaphors to be yourself understood, associating words and images
<p>Adaptability to teach other languages</p>	<p>The practice not language specific, therefore it is adaptable to any languages.</p>

Description



The word Caviardage comes from the French word Caviarder, which means censoring a text, suppressing a passage with black. But the The Caviardage Method® (Metodo Caviardage®) is obtained by pulling out from a text the words that are deeply connected with the emotion of the present moment, enlightening them and blackening the remaining ones just if we want to.

From texts already written visual poems rise up to express emotions, or feelings about a specific theme you may explore.

- Choose a text, no matter the topic.
- Now choose some words that are connected with the emotion of the moment, that resonate with your mood and underline them with your pencil.
- Then try to create a poem with the chosen words. If you need other words, try again to search for them within the text.
- Once you've written the sentence, you can blacken the words you don't need, if you want.
- You can use artistic techniques (for example collage, watercolour, paint...) to obscure the text.

<https://www.caviardage.it/una-nuova-sfida-creativa-con-una-nuova-tecnica-agosto-2020/>

<https://www.youtube.com/watch?v=XxPEzUfnXj8>

You can also cut stripes out of the text. Then choose the words and put them on a new sheet paper, so decorate it.

<https://www.youtube.com/watch?v=A6GYR8pwY3E>

The Caviardage Method® do not involve the cancellation of the text as a primary action, as is mistakenly thought, but rather the choice of words that respond to the feeling of the moment to give life to short poetic compositions. Caviardage Method® is actually a poetic writing method that helps you write poems and thoughts through a well-defined process and a large number of techniques and strategies, not starting from a blank page but from texts already written: pages torn from waste books, newspaper and magazine articles, but also texts in digital format.

Thanks to the contamination with various expressive artistic techniques (such as collage, painting, watercolor, etc.) visual poems are created: small masterpieces that through words, signs and colors give voice to emotions that are difficult to express in everyday life.

The teaching method was created and is spread in Italy by Tina Festa and is used by teachers in their classes or by certified trainers who, as external experts, offer individual workshops or courses in schools of all levels starting from Primary School, in ateliers, libraries and bookshops, in associations and wherever you want to create an event related to poetic writing.

Tangible results, evaluations

This practice is used in primary schools by certified trainers, but also in ateliers, in library workshops, in healthcare facilities by certified care workers.

In 2015 Caviardage Method® got an award for education by the Amiotti Foundation.

Caviardage Method® is supported by publications and research (for example by Chiara Scardicchio) and by important collaborations, such as one with Cepell.

At the following link, you can find the list of articles, websites, blog, books and dissertations dedicate to the method:

<https://www.caviardage.it/parlano-di-noi/>

10. ORTINTI SEGNI [ALPHABETICAL PICTURES]

(PRACTICE - ITALIAN, ADAPTABLE TO ANY OTHER LANGUAGE)

With the “Ortinti Segni”, learners explore the language by playing. They can experiment the alphabetic combination/permutation (visual and manipulative); the puzzle method (for example, the anagram, the logograph, the cryptography...) and the playful linguistic aspects (for example, drawing with letters; searching for figurative associations close or distant to the given word...); the sound and social dimension (while identifying the letters, the player pronounces them aloud, now faster, now slower, and compares with solutions offered by other players).

It has educational, recreational, enigmatic, ludolinguistic, artistic potentials.

In addition, it might be used in case of rehabilitation of writing and reading disorders.

Developed by: Massimo Gerardo Carrese

Source:

<https://www.fantasiologo.com/>

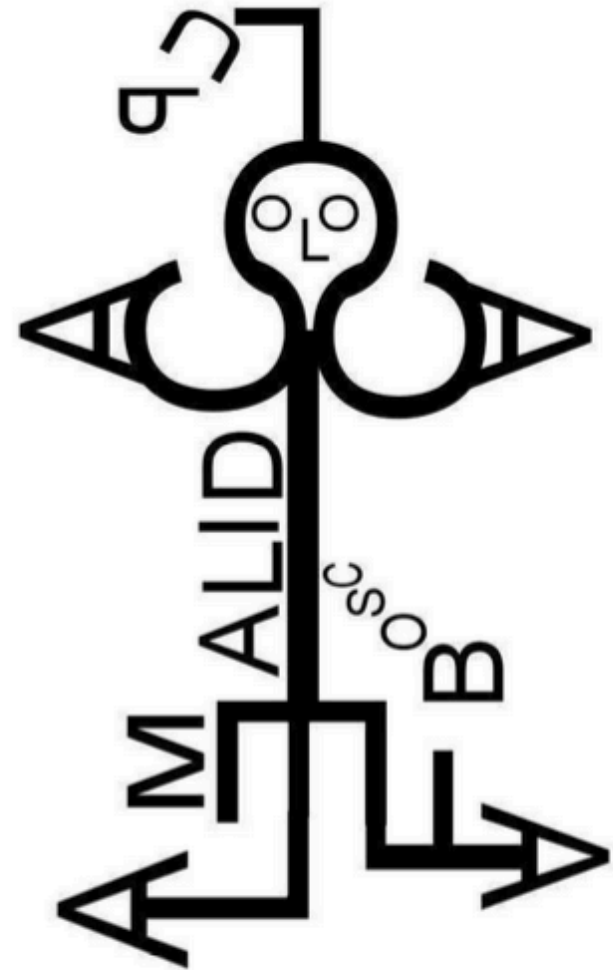






Photo taken from: fantasiologo.com ©

Learning objectives	<ul style="list-style-type: none"> • Learn shape and phonetic sound of letters • Explore possibilities of own and foreign languages • Discover new words • Discover homographic words (written in the same way, but with a different meaning in another language) • Promote and enhance relational and expressive skills • Exchange ideas, compare languages • Train memory through depiction and combination of letters
Target groups (age, genre, etc.)	This practice was designed for adults, but is suitable for everyone (age 6-99+) because any specific competence is required.
Duration	It may vary depending on specific needs. A basic workshop session is about 2h
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • It can be any setting. Essential tools are pens/pencils and paper sheets. • To improve resolution experience, a dictionary may be useful. • You can use also newspapers to cut out letters, card-stock, fabric cut-out, play-dough or wood sticks in order to get tridimensional alphabetic pictures: in this way, participants can touch and follow the lines, memorizing the shape of letters.
Skills to gain	<ul style="list-style-type: none"> • Visual and linguistic associations • Alphabetic permutation/combination • Anagrams and cryptograms
Tangible results, evaluations	<p>This practice has been used by different targets in different contexts by Massimo Carrese or by teachers who have received a specific training</p> <ul style="list-style-type: none"> • by a university professor in methodology courses for French, Italian and Spanish teaching • by private companies in language courses • in national festivals (F. del Verde, F. Fantasiologico, Il Bicicletterario, Planta, Accademia dei Ludogrammatici, Conversazioni sulla Fantasia, Fantasticazioni-tour) <p>Many alphabetic pictures have been published in magazines, newspapers, and websites; they have been described and studied in courses on fantasiology and practiced in primary schools by teachers who have received specific training. For several years, the Fantasiologist Massimo Carrese has given interdisciplinary lessons and didactic exhibitions on alphabetic pictures; he collects works in brochures and multimedia publications and organizes recreational competitions and educational workshops</p> <p>The “Ortinti Segni” method won the Radical Enigmistic award in 2014.</p>

<p>Description</p>	<p>With this practice, visual cryptographies will be created, that is, figurative or abstract designs made up of letters, which once identified and rearranged will form a word or phrase.</p> <p>One chooses a word, decomposes it into individual letters, and tries to create an alphabetic picture that represents an action, a landscape, an animal, a place... The process proceeds through a free letter/figure association: one letter stimulates another, for example, an 'A' can be a mountain with a snow-capped peak and a 'Z' the path descending into the valley</p>  <p>To create an image, the letters can be altered: lengthened, shrunk, widened, narrowed, mirrored, or rotated.</p> <p>Pay attention! Some letters can be exchanged if rotated, e.g., N-Z. Once the alphabetic picture is obtained, a numeric diagram is added that indicates the number of hidden letters</p>  <p>(8)</p>  <p>(proverb: 2; 4; 6; 2; 4; 3; 5)</p> <p>Now the other players must solve it. In an alphabetic picture there can be multiple solutions, all correct: indeed, the letters of a word, if rearranged in a different order, can form other words; often there are solutions in different languages.</p> 
<p>Adaptability</p>	<p>The practice has been tested in primary, middle and high schools, universities, cultural events and open workshops: https://www.piccolalibreria80mq.it/album-2015/nggallery/2015/16-05-per-qualche-libro-in-piu-leggere-per-gioco</p> <p>In foreign language teaching: https://www.casertanews.it/scuola/055819-formazione-sparanise-torna-lingue-gioco-corso-lingua-inglese-fantasiologo-massimo-gerardo-carrese.html</p> <p>*Ortinti segni is a method applicable to alphabets used in Europe. For other, cursive writings to practice's adaptability is to be explored.</p>

11. CREATIVE CITY CROSSING - URBAN MEDITATION

(PRACTICE - ENGLISH, ADAPTABLE TO ANY OTHER LANGUAGE)

Participants are encouraged to learn to form thoughts based on what they experience and the emotions they feel while exploring the city. It can enhance the language learning experience as it connects the words and concepts to the outside world and the everyday experiences of the student.

Depending on the proficiency of the students, instructions can be simpler or more complex.

Since the early origins of urban meditation (the flaneur, or strolling) was also a tool for research, there are numerous research papers analyzing the usefulness and enjoyment of this method.

There also has been an international hybrid MA course only based on this method, called Stroll – Walking the City Streets Online.

Developed by: Origins can be traced back until at least to Walter Benjamin (1892-1940), details in additional information.

Different versions of using experience, objects and images collected during the city walks have been designed and tested in the RE-STOR-E and the RE-CULT projects.

Sources:

<https://www.re-stor-e.com/creative-city-crossing-in-matera>

<https://www.re-stor-e.com/automatic-writing-a-workshop-on-the-road>

<https://www.re-stor-e.com/urban-meditation-and-visual-storytelling>

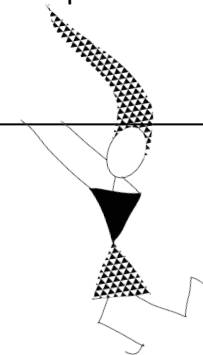
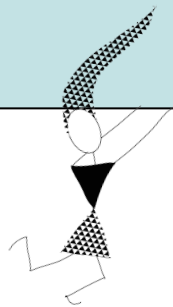
<https://www.re-cult.eu/projects/city-exploration-of-borders>



Photo taken from: re-stor-e.com ©

Learning objectives	<p>Can slightly vary depending on the topic and goals of the workshop or lesson</p> <ul style="list-style-type: none"> • Observing the public space, dynamics, textures of the city • Engage your senses while making observations • Connecting spaces with memories • Forming new connections to the city space • Creating links between past, present and future
Target groups (age, genre, etc.)	Any target group, but ideal and suitable also with people with migrant or refugee background
Duration	Depending on the theme, the purpose and the form of the practice, it can last 30-60 minutes, and additional lessons or workshops to process the information can last from 1 hour to a day in the context of multiple days training sessions.
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • Participants to receive a folder for the urban meditation practices, that contains • Several pieces of paper, preferably different sizes and colours in which participants can take notes or draw on. • Pens, pencils and markers to use for taking notes and creating drawings • Small pieces of greaseproof paper i.e. baking paper, and 1-2 crayons, which participants can use to get prints, impressions or interesting textures from buildings, leafs or any other places by placing the baking paper onto the interesting surface and rubbing the crayon over it, to transfer the texture onto the baking paper • A map of the area where the walk will take place • A small sheet of paper describing the instructions for the Urban meditation process
Skills to gain	<ul style="list-style-type: none"> • A better awareness of the city or district they live in. • A newfound relationship on how to engage with the city. • Enhanced creativity. • Written and/or oral language skills' improvement

<p>Description</p>	<ul style="list-style-type: none"> • Urban meditation /creative city crossing done in groups <p>Participants arrive at the workshop and engage in some short meditation exercises led by the facilitator. Participants are sent out to the neighborhood to explore, aided by the folder of tools. Participants arrive back at the workshops by the set time and share their observations in small groups. Participants then engage in some creative activities related to the objective of the workshop, such as collage making, painting, drawing maps, drawing simple designs, writing short poems, etc.</p> <p>To find the suitable creative activity, you can browse: https://www.re-stor-e.com/creative-activities-in-visual-communication-for-migrants</p> <ul style="list-style-type: none"> • Urban meditation done/ creative city crossing alone or within a language learning frame <p>The student or students are prepared how to do urban meditation and they receive the folder toolkit. They write down observations and discuss these observations in the language class to learn new expressions based on the observations. They can also write some simple sentences or an essay based on the observations in their target language.</p>
<p>Historical framework</p>	<p>Walter Benjamin (1892-1940) was a German Jewish philosopher, cultural critic, media theorist and essayist. In his book “Passagenwerk”, part of the Arcades Project, 1927-1940, he describes the figure of the flaneur: a man of leisure, an idler, as well as urban explorer, who aimlessly walks around the city, might even take notes of some sort, and explores through experiences and engaging with the senses.</p> <p>This idea draws upon the 19th century Parisian lifestyle, describing the act of flânerie, or strolling, as well as the work of Charles Baudelaire, who has described the flaneur in his poetry and 1863 essay “The Painter of Modern Life”. Flanerie is both a lifestyle and an analytical tool, to get a more experience-based, felt sense of the urban environment. Today this act of strolling has been also connected to urban planning and architectural design.</p>



12. STORYTELLING ON UPCYCLED OBJECTS

(PRACTICE - MULTILINGUAL)

This co-creative practice is designed for intergenerational, multilingual groups of people having different levels of language skills. It enables a group of people to create a collective artwork within a relatively short time showcasing diversity, different interpretations of concepts within one single art object. It helps improving writing skills on different levels.

Working with upcycling sensitises at the same time to environmental problems and gives inspiration how to redecorate or reuse old pieces of furniture instead of buying new ones.

Developed by:

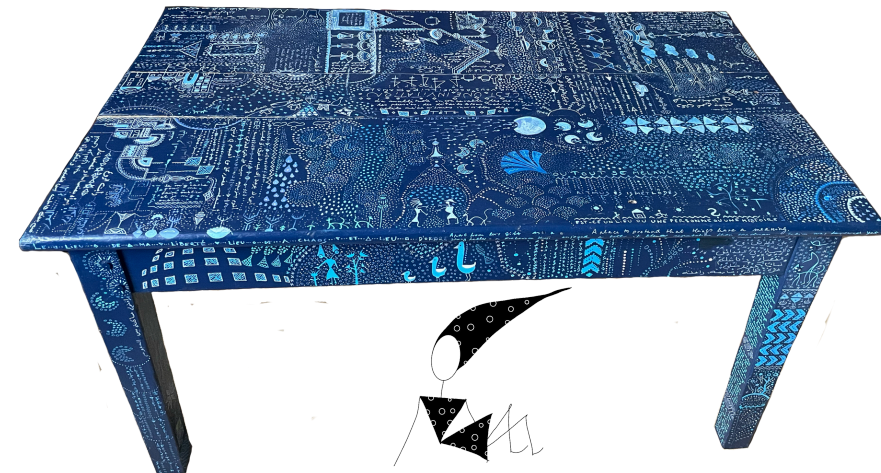


Source:

<https://www.cotaartforsociety.com/copy-of-creative-learning-tools>



Photo taken from: Kata Keresztelyi ©



Learning objectives	<ul style="list-style-type: none"> • Exploring topics through co-creation and enhance diversity through different methods of self-expression
Target groups (age, genre, etc.)	Multilingual group of people
Duration	90-120 minutes
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • upcyclable object(s) or piece of furniture or textile • markers, pencils, erasers • paper for sketches
Skills to gain	<ul style="list-style-type: none"> • Writing skills • Creative skills • Intercultural skills • Knowledge about culture of origin • Group-building • Green skills
Description	<ol style="list-style-type: none"> 1. Find an old object with a surface big enough to draw and write on it by several persons at once. 2. Find a topic that “talks” to everyone such as “How would you define: home/friendship/tolerance/empathy, etc.” 3. For an aesthetical result, define a common “style” such as drawing and writing with one or a couple of specific colors, using paint or markers: a tool well adapted to the surface you are working on. 4. Depending on the language proficiency of the participants, they can write words, draw patterns, symbols, write quotes, or invent themselves short sentences or even poems related to the topic. 5. Leave them some time to reflect of what they want to write and draw, they can make sketches on white paper first. 6. Everybody writes and draws at the same time. When patterns, drawings, sentences or words get close to each other, they will have to find ways to link them. You can find examples on how to link patterns here: https://cotaassociation.wixsite.com/learning/copy-of-ornamental-maps
Adaptability	The practice can be used to practice any language or several languages at once.

13. ARRIVO BERLIN

(METHOD - GERMAN, ADAPTABLE TO ANY OTHER LANGUAGE)

ARRIVO BERLIN works on various levels. It teaches language, and vocational training in the field of crafts and connects refugees with possible employers. It also creates a network amongst refugees who can support each other who learn the same or similar crafts and who might end up as colleagues in the future. It is a proven and valid method that is used by a lot of refugees in Berlin for many years. It is effective and relevant for the learner, has proven results, is successful, innovative, and overall very useful as it integrates refugees into the job-market and society. While also creating a network amongst refugees who in the end maybe work in the same branch. Moreover, the Schlesische27 establishes a place to which people in need can always come back and be assisted and helped with in their search for a job. It unites creative crafts with German language classes in which it not only teaches communication skills for social purposes but also for job purposes. It builds on the knowledge the refugees have brought with them in terms of language (German) or in terms of skills they have gained in their home country.

Developed by: Schlesische 27

<https://www.s27.de/about-s27/?lang=en>



Source:

<https://www.s27.de/portfolio/arrivo-berlin-uebungswerkstaetten/?lang=en>



Photo taken from: s27.de ©

Learning objectives	<ul style="list-style-type: none"> • Provide vocational training in the skilled trades • Teach refugees German through free language courses • Teach refugees skills and provide them an easy access into work • Specialized courses in Berlin trade guilds, where refugees can gain an insight into specific professions
Target groups (age, genre, etc.)	Refugees in the working age
Duration	16 weeks
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • Teachers/trainers (language and crafts) • Translators • Network to crafts companies • A workshop place for the crafts • A room where you can teach and have needed facilities to teach the language
Skills to gain	<ul style="list-style-type: none"> • Learn German • Learn a new or already known skill/craft • Get to know other people who are in the same situation and taking part in the same program, who might end up in the same company as you • Get to know the crafts network in Berlin
Description	<p>ARRIVO BERLIN provides many things in one. Firstly, a language course, which teaches vocational vocabulary and job information. Secondly, a workshop course in which refugees can find out what interests them or show what skills and experience they already have. Thirdly, specialised courses in Berlin trade guilds, where refugees can gain an insight into specific professions.</p> <p>After completing the 16-week-long training workshops ARRIVO BERLIN will then place refugees in an internship. If the refugee and his/her/their employer are satisfied, ARRIVO BERLIN will look for ways into entry-level training, vocational training or employment for the refugee. ARRIVO BERLIN does make a very big effort in teaching the German language to refugees not only through “traditional” language classes, but by connecting the language class to the vocational training the refugees learn terminologies and the importance of German in work and everyday life. This creates a different approach to language learning and might lead to a more positive motivation to learn the language.</p>
Tangible results, evaluations	<p>it is a proven and valid method that is used by a lot of refugees in Berlin for many years. It is effective and relevant for the learner, has proven results, is successful, innovative and ilcusive. testimonials of participants: A video on ARRIVO BERLIN with English subtitles explaining the work of ARRIVO BERLIN : https://www.youtube.com/watch?v=6XP7jzJLtVU</p>

14. LUZI VOCATIONAL ORIENTATION FOR REFUGEE GIRLS AND YOUNG WOMEN

(METHOD - GERMAN, ADAPTABLE TO ANY OTHER LANGUAGE)

LUZI follows the Bauhaus preliminary course and acts in the Bauhaus tradition. Those who committedly participate for a half-year in LUZI's training course receive a certificate of participation from the Berlin Chamber of Crafts helping the participants to achieve a better standing in their job-search and application.

LUZI organises exhibitions and presentations of the works done during their workshops to empower the participants and to show what has been achieved by them.

It creates a safe space for refugee women and connects them with the arts and crafts world and provides networks for them - be it personal connections or even friendships through the participants or the work place related people, artists etc. Through the 6-month training.

Developed by: Schlesische 27

<https://www.s27.de/about-s27/?lang=en>

Source:

<https://www.s27.de/portfolio/luzi/>



Photo taken from: s27.de ©

Learning objectives	<ul style="list-style-type: none"> • Provide vocational training in the arts • Teach refugees German through free language courses • Teach refugees skills and provide them an easy access into worklife • Provide better job opportunities for refugees through training and certificates • Empowerment of refugees
Target groups (age, genre, etc.)	Refugee women in the working age from 16-27 years
Duration	6 months
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • Teachers (language, crafts, art) • Artist • Social workers • Network of art and exhibitions spaces • A workshop place for the arts & crafts • A room/facilities where you can teach • Crafting material
Skills to gain	<ul style="list-style-type: none"> • Learn German • Learn a new or already known skill / craft • Get to know other people who are in the same situation and taking part in the same programme, who might end up in the same company as you • Get to know the crafts network in Berlin
Description	<p>Refugee girls and young women between the ages of 16 - 27 meet artists, social workers and create their own fashion, jewellery and design objects, instruments, carpets and art installations. The materials used are wood metal, fabric, clay and colour taught and shown in various workshops. Together new craft techniques and apprenticeships are learned. All of that is offered with a German course in which every-day language as well as terminology is taught and learned.</p>
Adaptability to other languages	<p>Once the organisation has made a deal with their Chamber of Crafts and figured out how to provide certificates to refugees by giving them training, there is no real border that can stop you from adapting this method - through which language is learned intuitively as an everyday method and in practice while doing the apprenticeships.</p>

15. SEEING STARS: BEYOND THE NAKED EYE

(METHOD/APPROACH - ENGLISH, ADAPTABLE TO ANY OTHER LANGUAGE)

Language learning through participation to community art activity. It provides accessible and inclusive creative activities for ESOL learners, fosters community engagement and integration, allows participants to explore identity and cultural themes, and enhances language learning through artistic expression.

Developed by: The Highrise Project (UK)

<https://thehighriseproject.co.uk/>

Source:

<https://thehighriseproject.co.uk/art-language-and-culture-co-creating-with-refugees-and-migrants/>



Photo taken from: thehighriseproject.co.uk ©

Learning objectives	<ul style="list-style-type: none"> • Provide vocational training in the skilled trades • Teach refugees German through free language courses • Teach refugees skills and provide them an easy access into work • Specialized courses in Berlin trade guilds, where refugees can gain an insight into specific professions
Target groups (age, genre, etc.)	Refugee and migrant participants, specifically those enrolled in ESOL (English for Speakers of Other Languages) classes.
Duration	Series of five workshops.
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • Community rooms • Access to online resources for the film and photography course • Materials for experimental photography (e.g., cameras, photomontage supplies, cyanotype materials), • Facilitators with expertise in ESOL and photography, and support assistants with lived experience as refugees.
Skills to gain	<ul style="list-style-type: none"> • Experimental photography skills and techniques • Understanding of cultural meanings and significance • Enhanced language learning including expressions, idioms, and metaphorical language.
Description	Series of workshops exploring themes from an art exhibition through experimental photography techniques. Discussions on science, philosophy, fantasy, and history related to the exhibition themes. Final work co-curated into a digital slide-show and zine.
Tangible results, evaluations	Co-curated digital slideshow and zine exhibited as part of the exhibition. Feedback from participants and facilitators highlighting the impact on language learning and personal development.
Adaptability to teach other languages	This can be adapted to teach other local languages by incorporating language learning objectives into creative workshops, allowing participants to express themselves in their native languages while also learning new linguistic skills.

16. ARTLINGO

(METHOD - FRENCH, ADAPTABLE TO ANY OTHER LANGUAGE)

ARTLINGO uses a wide range of co-creative techniques to ensure the emotional involvement of the student in the learning process and to motivate them through creative exercises. The project based approach is a good example to enhance motivation through setting up real challenges. The mostly performance art based learning activities enable different collaborations between students in literature and performing artists. The practice is used in the long-term and permits different adaptations to different contexts. The practice and creativity based approach permits to adapt the activities within this method to target groups with learning difficulties and with multicultural backgrounds.

Developed by: Lara Delage-Toriel et and Carole Egger Strasbourg University

Sources:

<https://langues.unistra.fr/formation/ue-douverture-ue5-faculte/artlingo/>

Online conference organised in the framework of the project:

<https://podv2.unistra.fr/video/43432-artlingo-journee-detude-du-15-mars-2021-m-puren/>

Videos about the ARTLINGO workshops:

<https://www.youtube.com/watch?v=4tWPw1pErtU>

<http://www.canalc2.tv/video/14469>

<http://www.canalc2.tv/video/14468>

<http://www.canalc2.tv/video/14467>

APPRENDRE LES LANGUES AUTREMENT
Ces enseignements sont réservés aux étudiants de la Faculté des Langues et de la Faculté des Arts :

COURS/ATELIERS :

- Atelier de théâtre italien : « La Giara » de Luigi Pirandello
- Errances de traduction / Corps opérateurs
- Workshop : théâtre contemporain en langue allemande
- « Poèmes pour cerfs-volants » : écriture créative en roumain et performance artistique
- Exploration corps & son
- Emerging Voices 1 – Text
- Emerging Voices 2 – Stage
- Atelier d'écriture créative plurilingue
- On Speaking and Playing the Ning Nang Nang
- Théâtre espagnol et créativité pédagogique
- Langues et chanson

<https://languesdumonde.unistra.fr/cours-de-litterature-civilisation-linguistique/artlingo/>

responsables de la formation :
ldelage@unistra.fr / egger@unistra.fr
girleanuguichard@unistra.fr

INSCRIPTIONS :
7 sept. 2017
entre 12h et 14h
au Patio 4, salles
4305 et 4307

Learning objectives	<ul style="list-style-type: none"> • ARTLINGO is an interdisciplinary project designed to reinvigorate the desire to learn by encouraging initiative and creativity among students and teachers. • Learn through practice • Project based learning • Personalised learning • Emotional involvement in the learning process
Target groups (age, genre, etc.)	University students in languages, literature, translation, people with handicaps (deaf persons), future language teachers, and multilingual groups learning French
Duration	A series of workshops can be implemented or only one
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • A room to move around freely, everyday objects, whiteboard; markers • Skills and experience in performing arts
Skills to gain	<ul style="list-style-type: none"> • Speaking skills • Intercultural skills • Body language
Description	<p>Numerous collaborations with artists - playwrights, directors, performers, writers, dancers and choreographers, puppeteers, visual artists, musicians, etc. enable to forge links 'outside the walls' of the University, and to promote innovative teaching at national and international level, linked to the issues facing contemporary society.</p> <p>Students from the various disciplines in the Faculty of Arts and the Faculty of Languages are involved in their own learning, creating artistic projects which are then presented to the public. The acquisition of a language and its cultural codes is no longer seen here as an essentially cerebral process. The need to immerse oneself in the imaginary world of another culture means taking the body into account, both as a means of creative appropriation and as a resource that itself generates knowledge and skills.</p> <p>The ARTLINGO workshops offer an immerse yourself fully and intensively in a 'language-culture' (Christian Puren) by integrating the close link between emotion and cognition and by emphasising the intercultural dimension of language learning</p>
Tangible results, evaluations	<p>Since 2016, 50 ARTLINGO workshops have been held. Nearly 350 students have taken part.</p> <p>Participants feedbacks:</p> <p>https://langues.unistra.fr/formation/ue-douverture-ue5/artlingo</p>
Adaptability to teach other languages	The practice is already adapted to different languages: it is used to learn Spanish, English, French and also the sign languages for deaf people.

17. WAYS OF SEEING- DRAWING FOR THE LANGUAGE CLASSROOM (ARTISTS AT SCHOOL PROGRAM)

(METHOD - ENGLISH, ADAPTABLE TO ANY OTHER LANGUAGE)

Different workshops and activities that look at drawing as a physical response, not just a visual one. The objective is to highlight drawing as a tool in the classroom for communication and show how drawing and image making triangulates with linguistic communication and the person.

Developed by: Emma Pratt

<https://emmapratt.com/about-emma-louise-pratt-artist/>

Sources:

[Ways of Seeing: An Introduction to Drawing for the Language Classroom](https://eltcampus.com/blog/visual-arts-activities-in-the-english-language-classroom/)

<https://eltcampus.com/blog/visual-arts-activities-in-the-english-language-classroom/>

<https://emmapratt.com/the-image-conference-athens-greece/>

<https://emmapratt.com/58/>

<https://emmapratt.com/void-god-atom-2019/>

<https://www.nationalgallery.org.uk/learning/teachers-and-schools>

Drawing Exercises:

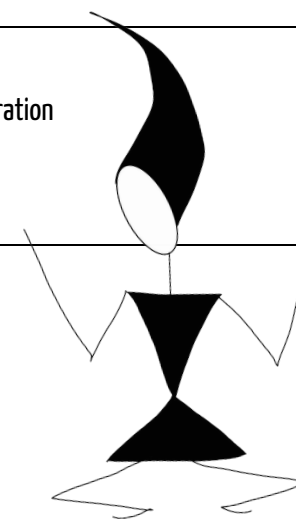
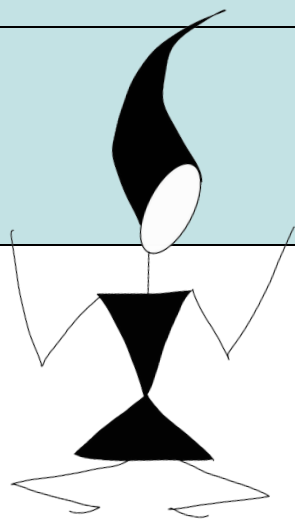
<https://todayinart.com/8-drawing-exercises-that-every-artist-should-practice/>

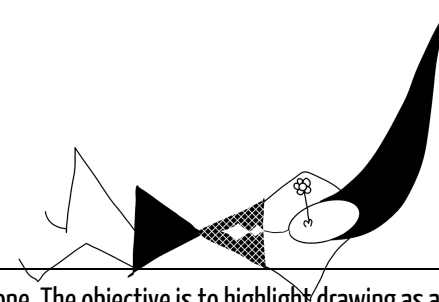
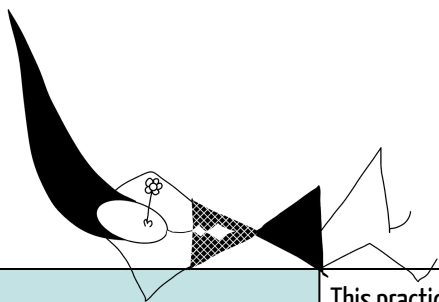
<https://www.mostcraft.com/exercise-to-make-you-draw-better/>



Photo taken from: emmapratt.com ©

<p>Learning objectives</p>	<ul style="list-style-type: none"> • Combining language learning and visual literacy • Focus attention • Initiate a communicative activity • Expand and deepen ideas and reactions to content through creativity • Give extra tools for expression in the language classroom • Explore possibilities of own and foreign language • Discover new words • Open and have a discussion • Develop synthesis and evaluation skills • Considering new possibilities and train problem solving • Enhance storytelling
<p>Target groups (age, genre, etc.)</p>	<p>This practice was designed for adults; but is suitable for everyone (age 6-99+).</p>
<p>Duration</p>	<p>The first workshop to approach the Caviardage technique to experience it personally can last 3 hours</p>
<p>What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)</p>	<ul style="list-style-type: none"> • Tools could be sticks dipped in ink, feathers, pencils, leaves, pens, markers, charcoal...the key is to be playful and try different things out to see what effect you can make by leaving a mark. The same about paper: you can use cardboard, papers of different kinds, anything that could be used to draw on.
<p>Skills to gain</p>	<ul style="list-style-type: none"> • Visual and linguistic associations • Look at how to extend storytelling with creative drawing ideas to develop around the illustration • Empower the descriptive language • Improving self-confidence





Description	<p>This practice provides different workshops and activities that look at drawing as a physical response, not just a visual one. The objective is to highlight drawing as a tool in the classroom for communication and show how drawing and image making triangulates with linguistic communication and the person.</p> <p>Drawing and seeing are linked together. Drawing helps you become totally involved. It's a physical response that reinforces what you are seeing and remembering. It connects you with your subject. You not only use your senses but also your muscles and muscle memory. When you are drawing, the physical action of it leaves the memory of what you were observing not only in your head, but in your hands, your physicality.</p> <p>Many teachers are daunted by the idea of dealing with the visual arts in the classroom, let alone an English language classroom. They often don't consider themselves as "arty". Looking at images created by artists can be confusing. When we aren't accustomed to drawing, we immediately get a bit tense about what the image is going to look like.</p> <p>Actually, the "process of drawing" aids everyone to really see something. It doesn't matter how "accurate" the drawing is visually if the process of really noticing and paying attention to the subject is the objective.</p> <p>This practice provides lot of activities, suggestions, and key questions you can use to open an "imaginative reading" starting from an image or a draw. To do all these activities, you don't need to "be good at drawing", but just to experiment how it feels to leave a mark.</p>
Adaptability to teach other languages	<p>Visual art is a text that doesn't have fixed answers and each person brings a new interpretation or reading. An artist may have had an intention, but that is theirs. Each new viewer brings their interpretation and artists are ok with that. That means that this practice can be used with any language. Very importantly, as always, the job of the teacher is to deal with the language that emerges and pre-teach language you know participants will need.</p>
Further practices by Emma Pratt	<p>More Than a Written Text - Using Illustration and Comic free tutorial: https://koekoea-studio.thinkific.com/courses/take/using-illustration-and-comic-in-teaching/texts/56209138-next-steps</p> <p>Storytelling and English Language Teaching to Young Learners: https://learning.eltcampus.com/courses/storytelling-and-english-language-teaching-to-young-learners</p>

18. ASOBI – GET CLAY-ZY WITH HUNGARIAN

(METHOD - HUNGARIAN, ADAPTABLE TO ANY OTHER LANGUAGE)

A fusion of language learning with the art of air-dry clay crafting to teach conversational Hungarian in a creative and engaging way. Engaging in creativity can provide a flexible language learning experience, tailored to one's individual pace and interests in a supportive environment. This practice is not only new but uncommon and innovative.

This practice supports not only the language learning process but also unleashing one's creativity.

Moreover, learning languages can be stressful for people, and clay molding can provide stress relief, an outlet for emotions and self-expression, as well as foster a sense of calm, mindfulness, and a sense of accomplishment.

Developed by: ASOBI

Source:

<https://bio.site/asobilearning>



Photo taken from: asobilearning ©

Learning objectives	Providing an alternative to traditional language learning and teaching. Learning languages while engaging in a lively, creative environment with the specific purpose of having fun and creating something together can enhance language learning.
Target groups (age, genre, etc.)	Foreigners living in Hungary. The founder primarily had experience with teaching Hungarian to Japanese residents. As the facilitator can speak Hungarian, English, Japanese and a bit of Spanish, her target group are people, who can communicate in these languages. This type of workshops can be suitable with groups with varying levels of the target language, e.g. People who are fluent in Hungarian or can only say “thank you” are all welcome and can benefit from the participation.
Duration	90 minutes per session
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • From the participants, nothing. • From the perspective of the workshop facilitator: a place and especially a workshop room suitable for clay workshops. • Air-dry clay. • Clay shaping, cutting, stamping, painting tools
Skills to gain	<ul style="list-style-type: none"> • Participants have a great opportunity to practice spoken language in a real environment and enhance their vocabulary not only with useful basic words but also more complicated expressions that are actually in use in real life.
Description	Participants can sign up for individual sessions, 90 minute per session, 4 participants at a time. Participants will be provided with the necessary workshop space and materials at the workshop. Later they will be also sent learning materials, related to the lesson. The lessons teach clay molding and Hungarian at the same time. The lessons are conducted solely in Hungarian, but the facilitator does assists with English, Japanese or Spanish when needed.
Tangible results, evaluations	There are no studies describing how well this specific method works. The founder came up with the idea due to her own experience with attending a clay workshop in Spain, where she noticed that her Spanish is improving quickly in that environment. On the personal levels, participants receive not only a language learning experience, but also some emotional benefits, which are not always measurable.
Adaptability to teach other languages	There is no specific language learning curriculum, as it is tailored to the participants interests and language level. It can be conducted in any language. The process of claying can be described in any language.

19. PRE-TEXTS

(METHOD - ENGLISH, ADAPTABLE TO ANY OTHER LANGUAGE)

Pre-Texts is pedagogical acupuncture, in the practice of Cultural Agents. It raises reading comprehension, lowers depression, and promotes collaboration. It is a simple protocol that delivers profound results for teaching and learning practically anything and for negotiating difficult moments in everyday life.

With the single prompt: “Use this text to make art,” human capacities fire up and connect. This innovative methodology dispels students’ fear of “difficult” texts because readers become users of the material. Classic literature or scientific documents turn into raw material for personal interpretations. Pre-texts invert the conventional order of learning that goes from basic information to higher-order understanding. Starting with the basics — such as grammar and vocabulary — is boring, and we lose students before they scale up to understanding, interpretation, and creativity. With Pre-Texts, students begin with the challenge of creating something original from a difficult text. To do that, basic information turns into a useful resource that artists appropriate.

Developed by: Doris Sommer i- Director of the Cultural Agents Initiative, Department of Romance Languages and Literatures, Harvard University

Sources:

<https://pre-texts.org>

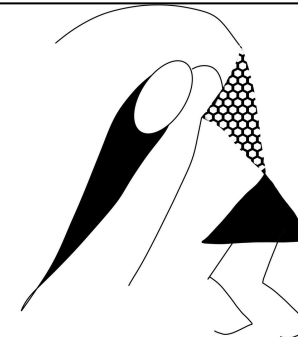
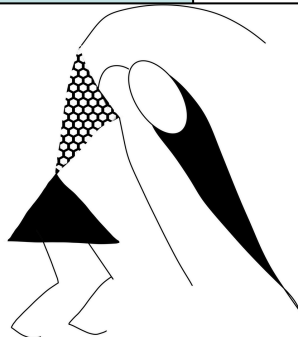
<https://www.youtube.com/@culturalagents>

<https://www.hup.harvard.edu/books/9780674271715>

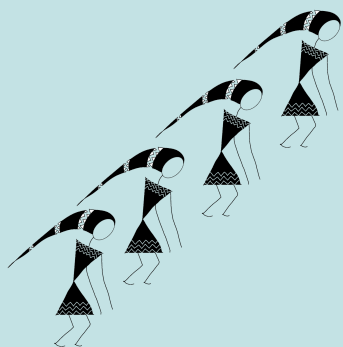
https://profession.mla.org/a-case-for-culture/#_edn1



<p>Learning objectives</p>	<ul style="list-style-type: none"> • Using texts as raw material to make art • Support youth development (decrease fear and depression; increase learning) • Recognize interpretation (through arts) as the vehicle for discovery • Provoke curiosity to learn more
<p>Target groups (age, genre, etc.)</p>	<ul style="list-style-type: none"> • Youth who want to improve interpretive and leadership skills • ESL(English as a Second Language) students • Immigrants learning English
<p>Duration</p>	<p>it may vary, the given example is c. 5h30</p>
<p>What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)</p>	<ul style="list-style-type: none"> • It can be any setting with tables and chairs. It can also be online. • Facilitators must be aware of the methodology
<p>Skills to gain</p>	<ul style="list-style-type: none"> • Literacy supports all areas of development (economic, social, emotional, cognitive, vocational, etc.). While the number of readers has grown worldwide, reading comprehension stays alarmingly low because students need to use texts to understand them. • With Pre-Texts, students master texts by using them to create visual and performative arts. Simple yet rigorous, Pre-Texts adapt to any curriculum and cultural taste. • “Make art with this text and reflect on the process” is the prompt that activates cognitive, creative, and emotional development for groups of participants.



Description



- Engage tactile and performative arts for different learning styles
 - Use a chosen theme to generate readings and artmaking
 - Read aloud and ask questions
 - Participants follow their tangents to discover more connections with the theme
 - Meet regularly in groups with Pre-Texts facilitator (3x per week)
1. Playful exercises designed to relax inhibitions, break the ice and get us used to making silly mistakes. Inspired by Augusto Boal’s Games for Actors and Non-Actors, warm-ups generate a safe space of trust and cooperation.
 2. Read the text aloud while participants make something (approx. 5 min.) A volunteer reads a target text aloud (something from a required list, difficult or “boring” to prepare the feeling of mastery through art-making later) while others draw or doodle. The combined listening and illustration takes advantage of two Latin American practices: the “lectores” whom tobacco rollers hired to read newspapers, Shakespeare, Marx, etc. for enjoyment and popular education. Factory lectors 1910 and Cartonera publishers who recycle used cardboard into books, Editoriales Cartoneras
 3. Ask the text a question (approx. 20 min. Each person asks the text a question (approx. 8 min.) This is the core of critical thinking. Texts, not students, are objects of scrutiny. Students are interrogators who cultivate curiosity, and discovery. Copies of the text are made available to consult, not distributed. We want to generate students’ desire for the text since they will have to ask and post questions. The variety of perspectives and interests appear published anonymously on the clothesline to show that reading always interprets and that difference is not error. 3 a. Respond to a question (approx. 8 min.) Each participant “adopts” a question and responds, as practice in writing and civics. Returning the questions with responses to the clothesline, students read each other. 3 b. Main points lingering doubts (approx. 4 min.) Facilitator asks for salient points; first speaker invites the next and the “chain” of speakers ends with “Ready for art-making
 4. Participants take turns to facilitate an arts activity based on the target text. After the first session students or guests can facilitate. The creative activity can be irreverent: jokes, fashion shows, riddles, comics, recipes, etc. but using the text as material. Teacher or student facilitators propose a genre of art or an approach and then they invite everyone to offer questions and recommendations in order to co-construct the activity. This is an exercise in consensus building and an opportunity to recover local arts, languages, and practices, to decolonize education even when using texts from colonial centres.
 5. Form a circle and ask “What did we do?” (approx. 5 min.) The art-making activity closes with a brief session to reflect on “What did we do?” Rather than ask the conventional “What did we learn?” — which often generates rote, mute, and even hostile responses— our question animates participation. Artists enjoy speaking about their process. Each reflections is limited to a sentence or two, adding interpretation and theory to art-making. Everyone speaks briefly before anyone can speak again. This develops good citizenship.

Tangible results, evaluations

Pre-Texts International features testimonials from both facilitators and participants, who describe in detail the planning, procedures, and activities they carried out and attest to the methodology’s efficacy and adaptability in a wide range of contexts.
https://issuu.com/karlalopez86/docs/pre-texts_book-english-29abril_isuuuu

20. TEACHING LANGUAGES WITH POEMS AND SHORT STORIES

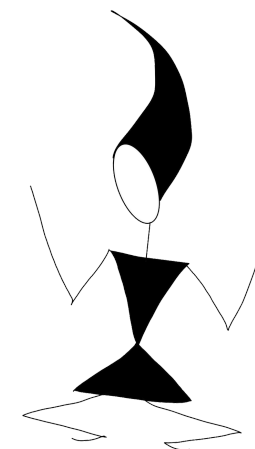
(METHOD - HUNGARIAN, ADAPTABLE TO ANY OTHER LANGUAGE)

Short stories and poems have manifold benefits in learning the target language. The rhythm and rhymes help students to improve their pronunciation, and that is of utmost importance when students are struggling with tricky Hungarian sounds. Poems and short stories not only model the authentic use of the language and take students on a safari to spot the grammatic structures and vocabulary items in their natural habitat but also introduce students to the sublime art of reading between the lines. Learning a new language can be tiresome, especially for adults, that's why it is important to make the learning process as enjoyable as possible, and literature is a great art to be enjoyed from the earliest stages of learning. With reading/listening to poems the students are getting a key to the world of native speakers and experience that a language is not just function, but expression. Playing with words is the favorite game of poets, with reading and writing poems we invite students also to play this game. Depending on the students' level we can always find suitable poems.

Developed by: Widely used practice among language teachers, many different ways. Literary texts were used in the '60, when the grammar-translation method was used in teaching languages, then it gave way to more practical approach.

Source - Use of poetry in language education:

<https://www.colorincolorado.org/article/introducing-and-reading-poetry-english-language-learners>



Learning objectives	Providing an alternative to traditional language learning and teaching. Learning languages while engaging in a lively, creative environment with the specific purpose of having fun and creating something together can enhance language learning.
Target groups (age, genre, etc.)	Advanced learners (B1-C2)
Duration	Depending on the duration and intensity of the language experience the students are involved, it can be an introductory 5 minute at the beginning of each lesson, or it can be a separate lesson dedicated to poems (e.g. celebrating poetry day with students, reading poems in connection with holidays or events)
What is needed? (Type of setting, or materials, existing skills from the facilitator or the participants)	<ul style="list-style-type: none"> • Poems printed (with music, if available). • In bigger classes the students can work together in small groups. • We can cut up the poems for learners to reassemble later, and can give parts of the story to different groups, than in new groups they tell what they learnt.
Skills to gain	<ul style="list-style-type: none"> • Short stories and poems have manifold benefits in learning the target language. The rythm and rhymes help students to improve their pronunciation, and that is of utmost importance when students are struggling with tricky Hungarian sounds. Poems and short stories not only model the authentic use of the language and take students on a safari to spot the grammatical structures and vocabulary items in their natural habitat but also introduce students to the sublime art of reading between the lines. Learning a new language can be tiresome, especially for adults, that's why it is important to make the learning process as enjoyable as possible, and literature is a great art to be enjoyed from the earliest stages of learning. With reading/listening to poems the students are getting a key to the world of native speakers and experience that a language is not just function, but expression. Playing with words is the favorite game of poets, with reading and writing poems we invite students also to play this game. Depending on the students' level we can always find suitable poems.



Description	<p>Depending on the level and interest of the students we use different approaches with the same aim in mind: connect students to the texts. What is most important is that the lessons are centered around literary works, that are exciting in themselves.</p> <p>We can choose different ways for introduction, movement, music, pictures, and objects.</p> <p>We can put poems printed on paper on the wall of the classroom in exhibition style, ask students to walk around and choose the one they like the most, then let students discover the meaning, then discuss with partner/small group.</p> <p>Then all the students can share the poems of their choice. The teacher can help with any questions about pronunciation and vocabulary. We can dedicate a lesson to the poetry of different poets (Weöres Sándor, Petőfi, Arany, József Attila, Fofor Ákos, Szabó T: Anna, Varró Dániel...)</p> <p>If S's have favorite poems in their native language we can check if it has a Hungarian translation. Sharing favorite literary works strengthens group cohesion which has a positive effect on learning.</p> <p>At a more advanced stage, we can encourage students to write poems, using prompts. We can determine the form (e.g. write a haiku, 17 syllable form)</p> <p>https://www.youtube.com/watch?v=zOS2YHjqU_g</p> <p>Teaching poetry has an effective role in encouraging and highlighting communication, collaboration, as well as creativity among students. Reading literature in a language opens a window to the learners into the mentality of the native speakers of the target language and makes learning the new language more enjoyable.</p> <p>For people who experienced hardships during leaving their home country and have difficulties in their everyday lives, a soothing poem that speaks to the unconscious can be a relief.</p>
Tangible results, studies, evaluations	<p>dr. Dóla Mónika (a Pécsi Tudományegyetem Magyar Nyelv- és Irodalomtudományi Intézetének oktatója) a kortárs prózai szövegek nyelvórai szerepéről, didaktikai funkcióiról, a novellák felhasználásának módszertani lehetőségei https://ponthu.blog.hu/2020/07/01/kortars_proza_a_magyar_mint_idegen_nyelv_oran_beszamolo</p> <p>https://www.ted.com/talks/anna_szabo_t_a_kotel_es_a_ko_avagy_mire_jo_a_vers</p> <p>Jeremy Harmer, Herbert Puchta: Story-Based Language Teaching (The Resourceful Teacher Series) https://www.helbling.com/int/en/product/story-based-language-teaching-399045769#description</p> <p>A recent research published in the International Journal of English and Education proves that poems are effective for ESL learners, we have every reason to assume that it has similar effect on all kinds of language learners.</p> <p>Utilizing Poetry in Teaching Language: University of Technology and Applied Sciences as a Model by Afra AL Hatmi, , AL Ghaliya AL Shyriani, , Wasan AL Farsi, Hilal AL Shandodi, Younes Audeh. (International Journal of English and Education, ISSN: 2278-4012, Volume:13, Issue:1, January 2024)</p> <p>https://www.researchgate.net/publication/377269406_Utilizing_Poetry_in_Teaching_Language</p>

CONCLUSION

The extensive research behind this study enabled us to approach heritage language teaching from different perspectives and propose activities that are best suited to heritage language teachers and learners.

Research on the historical background and institutional support—or, conversely, institutional obstacles—of heritage language teaching has led us to view our work as heritage language teaching associations as part of a broader challenge at national and European levels. Even though France and Germany, the two countries in which we are based, have had and still have different policies regarding access to cultural of origin and heritage language education, certain common challenges—such as the lack of formal learning opportunities—have helped us define shared goals.

In addition to differences in the two countries' general policies on heritage languages, the perception of each heritage language also varies significantly. This is due to several factors, such as the size of the communities speaking these languages. In France, for instance, Arabic-speaking communities are significantly larger than the Hungarian-speaking ones. Although Arabic is more represented in the formal education system, it is mainly taught at the secondary and higher education levels rather than in early childhood, which is crucial for fostering a healthy relationship with one's heritage language and culture. Moreover, Arabic learning opportunities remain disproportionately low relative to the size and cultural influence of the community. Similarly, in Germany, the Polish-speaking community is much larger than the Romanian-speaking one, with the latter facing challenges comparable to those of the Hungarian-speaking community in France—being perceived as having little impact and remaining relatively invisible.

Examining the historical relationship between heritage language-speaking communities and host countries—including migration waves, reception policies, and socio-economic profiles—also provides valuable insights into heritage language learners' backgrounds and their attitudes toward their language and culture of origin. For example, in the case of Arabic, the marginalization of Arabic cultural presence in France places a burden on community identity. Additionally, political conflicts and debates—whether secular or religious—pose further obstacles to developing a self-confident attitude toward one's heritage.

The gathered information in the framework of this background research has helped us design well-adapted activities tailored to the specific needs of learners of each language and to determine appropriate cultural or artistic content to integrate into learning activities.

Conducting empathy interviews has served two purposes. First, it has deepened our understanding of the specific needs of learners and teachers in each partner organization at both an organizational and local levels. And, second, analysing the empathy maps has helped us identify more general, common challenges, such as the need to:

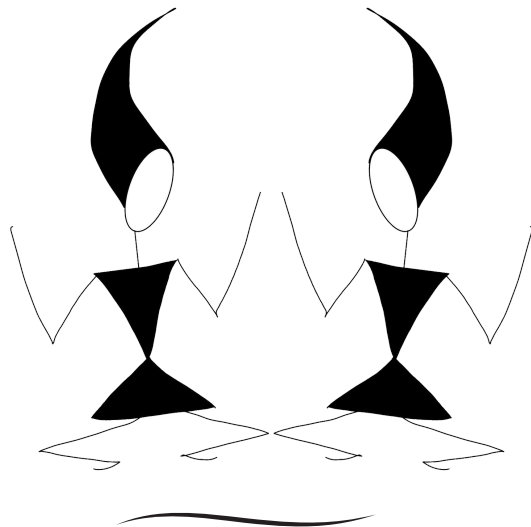
- Design user-friendly activities and detailed activity descriptions to support heritage language teachers;
- Maintain learners' attention and motivation;
- Build communities and encourage personal connections;
- Involve parents in the learning process;
- Boost learners' self-confidence and cultural awareness;
- Enrich learning activities with suitable cultural content.

Finally, collecting best practices, resources, and methods in art-based language education—implemented either by us or by other cultural organizations, association, museums or event individual teachers and artists—has served as both a foundation and an inspiration for designing the ALADIN activities, which are also shared in this study to support language teachers.

All these elements of our research phase have contributed to the development of a diverse and continuously growing collection of ALADIN activities, which we invite you to explore on our website:

<https://aladinproject.eu/activities>

ALADIN



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