

# DETALKS:

CREATIVE AND INCLUSIVE  
NON VERBAL EDUCATION  
A GUIDEBOOK

[WWW.ROOTSNROUTES.EU/DETALKS](http://WWW.ROOTSNROUTES.EU/DETALKS)



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# Introduction to the project

The DeTalks project started to be designed in May 2017. At that time, Europe continued to receive tens of thousands of people daily, mainly through the southern and eastern borders. This potential diversification in population flared up radical right and populist rhetoric and reproduced an attitude of fear towards the unknown, the different, the other. Against this rhetoric of fear, the European Union, governments, local authorities, thousands of people, either organised in Civil Society organisations or autonomous, acted towards finding ways to welcome Europe's new citizens and creating a space of more solidarity, equality and education opportunities for all.

At that time, the concept of DeTalks seemed ideal. Six active cultural-artistic organisations from the ROOTS & ROUTES International network, with significant experience in inclusive art-based education, together with the leading institution for refugees', asylum seekers' and migrants' linguistic training in Sweden, designed a project in firm conviction that social inclusion of Europe's new citizens is based on the development of communication.

Non formal educational practices applied in artistic development (expression tools), would be combined to the early stages of linguistic training, to create an educational material based on humans' innate ability to communicate non verbally; because, for new immigrants, refugees and asylum seekers in Europe, acquisition of the host society's language cannot be restricted only to grammar and vocabulary. Someone who focuses on grammar will become a grammar expert, and someone who focuses on vocabulary will become a walking dictionary, but to communicate with natives, a turn of attention to other crucial aspects of communication is needed.

Non verbal value of culture (that enables feelings and attitudes) has been neglected by the linguistic education of the newcomer citizens of Europe. We can convey a lot of information in body language, facial expressions, volume and tone of the words we use, in the use of spacing and in what precisely we do between the words, as well as in our image, clothing, behaviour, and even when not knowing what to say or do. Cultural and social aspects are stronger and wider aspects of communication than grammar and vocabulary could ever be.

According to this, non verbal communication would not just support the acquisition of the host society's language, but would also facilitate cultural meaning exchanges, and finally support intercultural communication.

In that stage, we realised that the project should include in its framework also locals of the same age as the main target group. We would create a safe educational environment, where we could encourage and facilitate non verbal communication between local and newcomer youth, incorporating peer learning methodology and simultaneously developing two dimensions of inclusive education: intercultural communication (through the development of non verbal and para-verbal elements) and mutual understanding (through collaboration) .

So, DeTalks has been designed to extract talking from communication by focusing on the social aspect of learning a language, in the ways people express themselves and on the inclusive potential of non verbal communication, having three, interrelated main goals:

1. to use, in the best possible way, the power of non verbal communication in the linguistic education of new immigrants, refugees and asylum seekers;
2. to create environments of non formal education where the trainees will develop their communication skills through performing arts and media;
3. to develop an essential inclusive role for the young people of the host societies through the correlation with the new immigrants, refugees and asylum seekers, by applying the peer coaching method.

The project was approved by the Swedish Erasmus+ (Youth) National Agency, and the implementation started in September 2018. One of the first and highly important tasks for the progression of the project was the research for similar and/or relevant educational practices already applied in each participating country. If there was an already developed educational material, we wouldn't have to discover the wheel from the beginning. Moreover, this process would get the partner organisations in contact with other organisations and carriers in each country that address the same target groups and pursue similar educational, social and cultural results.

In a period of roughly six months, we looked for non verbal communication practices used in linguistic education, we re-designed performing arts practices to suit the DeTalks training framework, we contacted dozens of private and public organisations and stakeholders and we collected data from tens of professionals of linguistic education and inclusion services for refugees and migrants in each country. We collected, in a structured way, rich material, but we also faced the disbelief and scepticism of people working in the field; is it really feasible what DeTalks is pursuing to develop?

Our faith in the project grew stronger during the meeting of all DeTalks researchers, trainers and managers in the training event we organised in Larissa (Greece) in March, 2019. For five days we have been hosted in the beautiful industrial museum "Mill of Pappas", we jointly trained in the practices developed, we experimented and agreed upon the training material that would comprise the basic substance in the next DeTalks steps.

On the way, we lost a valued partner from the Netherlands. The difficulties faced by artistic and cultural organisations in Europe due to the political and financial crisis in general, and the cut-back of culture and education funds, proved once more to have real victims.

The most shocking, however, has been the sometimes gradual, other times abrupt, change of the official dealing with the refugees and migrants flow in different European countries. As the project progressed, and just before the implementation of the pilot trainings, we realised that, in some countries, access to the main target group (young asylum seekers, refugees and migrants) had become very difficult, due to the conversion of hosting structures/shelters into closed camps, while in other countries the official authorities explicitly denied collaboration with the consortium. We witnessed practices of reinforcing the exclusion of refugees and migrants populations in several European regions, at the very same time that social and cultural inclusion efforts owed to bring these populations in contact.

The fact is that the inventiveness of all people involved in the DeTalks project was exhausted in the efforts to implement the pilot training in the way best suiting the project's initial methodology (mixed trainees populations, young asylum seekers, refugees and migrants with low linguistic competence). Until March 2020, we managed to implement more than 14 pilot workshops in 5 countries of the consortium, and to train more than 270 participants.

Most obstacles had been overcome, the educational material had been finalised, and the biggest part of the video tutorials had been shot. By summer 2020, the only things left were some pilot trainings in Sweden and the Netherlands, where a new partner joined the consortium, and the finalisation of the guidebook and the video tutorials, so that we could start to massively disseminate the project's results to the directly interested stakeholders in each country.

Covid-19 and the rising (dark) reality in all our lives, reminded us of the Murphy law: "Anything that can go wrong will go wrong".

Nonetheless, people behind DeTalks since May 2017, do not let up on easily and go on planning the next day. Actually, we have no other choice, since we have seen that our ambitious initial ideas really work. In the months passed, we met trainers who believed in DeTalks material and held training activities in high spirits and confidence. We met education professionals who adored the practices we prepared and included them in their daily work. We experienced the communication possibilities between young people speaking different languages

and coming from different cultural backgrounds and we watched our mixed groups becoming, in a few hours, a bunch of people feeling they know each other for years, while they actually met for the first time some hours ago. We practically witnessed the more human and European way to try inclusion. That's why we don't have any other choice but to continue it.

*Andreas Almpanis*  
editing *Dimitra Zacharouli*

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## HOW TO USE THE GUIDEBOOK

It could be that you approached this guidebook because you work in the field of linguistic education, and are interested in finding new tools to make your work more suitable for a diversified, inclusive society. Or it might be that you are an artist who is also working in education. Or you might just be interested in experimenting innovative intercultural activities.

Whatever your reason, go through the following pages and see how they match with your search! We selected a set of energisers/practices that we believe can be applied in linguistic training of Europe's new citizens. For each activity presented, you can find clear instructions, practical tips and hands-on information.

In non verbal practices, the visual element, sound and body language are at the very core of the work. Therefore, most practices are accompanied by video tutorials that you can find here:

<http://www.rootsnroutes.eu/detalksvideos/>

Have fun!



**Creative and inclusive  
non verbal language education**



# Language learning in today's multicultural Europe

When a young migrant arrives in a host country, s/he needs to learn not only the socio-cultural but also the linguistic and non verbal codes of the place where s/he is going to live.

The notion of language teaching/learning is only a vision of the mind since it is about going far beyond that. It is about allowing the construction of an ad hoc communicative competence.

How to build it?

The first ingredient, of course, is to know the people, their expectations, their needs, and to take into account their previous skills.

The second ingredient, concomitantly, is to take into account the linguistic and cultural context and to give the keys for coherent interactions.

We can/should add another ingredient: the openness to the world. This is a little extra, which takes us out of a simple functional, cultural and action-oriented training; a little great bonus, which means that in addition to communication skills, we co-construct the learning of codes by learning to use them together.

This kind of work is developed in participatory practices and is based on the principles of popular education, on trust in the exponential measurement of the encounters of multiple identities and intelligences. It develops from co-construction, the belief in the other, as well as in the horizontal work that is carried out with others.

Far beyond living together the question here is the «doing together», and then making something new. This is what is new in this project, in my opinion: that is to say, what is produced together with different people, where the posture of the «trainers» is not superior to the one of the newcomers.

Whether it is within the AEFTI federation of associations for teaching and training of immigrant workers or within the activities of Didac'Ressources, association fostering inclusive Life-Long Learning, we always trusted the encounter. The best innovations came from people who dared to step out of the frame, who had different profiles and were able to mix their multiple experiences (professional, social, cultural) with clear didactic objectives.

No training is ever complete without the experience and the encounter with the experts who are the «audiences» that come to the training. It is built with them and for them as much as for us, the educational specialists.

*Sophie Etienne*  
*Doctor in didactology of cultural languages*  
*Researcher associated with the CIREL Laboratory of the Lille University, Pole FILS*  
*Author, founder and general delegate of the association Didac'Ressources, Marseille*  
*Engineer by training. Trainer of trainers*





# Some thoughts on a different approach to foreign language

The DeTalks project brought together artists, pedagogues, language teachers and social workers working with migrants and asylum seekers around a specific goal: to explore new creative techniques related to non verbal communication in order to facilitate a positive approach to the languages and culture of host countries.

On the basis of initial research and shared practices, pilot projects have been set up in each partner country. As the contents are adapted to the different situations and needs of the participants, the results obtained reflect the diversity of the different socio-political contexts but also of the audiences involved in each project. It is in part this diversity that has made this project a rich and complementary experience and has led to a broad acceptance of the concept of non verbal communication.

But beyond this shared observation, many common points were detected by both participants and trainers.

The different approaches proposed, as diverse as they are, are all based on the desire to understand the other and the desire to communicate, whatever the context.

The need to go beyond the sharing of words, expressed by many participants, naturally leads to the use of non verbal communication, facilitated in this case by the use of creative tools that make the approach to other languages and cultures familiar and enjoyable. This way, the learners and the professionals who accompany them (social workers, language teachers, volunteers...) appropriate new tools in order to create an atmosphere in which the Other is apprehended through an inclusive and horizontal method.

This project allowed us to discover and develop new language learning practices developed in the line of the action-oriented approach. It also enabled us to build bridges between the different types of memories, whether visual, auditory or bodily, linked to the emotions and experiences that ultimately condition the perception of the language learnt.

In this sense, it is interesting to note that the participants, in their evaluations, have all highlighted the importance of having created an atmosphere, a space of trust where one could learn without realising it, by having fun and sharing experiences and situations.

Memory is then solicited in another, more natural way, almost like when acquiring a mother tongue. The corporalisation of words, their embodiment, has helped us to fix vocabulary that immediately acquires meaning. We have seen, heard, but also touched, felt, experienced emotions. We have also lived unusual situations that have sometimes allowed us to question certain prejudices.

In this respect, our approach naturally leads to a process of desacralisation of foreign language learning. We no longer find ourselves in the logic of «I don't understand all the words in this sentence so I don't understand anything», but in a logic of discovery which also includes a certain risk taking. The latter is accepted by the participants because it is shared by the group in a friendly atmosphere.



Horizontality is quickly established at different levels. First between the person in charge of leading the workshop and the learners, then between the participants, who are not all equal when learning a new language. They do not all have the same level of academic training in their countries of origin, do not necessarily share the same alphabet with the language to be «tamed», and simply do not all have the same energy or facility to tackle the challenge they face.

Being able to offer them a horizontal approach and to introduce multilingualism, i.e. the discovery of each participant's language, makes it possible to value the culture of the people who make up the group but also their ease of learning. Very often, they are already trilingual or quadrilingual in their country of origin. This is the case for people speaking dialects, the administrative language of their country and English for example. They therefore have a much higher capacity for language learning than average but are not aware of it. Valuing this capacity and simply highlighting the difference as a positive and enriching element, considerably helped the participants to feel more comfortable in their process of learning and discovering a foreign language.

Indeed, the processes of language immersion to which people in a situation of asylum seeking, refugees and migrants are made subject are often violent and imposed. On their ability to understand quickly, depends their survival, access to housing, aid, food, etc. Even though there are many volunteers who help to overcome certain situations, the reality faced by people without resources who have just arrived in a foreign country causes stress and a power struggle with the host language and culture. They **MUST** learn, and **QUICKLY**. This is a vital issue for many of them. Taking the opposite side of these emergency situations, by proposing a framework whose rhythms are not imposed, but readapted at each session, makes the learning process fun and enjoyable.

Thus, being able to evolve within activities in a context of «chosen linguistic immersion», that is to say, voluntarily and without pressure as to the result, represented for the participants of the different DeTalks workshops, a fundamental element.

The participants also underline the importance of the link created between them around the use of creative tools. The approaches are different, the notion of discovery of others and of oneself is constant because the surprise, the playful aspect of the proposed exercises and their application provokes a shift that diverts the attention from the notion of language learning to the lived moment.

*Delphine Salvi  
Sophie Laffont  
Susannah Iheme*



detalks

## DeTalks practices



# Agorá

ROOTS & ROUTES Cologne e. V.

Name of the trainer(s):

*Elisa Giovannetti*



## When to use

For learners with level from A1 to B2.

The practice is thought above all as a “pertinent distraction” – a moment, where a group (or an individual) who feels stuck in a learning process can use these exercises to approach the topic more spontaneously and get some freedom and confidence back. It could be easier to use this practice when participants have already been working together, but some elements of it could also be used as an icebreaker.



### Participants

Some elements can be used in one-on-one sessions, but the practice has much more impact if used in a group: 8 to 10 participants is ideal, more than 20 would be complicated for the trainer(s) to give attention to everyone.



### Duration

**90 minutes**



### Skills

Basic language skills help, but the most important thing is patience and listening.



### Artistic disciplines involved

Theatre, Physical Theatre



### Equipment

Sound system to play music from and suitable music;  
small pieces of paper, masking tape and markers



### Setting

2 coaches  
a large room of at least 20 m<sup>2</sup>  
chairs (if available)



# Aims & subject

Building self-confidence and trust towards the group



## Procedure

Physical theatre workshop, with almost no use of verbal language, all based on the quality of the connection that the individual has to achieve and keep with him\*herself, the partner and the group.

### Step 1: Warm-up

Trainer A starts stretching and naming slowly the body parts that they are working with. Trainer B participates and keeps an eye on those who don't understand the movements. Trainer A slowly adds other little elements to the warm up process (not only "arm" or "head" but also "turn", "lift", "fast", "slow"...), and repeats them until s\*he feels the participants are confident with most of them.

The trainers let the participants use their language, but they themselves strictly stick to the words they have been using.

### Step 2: Names/new identity

Trainer A invites with gestures to make a circle. Trainer B helps gathering attention and getting the circle done. The first phase consists in moving towards someone else in the circle saying the own name. Trainer A shows the dynamic with trainer B; then trainer B will move towards a participant. The trainers will repeat if necessary; participants who have understood the

exercise can help those who haven't (if the group gets more confident, they can also try the combination "I move saying YOUR name").

### Step 3: Open the space/create the group

At this point, as soon as trainer A has the opportunity, s.he "breaks" the circle pointing at some object in the room and naming it, then moving towards it. Trainer B encourages the circle to become a group following trainer A. Trainer B writes the name of the object on a piece of paper and tapes it to the object. Trainer A, from now on, has to take the time to repeat the words and to understand when the moment comes to introduce a new word. It is always effective to come back to the names also later in the process. The trainers have to make sure that the group finds a way of feeling together while moving and finding the pleasure of recognising the words. They should also try to repeat some of the words used in the warm up (spin, fast, up, etc). Once this is achieved, the trainers can give the lead to one of the participants, and give the opportunity to several people to speak and lead the group.

### Step 4: Me, you, us

Trainer A takes the lead again, and leads the group to a corner of the room. Once they are all behind him\*her, trainer A will introduce "I go" (better with

a clear physical gesture, like raising the hand); and will move forward without the group following. If someone doesn't get it immediately, trainer A has to make a clear sign to stop that person, then repeat "I go" (it is also good to have a gesture for "I", make a pause and then, while walking, say "go"). Trainer A can alternate with "wait" referring to the group. Once a certain distance with the group is created, trainer A will turn around and point at trainer B (or maybe at a participant who is confident enough) saying "you come". Also in this case alternating with "wait", and, if the participants are comfortable, also with "faster" or "slower", "left", "right", "backward", etc.

At first it is important to make every word clear through body language. After a while, the person who has the lead can start moving less and delegate the communication to the language only. Try to introduce as many words as possible. Now, the trainers split up the group into couples. One couple is invited to work with words and movements that have just been introduced, while the other participants watch. After a short while, all couples are invited to work simultaneously.

### **Step 5: The call**

A game, just to relax and to have fun: The group is split into small groups of 3 people each. The three are on a line, with a good distance between them, with one in the middle (if there are native speakers of the language focused in the workshop, they should be in the middle). The game is just a competition between the two people on the edges, who have to call, seduce, convince, beg etc. the person in the middle to move towards them,

rather than to the other person. The idea is to push the meaning through the words they have learned, so that they really express a desire and not just repeat the word. The trainers are always available to suggest or to add something on participants' request ("how can I say XYZ?").

### **Step 6: Follow my voice**

Exercise in pairs; all steps are first demonstrated by the trainers, then repeated by the group.

The couple has to create a pattern in space by walking holding hands. The pattern must be repeatable. Participants are invited to use the words they just learned (we go, we sit, to the right, faster, etc.), the trainers are available to suggest new words according to the need of each couple.

The second phase of the exercise is to ask one person of the couple to close the eyes while repeating the path holding hand with his\*her partner, while the partner is talking to him\*her repeating the instructions they agreed upon. Always give the time to switch roles.

The last phase consists in having one person with the eyes closed lead only by his\*her partner's vocal instructions (again, give time to switch roles).



## **Evaluation**

At the end of the experience, there can be a general discussion with the participants about their experiences, if the trainers feel that it is necessary (and possible language-wise).



## Pay attention to

Have patience, show motivation and be open to diversity.

The trainers are working on someone else's resistance, therefore it is fundamental:

- 1) to take the time to explain the exercise and repeat the details (patience);
- 2) to know what the practice is about: the desire to understand and being understood. So it is important not to give up if something goes wrong but to keep showing that despite difficulties the trainers believe in the exercises and in the capacity of the participants to use them (motivation);
- 3) to involve each one of the participants according to their specificities. For some of them, difficulties might be technical (vocabulary, articulation, memory, etc.), for others they could be more psychological (frustration, social discomfort, insecurity, etc). The more each participant feels considered and accepted, the more s.he will invest energies in challenging his\*her own resistance.



## To go further

<https://www.goodchance.org.uk/>

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=-VoN0iffy2Y](https://www.youtube.com/watch?v=-VoN0iffy2Y)



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# Broken phone

Synergy of Music Theatre - SMouTh

**Name of the trainer(s):**  
Andreas Almpanis, Dimitra Zacharouli



## When to use

For learners with level A1-A2.

It could be easier to use this practice when participants have already been working together, but some elements of it can be used as icebreaker.



### Participants

4-8 participants.  
If there are more people, it is better to split in groups.



### Duration

15-30 minutes



### Skills

No language skills needed



### Artistic disciplines involved

Drawing, Theatre, Singing



### Equipment

Paper  
pens/ markers/ coloured pencils



### Setting

An open space big enough to form lines. Could also be done in a classroom environment, with people sitting in rows of desks.





## Aims & subject

Communication via any non verbal means!



## Procedure

The participants stand (or sit) in lines, preferably with eyes and ears closed.

If more than 8 participants, split in two or more groups. The facilitator gives a word or phrase to the person standing at the rear end of the line (if no language skills are already achieved, s.he can use any other non verbal means to explain this word/phrase, e.g. make a sketch/drawing).

Then this person has to tap the back of the person standing in front of him\*her, in order to make him\*her turn around and try to explain him\*her the word/phrase with no words. When the second person thinks s.he has the word, s.he turns to next person, and so on until the person standing first in the line is reached. At that point s.he reveals the word, the facilitator reveals the starting word, and the team checks if it reached unchanged or changed. Very often the meaning changes completely, making everybody laugh a lot.

### **Variation 1:**

This activity can turn into a competition, if two lines of participants try to pass the word (either the same or a different one) as fast as they can, to win over the other group/line!

### **Variation 2:**

This variation could be helpful and funny in an absolutely beginners level group, in classes aimed at learning or familiarising more with the language's letters/alphabet. The facilitator draws with his\*her index finger a letter on a participant's back and the participant has to figure out which letter it is, and then do the same with the person in front of him\*her, and so on as described above.



## Evaluation

The assessment of the practice is happening during its implementation (level of participation, communication between participants, etc.)

A round discussion at the end of the practice, where everybody expresses his\*her impressions and possible ways of using these learning outcomes, could be sufficient.

In case of lower language skills of some participants, try to manage this assessment round in non verbal ways (as much as possible).



## Pay attention to

Keep the groups small, otherwise it will be really boring because participants will have to wait too long until the word reaches them. A time limit could be kept for each participant to pass the word to the next person; it is recommended though not to use a time limit, so that participants are encouraged to exploit all their representation skills.



## To go further

Inspired by the famous «Chinese Whispers» game.

This version follows the «Chinese Whispers» practice as it has been adapted within the EU project «Creability», aimed at increasing the accessibility/participation of people with sensory disabilities.

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=RjBI9faHEYI](https://www.youtube.com/watch?v=RjBI9faHEYI)



© Alexandros Chartonas



# Culinary Language Workshop

Les Têtes de l'Art

**Name of the trainer(s):**  
*Adelaide Acosta, Delphine Salvi*



## When to use

For learners with level A1-A2.

This practice can be used to create a bond at the beginning, when the group does not yet know each other, or it can be used to reinforce the speaking out once the group is formed.



### Participants

5-12 peoples  
For ages 13 +



### Duration

90 minutes



### Skills

Basic language skills preferable.

Participants must be able to move and have enough physical autonomy to cook and use the elements of the culinary world: cut and mix ingredients, use a fire...



## Artistic disciplines involved

Culinary art



## Equipment

The trainer(s) must prepare the workspace before the learners arrive.

### Version 1:

A video projector allows to view in large format the elements to be processed during the session: words, sentences/actions, images of ingredients... all these elements, if visualised, can help memorising. It is up to the trainer(s) to adapt the elements to work on according to the chosen dish. All ingredients must be ready to be shared by the participants. A board with markers and paper is available for participants to write down if necessary.

### Version 2:

A worksheet with fotos of ingredients and words written on little papers (1 word = 1 paper). Each learner has all the written ingredients.



## Setting

A cafeteria or a space with a kitchen big enough to allow all the learners to have access to ingredients, tools, etc.



## Aims & subject

The aim is to bring participants to the listening and phonetic discovery of the new language, but also to trigger linguistic elements (sound/sign correspondence) to facilitate the transition to a more structured understanding through a culinary experience. Learning by doing will be the main method employed here.



# Procedure

## 1. Choose the recipe together.

Before starting with the group, it may be useful to have had a preparation session to choose together the recipe for the workshop.

## 2. Identify the words with the corresponding pictures and pronounce them.

Version 1:

With a video projector, project the recipe (words + corresponding images). Comment on the dish, what kind of feeling it arouses in each person (depending on the level of the learners). Read the ingredients, pronounce them and repeat them before starting with the action.

Version 2:

Print out a paper with the recipe, words and pictures in no particular order. Comment on the dish, what kind of feeling it arouses in each person (depending on the level of the learners). Read the ingredients and then link them with the corresponding picture.

Hand out a sheet of paper with the ingredients written in large letters. The learners cut out each ingredient and write on the back of each sheet the number between 1 and 20 that they had chosen at the beginning.

Once the words have been cut out, the learners have 3 minutes to put the words in front of the exposed ingredient on a table. They put them down so that only their numbers are visible. So they will not lose sight of their answers during the pooling.

## 3. Pooling

We turn over the words and comment on the results. If there is a disagreement in the group, the final answer can be put to the vote of all and validated by the trainer.

We will take advantage of this fun moment to work on pronunciation.

## 4. Preparation of the recipe.

We all follow the recipe. If some of the learners can, they are asking to read the different steps. The latter are commented by the learners who take turns cooking, encouraging each other and describing the action (in the language we are learning, if possible). Emphasis is placed on the action verbs related to the action performed.

## 5. Tasting

After finishing the recipe, the group tastes the result of their culinary work. On this occasion, learners produce small sentences, introducing notions and vocabulary related to taste (sweet, sour, etc.) and preferences (I like, I don't like, I prefer...).



## Evaluation

At the end of each session, participants are invited to express themselves and take ownership of the elements they have worked on. Each new session is a time to discover new elements that enrich the process of oral and written learning, comprehension and expression.



## Pay attention to

It is important to create an atmosphere of trust. It is also important to stimulate the learners' motivation so that the following lessons can then be built. The last part of the workshop (the tasting) can be a real celebration, inviting families or friends.



## To go further

The cooking and language workshop can be declined in several ways. An interesting way to link it to other artistic approaches is to incorporate it into a cycle of theatre of the senses. In this way, the sequences will end with a narrated demonstration, linking both the sensations felt and the stories evoked by the chosen recipes. A real moment of sharing.

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=iwpMwolykWg](https://www.youtube.com/watch?v=iwpMwolykWg)









# Find your Partner

Subjective Values Foundation

Name of the trainer(s):  
Csaba Tóth



## When to use:

For learners with level A1-A2.

It works best with a group of people who don't know each other yet, so they don't recognise each other's voices, but it can also be used with a group of people who already know each other.



### Participants

Minimum 10 participants,  
maximum twice as many  
participants as the number of  
vowels in the language taught.  
For ages 10+



### Duration

Approximately 20 minutes,  
but it depends on the number of  
vowels



### Skills

No language skills needed



### Artistic disciplines involved

Vocal expression



### Equipment

A4 paper, blu-tack or sellotape to  
stick the sheets on the wall, marker  
pen for the trainer, small cardboard  
cards with one vowel written on each  
of them in the target language.  
To go further: (flipchart) board and  
marker.



### Setting

A quiet and preferably empty  
room that is big enough for the  
participants to arrange themselves  
in two rows and then to move  
around freely.



## Aims & subject

Learning the pronunciation and writing of vowels in the target language.



## Procedure

- 1.** The trainer writes each vowel of the alphabet of the target language on an A4 sheet of paper, sticks them on the wall one by one, pronouncing them and asking the group to repeat. When all the sheets are up on the wall, the group again pronounces each of the vowels. This can be repeated several times.
- 2.** The participants pair up, and each pair gets one random cardboard card with one of the vowels written on it.
- 3.** The trainer goes around, asking each pair to pronounce their vowel, making sure each pair knows the correct pronunciation of the vowel they are assigned.
- 4.** The participants form two parallel rows using the whole length of the room with the partners facing each other.
- 5.** The participants close their eyes, and the trainer then moves them around randomly within their row, so that the participants no longer face their own partner and no participant knows where his\*her partner is in the other row.
- 6.** With their eyes closed the participants say their own vowel repeatedly and listen if they can hear the same vowel from their partner. They all carefully move in the direction where they hear their own vowel coming from, keeping their eyes closed, with hands extended in front of them. The aim is for everyone to find their partner by hearing their vowel. The game ends when everybody has found their partner.



## Evaluation

This exercise usually causes a lot of laughter in the room, but moving around with eyes closed may also make some people feel anxious. After the game ends, it is a good idea to sit down in a circle and allow the participants to share how they felt during the exercise, and also whether they found it easy or hard and why.



## Pay attention to

Make sure in advance that there are no obstacles in the room the participants can bump into / trip over. While the game is going on, the trainer should watch attentively and make sure that no accidents occur.



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## To go further:

After the evaluation, the language learning may continue. If the participants are not beginners, they can start collecting words in the target language, which begin with the vowels, going through them one by one in alphabetical order. The trainer should write the collected words on a flipchart. With a beginner group the trainer may suggest some basic words beginning with the different vowels, may write them on a flipchart and pronounce them together with the group a few times.



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# From silence to words

Synergy of Music Theatre - SMouTh

**Name of the trainer(s):**  
*Dimitra Zacharouli, Andreas Almpanis*



## When to use

For learners with level A1-A2.  
Any group, any level of familiarity



### Participants

In a big group you can learn more words, but it also ok in small groups.



### Duration

45-60 minutes



### Skills

No language skills needed



### Artistic disciplines involved

Theatre



### Equipment

A simple everyday object to improvise with (e.g. a fabric piece or cloth, a plastic bag...)



### Setting

A large space to form a circle and then work in groups and perform



## Aims & subject

Enhancing of vocabulary  
Verbal and non verbal group interaction and collaboration  
Theatrical Improvisation  
Fun



## Procedure

### Start in a circle.

The facilitator sets the rule of silence and then defines a "punishment" for who breaks the rule, e.g. do 10 squats if you speak.

Chose an object that can be transformed by imagination in many things (some ideas: a shawl, a piece of rope, a plastic bag...).

### Step 1:

In a standing circle, the facilitator first sets the rule of silence, and then makes use of the chosen baby object to define what it is (e.g. s.he holds it as a baby, an umbrella, etc). Then s.he passes it to the person next to him\*her, who should hold it as a different object, until everybody in the group has made a different use of it.

### Step 2:

A second round starts, with the facilitator adding the word to each object created; then everybody repeats, until there are as many words as participants.

### Step 3:

In a third round, the participants recall the words without the help of the facilitator.

### Step 4:

Then the group is split in smaller groups, with the task to create and present a brief improvisation scene using some or all of the words gathered, without speaking to each other (the only words they can use are the words they just learned).



## Evaluation

Group discussion following the activity





## Pay attention to

The facilitator is responsible to set the rule of silence and to prompt non verbal communication, but should feel free to give also verbal guidance to assist the process, especially in step 4.



## To go further

Inspired by many theatrical warm up and training activities and further developed by Filippas Zoukas (SMouTh).







# I'm starting composing

ROOTS & ROUTES Cologne e. V.

Name of the trainer(s):  
Anke Ames



## When to use:

Any group, any size, any level.

The method shouldn't necessarily be the first one of the workshop but it's a lot of fun for participants and let's them learn about each other while also being engaging



### Participants

2 - 20



### Duration

40+ minutes



### Skills

No language skills needed



### Artistic disciplines involved

Composing,  
Conducting,  
Singing



### Equipment

Sound system/ speakers with aux or bluetooth connectivity;  
connectable audio recorder or smartphone;  
paper (transparent / architectural);  
colours (black chinese ink);  
base to draw on;  
whiteboards or walls to hang up the paintings;  
music instruments make a great addition.



### Setting

A large space to form a circle, covered from wind (so the papers dont fly away)



## Aims & subject

Getting to know each other  
Musical experimentation/ narration



## Procedure

We form an improvised choir. With the help of a graphic language that we translate into conduction signs, everybody learns to compose and conduct.

### Step 1:

We form a circle, the trainer offers some voice modulations connected with body movements. The trainer doesn't have to explain much, the core of the method is to let intuition work as freely as possible. In the free modulation of the voice, the trainer can set some space to start shaping a word, or just the sounds of an imaginary language.

### Step 2:

This moment is then coupled with the use of ink: the liquid, flexible ink does with the written language what the voice does with the spoken word: the intuitive signs create morphemes. The result is pre-forming of language: letters, vowels, consonants, in the flow of words and texts. Anke Ames calls this work "earth tattoos" because the resulting structures are similar to tattoos. Also this graphic work is to be installed in the zones of the so called "introvisation".

### About the conducting:

There are about 30 conducting signs developed jointly in orchestras. A special feature is the sign language used by [www.missiles.de](http://www.missiles.de), as it allows melodies in unison through precise interval-signs. In the workshops, the trainer uses only few of them, such as loud and quiet, start, break. The conductor intuitively controls the orchestra, with immediately obvious gestures. The trainer has to give a lot of space to this.



## Evaluation

With the help of an audio recording, we may hear our composition and make suggestions for improvements. The conducting language signs repertoire should be enlarged by some new sounds and signs.



## Pay attention to

Prepare some kind of plastic or base to draw on, the black ink leaves heavy stains and you can save yourself a lot of cleanup. Make sure to have enough space for everyone to form a circle where everyone has enough space standing and sitting (and maybe dancing). There should be enough time and techniques to warm up our bodies and voice.



## To go further

This work has been developed by the International Improvising Orchestras, as they perform in Tokio, London, Istanbul, Berlin, Wuppertal and Cologne. Anke Ames is a member since their beginnings in the 1990s.

[www.klangdrang.org](http://www.klangdrang.org)

[www.missiles.de](http://www.missiles.de)

<http://wio-orchester.com/>

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=pQipvPZratk](https://www.youtube.com/watch?v=pQipvPZratk)



© Yves Sanwidi





# Kinetic Story

Synergy of Music Theatre - SMouTh

**Name of the trainer(s):**  
Dimitra Zacharouli, Andreas Almpanis



## When to use

Any group, any level. Better to go after some kind of simple physical warm up



### Participants

10+ participants



### Duration

20-40 minutes



### Skills

No language skills needed



### Artistic disciplines involved

Movement, Acting



### Equipment

Sound system (optional)



### Setting

An open space large enough to form a circle



## Aims & subject

Non verbal story narration, vocabulary or phrases learning (Step 4)



## Procedure

Stand in a circle, so that everybody can see all the others.

Set the rule of silence.

You can chose a topic / a setting for the story (e.g. inside a kitchen) or not. If you chose to work on a topic you can show a picture of that place to avoid speaking.

### Step 1:

The facilitator makes a first simple movement, e.g. opens a door, looks up, etc. The person standing next to him\*her has to repeat this movement and add his\*her own one. The third person has to repeat the first two movements and add his\*her own... and so on... until a kinetic story is formed.

### Step 2:

The group repeats the story with an aim of precision, so to make the story clear.

### Step 3:

Reverse the circle, to check that everybody knows the story.

### Step 4:

In a beginners group, you can then orally add or write down a few words or phrases from the story and then repeat the movements together with the words/phrases.

Variation 1:

You can add some music when "performing" the final story, to give some funny character, or suspense, agony etc.





## Evaluation

The assessment of the practice is happening during its implementation (level of participation, communication between the participants, etc).

A round discussion at the end of the practice, where everybody expresses his\*her impressions and possible ways of use of these learning outcomes, could be sufficient.

In case of lower language skills of some participants, try to manage this assessment round in non verbal ways (as much as possible).



## Pay attention to

In case you use a topic, pay attention that this topic is related to the group's interests/language learning needs, and avoid provoking topics.



## To go further

If used in more advanced groups, you can try to narrate the whole story, spoken or written and focus on different grammar or syntax learning points.

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=LxiBVPU9zMQ](https://www.youtube.com/watch?v=LxiBVPU9zMQ)



© Giannis Chatziantoniou





# Memory - Do it yourself!

Folkuniversitetet

Name of the trainer(s):  
Åsa Kajsdotter



## When to use

For beginners (A1-A2), but it can be used at all language levels depending on the goal of doing this exercise. It can be used both with people who already know each other well or with a group that is newly formed.



### Participants

Groups of 2-4 participants.  
No age limit



### Duration

60-90 minutes



### Skills

Basic language skills needed



### Artistic disciplines involved

Visual arts



### Equipment

Paper cut in 10x10 cm, scissors, coloured pencils, magazines, glue, post-it notes



### Setting

No special setting needed, if you have an area or a neighbourhood where the participants can walk around this is a bonus.



## Aims & subject

Learning new words in a fun way  
Work in groups  
Getting to know each other



## Procedure

### **Divide everyone in groups of 2-5 people and choose a topic to start with!**

Topics can be for example fruits, professions, animals, in the kitchen, at the dentist... They can be chosen in many different ways:

- You as a trainer can decide the topic
- You can let the participants choose the topic
- You can use this to introduce a new subject in school or i.e. before a visit at the dentist.

- Now you are ready to play! Place the cards face down on a table in front of you. Then decide who in the group will go first. The first player flips over a card and then flips another card, in search of a match. If they find a match, they keep the set and then get another turn. However, if they do not find a match, it is the next player's chance. Play until all the cards meet their mates!

### **Activity: Create a memory around a topic!**

- For each new word, you need to create 3 cards: 1 with only a picture/drawing, 1 with the same picture/drawing and written what it is in the picture, 1 with only the word written
- Do as many sets of cards as you want connected to the topic
- To make the cards sturdier you can laminate them if you have the time and possibility



## Evaluation

General briefing at the end of the experience. Discussion about the new words and how they can incorporate them in their daily lives.



## Pay attention to

When you pick a topic - choose one that the group is interested in or that is related to the context you are working in. Stay away from sensitive topics and make sure it is one that everyone is comfortable with and can relate to. Explain the topic so that everyone has the same idea of what it is before you start the exercise.



## To go further

Write the new words learnt on post-it stickers and mark objects around the room for the group or ask people to do it in their homes.



© Alexandros Chartonas



# Mime's game for action Verbs

Les Têtes de l'Art

Name of the trainer(s):  
Delphine Salvi



## When to use

For learners with level A1-A2.

It can be used at the middle of a learning process, when the group already knows each other. The improvement can be progressive using the exercises as a routine. This way it allows the trainer to develop specific linguistic and social skills, while respecting the learning pace of the participants.



### Participants

5-20 peoples  
For ages 10 +



### Duration

60-90 minutes



### Skills

No basic language skills needed. The activity has to be adapted if learners are non-literate.



### Artistic disciplines involved

Theatre



### Equipment

Flashcards of 7 or 8 daily routines (morning)  
Sound system (different kinds of music: slow, energetic, fast, happy, sad, funny, etc.)  
A pillow



### Setting

Open space  
(without chairs or tables)



## Aims & subject

Learning action verbs in a fun way

Work in groups

Getting to know each other

Use our body memory

Produce short sentences



## Procedure

### Part 1: Warm up reviewing and introducing new vocabulary with movement and actions

1. First of all, we walk around the room (eventually with music), reviewing some adjectives that could be useful in part 3 (slow – we walk slowly, fast – we walk faster, etc.).

2. The learners look for eye contact. They stare at the others, meet and exchange greetings: the first time in a happy way, then they keep walking, the second time in a sad way or enthusiastic, or exhausted, etc.

3. To remember or to start learning body vocabulary: we keep on walking and the trainer explains that we have to let one part of our body guide us (better to do the exercise with music). For example: if it is the finger, the trainer or one of the learners pronounces the word «finger» and starts to walk as if somebody was pulling their finger. The rest of the body follows. The other learners follow the instructions. Then we keep doing the same exercise but with different parts of the body (this exercise can be very creative, enjoyable and relaxing if the participants already know each other: so they can explore different movements according to the music...).

Then to introduce the vocabulary about our morning routine (action verbs), we keep walking and miming

the different actions while the trainer tells «to wake up», «to brush the teeth», etc.

To make it more difficult: The trainer can repeat the actions using different adverbs, slowly, fast, happily, etc.

4. After trying with 7 or 8 actions, one of the learners can try to guide the others.

5. To finish the warm up, we review the personal pronouns playing a version of a game named “the woodcutter”:

The participants are in a circle. A raises both arms to the sky and joins his\*her hands. At the same time s.he shouts «I». C and B (to the left and to the right of A) join their hands and both make the gesture of cutting A at the waist, as if they were lumberjacks. They shout «You» as they make the gesture. A bends at once, keeping his\*her arms and hands together in front of him\*her. S.he points to another participant, saying «He» or «She» depending on the gender of the person being pointed. The designated person (D) raises his\*her arms to the sky and joins his\*her hands, saying «I». Participants to his\*her left and right make the gesture of carving D by saying «You», D bends over and points to someone else in the circle («He» or «She») and so on.

### Part 2: Fixing the vocabulary we just learned

With the flashcards (actions routine verbs), we review the new vocabulary and work on pronunciation (to wake up, to have breakfast, etc. - not more than 7 or 8 actions)

1. Learners look at the flashcards with only pictures (no words) and try to remember the words / action verbs they have learned during the warm up.
2. Learners look at the flashcards with picture + word. The whole group reviews the pronunciation.
3. If there are some specific needs, we can use little tongue twisters to work on the pronunciation.

### Part 3: Producing little sentences

We ask learners to sit down and we prepare a "stage" with a pillow on the floor. We ask a volunteer to lay down and wait for the music. The game is about miming how you wake up in the morning, using the 7/8 actions we have learned. As each soundtrack reminds of different feelings (happy, sad, stressed, hurry, tired, enthusiastic, etc.), learners are asked to do their mime according to how the music inspires them.

When s.he finishes, the other learners then have to describe what they saw by making small sentences and using the new vocabulary. The person who mimed must confirm if the description corresponds to what s.he did, if the order of the actions is correct, etc.



## Evaluation

The last exercise of part 3 is aimed at evaluating the speaking skills that have been worked on in the previous parts, and at detecting the difficulties to remember or to pronounce. The objective is to find solutions with the help of the whole group.



## Pay attention to

Everybody has to feel free to participate and feel comfortable. Don't push anybody to do a mime or something s.he doesn't feel ready to do.

Speaking and reusing vocabulary can be difficult, that's why we have to take time in the last part of the sequence, to ensure that everybody can try to make sentences.



## To go further

Exercises of drama to teach languages:

<https://dramaresource.com/drama-for-language-teaching/>

<http://esldrama.weebly.com/>

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=S5ucBWD2Ro0](http://www.youtube.com/watch?v=S5ucBWD2Ro0)







# Our drawing

Subjective Values Foundation

Name of the trainer(s):

Lili Balogh



## When to use

For learners with levels from A1 to B2, depending on the version (see Procedure).

It can be used both with a group of people who don't know each other yet and also with people who already know each other, depending on the aim (see Aims and subject).



### Participants

2-20 people.  
For ages 6+



### Duration

Depends on the version  
(see Procedure).  
Version 1: 15 minutes  
Version 2: 20 minutes  
Version 3: 30 minutes.



### Skills

Version 1: no language skills needed.  
Version 2: basic/medium language skills needed.  
Version 3: advanced language skills needed.



### Artistic disciplines involved

Drawing



### Equipment

One big (A3 size or larger) sheet of paper for each pair of participants.  
Drawing tools: many coloured marker pens, or pencils, or crayons.  
Additionally for Version 3: A4 sheets of paper and writing tools.  
To go further: (flipchart) board and marker and/or post-it notes.



### Setting

A room big enough for the participants to work in pairs undisturbed, either around one big table, at several smaller tables, or on the floor.



## Aims & subject

Getting to know each other

Drawing attention to similarities between participants from different countries / cultures / backgrounds

Learning new words in the target language.



## Procedure

Whatever the version, the exercise starts with the trainer arranging the participants in pairs or asking them to do so themselves. Depending on the composition of the group, each pair should consist of either one person from the host country and one newcomer, or two newcomers from different countries who don't speak each other's language.

Each pair gets one big sheet of paper and many drawing tools of many different colours.

**Version 1:** The trainer explains that each pair should create a drawing together on their sheet of paper. The trainer mimes the instruction, so that everybody understands, even if they don't understand the words. There is no further guidance about what to draw or how to cooperate, each pair is totally free to do whatever they want.

**Version 2:** The trainer explains verbally that each pair should draw something together that is important to / represents both of them.

### **Version 3:**

Step 1: The trainer asks everybody to write down 3 things they like and 3 things they dislike.

Step 2: Each participant discusses with his\*her partner

their likes and dislikes, and they find common likes to draw. Maybe they have common likes straight away, maybe they have to talk more to find out what things they both like, which might be things that were not written down originally by either of them.

Step 3: They create a drawing together using the common likes. Again, they are free to create the drawing/cooperate however they choose to do so.

Step 4: After the drawings are completed, the pairs may put them up on the wall / on a flipchart one by one. Depending on the level of language skills possessed by the participants, the pairs might explain their drawing to the rest of the group, reflecting on similar tastes/likes/hobbies etc. With a beginner group the trainer might point out basic objects/activities represented in the drawings and write them on a flipchart.



## Evaluation

During or after the last step of showing the drawings and discussing them, if the trainer feels it is appropriate for the mood and the language skills, s.he can facilitate the group members to go a little deeper into (cultural) attitudes, habits, customs that appear in the drawings.



## Pay attention to

The trainer should be aware which version suits the participants' language skills before introducing the exercise to them.

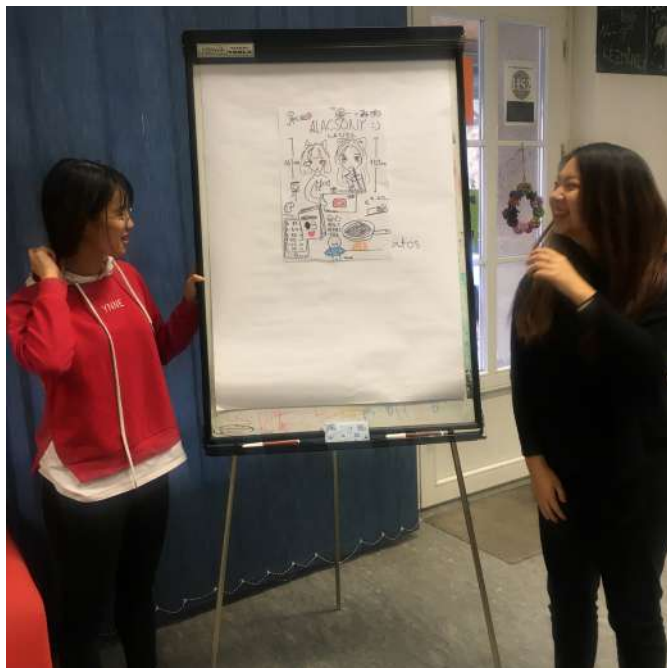
If the members of the pairs have no common language, this can be a totally non verbal exercise. If they have an intermediary language, they can use it. If they have medium/advance knowledge of the target language, the trainer may ask them to use only the target language while working together.



## To go further

When the pairs show their drawings to the group at the end, the trainer can draw attention to words and expressions, which are new to the group as they go along. These can be written on post-its and stuck to the drawings or written as a list on a (flipchart) board.

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=lp-emd1NYS4](https://www.youtube.com/watch?v=lp-emd1NYS4)



© Bori Bujdosó



# Silent direction

Subjective Values Foundation

Name of the trainer(s):  
Csaba Tóth



## When to use

For learners with level A1-A2

It can be used both with a group of people who already know each other and with a new group.



### Participants

2-20 people.  
For ages 10+



### Duration

5-6 minutes for Step 1  
1-2 minutes for each participant  
for Step 2



### Skills

Basic language skills needed



### Artistic disciplines involved

Body language, Mime



### Equipment

This game is best played in a fully furnished room with many objects. If that is not an option, make sure to have at least a few pieces of furniture (a table, some chairs) and a few common objects (e.g. a book, an apple) available. A flipchart with marker pen for the trainer to write the words and expressions on.



### Setting

Preferably a fully furnished room, which is big enough so that the participants can move around freely.



## Aims & subject

Learning the names of common objects in a room and basic verbs related to manipulating those objects.  
Getting to know each other.



## Procedure

**Step 1:** Participants are arranged / arrange themselves in pairs. One member of each pair instructs the other to perform an action (e.g. stand up and go to the bookshelf and take a specific book off) only by his\*her gaze, facial expressions, gestures and movements, not talking in any language. When the correct action is completed, they switch.

**Step 2:** The group sits down, one participant stands up and shows what his\*her action was (e.g. goes straight to the bookshelf and takes the book off). The trainer points out key words and expressions (e.g. "book", "shelf", "take off") in the action, says them out loud and writes them on the flipchart. Then this is repeated with all participants, until everybody showed what his\*her action was.



## Evaluation

At the end the participants may reflect on how they felt during the game and how hard or easy they found it to understand the non verbal instructions and/or to give non verbal instructions.





## To go further

If you want to put even more emphasis on learning the new words and expressions, the trainer and the group may repeat the collected words/expressions one by one while pointing at the relevant object or mimicking the action.

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=dahXBNahIEc](https://www.youtube.com/watch?v=dahXBNahIEc)







# Take a space

Centro di Creazione e Cultura

Name of the trainer(s):  
Marina Arienzone



## When to use

For levels A2 or B1.

It can be used both with a group of people who know each other, and/or who do not.  
Ideally halfway through a learning process, when the participants have already entered into a relationship with each other and with the place.  
If there are linguistic problems, the trainer can decide to deepen the activity individually with each participant.



### Participants

minimum 2 / maximum 14  
no age limit



### Duration

60 minutes for the first meeting.  
30 minutes for each of the following meetings.  
At least 4 meetings are necessary.



### Skills

basic language skills needed



## Artistic disciplines involved

visual arts and photography



## Equipment

colour tape, markers, post-its, scotch tape;  
mobile phones with camera



## Setting

Each pair of participants can create their own setting by choosing a portion of space within the work place.

The setting should be preserved throughout the whole process.



## Aims & subject

- learn new words
- select new words based on one's communication needs
- start learning about graphic signs
- relate physically to each other
- enter into a relationship with the others' language
- increase the desire of using the new language
- connect the new language with oneself
- develop the capacity to build a spontaneous
- feeling of belonging.

This practice can be used to create greater confidence with the place and stronger relations between the participants. It can also be a moment of daily ritual.

The confrontation within each pair of participants on which objects or situations to select and to label, and consequently which exact words to search for, fosters communication by any means, and creates a deeper understanding between participants.



## Procedure

### Part 1:

Share the equipment (post-its, pens, scotch tape). Create couples from different linguistic contexts. Show an example of space by shooting a photo and by delimiting the area of the frame in the physical space. Explain in simple words why you chose this space: which objects or situations attract my interest in this space?

### Part 2:

Now participants are ready to choose a place. It is very important that they take the time to find a place they like, or at least something that really corresponds to them.

When each couple has chosen the place they want to focus on, they will have to delimit it. To choose the portion of space to be marked out, participants can use their cell phone camera or tape.

Using this support, participants will be able to register the ongoing changes that will take place in the space.

### Part 3:

Now participants can start labelling objects, feelings, colours or any other element of interest for them. Ask them to be specific.

People can be shy at first, or they need time to actually develop their awareness; give them as much time as possible.

A classical example could be to encourage someone who already labelled a wall as "wall" to add adjectives such as "white" or "old" or "dirty", and to look for further details on that wall – such as scratches, spots, marks of any kind.

If you are working individually, try to have a native speaker available for participants, so that little by little everyone can feel free to ask all possible details; by doing so, increase the vocabulary but, most of all, connect specifically more and more with one's corner. If you are working with couples, they will help each other in finding the words, which can be written in the mother tongue of both, and in the language they are learning.

To explain the new words to each other they may use any means, from a gestural use of the body to drawings.

The word will be labelled with post-it notes.

### Part 4:

The space must remain set up, each time new labels will be added to the previous ones.

At the end of each session, participants will shoot a photo of the space with the labels. So, a visual memory in progress will be built. At the end of each session, the images shot by the participants can be printed and hanged in a place where everyone can observe the others' spaces.



## Evaluation

After each meeting print the images created by the participants, so that they become visible to everyone. If necessary, after the first meeting, create a discussion circle to share the experience with the group. Continue to print the images after each session: in this way, an exhibition will be created at the end.

A final discussion circle and exhibition visit can mark the end of the meetings.



## Pay attention to

Be careful in combining the couples, and in helping people choose the place where they can feel comfortable and in a safe space.

Leave participants all the time that is necessary, in all the project's steps.



## To go further

Inspired by photographer and visual artist Elina Brotherus, with her work "12 ANS APRÈS"

[www.elinabrotherus.com/](http://www.elinabrotherus.com/)

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=6MY3UggcaRk](https://www.youtube.com/watch?v=6MY3UggcaRk)





# The Song. Playing words

Centro di Creazione e Cultura

Name of the trainer(s):  
Susannah Iheme, Andrea Lovo



## When to use

For beginners (A1-A2), but it can be used at all different language levels.

It can be used both with people who already know each other and/or who do not. At the beginning of a learning process or later, after other practices.



### Participants

minimum 6  
maximum 20  
no age limit



### Duration

3 different sessions  
of 60-90 minutes each  
or 1 long session of 150 minutes



### Skills

no language skills needed



### Artistic disciplines involved

sound/music  
dance/movement



### Equipment

none



### Setting

empty space, wide enough to let  
the participants move freely



## Aims & subject

- open minds to welcome the other and the different cultures
- learn a new language (phonemes and vocabulary)
- learn new different ways to pronounce the words and to recognise them by their own sound (depending on the different situations).

This practice can be useful to learn the language by listening to different ways of pronouncing words, letters and phonemes, growing into the creation of a structure (a song). The body helps memorising the words and the sounds of phonemes, combining voices and movements. Learning in a creative process makes it easier to approach a new language. This practice can be used also as a ritual at the beginning of a workshop lasting several days. The vibration of the sounds and the rhythm can create a strong connection among the participants, which is the starting point to make a link between people who do not know each other. Furthermore, music is a common medium among different cultures and a strong instrument of communication. Studying languages by sounds and phonemes highlights sometimes unexpected common elements with other cultures.



# Procedure

## Part 1: LETTERS

### 30' warm up:

- 15' eyes closed, listening to the trainers pronouncing letters (vowels and consonants). The trainers can decide to move around, to change distance between them and the participants in order to develop the listening
- 15' participants all together pronounce the letters they just heard from the trainers, in a circle or spread in the space, as a chorus or one by one in a sort of dialogue.

### Main activity:

- 30' experiment the voice in different ways while pronouncing each letter (different attitudes: low, high, relaxed, angry, whispered...)
- 20' with the results of the previous experiment a sort of orchestra is formed, based on the sounds of letters
- 10' freeing the body. The group is split in two smaller groups: one uses the voice (letters), the other one reacts to the sounds with the body with their own interpretation.

## Part 2: PHONEMES

### 30' warm up:

- 15' eyes closed, listening to the trainers pronouncing phonemes (i.e. for Italian: SC, GLI, GH/G, CH/C)
- 15' participants all together pronounce the phonemes they just heard from the trainers.

### Main activity:

- 30' experiment the voice in different ways while pronouncing each phoneme (different attitudes: low, high, relaxed, angry, whispered...). Introduction of some principles of improvisation (imitation, opposition...)
- 20' creation of a sort of orchestra based on the sounds of phonemes
- 10' freeing the body. In couples: one participant uses the voice (phoneme), the other one reacts to the sounds with the body.

## Part 3: WORDS

### 30' warm up:

- 15' eyes closed, listening to the trainers pronouncing words built with letters and phonemes that have already been learned
- 15' participants all together pronounce the words they just heard from the trainers.

### Main activity:

- 20' experiment the voice in different ways while pronouncing each word (different attitudes: low, high, relaxed, angry, whispered...)
- 20' connecting words pronunciation with body movement
- 20' creation of a song by using letters, phonemes and words.

## In case of a single long session of 150' :

### 45' warm up:

- 15' eyes closed, listening to the trainers pronouncing letters, phonemes and/or words (depending on the language level of the participants)
- 30' participants all together pronounce the letters, phonemes and/or words they just heard from the trainers.

### Main activity:

- 30' experiment the voice in different ways while pronouncing each letter, phoneme and/or word (different attitudes: low, high, relaxed, angry, whispered...)
- 30' connecting letters, phonemes and/or words pronunciation with body movement.

45' creation of a song using letters, phonemes and words.





## Evaluation

**Feedback:** create a tape line on the floor with a good/bad rate at the edges. Participants answer the evaluation questions coming from the trainer placing themselves on the line according to their considerations. Then it can be tried to start a discussion in a common language about what participants learned and what the group shared.



## Pay attention to

The trainers must be professionals in the two disciplines of sound/music and dance/movement in order to balance and to adapt the activity to the target group. Each session can be longer or shorter, or differently combined depending on the participants' needs and possibilities.



## To go further

Practice inspired by Rachele Venturin, Associazione Tessere Culture, Pontassieve, Florence (Italy)  
For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=IO\\_KcKgo8hg](https://www.youtube.com/watch?v=IO_KcKgo8hg)





# 3<sup>rd</sup> Space - Freeing Yourself to Talk

ROOTS & ROUTES Cologne e. V.

Name of the trainer(s):  
Nicole Nagel



## When to use

- in new groups
- in diverse/mixed groups
- for learners with level A1 to B1, but also suitable for absolute beginners; the work can be adapted to different stages of learning processes



### Participants

4-15 participants at any age  
(language of instructor needs to be adjusted to the age level)



### Duration

30 minutes to 2 hours



### Skills

no basic language skills needed  
as long as communication works.



### Artistic disciplines involved

Elements of Roling®,  
SE® (Somatic Experiencing),  
a ISP® (Integral Somatic Psychology)  
and different theatre and voice methods



### Equipment

blackboards, or big sheets to hang on the wall;  
markers in various colours; sound system to play  
back music; microphone/ recording device to  
record impressions and evaluation; balloons in  
different colours, one for each participant; small  
massage balls, at least one per participant; paper  
that can be written on or used to be torn; slips of  
paper with words that are thematically adapted to  
each group (about 5 - 10 words).



## Setting

- A space large enough for the group to have room to walk and move around, and to come together in a circle;
- at least 3 chairs or benches to sit on;
- a clean floor to kneel or sit on.



## Aims & subject

- regulation of the individual nervous systems as well as regulation of the collective nervous system of the group;
- increasing the feeling of inner confidence in the individual as well as in the group;
- increasing confidence when speaking in front of a group, and courage to try things out and to allow mistakes to happen;
- connecting the brain hemispheres, developing more concentration, learning capacity and creativity;
- strengthening of individual cultures in diverse groups through the different native languages;
- promotion of transculturality.



## Procedure

### Warming up:

Group walks across the room. Everyone at their own pace with music, depending on the temper of the group. Announcing different parts of the body to look at from the inside. Strengthens body awareness and brings more presence.

### 1. Body voice

Stand in a circle, then also move in space. Warm up your feet with small massage balls, invite your voice directly. Touch the body with hands and make certain movements. Convert the individual parts of the body into sound / introduction of the fantasy language Gibberish (intuitive non verbal language – must be courageously demonstrated by the trainer(s), because it takes courage from everyone).

## 2. Word chain

Everybody sits in a circle and has their own note with 5 to 10 words on it. Everybody reads the words out loud and looks for the taste and sound in each word and where the body reacts or an emotion appears. From this, a sentence or a story can be created and told. If one already knows enough of both languages, one can also translate the words back into their mother tongue.

## 3. Sounding balloon

Everyone gets a balloon and inflates it. The balloon is used as an extension of the resonating space of the body. You speak into your own balloon and you can sense vibrations in your hands. Then you can meet other balloons to speak in or put your ear on to hear. In the end the whole group can become one single balloon sound body. You can use Gibberish again, or tell a story or a fairytale.

## 4. Tower of Babel

Three chairs stand side by side. One person sits in the middle, two other persons sit on the right and left to speak into the ear of the person sitting in the middle – no screaming, just talking. The person in the middle has to repeat, without thinking, the material from both ears to the audience. It's fun and helps the right and left hemisphere of the brain to work better together. It's a bit like a natural drug and expands synapses in the speech section of the brain. The rest of the group sits on the floor in front of the three and watches and gives feedback.



# Evaluation

Ask participants about their current condition on a scale from 1 to 10 from time to time: 1 is very pleasant, 10 very unpleasant. There is also a list of Emojis representing those states from 1 to 10 which can be used to point to, to ease language barriers directly.

After the exercises you can invite everyone to give a word or an expression, also in Gibberish. These words are also written on the blackboards/paper walls. Just like the stories from the word chain or a feedback at the end of the workshop. The blackboards/sheets are also suitable for a general evaluation of the work.







## Pay attention to

The trainer should always be courageous in showing the exercises and also bring in humour and lightness. Especially during the physical exercises, make sure that everybody's limits are being respected. It is always about creating and maintaining a safe space. If someone does not want to do an exercise, don't push them. Maybe install a relax corner with blankets, where participants can withdraw and rest or watch from a safe distance. In case you use words, pay attention that the words are related to the group's interests and language learning needs.



## To go further

This practice is working with the individual and collective field of the autonomic nervous system and selfregulation. It applies the 5 principles from the Roling® work: Holism, Adaptability, Support, Palintonicity (3 dimensional space) and Closure ([www.roling.org](http://www.roling.org));

5 Principles as sensation/ image/ behaviour/ affect and meaning from SE® work (Somatic Experiencing – training of interoception; [www.somatic-experiencing.de](http://www.somatic-experiencing.de));

ISP (Integral Somatic Psychology) – embodiment of emotions and oppositions ([www.integralsomaticpsychology.com](http://www.integralsomaticpsychology.com));

and different voice methods (e.g. Lichtenberger Institut für angewandte Stimmphysiologie – [www.lichtenberger-institut.de/](http://www.lichtenberger-institut.de/)) which are operating with the principle of selfregulation of the voice and the nervous system.

[www.3rdspace-labor.com](http://www.3rdspace-labor.com)

[www.nicole-nagel.de](http://www.nicole-nagel.de)

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=-6iBl2Ujull](https://www.youtube.com/watch?v=-6iBl2Ujull)





# This is me

Folkuniversitetet

Name of the trainer(s):

Åsa Kajsdotter



## When to use

For learners with level A1-A2.

In the beginning of getting to know each other



### Participants

Unlimited



### Duration

15-30 minutes



### Skills

Basic language skills needed



### Artistic disciplines involved

Visual arts, Drawing Presentation, Public speaking, Performance



### Equipment

Papers with a frame  
Scissors  
Coloured pencils  
Magazines  
Glue  
Small post-it stickers



### Setting

A room with tables big enough for the participants to spread out and have a space to be creative.





## Aims & subject

- increase motivation through emotional involvement
- being inspired by other participants
- learning about other participants' backgrounds and interests
- creative attitude
- select new words based on one's communication needs
- increase the desire of using the new language
- connect the new language with oneself



## Procedure

**Step 1.** Let each participant get a paper with a frame. The participants will make a painting to show who they are and what is important for them. They can cut pictures from a magazine, paint or do a mix - pictures and images that they feel are a representation of their own true self.

**Step 2.** When everyone is done, put the selfportraits created up on the walls of the room and let all participants walk around and observe each others' pictures. They can now guess which picture belongs to whom and why they believe so. Each participant can now explain their own portrait to the group and speak about what is important to them.

**Step 3.** Write appropriate words on small post-it stickers and put them on the paintings. Let participants do this together on each others' pictures.



## Evaluation

At the end the participants may reflect on how they felt during the practice and how hard or easy they found it to create a picture representing themselves.



## Pay attention to

Make sure that everybody gets a chance to express themselves and a chance to guess on each others' paintings.





# Today I feel...

Centro di Creazione e Cultura

Name of the trainer(s):  
*Olga Pavlenko*



## When to use

For learners with level A2 or B1, but it can be used also with beginners. In the latter case it must be simplified.

The practice could be repeated in different moments of a learning process.



### Participants

minimum 4  
maximum 15  
no age limit



### Duration

60-90 minutes



### Skills

basic language skills needed



### Artistic disciplines involved

visual arts



### Equipment

magazines  
scissors, glue, A4 paper, markers  
colour wheel  
small stones



### Setting

empty big space where the group  
can work on the floor



## Aims & subject

- group-building and self-confidence
- self-representation through the emotional drive of colours
- communication
- learning the spelling of words
- learning new words
- storytelling: how do I feel today?
- learning to express the concepts through images
- increasing motivation through emotional involvement
- being inspired by other participants
- learning about other participants' values
- creative attitude



## Procedure

### Step 1:

In the middle of the room participants find the colour wheel with many small stones inside. Every participant receives 5 black and white "emotional smileys". They are invited to choose and assign to every emotion a personal colour with markers. Then they place each smiley inside the colour wheel in correspondence to its colours.

### Step 2:

Now participants should try to describe by images the situations that made them feel happy, pleased, indifferent, sad or angry (5 emotions) today. They should try to represent their emotion by cutting shapes out of the corresponding colour they find in newspapers and magazines. They should not choose ready-made images from the magazines, but consider only the colours. Then they glue the image to the A4 paper and place it on the floor outside of the colour wheel close to the corresponding colour. Every new «story» they fix by a small stone.

### Step 3:

When everyone is done all participants walk around the colour wheel and observe all the images. They try to find a word that can suit to the image and write it down by the same colour marker. With every new word they add a new stone.

### Step 4:

When different rounds are done, and many new words are written down, participants again walk around the wheel and choose 7 words they feel close to today. For every word that they choose they take a stone. All participants sit down in a big circle around the wheel and place their stones in front of them. One by one, each participant tells the words s.he chose. As a last step, participants are asked to carry the stones with them in a pocket or inside their purse for a week, and to remember the words every time they notice the stones.

If participants have the opportunity to meet after a week, they bring back the stones, name the words and then make an evaluation circle.



## Evaluation

According to the language level, an evaluation sheet with 4-5 simple questions can be shared between the participants. They should answer by placing a colour square of 5 different grades of intensity (= 100%, 60%, 40%, 20%, 5%). The higher the level of intensity chosen, the more positive the evaluation. So participants can keep thinking in the mood of colours.

A feedback circle can always take place.

In case participants can meet after a week they can share their feelings about carrying the stones with them.



## Pay attention to

Please invite participants to use magazines cut outs only as colours and to not use full images or photos. In this way, participants can represent themselves in a more authentic way.

Be sensitive to the colours, in different cultures and for different people colours can have different meanings. This is a good point to open a discussion.  
Try to describe precise guidelines for every step by showing examples.



## To go further

Continue your travel through the colours in the art world:

<https://artsandculture.google.com/asset/rain/9gHQk4P6B28sgA>

As a further step, participants could choose an art piece and motivate the colour choice.

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=1XG48OKh6wg](https://www.youtube.com/watch?v=1XG48OKh6wg)











# Tongue's game

Les Têtes de l'Art

Name of the trainer(s):  
Sophie Laffont



## When to use

For learners with levels from A1 to B1, depending on the way the trainer proposes the exercises. It can be used at the beginning of a learning process. The improvement can be progressive using the exercises as a routine. This way it allows the trainer to work and develop specific linguistic and social skills.



### Participants

5-15 people  
For ages 10 +



### Duration

90 minutes



### Skills

Basic language skills needed



### Artistic disciplines involved

Theatre, clown



### Equipment

No equipment needed



### Setting

Open space (without chairs or tables)



## Aims & subject

Playing with the voice in order to overcome difficulties in understanding a language.

Familiarising with the tones of a foreign language and play with it even without understanding it.

Playing with the situation of misunderstanding, in order to create a distance from everyday life and go beyond the participants' hang-ups.

Learning words by diverting them from logic.



## Procedure

### I) In a circle: breaking the ice between participants

\*Eye contact

In a circle. A (who can be the trainer to begin) stares at B (another person present in the circle), without speaking. They switch their places. At the same time, both people say their first names out loud.

When all the participants have exchanged places at least once, you can continue (or decline at the next session) the same game, adding a clear emotion when swapping places. Then (depending on the level of the students) you can write this new vocabulary of emotions on the board and use it in improvisations.

### II) Vocal and physical warm up in a circle :

\*Warming up exploring the vocabulary of body parts and at the same time the related phonemes.

Ex: - hy...he...hi...ho...ha...hand  
Fa...fe...fo...foo...foot  
Ha...He...Hi...Hea...head  
Na...ne...ni...no...neck  
And so on.

A chooses to warm up the hands. S.he turns his\*her hands and the other participants in the circle follow him\*her. As s.he turns his\*her hands A says: «ha...he...hi...ho...». Then s.he points to B, who is in the circle and has to say «hands!». Then B turns his\*her ankles. The other participants also turn their ankles. As s.he turns his\*her ankles, B says «anch...ani...anco...anke...». Then s.he points to C who is in the circle and has to say «ankle». C turns his\*her head and says «ha...he...hi...ho...hea «etc...

### III) Break up the language to play with

\*The grammelot game:

One at a time, learners communicate with their neighbour in a «grumbling» manner. The «grumbling language» is an invented language, a sequence of sounds, that don't form real words. Nevertheless, finding solutions with body language, the participants must really intend to tell something real to the others.

\*The lumberjack game

The participants are in a circle. A raises both arms to the sky and joins his\*her hands. At the same time s.he shouts «I». C and B (to the left and to the right

of A) join their hands and both make the gesture of cutting A at the waist, as if they were lumberjacks. They shout «You» as they make the gesture. A bends at once, keeping his\*her arms and hands together in front of him\*her. S.he points to another participant, saying «He» or «She» depending on the gender of the person being pointed. The designated person (D), raises his\*her arms to the sky and joins his\*her hands, saying «I». Participants to his\*her left and right, make the gesture of carving D by saying «You», D bends over and points to someone else in the circle («He» or «She») and so on.

The game has to be played faster and faster. After a few examples, the game continues, but eliminations are made when a participant gets the pronunciation wrong or does not go fast enough. The game ends when there are only three participants left.

It can be played in the mother tongues of the participants, before being played in the «taught» language, so that the participants can understand the logic of the game. Once this logic is understood by the group, it is possible to adapt the game according to what we want the participants to learn, revise or explore (e.g. other pronouns: we/you/they - indirect personal pronouns: me/you/he/she - possessive pronouns: me/yours/theirs etc.)

You can also add emotions in the way you play the game, in order to make the participants learn certain adjectives and adverbs (you play the game sadly, happily, joyfully, angrily...).

#### **IV) Playing with a foreign language**

##### **\* Telling a story**

Put the trainees in pairs who don't speak the same languages. At first, A speaks his\*her own language slowly enough for B to be able to follow him\*her and pronunciation the same thing at the same time, following the movement of his\*her mouth. If the exercise is well done, we can't tell who is leading who. Then, A must add a gesture to each syllable s.he utters and B must follow him\*her at the same time. Then they must do the same thing, trying to look as much as possible in front of them, as if they were telling a story to an audience.

When A finishes we switch the roles and B becomes the leader.

When A and B have both been in the role of leader and followers, they both improvise a short story in front of the audience following the same rules: A speaks in

his\*her mother tongue and accompanies what s.he says with a gesture. B no longer has to follow the words but must follow all of A's gestures and be ready to pick up the thread of the story (although they do not understand the meaning), as soon as A passes the word to him\*her.

At the end of the short story, A and B try to explain what they have each said in their own languages.

##### **\* The translator**

This practice is not for a beginner. It can be set up with a group that you follow over several sessions. From A2 to B1 and more.

Participants are in pairs with people who don't speak the same mother tongue.

A chooses a conference theme and acts as if s.he was a specialist. S.he comes before the audience, accompanied by B, his\*her translator who doesn't know what A is going to say. S.he speaks in his\*her mother tongue, stopping sometimes, so that B can invent a translation.

B has to translate even if s.he doesn't understand what A says. S.he can use the sounds of certain words that A says, and connect them to other words they know that sound similar.

Ex: A is Italian. S.he chooses to give a lecture on the needs of artists in the world. B does not speak Italian. S.he hears the word «bisogno» pronounced many times. The translation is in English. The word «bisogno» makes him\*her think of «beast». S.he is going to introduce A as a specialist in small beasts called «bisogno» and a specialist in their extermination.

B has to play with the fact that s.he doesn't understand A, the speaker, and that s.he doesn't speak very well either. The aim is to play and have fun with the situation.



## Evaluation

The evaluation can take place at the end of each exercise or at the end of the session. It can be used to fix knowledge in writing and thus serve as a bridge to develop reading and writing skills.



## Pay attention to

Take your time. There is no rush to finish the exercises. Learners have to feel comfortable and don't feel pushed. Don't push learners who don't like to make exercises in front of an audience. In this case, we can find another way to make them participate.



## To go further

BOAL, Augusto; DERLON, Nicole; LONCHAMPT, Robert.  
Jeux pour acteurs et non-acteurs: pratique du théâtre de l'opprimé.  
François Maspero, 1978.  
Augusto Boal «La ballade des gens heureux» (film)

Interview of Michel Dallaire:

<https://www.youtube.com/watch?v=7axLQ02oo6s>

[https://www.youtube.com/watch?v=qiT76\\_woRil](https://www.youtube.com/watch?v=qiT76_woRil)

<https://www.youtube.com/watch?v=fh4TANziv2g>

Michel Dallaire, «Le Clown, l'Art, la Vie», ed. Michel Dallaire, Saint-Sébastien d'Aigrefeuille, 2015

For a visual impression and a deeper understanding of this practice, we recommend to watch the corresponding video: [www.youtube.com/watch?v=h26GF3ob3ro](https://www.youtube.com/watch?v=h26GF3ob3ro)





# World Upside Down!

Folkuniversitetet

Name of the trainer(s):

Joakim Olsson



## When to use

A good icebreaker and practice to use when you want to start the group of with a creative mindset. It can be used and scaled in different ways to fit the level of the participants.



### Participants

Work in groups of 2-3 people.  
No age limit, all language levels



### Duration

10 + 45 + 10 minutes



### Skills

No language skills needed



### Artistic disciplines involved

Visual arts



### Equipment

A paper wall, preferably white, or big white A1 paper.  
Coloured pencils  
An image or painting for people to draw upside down



### Setting

A room with tables big enough for the participants to spread out and have a space to be creative.



## Aims & subject

Why Upside Down Drawing? It creates a shift from left to right brain activity by drawing a picture upside down. Learn to see lines in relationship to each other, rather than as preconceived shapes.

Develop observational skills.

Have fun with drawing.

May open a person up to a more creative mindset



## Procedure

**Step 1.** Choose a drawing that fits the mood and level of the group. Take the drawing and place it upside down somewhere everyone can see it!

**Step 2.** Explain to the group that they will draw the picture just as they see it – the drawing will be done upside down. Do not turn the original drawing, or the one they create, around until it is finished. Limit the time for drawing to about 45-60 minutes.

Tell them to observe shapes, lines and their relationships

rather than naming objects and features. This will challenge our perception of the world and how our brain interprets our visual inputs.

**Step 3.** Turn the original drawing back and ask the participants to do the same.

After completing your upside-down drawing, compare it to the original – look at how the lines, shapes, and spaces relate to each other. Is the drawing similar to the original? In smaller groups, discuss how it felt to work in this space.



## Evaluation

At the end the participants may reflect on how they felt during the practice and how hard or easy they found it to re-create a picture upside down.





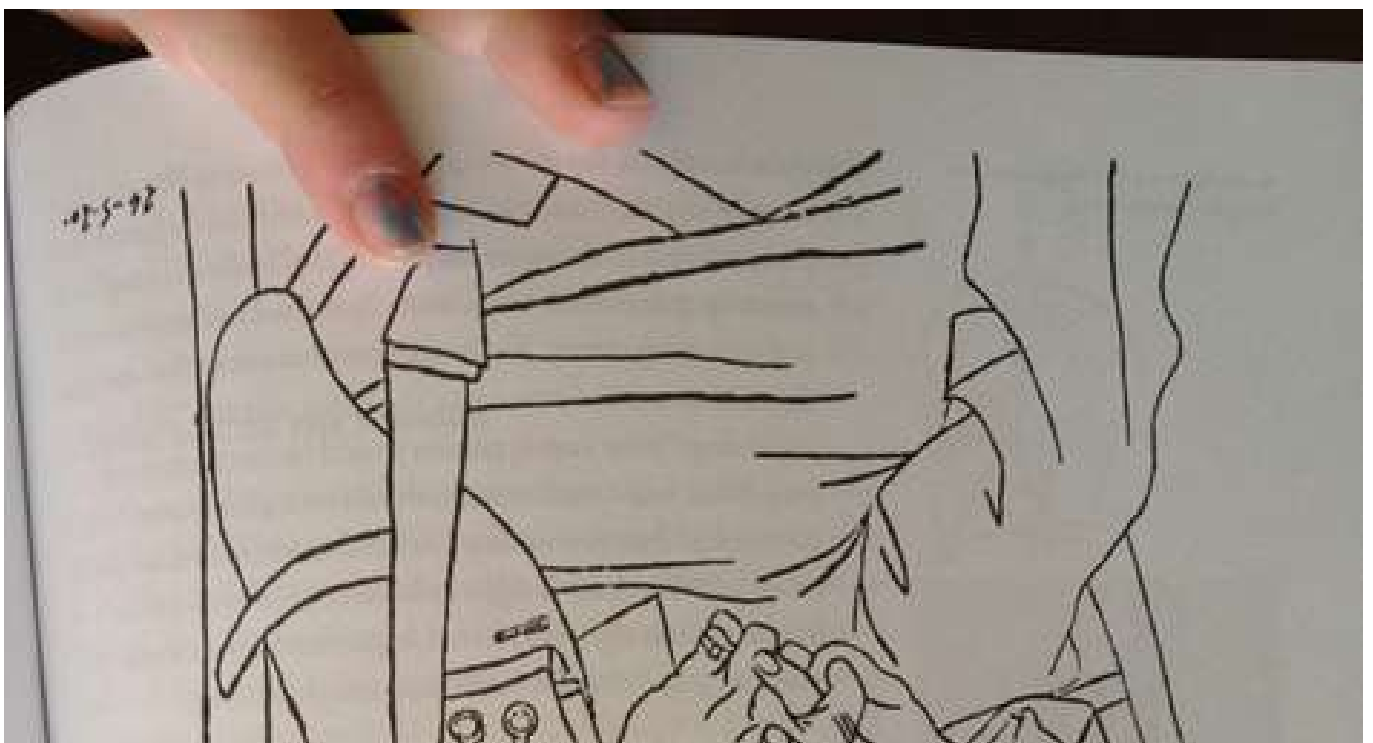
## Pay attention to:

Make sure to adapt the time to how much time the group needs - when they are done the exercise should stop to contain the creative energy in the room.



## To go further

If it is a group that knows each other well or you feel that it is a very safe space you may ask participants to exchange drawings with each other and then review the exercise together.





**Presentation of accomplished  
pilot trainings and of DeTalks  
partner organisations**

## Folkuniversitetet



### Target Group

Non-native Swedish speakers, refugees, migrants and language educators

The practices have been tested in Folkuniversitetet's different educational classes and coaching groups during the project time. The groups are made up by individuals with different goals and backgrounds, from different countries around the world and with different experiences on how they came to be in Sweden. One thing they have in common is a wish to connect to the new country and to each other.



## Presentation of partner



Folkuniversitetet is an adult educational association that offers a wide range of adult education all over Sweden. It is an association of five foundations: the university extensions attached to the Universities of Stockholm, Uppsala, Göteborg, Lund and Umeå. We have a broad open educational programme in a variety of subjects; we also run upper secondary schools, schools in higher vocational education, courses for seniors and training, labour market education and further education and training for working life. Folkuniversitetet is independent of all political, religious and commercial interests. International cooperation, pedagogic development, democracy and focus on the individual are central values for us. We have given important contributions to the development of Swedish education and training, for example evening gymnasiums, language centres, Swedish for immigrants, college and ICT-based education. Visions and ideas for better learning methods are developed and tested in project groups, often in international cooperation. Coaching, mentorship, validation, entrepreneurship, learning in working life, empowerment and active guidance based on individual needs are examples of areas we are developing, and implementing to our own organisation

### Folkuniversitetet

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# Centro di Creazione e Cultura



## Part 1



### Target Group

Teachers, trainers and socio-cultural operators involved in language education aimed at learning groups of mixed cultural and social origin.



### Number of participants

15 + team



### Duration

18 hours in 6 work sessions on 2 weekends (29-30/11 and 06-07/12/19).

### Local partners

PARC Performing Arts Research Centre, Florence.  
Fondazione Fabbrica Europa per le arti contemporanee, Florence

In the first part of the experimental linguistic practice path through the performing and visual arts, teachers, trainers and socio-cultural operators involved in various ways in language education for learning groups of mixed cultural and social origin, took part in an intensive workshop in two weekends, an open laboratory where a dialogue was created between methods and ideas, and a series of good practices to be used in the most varied contexts were identified.

## Part 2



### Target Group

Students from the Italian school for foreigners of Gli Anelli Mancanti Association in Florence, and from the Italian literacy and language learning paths of the State school CPIA2 Firenze in Pontassieve.



### Number of participants

16 and 17 + team



### Duration

10 hours in 3 work sessions, 1 in Florence on 24/02/20 with a preparatory meeting on 06/02/20, and 2 in Pontassieve on 28/02/20.

### Local partners

Gli Anelli Mancanti, Florence  
Centro Provinciale per l'Istruzione degli Adulti CPIA2 Firenze  
S.M.S. Croce Azzurra, Pontassieve (Florence)

In the second part, CCC's team of artist trainers (Susannah Iheme, Andrea Lovo, Olga Pavlenko, Marina Arienze, Cesare Torricelli) tested some of the practices with three groups of foreigners with a basic Italian literacy, together with a few Tuscan youngsters and three teachers who participated in the first phase of the training. The practices were based on emotional self-representation and self-narration through colours and collage, as well as on the use of the voice and body to get acquainted with a language's phonemes, and to transform sounds into elements of musical sharing.



## Evaluation

The evaluation was extremely positive, both for trainers/trainers (part 1) and for all groups of students (part 2). For most of them it was the first approach to learning a language with this creative and non-formal approach. They appreciated this non-conventional way to learn, and considered it extremely useful to learn not only a new language but also about a new culture through the others' behaviours, attitudes and communication needs. Such practices are considered useful also with people that one already knows, because this creative approach gives the opportunity to communicate in a broader sense.

Furthermore, all groups were happy to have the opportunity to go beyond the traditional «learning by heart» method. They enjoyed experiencing learning methods that involve both body and mind, and especially their deep emotional side.

For teachers and trainers it was very important to experience the practices first as participants and later as co-trainers of their groups of foreign students. The practices suggested new approaches and new teaching possibilities to them, even if most of them would feel more comfortable having an artist trainer next to them. The best option would of course be to have classes with combined actions between language teachers and artists.



## Presentation of partner

Centro di Creazione e Cultura (CCC) is the Italian partner of the ROOTS & ROUTES International network. CCC was founded in Florence in 1994 as Associazione Fabbrica Europa and became active in 2002, integrating the local and the European dimensions to support the professional growth of talented emerging artists.

The many projects carried out at local and European levels follow flexible educational paths fostering creative self-entrepreneurship, an artistic research based on interdisciplinary sensitivity, and an awareness of the artists' role in today's society: projects and artistic practices are based on social engagement, and promote (inter)cultural diversity in arts through the dialogue of different cultures, roots, languages, viewpoints, ways of expression and styles of life.

### **Centro di Creazione e Cultura**

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50144 Firenze  
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# Les Têtes de l'Art



## Part 1



### Target Group

Young french volunteers, migrants  
(16 different languages), refugees  
(unaccompanied minors)



### Number of participants

16 + team



### Duration

40 hours in 16 work sessions, on  
Fridays from end October 2019 to  
March 13, 2020

### Local partners

Centre Socio Culturel d'Endoume, Marseille

The workshop took place in the Centre Socio Culturel d'Endoume, from end October 2019 to mid-March 2020. The format consisted in sessions of 2,5 hours every Friday. Two of the trainers (Sophie Laffont and Delphine Salvi) accompanied by a French teacher (Céline Bonneau) tested the practices proposed by the different project partners with a group of around 16 young people from several countries and who had arrived in different situations. Some of them were Unaccompanied Minors from sub-Saharan Africa; others were young migrants coming from South America or Asia. The group was very eclectic with different levels of French, from a very low level of literacy to a B2 level.

This is why the workshop has been so rich. Trainers could test the practices involving learners at different levels, creating solidarity between them, and working on diversity and interculturality using the international characteristic of the group.

As the workshop was progressive and went on in length, we could make some new proposals to add to the practices, regarding the evolution of the learners and the diversity of the group.



## Evaluation

The group was evaluated in three stages: by filling in a questionnaire (with the help of the teachers), in a focus group at the end of the workshop and finally in individual interviews. The main thing that emerged was a very positive evaluation from both the learners and the social workers and volunteers who participated in some sessions. All learners, regardless of their level of French, noted the importance of the non verbal approach, and the impact this had on the general atmosphere of the workshop. This means a jovial atmosphere that facilitates confidence building and relieves the pressure of learning foreign languages, especially when you are in a language immersion situation. The use of playful and creative tools for learning is also recognised for its effectiveness and originality. In this way, all learners feel accompanied in their linguistic evolution, but without pressure. Thanks to the creative exercises, they were able to express and work on the listening and speaking skills necessary for language learning without focusing on their linguistic progression.

## Part 2



### Target Group

Girl refugees from Nigeria



### Number of participants

8 + team



### Duration

23 hours in 10 work sessions, on  
Thursdays from end October 2019  
to March 13, 2020

### Local partners

Shelter for girls. CHRS Claire Joie - Jane Pannier, Marseille

The workshop took place in the CHRS Claire Joie and in the Théâtre de l'Oeuvre, from end October 2019 to mid-March 2020. The format consisted in sessions of 2,5 hours sessions every other Thursday. Two of the trainers (Sophie Laffont and Delphine Salvi) accompanied by a French teacher (Céline Bonneau) tested the practices proposed by the different project partners with a group of around 8 young refugee girls from Nigeria.

As the workshop was progressive and went on in length, we could test different approaches and make some new proposals to add to the practices, regarding the evolution of the learners who started the workshop with a low level of French literacy.



## Evaluation

The group was evaluated in two stages: in a focus group at the end of the workshop and in individual interviews. The main thing that emerged was a very positive evaluation from both the learners and the social workers who participated in all the sessions. All the girls, that had a very low French literacy level, noted the importance of the non verbal approach, and the impact this had on the general atmosphere of the workshop. This means a jovial atmosphere that facilitates confidence building and relieves the pressure of learning foreign languages, especially in a language immersion situation. The use of playful and creative tools for learning is also recognised for its effectiveness and originality. In this way, all the girls felt free to express themselves in French, and they all think that the body language and body expression exercises were “liberators” to start working on the speaking part. Before starting the workshops they were reluctant to learn French because of the difficulties and mockery they faced in the administration and in everyday life. So, to feel that they were part of a special group, with positive values and with exercises that didn’t push them but accompanied them in their learning process, has been the highest value point.

## Part 3



### Target Group

Teachers, trainers and socio-cultural operators involved in language education, volunteers, theatre associations, young foreign people interested in language education.



### Number of participants

22 + team



### Duration

12 hours in 2 workshop sessions, in January 2020

### Local partners

CHRS Claire Joie, Centre socio-culturel d’Endoume, Association Katilla, Collectif le Manba, Association mot à mot, Langue & compagnie

The workshop took place over two days and brought together 22 confirmed and trainee teachers as well as volunteers, artists and social workers. The participants worked in very different contexts (formal and non formal education, in associations, in squats...), which considerably enriched the workshop.

Participating entities : CHRS Claire Joie, Centre socio-culturel d'Endoume, Association Katilla, Collectif le Manba, Association mot à mot, Langue & compagnie.

The objective of the workshop was to share and evaluate the 6 creative and playful practices chosen during the international meetings in March 2019 and tested within the workshops that took place in the Association 285 and the CHRS Jane Pannier.

After testing each exercise in several languages (Spanish, English, Arabic and Italian) the group carried out an evaluation, which allowed them to exchange on the different practices and contexts they faced in their actual work. It also gave them the opportunity to new ideas to be incorporated into the initial proposals.

In this way we created a space for dialogue in which it was possible to exchange both the expertise of experienced teachers, but also of artists, volunteers and social workers involved in actions with migrants.

As a result, we created a drive, in order to keep sharing the practices tested as well as the proposals made during the workshop:

<https://drive.google.com/drive/u/0/folders/1G3P2Y6Gj3ksdkjW-fc1KVZJpbnwKdbIL>

This drive is the beginning of a community of linguists, researchers, social workers and volunteers interested in teaching languages through creative tools. It will allow us to follow up on the activities proposed in the framework of DeTalks and to continue to deepen the topics and practices tested.



## Evaluation

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The group of teachers, volunteers and social workers was evaluated in three stages: by filling in a questionnaire, in a focus group at the end of the workshop and finally in individual interviews. Overall they found the workshop very interesting in relation to their practice. They particularly appreciated the fact that they were able to test the practices themselves, as if they were learners. The use of foreign languages, such as Spanish, English, Italian or Arabic, allowed them to experience the conditions of linguistic immersion, which is an advantage for understanding and analysing the proposed exercises from the learners' perspective. On the other hand, they praised the atmosphere, the space of trust and the good care that the use of the proposed practices facilitated. They also appreciated the place of interculturality and the playfulness of the pedagogical proposals. Moreover, the problems of space linked to practices that require movement and physical expression were raised. They mainly appreciated the confidence and body exercises which allow a different approach in the acquisition of vocabulary and the comprehension of grammar elements. And finally, the exercises that allow them to move from gesture to sound and then from sound to words were positively valued.



## Presentation of partner

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Since 1996 Les Têtes de l'Art (TdA), a non-profit organisation, has been supporting and promoting participatory arts practices through committed action at the crossroads of culture, informal education, and social and solidarity-based economy. It creates and nurtures projects which illustrate their beliefs such as "Place à l'Art", "AJCM" or "Boulègue", the participatory television scheme in the 3<sup>rd</sup> district of Marseille. Building on their large network of independent artists, they co-develop participatory artistic projects in order to meet the requests of their beneficiaries. Finally, they work with their members through coaching, training schemes and equipment loan. Les Têtes de l'Art is located in the PACA region but it is also very much open to the outside. They deal with more and more partners in France, Europe, and the Mediterranean area so as to help spread a fresh and positive outlook.

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## ROOTS & ROUTES Cologne e. V.



### Target Group

Young adults (18 to 30 years),  
mainly non-native German  
speakers; plus youth workers  
and language educators



### Number of participants

27 (22 + team)



### Duration

4 full days

### Local partners

Community Centre Alte Feuerwache Köln, Allerweltshaus Köln e. V., Interkulturelle Theatergruppe  
in der KHG Köln, 3<sup>rd</sup> Space – das Transkulturelle Labor

From January 3<sup>rd</sup> to 6<sup>th</sup>, 2020, we invited young adults and youth workers / language educators to an experimental 4 day workshop at community centre Alte Feuerwache Köln. With artistic coaches Elisa Giovannetti, Anke Ames and Nicole Nagel, the group worked with various methods in the field of "artistic expression meets language": How can I approach a new language with theatre and music?

In the German DeTalks Workshop, new and long-time citizens of Cologne met and jointly approached the beauty of language and its poetry. The group reached a common point where German language (and other languages) became means of personal and collective expression.



## Evaluation

Participants of the workshop were encouraged to give feedback whenever they felt the need to. The artistic coaches stayed in close contact with them, adapting to their input and going on with the workshop.

Towards the end of the activity (January 5<sup>th</sup>), the participants were presented with feedback sheets in German and English; there were different sheets for people working in language education/youth work and for other participants. Participants were also invited to give additional feedback by privately messaging our main artistic coach Elisa Giovannetti later.

The evaluation on paper, as well as verbal feedback during the activities, turned out to be overall very positive. Communication between participants was enhanced through the practices that were offered to them, and different aspects of this showed their effect: participants were able to depend on, and support,

each other; they could bring in personal experiences and communicate open safely.

During the Agorá practice, keeping the focus (in phase 1) and German grammar (in phase 2) posed hurdles; but those hurdles could be jointly overcome by the group and the coaches.

The simplicity of the practices – especially the “Playing with words / the song” practice which we had adapted from Italian partner Centro di Creazione e Cultura – led to a relaxed atmosphere and a good learning environment. Participants opened up and shared experiences, cultural insights and stories with each other and enjoyed themselves, so much even that they could overcome their stranger-shyness during practices with theatrical elements. This resulted in fruitful discussions about the perception of language.



## Presentation of partner

ROOTS & ROUTES Cologne e. V. (RRCGN) is a non-profit association promoting cultural and social diversity in arts and media, diversity conscious youth work and international exchange. RRCGN is the German partner in the international ROOTS & ROUTES network. Founded in December 2013, RRCGN has been organising several international exchange projects and local workshops since. Several of its 51 current members are active in cultural youth work and anti-discrimination work.

### **ROOTS & ROUTES Cologne e. V.**

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# SMouTh

## Synergy of Music Theatre



### Part 1



#### Target Group

Trainers/members of the Hellenic Theatre/Drama Education Network and one intercultural mediator/translator of Arabic language



#### Number of participants

21 (18 + team)



#### Duration

2 full days (21 hours)

#### Local partners

Mayorality of Culture and Science of the Municipality of Larissa and the Hellenic Theatre/Drama Education Network

A two-days workshop (December 14-15, 2019) organised by SMouTh in collaboration with the Mayorality of Culture and Science of the Municipality of Larissa (hosted in «Mill of Pappas» cultural centre in Larissa). Seventeen theatre educators/trainers, members of the Network from all over Greece have been trained in 6 DeTalks practices (1. This is me, 2. Kinetic Story, 3. Broken Phone, 4. Mime's Games for Action Verbs, 5. Memory Game DIY, 6. From Silence to Words). Because all participants were Greek-speakers and the aim was to experience and check the language development through non verbal practices, the workshop was conducted in Arabic with the participation of an interpreter/translator from the Municipality of Larissa.

The main aim of this First Part of the pilot training was to train the trainers of the Second Part of the national pilots that have been organised with the mixed target group (groups of young refugees/asylum seekers and locals).

Trainers of this workshop: Andreas Almpanis, Dimitra Zacharouli

Observer/youth worker: Costas Lamproulis



## Evaluation

The evaluation was very positive and this is considered very important as the trainees are extremely specialised in similar educational methods and practices (they are implementing workshops with mixed young groups in the framework of projects with the UNHCR and the Ministry of Education in Greece).

Even the practices that were not closely connected to the performing arts (like, «This is Me» and «Memory Game DIY») have been evaluated as very good and useful practices for the objectives of the training (to develop linguistic/cultural knowledge and skills through non verbal communication and intercultural collaboration).

Another element evaluated very positively by the participants was the non verbal coordination of the workshop by the trainers and the «language switch» (the verbal part of the practices was in a foreign language - Arabic - in order to be able to evaluate the effect on learning a foreign language).

## Part 2.1



### Target Group

Students of the Intercultural Jr High School of Evosmos (refugees and local students, approx. 14 years old), Teachers of the School



### Number of participants

43 (40 + team)



### Duration

2 days (12 hours)

### Local partners

Intercultural Jr High School of Evosmos and the Hellenic Theatre/Drama Education Network

A two-days workshop (17/2 and 25/2/2020) organised by the Hellenic Theatre/Drama Education Network in collaboration with the Intercultural Jr High School of Evosmos, Thessaloniki (Formal Secondary Education/ Greek Ministry of Education and Religious Affairs). Fourty participants in total (split in two groups: 17 young refugees, 20 young locals, 3 teachers) have been participating in workshops with DeTalks practices.

Trainers of this workshop: Antigoni Tsarmpopoulou, Christina-Maria Amanatiadou (Hellenic Theatre/Drama Education Network)

Monitoring: Andreas Almpanis



## Evaluation

The evaluation from the participant students ranged from positive to highly positive, with the majority of students finding the methods interesting and fun. Both the trainers and the participating youth workers (teachers at the school) agreed that the workshop fully met their expectations. The teachers were thankful for the educational material they familiarised to use it in the future.

### Part 2.2



#### Target Group

Students of the Vocational Lyceum of Koropi (refugees, immigrants and local students, approx. 17 years old).



#### Number of participants

20 (18 + team)



#### Duration

2 days (6 hours)

#### Local partners

Vocational Lyceum of Koropi and the Hellenic Theatre/Drama Education Network

A two-days workshop (10/2 and 17/2/2020) organised by the Hellenic Theatre/Drama Education Network in collaboration with the Vocational Lyceum of Koropi, Athens (Formal Secondary Education/Greek Ministry of Education and Religious Affairs). Eighteen students (12 refugees, 1 immigrant, 5 locals) have been participating in workshops with DeTalks practices.

Trainer of this workshop: Katerina Alexiadou (Hellenic Theatre/Drama Education Network )

Monitoring: Dimitra Zacharouli



## Evaluation

Participants evaluated the methods as both funny and useful in language learning and asked for more workshops! The trainer mentioned that a lot of creativity and interesting ideas came out in the class and that the school's teachers were pleased to get involved.

### Part 2.3



#### Target Group

Students of the Vocational Lyceum of Trikala (refugees, immigrants and local students, approx. 17 years old), Teachers of the School



#### Number of participants

21 (19 + team)

#### Duration:



2 days (6 hours)

#### Local partners

1<sup>st</sup> Vocational Lyceum of Trikala and the Hellenic Theatre/Drama Education Network

A two-days workshop (10/2 and 24/2/2020) organised by the Hellenic Theatre/Drama Education Network in collaboration with the 1st Vocational Lyceum of Trikala, Thessaly (Formal Secondary Education/Greek Ministry of Education and Religious Affairs). Sixteen students (6 refugees, 10 locals) and three teachers have been participating in workshops with DeTalks practices.

Trainers of this workshop: Giannis Floulis and Antonella Hira (Hellenic Theatre/Drama Education Network )

Monitoring: Costas Lamproulis



## Evaluation

This has been possibly the most challenging working group, with locals and migrants struggling to get on well with each other. However, even if keeping focus and nice atmosphere was tough, the participants gave medium to high feedback and managed to involve and collaborate.

### Part 2.4



#### Target Group

Students of the 5th Gymnasium of Larissa (refugees and local students, approx. 15 years old), Teachers of the School



#### Number of participants

30 (28 + team)



#### Duration

1 day (6 hours)

#### Local partners

5th Gymnasium of Larissa and the Hellenic Theatre/Drama Education Network

One day workshop (27/2/2020) organised by the Hellenic Theatre/Drama Education Network in collaboration with the 5th Gymnasium of Larissa, Thessaly (Formal Secondary Education/Greek Ministry of Education and Religious Affairs). Twenty-five students (7 refugees, 18 locals) and three teachers have been participating in workshops with DeTalks practices.

Trainers of this workshop: Giannis Floulis and Antonella Hira (Hellenic Theatre/Drama Education Network )  
Monitoring: Athanasios Saliampouchos



## Evaluation

Laughter, fun and high spirits were the characteristics of this workshop, gathering a highly positive feedback by the participants and the trainers involved.

### Part 2.5



#### Target Group

Students of the Vocational Lyceum of Livadeia (refugees, immigrants and local students, approx. 17 years old), Teachers of the School



#### Number of participants

24 (22 + team)



#### Duration

1 day (6 hours)

#### Local partners

1st Vocational Lyceum of Livadeia and the Hellenic Theatre/Drama Education Network

One day workshop (10/3/2020) organised by the Hellenic Theatre/Drama Education Network in collaboration with the 1st Vocational Lyceum of Livadeia, Boeotia (Formal Secondary Education/Greek Ministry of Education and Religious Affairs). Nineteen students (7 refugees, 12 locals) and three teachers have been participating in workshops with DeTalks practices.

Trainers of this workshop: Giannis Floulis and Antonella Hira (Hellenic Theatre/Drama Education Network )  
Monitoring: Filippas Zoukas



## Evaluation

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**Part 2.5:** Participants evaluated very highly the methods themselves and the opportunity to collaborate with their classmates with a different background. Students and teachers at this school had a previous experience in similar trainings, so the trainers had the opportunity to work smoothly, pleasantly and successfully the workshop.



## Presentation of partner

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Synergy of Music Theatre (SMouTh) is a non profit organisation, whose workforce is a group of dedicated, experienced and emerging artists.

The fundamental objectives of SMouTh are to provide youth and adults opportunities of initiation, training, education, creation, inclusion, research and professionalisation, in the performing and audiovisual arts, and by this process, to reinvent the means of artistic expression.

SMouTh's work, both locally and at a European level, includes educational courses, cultural activities and events with special focus on social aspects, professional productions of theatre, music theatre and operas, and the annual organisation of two festivals: Mill of Performing Arts and European Music Day in Larissa.

### **Synergy of Music Theatre - SMouTh**

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# Szubjektív Értékek Alapítvány

Subjective Values Foundation



## Target Group

Workshop 1: Migrant youth and Hungarian disadvantaged youth

Workshop 2 and 3: Migrant youth and Hungarian youth

Workshop 4: Youth workers/teachers/social workers

Workshop 5: Youth workers/teachers/social workers



## Number of participants

Total: 48 (+team)

WS1: 8

WS2-3: 12

WS4: 11

WS5: 17



## Duration

Workshop 1: 6 hours

Workshop 2: 4 hours

Workshop 3: 4 hours

Workshop 4: 8 hours

Workshop 5: 8 hours

## Local partners

H52 Youth Service and Community Space, Budapest  
Kőrösi Csoma Sándor Bilingual Baptist High School, Budapest

**Workshop 1:** Four underprivileged Hungarian teenagers and four migrant teenagers (aged 15-18) participated in this one-day activity at the H52 Youth Space. The activity started with ice-breaking, warm up and energizing games followed by the testing of several practices throughout the day, including Our Drawing, From Silence to Words, Find Your Partner, Silent Direction, Kinetic Story, Broken Phone. The trainers added some extra games in between the practices tested to bridge them, and to provide warm up and a bit of relaxation when needed.

**Workshops 2 and 3:** This was a one-day workshop split into two sessions after school on a Friday afternoon and the following Monday afternoon at Kőrösi High School with one class of 12 students (aged 14-15), half of them migrants from various countries, half of them Hungarian. As the students knew each other already and one of the trainers was their teacher, the trainers didn't include ice-breaking exercises in this session, but they added some bridging games between the six tested practices. The foreign students in this group already knew some Hungarian, so in these sessions more emphasis was placed on the language-teaching element, using the practices to expand the students' vocabularies.

**Workshops 4 and 5:** We organised two one-day workshops for teachers/trainers/social workers, with 11 and 17 participants respectively at the H52 Youth Space. The participants had different professional backgrounds, but language teacher (either Hungarian or foreign language) and social worker were the most frequent occupations. These two sessions followed the same structure. The project manager introduced the DeTalks project, then the trainers started off with ice-breaking games. This was followed by the participants sharing their expectations for the day's activities and writing their key expectations on post-its and sticking them on a board. The two trainers then conducted a short interactive exercise about formal, informal and non formal education to provide a theoretical background for the upcoming activities. They also presented two best practices: one for non formal education and one for Hungarian language teaching for foreign students. Six practices (Our Drawing, From Silence to Words, Find Your Partner, Silent Direction, Kinetic Story, Broken Phone) were tested with some more practices added, and in the case of each practice the group and the trainers discussed how it could be connected to language-teaching, in what settings they could be used, and for what level of language skills. The trainers also included some quick energizing games between the practices, to keep the energy level of the group up. The day ended with a group discussion on how the games could be tailored for different target groups and language levels, how they could be combined with other games and practices the participants already knew and how they could be used specifically in their professional lives.



## Evaluation

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**Evaluation WS1:** At the end of the day the trainers and the project manager discussed with the teenage participants which games they liked and which they did not, and why. "Broken Phone" was mentioned as most fun and "Silent Direction" as the hardest to do. Afterwards they were asked to evaluate the six games we were testing by placing one post-it note on a line scale for each game ranging from "I did not like it at all" to "it was the best". "Our Drawing" and "Broken Phone" were the most popular in this group. "Broken Phone" quite obviously had the greatest fun factor with lots of laughter throughout, while the teenagers were very engaged when doing "Our Drawing", they were immersed in creating something together and also enjoyed having the opportunity to then present themselves to the group.

**Evaluation WS2-3:** We followed the same simple method as in WS1, however the students were pretty tired at the end of both sessions (these were organised in the afternoons after their busy school days), so we didn't do so much talking, but asked them to rate the six tested games on the line scales. The opinions in this group varied more in the case of each game, there were likes and dislikes for all of them, except "Find Your Partner", which was the absolute winner in this group – this practice was the one that elicited the most laughter.

**Evaluation WS4-WS5:** Even though these were two different groups, the participants had similar professional backgrounds in the two groups, the trainers were the same and the structure of the workshops also,

so we are grouping the evaluations into one here. At the end of both workshops, after the discussion phase, the trainers asked the participants to take the post-its they wrote their expectations on at the beginning of the day, and place them on a line scale from "was not fulfilled at all" to "it was absolutely fulfilled" to indicate how many of their expectations were met and to what extent. The participants were also asked to fill an online evaluation questionnaire at home. Out of the 28 participants only 18 completed the questionnaire, maybe because these were only one-day workshops, and the participants didn't feel the need to share their

feelings and give feedback as much as when they partake in a longer workshop and a stronger commitment is formed. Those who completed the questionnaire gave very positive evaluations, the participants were especially happy with the well-prepared trainers, the friendly atmosphere, and the useful practices learnt. When asked about the most useful games they learnt, "Our Drawing" was mentioned most frequently as they found it a very good tool for bonding. Several participants mentioned that they worked with one child or two children at a time, so they found those practices the most useful that could be played in pairs.



## Presentation of partner

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Subjective Values Foundation was founded in 2002. Our main goal is to provide opportunities for young people to realise their creative ideas, and to implement projects emphasising cultural diversity with them. We also aim to support the education of young people from underprivileged backgrounds, to promote their social inclusion, to address conflicts arising from social inequalities, to create a sustainable society, and to promote the European ideals in Hungary.

### SVF

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## Stichting ROOTS & ROUTES



## Presentation of partner

ROOTS & ROUTES was developed as a concept to involve young talents from multicultural neighbourhoods at the EU Cultural Capital activities in Rotterdam 2001. In the following years Stichting ROOTS & ROUTES developed a range of alternative programmes, especially for young people who are less likely to enroll in the regular art education and/or professional creative industry because of their (multi)cultural and/or socio-economic background. Following the success in Rotterdam, further projects were organised in major Dutch and European cities. The common principle: To use young artists' diverse cultural backgrounds – "ROOTS" – and their creative expressions to show them "ROUTES" that lead to the established culture scene.

The established relations led to a first transnational project in 2005, where enthusiastic partners started organising cultural exchanges, artistic residencies and performances at major festivals, such as Sziget (Budapest), Fabbrica Europa (Florence), Summerjam (Cologne) or Hipnotik (Barcelona). ROOTS & ROUTES has been developing its own teaching methods, based on learning by doing, creating a safe and stimulating environment, a strong group feel, learning from each other and from peer coaches. Using art for self-empowerment and social awareness, has always been an underlying goal.

Last years were very difficult for Stichting ROOTS & ROUTES. Because of this, in August 2019 the board had to decide that it was no longer responsible and possible to develop or participate in local and international projects. ROOTS & ROUTES will be dissolved in 2020.

**ROOTS  
& ROUTES**

## Stichting House of Knowledge



## Presentation of partner

House of Knowledge (HoK) supports young Rotterdam talent in the urban performing arts through development projects. We guide talented young people with a lot of individual attention to the professional field, at an artistic, business and social level. Key words in our programme are accessibility, inclusiveness and individual attention. HoK stands for breaking open and being open to different cultures. Through our concepts we try to broaden the established climate and open stages for young talents from diverse backgrounds.

In addition, HoK acts as an advisory body for (municipal) institutions and companies in the field of Urban Performing Arts, youth culture and education. In these different ways we broaden the cultural offer in the city and we create a Rotterdam home base for the (talented) young people in the urban scene.

Taking over from Stichting ROOTS & ROUTES, HoK has official joined the DeTalks project in its last phase, in March 2020 – unfortunately in the middle of the Covid-19 emergency. Its contribution to the project was therefore focused on the dissemination and promotion of the project outputs in The Netherlands.

### HoK

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# detalks

[WWW.ROOTSNROUTES.EU/DETALKS](http://WWW.ROOTSNROUTES.EU/DETALKS)



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