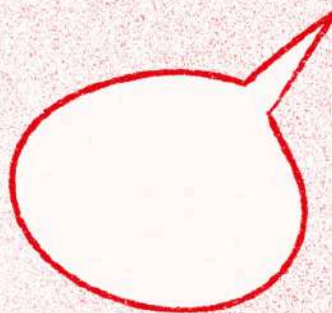
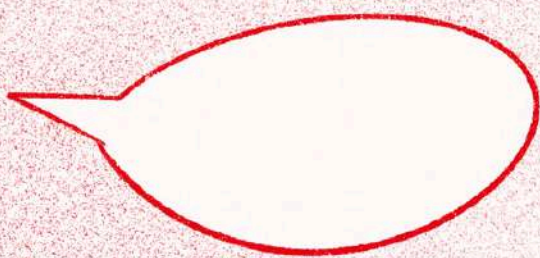




# TALK 2 me



# Introduction

This booklet invites you to explore how creativity and art can become powerful tools for learning languages and building bridges between cultures. It reflects the shared belief of our European partnership that language learning can be joyful, social, and deeply human when it grows from artistic expression and collective experience.

## About the consortium

Talk2Me brings together five organisations from France, Spain, Italy, Greece, and Hungary – all active in culture, education and social inclusion. Working together as part of the ROOTS & ROUTES International network, they combine complementary expertise in non-formal education, performing arts, and youth work to promote a more inclusive and multilingual Europe.

Partners:

- [Les Têtes de l'Art](#) (France) – coordinating organisation, expert in participatory and community arts.
- [IAFM](#) (Spain) – training institute experienced in language teaching through theatre.
- [SMouTh](#) (Greece) – artistic organisation developing creative tools for inclusion.
- [Centro di Creazione e Cultura](#) (Italy) – cultural centre linking education and contemporary arts.
- [Subjective Values Foundation](#) (Hungary) – NGO fighting discrimination through social and artistic action.

Find more about each organisation by scanning the links at the end of the booklet.

## Why this booklet?

This publication was created to share methods, reflections, and artistic tools tested across Europe during the Talk2Me project (2024–2026). It is designed for educators, youth workers, trainers, NGOs, and artists who wish to support linguistic and social inclusion of young migrants through creative, participatory activities.

It continues and expands the experience of the previous Erasmus+ project DeTalks (2018–2020), which explored non-verbal communication in language learning. Talk2Me goes further by combining artistic expression, linguistic experimentation and multicultural dialogue.

## Origins and needs

In many European contexts, young migrants face barriers to education and access, often linked to language. Traditional teaching methods may not meet their needs for emotional safety, recognition of identity, and creative self-expression. Talk2Me responds to these needs by using art as a space of encounter and empowerment, where everyone can learn, express and belong.

## **Objectives and approach**

The project's main goals are:

- to facilitate linguistic access through creative and artistic practices;
- to empower young migrants as active contributors and cultural creators;
- to innovate in youth work, connecting artistic, social, and educational fields.

Its approach is based on co-creation, experimentation and the sharing of good practices through workshops, artistic residencies, and training sessions across Europe.

## **Why art works**

Art encourages imagination, creativity and empathy – three essential ingredients for learning languages. Through movement, rhythm, and storytelling, and, above all, playing, participants express themselves beyond words, rediscovering confidence and motivation. As research in pedagogy and creativity shows, artistic learning stimulates both cognitive and emotional engagement, making language a lived, embodied experience rather than a classroom exercise.

Our research approach draws on years of shared empirical knowledge developed within a consortium that brings together diverse forms of expertise from the cultural, educational, and social fields. Existing studies in plurilingual and intercultural education also support this perspective, showing how artistic methods foster motivation, emotional engagement, and meaningful interaction in language learning. Through close collaboration with language schools and social organisations working with migrants, we have consistently observed how and why creative practices offer an effective, sensitive, and empowering pathway for linguistic inclusion.

## **Looking ahead**

The Talk2Me experience does not end with this booklet. It opens paths for future collaborations, new workshops, and sustainable networks linking artists, educators and communities. We hope it will inspire others to continue exploring how Expression – Creativity – Language can shape a more inclusive and multilingual Europe.

# How to Use the Booklet

This booklet is for anyone who believes that language learning can be creative and human-centred – educators, trainers, youth workers, NGO facilitators, and artists working with young people, especially newcomers or migrants. It can also inspire schools, cultural centres, and local communities interested in combining art and education.

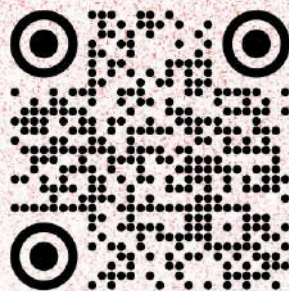
You can use the tools in many ways: as stand-alone exercises or combined into full workshops. Each tool is adaptable – to different ages, languages, and learning contexts. A short note at the beginning of every tool suggests how it might be used or adjusted for your group. Feel free to experiment, mix and match, and let participants co-create their own versions. The goal is not to follow a fixed method, but to spark curiosity, dialogue, and self-expression. The tools are presented in a random order. You can use each tool on its own or use several of them according to your needs and adapt them to suit you.

To deepen your understanding, you can explore videos of the artists and facilitators who took part in the project. Their reflections bring the tools to life and show the diversity of approaches across Europe.

Watch them on the [Talk2Me playlist](#) on the ROOTS & ROUTES International YouTube channel. You can also scan the QR code below to access the videos!

We warmly thank all participants, artists, and organisations who made this collective journey possible. Their voices and experiences are at the heart of this booklet.

*Finally, remember that this publication is a toolkit, not a complete method. It offers inspiration and guidance – an open invitation to adapt, question, and continue building creative paths for inclusion and multilingual learning.*





**Tools**

# Bodies in music

Trainer	Duration	Space requirements	Language level
Léa Good	90'	Indoor or outdoor	A1-B1
<b>Requirements/equipment</b> <ul style="list-style-type: none"><li>• Varied music evoking different registers (e.g., action film music, romantic music, scary music, western music, etc.)</li><li>• Post-it notes with body parts</li><li>• Papers and pens</li><li>• Papers with verbs related to the body (e.g., scratch, vomit, sneeze, etc.)</li><li>• Display / projection of a diagram of the human body with the names indicated on it (for A1)</li></ul>		<b>Aim &amp; subject</b> <p>This tool aims to develop body-related vocabulary. Working with a variety of musical registers is designed to make this exploration fun, and to support body movement and oral expression. It also allows you to perfect your diction by repeating the same dialogue in different registers, while enriching your vocabulary.</p>	
<b>Guidance to proper performance</b> <p>Make sure you support the pairs as they write their dialogues, so that they are adapted to the complexity and length of each person. A balance needs to be struck between sufficient complexity to allow progression, and sufficient ease to allow the activity to be completed without worry (learning and repetition).</p>		<b>Assessment of learning outcomes</b> <p>Evaluation can take place at the end of each exercise or at the end of the session. It can be used to consolidate and formalise knowledge, as well as to correct or archive dialogues. It can also be useful to identify the areas of ease/enjoyment and/or difficulty experienced by the participants.</p>	

## Activities

### 1

🕒 5'

#### Massage/warm-up

- Play soft music and stand in a circle.
- One by one, massage the parts of your body from top to bottom. As you warm up, the facilitator names each part of the body and invites participants to repeat after them.

### 3

🕒 15'

#### Post-it race

- Form groups of 2 to 5 people.
- Lay out a number of post-it notes with different body parts. There should be one set of post-its per group, behind a line.
- Display / project the diagram of the human body with the body parts.
- In each group, one person stands still like a statue, at least 4 meters on the other side of the line.
- To lively music, each team races to place all its post-it notes in the right place on the body of the partner making the statue.
- Only one person per group can be on the other side of the line. This person can only have one post-it.
- The first team to finish wins.
- Then the whole group checks that each post-it note is in the right place.

### 6

🕒 15'

#### Write dialogues

- Each pair writes a simple dialogue of a few lines, which must include the verb assigned to each pair.

### 7

🕒 30'

#### Playing to music

- Form 2 lines facing each other
- Each pair performs its dialogue
- 1<sup>st</sup> passage: in a very simple way
- 2<sup>nd</sup> passage: to western music in cowboy style
- Decline the principle on different passages and music.

### 2

🕒 5'

#### Follow a body part

- All together, spread out in the room and follow a body part named by the facilitator. For example, if the elbow is named, move around the room at different heights as if guided by your elbow.
- Once the exercise is well understood, add the different pieces of music one after the other, inviting participants to let the mood of the music influence the way they move.

### 4

🕒 5'

#### Body-to-body fashion show

- To lively music, participants march in pairs between two lines, with others cheering them on.
- Constraint: they have to touch each other with two parts of their body named by the facilitator, and thus find themselves moving in an incongruous way.

### 5

🕒 15'

#### Forming pairs

- Hand out the papers with the verbs, face down.
- To wordless music, participants move through the space, repeating their assigned verb over and over.
- Participants have to find their partner in this talking crowd.
- Add music to complicate the exercise and encourage participants to speak loudly and over-articulate.
- Once the pairs have been formed, they make the rest of the group guess their word by miming it.

*Steps 6 and 7 can also be repeated separately from the rest of the sequence on different themes*

# Dubbing

Trainer	Duration	Space requirements	Language level
Léa Good	55'	Indoor or outdoor	A2-C2
<b>Requirements/equipment</b> <ul style="list-style-type: none"><li>• Sheets of paper</li><li>• Felt-tip pens</li><li>• A ball</li></ul>		<b>Aim &amp; subject</b> <ul style="list-style-type: none"><li>• Encourage oral expression / unlock public speaking</li><li>• Encourage reading of paraverbal language</li><li>• Enrich vocabulary</li></ul> <p>This activity can be adapted to different topics that are relevant to the group.</p>	
<b>Guidance to proper performance</b> <p>It is important to focus on breaking down the participants' movements and inviting them to take their time so that the game is pleasant and accessible to everyone. The theme chosen for this session should include precise interactions between two people. Examples: a medical consultation, a job interview, ordering in a restaurant, etc.</p>		<b>Assessment of learning outcomes</b> <p>It is important not to correct participants during the game. However, it may be useful at the end of each turn to revisit what was said and address grammar or vocabulary points to correct/refine.</p>	

## Activities

### 1

🕒 20'

#### Building a common vocabulary

- In this step, each participant writes a word on a sheet of paper, reads it aloud, then places it in the centre of the space.
- The group then forms a circle around these words.
- Participants throw a ball to each other and must say a different word at each throw.
- Next, they repeat the same activity without being able to rely on the words, which will now be hidden. They can also add new words at this stage.
- The vocabulary is then displayed on a wall (the original words plus the new ones).

### 2

🕒 20'

#### Dubbing a sentence

- One by one, participants propose a common sentence in their native language that includes one of the words seen earlier. They associate a gesture with this sentence.
- The person then repeats the sentence and gesture without making any sound – just moving their lips.
- During this second passage, another participant dubs their voice in the target language.
- The group then compares the two sentences and discusses similarities or shifts in meaning between the two languages.

### 3

🕒 15'

#### Dubbing a scene

- Two participants (A and B) perform a silent scene related to the day's theme.
- Then, they repeat the same scene while two other participants (C and D) dub their voices.

*It is important that the people being dubbed and the dubbers are well connected. A and B should take into account C and D's language level to propose things adapted to their abilities.*

#### Possible variations/extensions for participants from B2 to C2

**A/** A and B are the ones speaking, but C and D dictate body positions they must imitate while continuing to speak.

**B/** Prepare film clips and have participants dub the characters after several viewings.

# Installation making

Trainer	Duration	Space requirements	Language level
Krisztina Scholtz	110'-140'	A room of adequate size for the number of participants, with tables and chairs.	This practice can be used with all language levels.
<b>Requirements/equipment</b>		<b>Aim &amp; subject</b>	
<ul style="list-style-type: none"><li>• Everyday objects (labelled with the name of the object)</li><li>• Cardboard</li><li>• Selected "trash" (plastic, paper...)</li><li>• Scissors</li><li>• Glue</li><li>• Paint</li><li>• Paintbrushes</li><li>• Coloured paper</li></ul>		<p>One of the aims of the session is for participants to learn and reinforce the names of objects through games involving them and by naming them. By choosing a personal object, they can express important information about themselves. Playing together with the objects supports team building, cooperation, and creativity in a non-verbal way. The subsequent collaborative creation also targets these aspects in a similar manner.</p>	
<b>Guidance to proper performance</b>		<b>Assessment of learning outcomes</b>	
<p>Encourage participants to choose objects that represent themselves and share their choices comfortably. During installations, guide quick, collaborative creations around given themes. For the Dream City, foster group brainstorming, sketching, and model-building using provided materials safely. Ensure each group presents their city, allowing time for respectful discussion and acknowledgment of all contributions.</p>		<p>The assessment of learning outcomes for this workshop focuses on participants' ability to express personal identity through objects while learning and practicing foreign language vocabulary by naming the objects. It evaluates their skills in collaboration, creativity, and non-verbal communication during the installation and model-building phases. Additionally, reflection on their learning process and engagement during presentations is considered to gauge their growth in language acquisition, creativity, and teamwork.</p>	

## Activities

### 1

#### Introduction and object selection

1. On the table, you will find various everyday objects (e.g., ball, wall clock, extension cord, etc.), each labelled with its name.
2. Please choose one object that you feel represents something important about you.
3. Once everyone has chosen an object, the facilitator will go around the group.
4. When it is your turn:
  - Say your name.
  - Name the object you chose (the group will repeat the name aloud).
  - Show your object to everyone.
  - Share, if you feel comfortable, why you chose that object.
5. After your turn, look at another participant, say their name (if you know it), and pass the turn to them.

### 2

#### Object installation

1. You will be asked to create an installation using your chosen object and other objects on the table.
2. Each installation will have a specific theme.
3. You will have 2 minutes for each theme.
4. Themes for the installations include:
  - Forest
  - Playground
  - School
  - City
5. After completing each installation, you will briefly explain what you created and the meaning behind it.

### 3

#### Dream city model

1. Now, form groups of three people.
2. Start by discussing and brainstorming together about what your ideal city would look like.
  - If you could be anything in the city, what would it be?
  - What kind of places or facilities would you build?
3. Next, sketch your dream city on the black paper using chalk.
  - Think about streets, squares, buildings, and any important elements you want to include.
4. Once your sketch is done, the facilitator will give your group a cardboard box.
5. The facilitator will also place materials on the table:
  - Recycled materials (plastic, paper, etc.)
  - Glue, scissors, paint, paintbrushes, and coloured paper
6. Use these materials to create a model of your imagined city.
7. Once the models are finished, each group will name their city.
8. The finished creations will be displayed on the tables.
9. One person from each group will present their city, and the other participants will have the opportunity to ask questions about it.

# City mind map

<b>Trainer</b>	<b>Duration</b>	<b>Space requirements</b>	<b>Language level</b>
Krisztina Scholtz	110'	Indoor – a big room (according to the number of participants), tables for each group, chairs.	This method can be used for all language levels (if necessary, the tasks can be translated in different languages).
<b>Requirements/equipment</b>	<b>Aim &amp; subject</b>		
<ul style="list-style-type: none"><li>• Copy of the map of the neighbourhood</li><li>• Colour markers</li><li>• Crayons</li><li>• Paint</li><li>• Scissors</li><li>• Glue</li><li>• Coloured paper</li></ul>	Getting to know the city, their neighbourhood, deepening the feeling of being “at home”, getting to know each other.		
<b>Guidance to proper performance</b>	<b>Assessment of learning outcomes</b>		
Start with movement-based introductions and observe the indoor space, noting what surprises you, what you like or dislike, and what feels safe. Explore outdoors in small groups, mapping meaningful locations and sensory experiences. Back inside, create a personal mental map using any materials, then present and explain your choices to the group.	Participants show what they learned by identifying places, describing sensations, and sharing personal experiences in the target language. The mental maps and group presentations demonstrate their understanding of the neighborhood, their ability to use new vocabulary, and their growing sense of confidence and belonging.		

## Activities

### 1

#### Introduction and discovering the space

1. Let's start with a quick round of introductions. One by one, please say your name and perform a movement, something simple to help us get moving.
2. Now, please visualise the room you are in, but from different angles. Take a moment and walk around the space, paying attention to the light and shadow, the colours, the shapes—just notice the different elements in the room.
3. As you explore, search for:
  - Something that surprises you,
  - Something you like,
  - Something you don't like,
  - Something that makes you feel safe.
4. Once you have reflected on these, find a small group of three and share what you have discovered.

### 2

#### Outdoor exploration

1. For the next part, we are going outside. Please form new groups of three or four.
2. Each group receives a map and a pencil. As you walk, focus on the following tasks:
  - Find something that feels distinctly “Hungarian” or typical of the country.
  - Find a place where you can hear music.
  - Find a place where you can smell something pleasant.
  - Find a place where you all feel safe.
  - Find a place that reminds you of home.
3. As you walk, mark each of these locations on your map with a symbol. You can also take photos or, if you wish, do a frottage. For frottage, place a piece of paper on a textured surface and rub a pencil or crayon over it to capture the texture.
4. You have 30 minutes for this walk. Then we meet back at our agreed-upon location.

### 3

#### Mapping and creative expression

1. Once you are back, please gather at your table with your group.
2. Using a large piece of paper, create your mental map. The locations don't have to be exactly as they are in reality, just reflect your personal perceptions and experiences of the places you visited.

### 4

#### Materials and design

1. You can use a variety of materials to create your map—paints, chalks, markers, coloured paper—anything that helps express the different aspects of your journey and experiences.
2. Remember, this is all about creativity, so feel free to include whatever feels important to you.

### 5

#### Exhibition and presentation

1. When everyone has finished their maps, we will have a collective exhibition.
2. Each group will present their mental map to the others, explaining the meaning and significance behind the locations they marked and how they represented them.

# Frozen images

<b>Trainers</b> Despoina Bounitsi, Lydia Pantziou	<b>Duration</b> 65'	<b>Space requirements</b> Indoor with appropriate conditions and infrastructure for projection	<b>Language level</b> Everyone can participate even with zero knowledge of the language
<b>Requirements/equipment</b> Projector, wall or projection screen	<b>Aim &amp; subject</b> To work together, to learn and repeat words/expressions, to try to express themselves through their bodies, to be creative using the art of photography.		
<b>Guidance to proper performance</b> Ensure the space is safe and ready for projection. Support participants in forming clear and expressive group images, and check understanding of new vocabulary. Facilitate balanced group work and encourage simple, meaningful poses. When choosing backgrounds, guide participants so that the image supports the words. Keep presentations positive and inclusive.	<b>Assessment of learning outcomes</b> In a circle each member says a word and makes a gesture about how they felt in the process and the group repeats.		

## Activities

### 1

🕒 10'

#### Welcome team

- Welcome the group into a circle and ask each participant to present the mood in which they come with a gesture.
- The group repeats the word and the gesture.

### 3

🕒 20'

#### Frozen images

- Each member keeps the word/concept they had shared in the previous step or workshop (e.g., see activity “collective collage”) or else one of the keywords that have emerged then. It is helpful to have the words written in a visible place. They then form small groups of 3 or 4 and are asked to put their words together and find a common place where they all make sense.
- We can give them some ready-made images (e.g., a beach, a bank, a park, a room, etc.) but ideally we want them to take a photo or find one on the internet or even create an image that suits them using A.I. So they choose in any of the above ways the image they want as their environment to highlight the words they have chosen.

### 2

🕒 20'

#### Activate

- One member of the group creates an action by taking a place in the space and four other group members complete the picture one by one.
- Example:
  - A plays football
  - B tackles them
  - C takes the position of goalkeeper
  - D becomes a spectator and watches in suspense
- When the picture is finished someone else starts a new picture e.g., a picnic, a team watching a film, a queue in the bank, a family table, an orchestra playing music, etc.
- At the end of each picture everyone gives a title, a word or a short phrase in the target phrase, with the help of the facilitators or translation tools. Repeat and translate if necessary.

If necessary, repeat and translate each word into each language so that we all understand it and know what it means.

E.g., eating together, watching a film, having fun together.

### 4

🕒 15'

#### Presentation

- The selected images are then displayed on the projector and act as a background.
- Then each group, having the keywords and the picture-environment, creates with their bodies frozen images showing the content of the words, as we did at the beginning of this workshop.

At the end they also have to say a word or phrase as if this picture comes to life, e.g., ice cream, friends, football... picture-environment: a park.

*The phrases they develop can be adjusted to their linguistic level, ranging from one word to a short full dialogue.*

# Collaborative collage

<b>Trainers</b> Despoina Bounitsi, Lydia Pantziou	<b>Duration</b> 60'	<b>Space requirements</b> Indoor or outdoor	<b>Language level</b> This method can be used even with zero knowledge of the language and can be adapted to the level of each participant
<b>Requirements/equipment</b> <ul style="list-style-type: none"><li>• Magazines with different pictures</li><li>• Scissors</li><li>• Glue</li><li>• Colourful cardboard</li><li>• Whiteboard</li></ul> Optional: camera, microphone, or a smartphone with video/audio recording option	<b>Aim &amp; subject</b> Expressing and identifying issues that concern them in order to learn relevant vocabulary. In the end, a collective collage is created. Both the process and the result can be used as a starting point for future workshops. Also, the process can be documented using the time-lapse technique.		
<b>Guidance to proper performance</b> Try to gather magazines from a variety of topics and possible interests; e.g., travel, sports, food, lifestyle, fashion, music/art, environment, so that everybody can find an image to relate.	<b>Assessment of learning outcomes</b> In a circle each member says a word and makes a gesture about the feeling of the process and the group repeats.		

## Activities

1

🕒 10'  
**Warm-up**

We welcome the group in a circle and ask each participant to share their mood with a word and a gesture-motion. The group repeats the word and the gesture.

3

🕒 10'  
**Collaborative collage**

They then create a collage together. This process of successively pasting their pictures on the cardboard could be filmed using a time-lapse technique.

5

🕒 10'  
**"I Like..." practice & recording**

Facilitators introduce the phrase "I like..." in the target language. Then, the circle of participants repeats the complete phrase with the words they learned in step 4: e.g., "I like flowers", "I like swimming in the sea". The phrases can be more or less complicated, adjusted to the level of participants. A final round of audio recording each one of the group and then listening to the recording can be a nice finish to the workshop.

2

🕒 10'  
**Image selection**

Then the group members are asked to select and cut out in any way they want images from magazines they feel that somehow present topics of interest to them. If participants do not know the language, instructions can be given in mime.

4

🕒 15'  
**Keyword discovery**

- Seeing the final result, the group tries to put together the topics they care about into keywords (e.g., work, relationships, conflicts, family, company, health, travel, money, love, etc.) by learning and explaining them.
- The resulting keywords are written on a whiteboard or a large piece of paper to visualise them and make them easier to remember. Pictures and words are combined and we all understand the content of the words, even if we don't know the language.

*Depending on the level of familiarisation with the language, the phrases we target to teach can be simple or more complicated and rich.*

# Soundproof glass

<b>Trainers</b>	<b>Duration</b>	<b>Space requirements</b>	<b>Language level</b>
Despoina Bounitsi, Lydia Pantziou	120'-180' (possibly split in two workshops)	Quiet space	The method is designed for field workers but could be adapted to a wider level range focusing on non-verbal communication and language development.
<b>Requirements/equipment</b> <ul style="list-style-type: none"><li>• Papers</li><li>• Markers</li><li>• Blackboard</li></ul>		<b>Aim &amp; subject</b> <ul style="list-style-type: none"><li>• Understanding challenges and needs</li><li>• Empowering and supporting workers with new ideas</li><li>• Needs assessment. Identify key difficulties in coexistence and communication of people with different language and cultural backgrounds.</li><li>• Trying out creative - artistic tools that we can use to process needs and problems.</li><li>• Exploring experiential ways in which art develops psycho-social skills</li></ul>	
<b>Guidance to proper performance</b> <p>It is important that all views and ideas are freely expressed. The cooperation of the members can bring interesting proposals.</p>		<b>Assessment of learning outcomes</b> <p>We encourage a discussion based on the questions:</p> <ul style="list-style-type: none"><li>• How did you feel during the process?</li><li>• How did you feel about the process?</li></ul>	

## Activities

# 1

🕒 10'

### Meet & activate

Participants introduce themselves to the group by saying their names one by one. They are then given a condition and have to introduce themselves improvising with this:

"You are late for work, and you are trying to give an excuse starting with the first letter of your name."

Example:

- Tania: "Sorry I'm late, there was a lot of traffic on the road."
- Anna: "Sorry I'm late, the alarm didn't go off."

# 2

🕒 15'

### Soundproofing glass

Theatrical improvisation – pantomime. The group is divided into pairs.

"You are at your workplace. Between you and your partner there is a soundproof glass. You can see each other, but not hear each other. You must, however, warn him or her that there's an emergency (fire, work check, surprise party, audit, ambulance, etc.). Use your body, expression, imagination, or any other means to give the right information to your colleague."

# 3

🕒 10'

### Discussion – conclusions

- How did you feel?
- What was it that made it difficult for you?
- What was it that helped you?

# 4

🕒 15'

### Needs and difficulties

By sharing in groups, discuss and record the needs and difficulties you identify in communicating with others, especially when working with people with a different language. People working with this population will have useful experiences to share.

# 5

🕒 15'

### Search for art tools

Through a brainstorming session we list various art media or tools that can be applied in art groups. E.g., role-playing, pantomime, photography, painting or drawing, collage, music, rhythm, singing, movement, choreography, and more.

# 6

🕒 15'

### Creating suggestions

We discuss in groups and create proposals in which we match the difficulties and needs with the artistic means with which we can work on the above.

E.g.,

- We identify a difficulty due to a lack of vocabulary. We draw objects or situations that we find difficult to express in words and share them with the group. The group helps us to find the right words to describe this object/situation.
- We identify a difficulty in collaborating and the need for sharing and group coordination. We work with rhythm games and try to collaborate through that.

# 7

🕒 10'

### Presentation of proposals

Present all ideas to the plenary

# I Am

<b>Trainer</b>	<b>Duration</b>	<b>Space requirements</b>	<b>Language level</b>
<b>Requirements/equipment</b> <ul style="list-style-type: none"><li>• Some chairs, in case someone needs to sit during the practice.</li><li>• Blackboard and chalk or a big sheet of paper and markers, or any support to take notes that can be seen by the whole group.</li></ul>	Susannah Iheme	40' to 70' (depending on the number of participants and proposed variations)	Big empty space, preferably indoor for the acoustic, but also possible outdoor
<b>Guidance to proper performance</b> <ul style="list-style-type: none"><li>• Try to create a safe space.</li><li>• Pay attention to the breathing exercise so that people don't get dizzy (eventually the facilitator can propose to sit down).</li><li>• Take care and support participants that might feel uncomfortable. Keep the playfulness and the lightness of the exercise.</li><li>• Don't let participants think that there is a right and a wrong way but propose ways to improve their self-confidence.</li></ul>	<b>Aim &amp; subject</b> <p>This tool aims at focusing the attention on how we present ourselves in front of an audience, how we use breathing and voice, how we articulate words when we speak and how aware we are of our bodies. It could also be a nice icebreaker for a group to get to know each other.</p>	<b>Assessment of learning outcomes</b> <p>Participants will experience self-confidence and gain awareness of their bodies, voices and attitudes. They will explore how to introduce themselves in a new language, how to face a job interview, how to stand in front of a group. They will also learn more vocabulary and everyday language.</p> <p>They will experience their fragility and boundaries in the encounter with the others' fragility and boundaries, in order to connect with strangers with a renewed awareness.</p>	Any level

## Activities

# 1

**Create a circle**

# 2

 10'  
**Warm-up**

Prepare the body to be ready, aware and open, becoming a solid base for the practice. Pronounce the exact name of each body part and how it should be held. Feel free to describe your own body preparation. E.g.: Feet parallel and strong, knees bent and soft, straight back, open chest, broad shoulders, long neck, feel your head hanging from the ceiling, arms at your sides.

# 4

 ± 20' depending on participants  
**Name introduction with breathing**

- Swap places in the circle to wake up bodies and brains.
- Then invite participants to introduce themselves by saying "My name is..." using the first breathing exercise: Hands on their bellies, 4 counts inhaling, 4 counts (or more) exhaling while pronouncing the entire sentence. Invite participants to talk loudly and clearly and not to force the breathing.
- Go around the circle, each participant should do the exercise.

# 6

 10'-20'  
**Question & answer breathing practice**

- Swap places in the circle to wake up bodies and brains.
- Then, randomly but still keeping the circle, one participant picks one gaze, stays focused there and then asks this person a question following the same pattern of the first breathing exercise (e.g. How old are you? Where are you from? What is your favourite place in the world?).
- The other person should also answer using the pattern of the first breathing exercise. And so on.

# 3

 10'  
**Breathing exercises**

- Put your hands on the belly and breath in and out from the belly. When I breathe in, my belly swells and I move my hands away; when I breathe out, I empty my belly. 4 counts inhaling, 4 counts exhaling through the nose.
- Second breathing exercise: Inhale through the nose while counting to 4; exhale through the mouth in 20 short, energetic breaths.

# 5

 10'  
**Name throwing game**

- Swap places in the circle to wake up bodies and brains.
- Then start playing around with the second breathing exercise.
- Each participant should search for the gaze of another in the circle, stay focused there and pronounce their own name as if they were throwing a ball: They should "throw" their name with the same energy as in the breathing exercise.
- After a while, following the same mechanism they start saying the name of the person they are staring at.

*We can play with numbers, the alphabet, verbs, complex sentences, specific topics. The discourse can go wherever the facilitator wants to bring it, depending on the participants' level and on the reactions during the practice. Use the blackboard to take notes.*

# Take a Space #2

<b>Trainer</b>	<b>Duration</b>	<b>Space requirements</b>	<b>Language level</b>
Marina Arienzale	60' for the first session, 30' for each following session. At least 4 sessions are necessary	Indoor	A2-B1
<b>Requirements/equipment</b> <ul style="list-style-type: none"><li>• Tape</li><li>• Markers</li><li>• Post-its in 3 different colours</li><li>• Mobile phone with camera</li></ul>		<b>Aim &amp; subject</b> <p>This practice aims at creating a safe and free space, without performance stress, where one can express oneself and share not only one's language learning but also one's culture and personal history. This work aims at activating an equal exchange where everyone draws from their own language and translates it into the one to be learned. Participants will be free to explore the topics they prefer using also the support of digital tools. By using the space they will address topics connected with everyday life, and enrich their vocabulary and basic grammatical structure. The photo documentation will be a tangible output of the whole process.</p>	
<b>Guidance to proper performance</b> <p>Be careful to choose the space well, and that the proportions correspond to those of a photographic frame. Pay attention when building the pairs or small groups, check if there are any critical issues at a cultural level. Try to leave as much freedom as possible, but be constantly present and available for support. We recommend to keep some time for feedback at the end of each session</p>		<b>Assessment of learning outcomes</b> <p>This activity seeks to give autonomy and create a bond by getting acquainted with the others. The different colours of the post-its provide a visual element that helps understanding how to construct a sentence.</p>	

## Activities

# 1

🕒 10'

### Choosing and framing the space

Choose spaces where it is possible to delimit rectangles with paper tape. Frame the chosen space with your mobile phone camera to see how much space is needed. Include the walls and also the floor.

# 2

🕒 5'

### [Optional] Forming pairs

Within the chosen space, identify 2 characteristics or insert 2 objects and label them with their names. People will then go in search of the objects and meet in pairs in the same space.

# 3

🕒 5'

### Providing materials

Provide the pairs/small groups with post-its: yellow for names and things/nouns, red for actions/verbs, blue for attributes/adjectives.

# 4

🕒 20'

### First photo and story creation

The pairs (or small groups) will take a first picture of the empty space; then they will start to build their story, freely deciding whether to include themselves in the shot or to include objects useful for what they want to learn and share.

# 5

🕒 5'

### Writing and translation

The facilitator should invite people to write sentences in their mother tongue, and translate them into the language to learn. The aim is to create a connection with the others by sharing one's own culture, so don't be afraid to use digital translators.



*After the first 30 minutes, ask people to take a picture. Every time before leaving the space remember to take a picture documenting the progress or changes that took place.*

# 6

🕒 Time spread over the following sessions

### Project follow-up and evolution

The spaces should be left like this until the end of the sessions so that at each session something can be added or changed, until the pairs / small groups decide that they are finished, in which case the last picture will be taken.

# 7

🕒 15'

### Final sharing

At the end, there will be a sharing part. Internally within the group, sharing what they experienced and what they discovered about each other. Possibly also an external sharing, e.g., an exhibition with the groups' shots, making sure to have the same number of pictures for each couple / small group.

# Monster tag game

<b>Trainers</b> Angela Cantelli, María Marín	<b>Duration</b> 40'-45' (can be extended)	<b>Space requirements</b> Indoor/outdoor. Large space needed for running and movement.	<b>Language level</b> Any level. You can enrich the vocabulary according to the participants' level.
<b>Requirements/equipment</b> <ul style="list-style-type: none"><li>• Projector</li><li>• Pc with speakers</li><li>• Whiteboard or big bristol board</li><li>• Black marker</li></ul>		<b>Aim &amp; subject</b> <p>We will use Flamenco music and dance as a dynamic way to learn vocabulary related to body parts and how to express physical discomfort or pain. At the same time, this activity offers a fun and engaging opportunity to explore culture and art, introducing participants to the traditional music of another country. It is a way to bring that culture closer to them, making it more accessible and meaningful. After all, learning a language also means connecting with its artistic and cultural expressions.</p> <p><i>Inspired by Flamenco, this activity can be adapted to any music or culture. With imagination, characters change (ballet with classical music, dramatic opera, or African rhythms with traditional dance) making it flexible for any theme.</i></p>	
<b>Guidance to proper performance</b> <p>This activity is great for when the group feels a bit more comfortable and cohesive, but it can also serve as a perfect icebreaker. It helps participants loosen up and embrace their inner comedian. They will experiment with breaking down their movements to create various characters, each with a unique way of moving and occupying space. Number of participants: The more, the merrier! The minimum is 3 participants.</p>		<b>Assessment of learning outcomes</b> <p>This activity is designed to create a fun and relaxed atmosphere that makes learning easier. Participants will learn to laugh at themselves by embracing humour and playing with exaggerated, silly expressions. It focuses on useful vocabulary and structures for expressing pain and struggle. While it is intended as an introductory activity for a new theme, it can also be used to deepen and expand understanding of the topic.</p>	

## Activities

### 1

🕒 10'-15'  
**Warm-up**

Before we start the game, let's warm up our bodies. You can use one of the recommended tracks or choose any Flamenco music you feel like listening to. During this warm-up, it is important to do a thorough review of all body parts, mentioning them as we move. The idea is to move each part as a Flamenco dancer would. You don't need to know how to dance Flamenco perfectly—just imitate the style as best you can. Encourage the group to name each body part as it is moved. This helps you monitor their vocabulary level related to the body. Once the whole body is warmed up, strike a "Flamenco pose" and shout "¡Olé!" with pride!

Variation: Depending on the language level of the participants, you can choose to:

- Add verbs related to movement (e.g., stretch, twist, rotate).
- Get more specific with vocabulary (e.g., hand – fingers – nails – wrists, etc.).

### 3

🕒 10'-15'  
**The Game**

In this Flamenco-inspired version of tag, "it" becomes the Flamenco Monster. First, the group agrees on a play area, such as a gym, playground, or open square, so no one runs too far. The monitor names a body part—like the right hand—which begins the monster's slow transformation, ending in the proud Flamenco pose from Step 1. The monster then chases the runners, trying to tag one. When tagged, that player becomes the new monster, starting their transformation from a different body part chosen by the previous monster. This game can be played with just a few people, but is most fun with a larger group.

Variation:

- Add a "safe zone" agreed on by the group.
- Monsters can move as their created characters, each with unique shape, walk, and roar—great for vocabulary and grammar practice.

### 2

🕒 5'  
**Get Inspired**

Once we have warmed up, we can watch some pictures and videos to get inspired for the next activity. In case you are using Flamenco, here you can find some useful material to show to your students – Inspirations:

- [Bulería - Paquera de Jerez](#)
- [Patricio Hidalgo - Figuras Flamencas](#)

Variation: According to the level of your students, it can be a nice opportunity to try and describe what we see and/or what we like and dislike.

### 4

🕒 10'  
**Short dialogue**

In a circle, imitate the quejío (wail) from the video to build a simple dialogue:

A: "Ayyyyy!" (as if in pain, channelling a flamenco singer)

B: "What hurts you?"

A: "My finger!"

B: "Oww..."

Two people start; then roles pass around the circle until everyone has participated. Write the dialogue on the board so participants can follow along.

*Cultural note: The quejío is the wailing part of Flamenco singing, often beginning with "ayyyy" and expressing deep emotion.*

Variation:

Expand the dialogue: Describe what happened, ask more questions, or have B suggest solutions.

### 5

🕒 5'  
**Photo time**

Finally, with the flamenco poses we practiced, we can take a picture all together.

# The mayor says

<b>Trainers</b> Angela Cantelli, María Marín	<b>Duration</b> 30'-40'	<b>Space requirements</b> Indoor (large empty space) or smaller area	<b>Language level</b> This activity is perfect with beginners and groups with a mixed language level. It can be enriched and adapted, as suggested in Step 2.
<b>Requirements/equipment</b> <ul style="list-style-type: none"><li>• Projector</li><li>• Pc with speakers</li><li>• Whiteboard or cardboard</li><li>• Markers</li><li>• Clothes and accessories</li></ul>	<b>Aim &amp; subject</b> Its primary purpose is to reinforce or introduce new clothing vocabulary and related adjectives. It can also be useful for practicing how to describe what someone is wearing in a fun and relaxed way, while getting to know the other participants better and helping to build a sense of group. It can serve as a versatile tool for transitioning between different activities.		
<b>Guidance to proper performance</b>  This activity can be used as an icebreaker, a warm-up or cool-down activity and can be adjusted to fit the time constraints of the session. It is advisable to have clear and visible vocabulary, as it is essential for this game. This ensures that all participants feel comfortable and confident, regardless of their language level.	<b>Assessment of learning outcomes</b>  The fashion show is a fun way to work on stage presence while learning new vocabulary. Participants engage in an enjoyable activity that makes it easier to remember clothing-related terms. The relaxed environment encourages active participation without pressure. It also helps boost confidence by practicing speaking and expressing themselves in front of others. Overall, it creates a supportive space for learning and improving language skills		

# 1

🕒 5'-10'

## Walking

To warm up a little, we will experiment with different walking styles. We will walk as if we were in a hurry, tired, or on hot sand. The facilitator can use their imagination to suggest different kinds of scenarios where the group is walking on. This will help us learn new words to describe these movements.

# 3

🕒 10'

## The mayor says

We can play with chairs or marks on the floor.

- Each participant takes a spot (no empty spots are left), and one person stands in the middle of the circle.
- This person will say: "The mayor says that people wearing... [a red shirt] must change places."
- Those wearing that item of clothing must leave their spot and find another one. No one can stay in the same spot—the goal is to move away from your own.
- Since there will be one spot less, one person will remain without a seat. This person will then be the next to stand in the middle of the circle and announce the next mayor's rule.



# 2

🕒 10'-15'

## Fashion show

- Before starting, we take a few minutes to show the clothes and accessories we want the participants to learn or review. We repeat the vocabulary together. We can show them real clothing items or use pictures on the projector, especially if we also want to show how the words are written.
- After this review, we select a few participants, dress them up with the clothes and accessories we have brought, and begin the fashion show. Taking turns, the participants describe what the "models" are wearing as they walk down the catwalk in the middle of the room. To make the activity more enjoyable, we can play some fitting music.
- After this fashion moment, we will review the vocabulary together before passing to the next activity.

### Variation:

If the language proficiency of the participants allows it, you can add other roles, such as the presenter of the show, the fashion designer, and other characters in the audience who could say their opinion.

# Dancing my routine

<b>Trainer</b> Angela Cantelli, María Marín	<b>Duration</b> 45' - 60'	<b>Space requirements</b> Indoor or outdoor	<b>Language level</b> A2 - The goal is to perfect the use of the present simple tense, personal pronouns, and to explore vocabulary.
<b>Requirements/equipment</b>  It is always advisable to work with a whiteboard so you can note down vocabulary. Also, for this exercise, it is beneficial to work with music.	<b>Aim &amp; subject</b>  In this exercise, we will learn expressions related to our daily routines, and we will work in the present simple tense. Beyond the linguistic objective, the aim is for the participants to gain confidence in themselves and their body, and to be encouraged to explore and play with movement.		
<b>Guidance to proper performance</b>  Create a welcoming and non-judgmental environment where participants feel comfortable exploring movement. Pay attention to different body conditions, energy levels and cultural comfort zones regarding physical expression. Encourage everyone to participate at their own pace, without pressure to “dance well”. Make sure the vocabulary written on the board remains visible throughout the activity so participants can connect movement and language. When choosing music, select rhythms that support ease of movement and do not distract; offer several options to allow participants to find what resonates with them. During the mime and dance phases, circulate gently among the group to guide, encourage, and help clarify vocabulary when needed, while allowing participants to remain autonomous in their creative choices.	<b>Assessment of learning outcomes</b>  In this exercise, we work with kinesthetic learning, an approach that focuses on learning through action and physical experience. The body is not just a vehicle for the mind but a fundamental tool for understanding and retaining information.  Dancing is more than just a fun pastime; it is a powerful activity that nourishes our whole being. Physically, it enhances coordination, balance, and flexibility, contributing to overall fitness. Socially, the dance floor becomes a vibrant space for connection, fostering communication, teamwork, and empathy as we move together. Moreover, mastering steps and expressing ourselves through movement builds self-assurance and a positive body image, allowing us to step out into the world with greater confidence. Finding our own dance is very important, and doing so by starting with something that initially has nothing to do with dance can eliminate any kind of stress and frustration.		

# 1

🕒 10'

## Daily routine vocabulary

To begin, we encourage participants to mention actions related to their daily routine, starting from when they wake up in bed. Depending on their level, they will use more or less complex expressions, and they may or may not use reflexive verbs. The facilitators will complete the expression and write it on the whiteboard: E.g., "I get up"; "I brush my teeth"; "I prepare breakfast"...

# 2

🕒 10'-20'

## Mime the routine

Once we have a good number of routines, each person should choose one and represent it with mime so that the rest of the group can guess which routine it is.

Depending on the time we have, we can dedicate time to developing this activity, giving some guidance on how to work with movements when performing mime, so that the activity is as realistic as possible.

# 3

🕒 20'-30'

## Create a dance

The next step will be to deconstruct our activity, which will already be a movement score, and create a dance. Different musical pieces can be chosen so that participants can adjust their score to them.



# Evaluation & Feedback

Throughout Talk2Me, evaluation was not only about numbers – it was also about listening, observing, and feeling the impact of creative language learning on young people’s confidence and sense of belonging.

## Indicators

Over two years, the project engaged:

- 300+ participants, including young migrants and local youth;
- 25 artists/trainers who implemented creative methods;
- 5 countries and more than 20 languages represented in workshops;
- 12 tools developed
- 5 collective creations and 5 short videos documenting the process.
- Tutorial videos
- 1 project trailer

Quantitative data was collected through participation forms and partner reports, while qualitative insights emerged from observations, interviews, and participants’ reflections. The evaluation focused on three main dimensions:

- Linguistic growth – improved expression, comprehension, and motivation to communicate.
- Social inclusion – increased interaction, empathy, and mutual understanding.
- Creative engagement – sense of pride, joy, and ownership through artistic expression.

## Insights from Stakeholder Consultations

As part of the project, we organised Info Sessions that brought together migrant-support organisations, schools, teachers, social workers, participants and local institutions to evaluate the use of artistic practices in language learning.

The exchanges showed that these methods are perceived as adaptable to both formal and non-formal environments, workable in small spaces and usable by teachers without specific artistic skills.

Participants noted that activities involving movement, breathing and playful interaction help reduce anxiety, support group cohesion and encourage expression from the early stages of a language course.

The roundtable format facilitated active participation and allowed stakeholders to share experiences and discuss common challenges. A recurring point raised during the sessions concerned the difficulty of ensuring long-term continuity due to the reliance on external funding.

Overall, the feedback indicated strong interest in maintaining and developing these approaches, as well as recognition of their positive effects on the linguistic and social integration of young migrants.

## What we learned

Talk2Me confirmed that creative multilingual education has a real impact on both learners and educators. When art enters the learning process, it reshapes communication – turning fear into play, and difference into dialogue.

Partners highlighted three key lessons:

- Co-creation is more effective than instruction.
- Emotions and imagination are essential to learning.
- Networks and shared tools make innovation sustainable.

## Looking forward

The project's success lies not only in the activities delivered but in the connections built among participants and partners. Each workshop, video, and exchange became part of a shared European story.

We hope these insights will inspire future initiatives – to keep arts and languages speaking together, across borders and beyond words.

# Appendices

## Partners' websites

- Les Têtes de l'Art: <https://lestetesdelart.fr>
- Instituto Andaluz de Formación y Mercado (IAFM): <https://iafm.com>
- Synergy of Music Theatre (SMouTh): <https://smouth.com>
- Centro di Creazione e Cultura: <https://www.centrocreazionecultura.eu>
- Subjective Values Foundation: <https://ssubjectiv.org/en/>



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