



Grundtvig Learning Partnership on Visualisation 2011-2013



Visualisation

Highlights in Language Teaching



The Grundtvig Learning Partnership on Visualisation



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Introduction

Better tools to acquire skills

Learning and teaching languages is a never ending but exciting challenge. Especially now, due to the demanding job market, learners are confronted to the need of communicating in one or two languages additionally to their own. But how can they achieve good results in stressy situations? What can tutors offer to support their efforts? They can focus learners attention on visualisation.

Visualisation combined with **cooperative learning strategies** and **kinaesthetic elements** gives learners better tools to acquire skills in a foreign language relatively quickly. These strategies are appropriate for **learners of all ages without differences of sex or origin**. They give also a genuine chance to reach learners of any education level, even illiterate. They enable tutors to present sensible topics like stereotypes and xenophobia in a respectful way. Cooperative learning generates more understanding and solidarity between learners. The visualisation of topics raises cultural awareness, develops interest for other countries, improve the understanding of the common cultural heritage of EU nations. It is not bound to any specific topic so that a large range of everyday situations but also of social, historical and political themes can be presented in an attractive and interesting way to learners. The subjects addressed will also refer to the finding of appropriate motivating mechanisms for adult learners to take up educational effort as well as ensuring authentic intercultural approach of the training provision. The project provides an ideal and unique opportunity for partners to develop training modules, offers opportunities for adults to get some essential skills to learn languages and contributes to valuable continuing professional development for staff and learners at a pan European level.

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Motivations for this project

Taking into account the EU policy of widening the use of different languages in all Europe, the partners have been reflecting about ways of motivating

learners to obtain or to improve knowledge in foreign languages. Their reflection led to the conclusion that it is necessary to find ways of catching the learners' full attention to reach good results. Out of a range of possible approaches we selected one of the most eclectic ones: the visualisation of topics. We believe that, with the various technical means offered e.g. by Internet, YouTube, handling of pictures, etc..., the teams and their learners can collect a lot of information to be used in courses.

The teams are convinced that there is an urgent need for actualized learning strategies to acquire good language skills.

They are aware that new technologies need new approaches. They are certain that visualisation is one of the most adequate responses to this demand. They see a fair chance for learners and tutors to develop and test a variety of tools to promote visualisation in combination with cooperative learning. We see a good opportunity to improve communication between learners and comprehension of behaviour in collecting information and material issued from all countries involved in the project.

With the visualisation of topics it is possible to reach people of all education levels. Differences in interpretation of the visualised topics are expected and seen as positive intercultural exchanges. Visualisation is a tool to discover other cultures and to improve respect and understanding for otherness.

We want to include cooperative learning strategies in our reflection. Cooperative learning has been proven to be really effective for all types of students: young or older, women or men, gifted or slow-going because it promotes learning and fosters respect and friendships among diverse groups of learners. The more diversity in a group, the higher the benefits for each learner.

The introduction of kinaesthetic elements as learning strategies is considered by the partners as a balance to high concentration. Moving, dancing, playing a part, ...activate both brain hemispheres and lead to better learning results.

We are sure that the combination of visualisation strategies with cooperative learning and kinaesthetic strategies is an effective way to diversify ways of teaching and learning.

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Considering that the European Union's goal is that all citizens should be able to speak three languages and taking into account the expectations of the labour market, the teams consider that it is their duty to promote the learning of European languages.

We believe that, due to the fact that people will have to work longer, more and more citizens will be expected to speak several languages. People travel a lot nowadays and go abroad to work or for their job. A kind of "country hopping" developed during the last years. European citizens need urgently knowledge of other languages and information about other cultures.

The partners see a real challenge in the demographical ageing of the European population. It is necessary to prevent a spreading of diseases like Alzheimer. Lifelong Learning is proved to slow down the development of such disease. Furthermore older people need social networks. They find them in adult education courses. [\[Back to Summary\]](#)

Project objectives and strategy

Objectives

- ☐ Establish close cooperation with partners on a large range of topics
- ☐ Improve each partner's training provision through the exchange of teaching ideas and good practice
- ☐ Give colleagues with different cultural background the opportunity to share experiences, develop together innovative didactical approaches/alternative pedagogical concepts
- ☐ Propose strategies and tools to build up knowledge, to improve language skills and to sensitise learners for the different approaches
- ☐ Involve learners in the project processing
- ☐ Use visualisation and cooperative learning to discover cultural background and historical context of some European countries – especially the countries involved in the project
- ☐ Activate the use of visual perception, offer learners new ways to enlarge competences, invite them to discover their own creativity
- ☐ Collect examples, to study and place them as well as any result or exercise produced during the project time at anyone's disposal on a website
- ☐ Special consideration for 3rd age learners and

also of migrants/people with poor education

- ☐ Raise awareness for common cultural background in Europe, enlarge intercultural competences
- ☐ Insist on the importance of the intercultural communication in Europe to understand the way of thinking and of dealing with unusual situations

Subjects and problems addressed

- ☐ What is visualisation?
- ☐ What are the advantages of visualisation?
- ☐ What teaching and learning strategies can we develop to support the use of visualisation in courses?
- ☐ Topics to be visualised
- ☐ How to learn through visualisation
- ☐ Strategies and advantages of cooperative learning
- ☐ How to integrate kinaesthetic learning in visualisation strategies

Approaches chosen in common by the teams to realise the above goals

- ☐ integrate the topic in everyday courses with learners of all age
- ☐ create didactical resources using internet
- ☐ work on strategies for cooperative learning
- ☐ include kinaesthetic elements in daily teaching
- ☐ workshops about methodical approaches created by the partners
- ☐ include ICT to support visualisation to learn languages in an intercultural context
- ☐ involve learners in transnational meetings as a following to the workshops when possible
- ☐ propose tutors/learners blog/internet platform to enhance language training
- ☐ use visualisation elements of different topics and cultures to minimize prejudices/improve cultural skills
- ☐ organize contacts between learners of partners' countries. [\[Back to Summary\]](#)

Concepts and cross-cultural issues

Relevance of Culture in Language Teaching

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Learning a foreign language entails storing information about the culture heritage of the target language users.

The principles of intercultural language education are stated in the *Common European Framework of Reference for Languages: Learning, teaching and assessment* (Council of Europe, 2001). The aims of intercultural education are summarized as follows: “In an intercultural approach, it is a central objective of language learning to promote the favourable development of the learner’s whole personality and sense of identity in response to enriching experience of otherness in language and culture” [3]. The diagram (see Fig. 1) shows the important issues regarding **cultural awareness of the target language**. The cross-cultural issues cover a vast range of areas of people’s life. The knowledge of geographical, historic and culture information of the target language is of utmost importance in order to understand the spoken and written language. Foreign language learners have to be aware of basic historic and ge-

ographic facts, most famous artists, most popular traditions, the differences in behavior and social etiquette.

Not to appear uncooperative, awkward or even rude, language learners need to observe **relevant strategies for communicative acts characteristic to the community of the language users**. Values, beliefs, stereotypes are vital to the way people of certain culture operate in the world, yet they are mostly **unconscious** and usually **unspoken**. People acquire them at a very early age and they become part of their everyday life. For example, interaction proceeds differently in different cultures – periods of **silence** between conversational utterances have different length, the notion of **personal space**, **touching**, **temporal orientation** might have different interpretation. Culture is the expression of different values and beliefs of the community depending on **age**, **gender**, **profession**, **ethnicity**, **social class**, **nationality**, belonging to various **hobby groups**, **fans of sport clubs** etc.

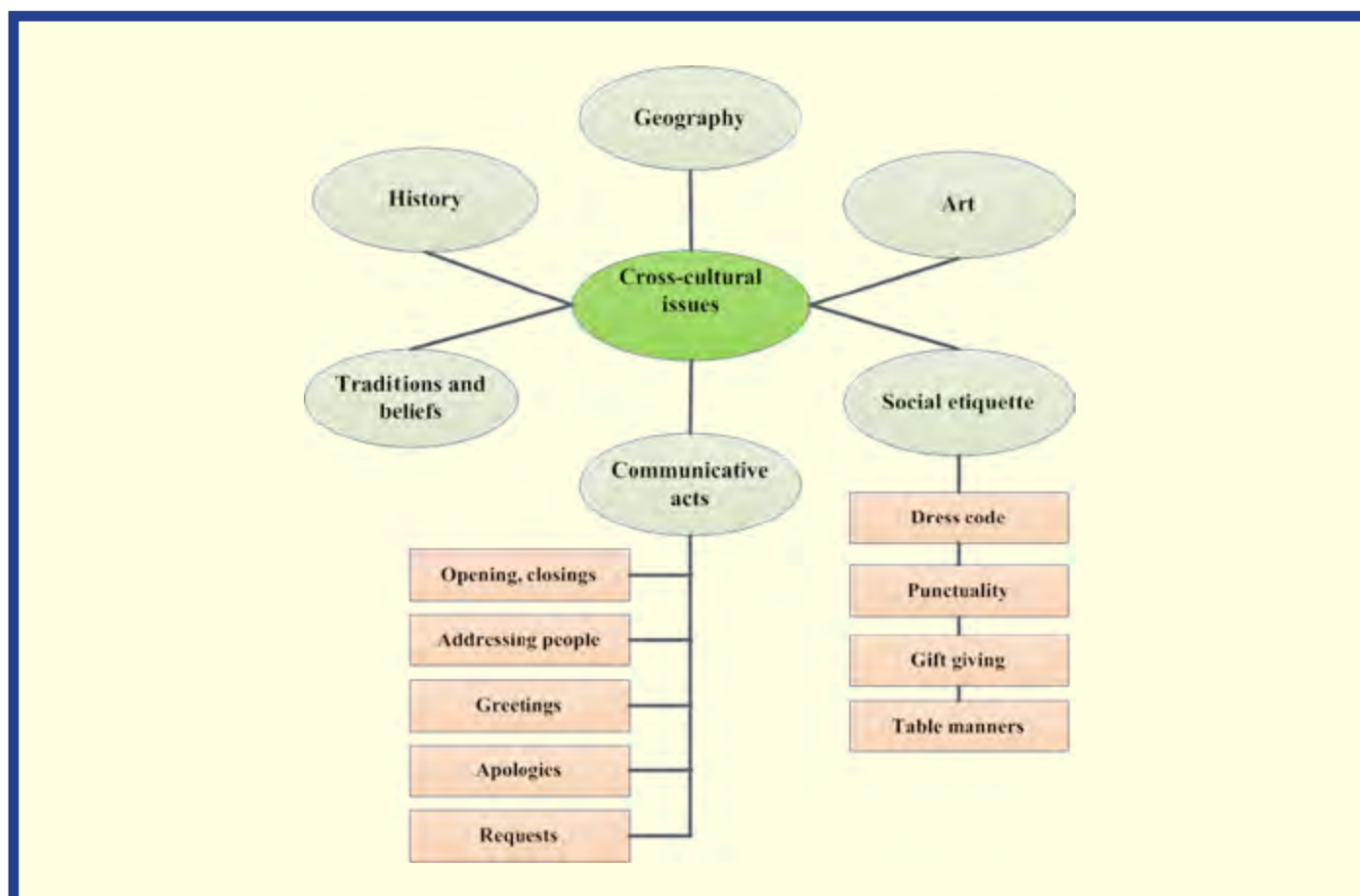


Fig.1. Cross-cultural issues (based on Breiger, 1997) [2]

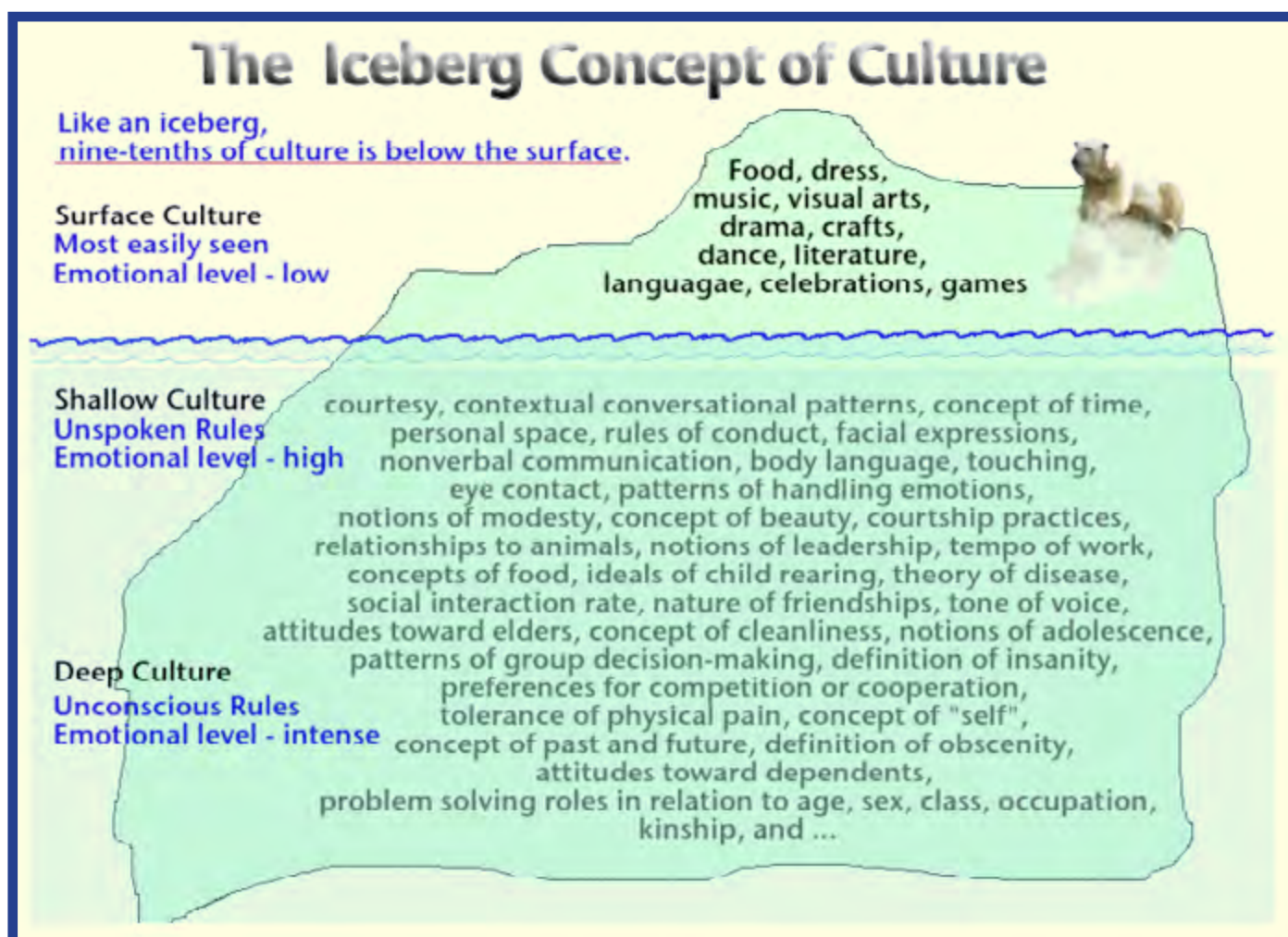


Fig. 2. Culture Iceberg [7]

The culture might be perceived in the shape of an iceberg. The image of an iceberg represents two dimensions of culture issues [7]: the **smallest one**, situated above the water, is visible and represents very few aspects of culture and traditions, for example, **food, dress, celebrations, visual art and folk art etc.** The other part is **the biggest and most important part** and it refers to the **beliefs** and **cultural values** including unspoken rules and unconscious rules; they are hidden below the surface, for example, the **concept of time, personal space, body language, eye contact, tolerance of physical pain**, etc. (see Fig. 2).

The **use** of the target language mainly involves the need to identify and understand the visible aspects of the Culture Iceberg, as the language itself belongs to the visible part of a culture. However, **to communicate successfully**, various aspects of the invisible Culture Iceberg have to be considered as well.

Language learners should raise their **awareness of conventional behavior** in common situations in the target culture, of native speakers' expectations about verbal and non-verbal communication. The meaning is also communicated **non-verbally**, through facial

expressions, gestures and even more general forms of behavior [4]. Developing **intercultural competence** is rather slow learning process, which includes learning a foreign language, acquiring theoretical and practical culture knowledge, and gaining experience from meeting people from other cultures. On the other hand, awareness of cross-cultural issues of the target language involves discovering the traditions and beliefs of language learners themselves. Intercultural competence is considered to be one of the aspects of **communicative competence**. Communicative competence without awareness of cultural dimension in language use is not complete. Being aware of one's own culture makes it much easier to understand traditions and reasons of behavioral patterns of the representatives of other culture.

According to the Common European Framework, **intercultural Communicative Competence is conceived as a set of knowledge, skills and attitudes** [3]. Byram (2008) suggests that intercultural communicative competence includes:

- 1) knowing the self and the other,
- 2) knowing how to relate and interpret the meaning,
- 3) developing critical awareness,
- 4) knowing how to discover cultural information,
- 5) knowing how to value the attitudes and beliefs of others [1].

Learners should understand and see differences between one's own culture and other people's culture, accept them and accordingly react. Without such acceptance, successful communication is impossible, as well language acquisition may seem quite difficult. However, if culture is understood, the process of acquiring the target language can be made much more interesting, easier, as well as fruitful.

Language being open, dynamic, energetic and constantly evolving encompasses rich complexities of communication [6]. **Thus language and communication are very closely connected.** However, if communication occurs among different cultures, cross-cultural communication comprises the use of the target language, as well as culture determines it.

Linguistic competence alone is not enough for learners of a language to be competent in that language [5]. It is important for every language speaker to know which phrases are appropriate in any particular situation – it is not always enough, if the speaker just knows the phrase; it is important not only to know how to express, for example, greetings, but it is also important to understand what kind of greetings are acceptable in each situation in that particular target culture, as well as to have a variety of options handy to choose from depending on the level of formality of the situation, the sincerity, stage of developing rapport, etc.

To acquire the mentioned knowledge successfully,

cross cultural communication must be practiced by means of activities outside the classroom, as well as within the classroom. Within the classes, cross-cultural communication situations may be organized by means of games, simulations, as well role-plays and various activities involving visualisation, thus practicing language skills and cross-cultural communication skills. Apart from the classes, the learners may acquire language and cross-cultural communication competence also in different meetings with foreigners, attending international events and travelling.

All of the activities of the mentioned kind also promote the development of the communicative competence of the learners as such.

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Studies of the English Language and Intercultural Communication



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Success in modern academic and professional careers is unarguably and closely related to individual's **foreign language competence**. Moreover, with the introduction of **Bologna Declaration** and creation of a common European space for higher education, foreign language studies gained greater importance and became an inevitable necessity for an individual. Simultaneously, the status of the foreign language is undergoing changes: instead of a narrow specific linguistic study object, it turns into a tool for **other non-linguistic subject studies, an instrument for communication in foreign language environment**. It stands obvious that foreign language mastery leads to and results in successful socialization of a person living and studying at home or away, gives a positive impact on the life quality and integration into European society individually and as a community.

English is the foreign language mostly widely spread at secondary school and later chosen for improvement at institutions of tertiary education. This is a world-wide acknowledged language bearing **an international status**, the popularity of which is characterised by the number of English and bilingually speaking countries where English is one of state official languages. In addition, the frequent use of English in intellectual, economical, commercial, and cultural aspects of life round the world cannot be overrated. It is the language of international organisations, pop culture, international tourism, publishing, info communications, and finally, education [4]. German and French could also be ascribed to international languages because of the considerably large number of language speakers, if not on the world scale then within the European Union [3].

A foreign language being an international one cannot be identified as British English, Australian English, or German spoken in Germany by native speakers. **An international language, however, is denationalised linguistically and internationalised culturally**, rejecting specific lexical, grammatical, and phonological faculties peculiar to a single certain language, moreover, without Anglo-centrism in the socio-cultural aspect [4].

International English maintains specific relations with the cultural reference material for studies and the very studies are different from the ones typical to the traditional ethno-cultural language teaching principle. International English is a language, which bears no similarities to an elite *lingua franca*, and is used in communication of people representing various cultures and social groups. So, in spite of this fact, the cultural context cannot be limited to the studies of one or a few English speaking countries social and cultural life. Hence, the cultural discourse implemented in the international language studies should suggest the information of three types at equal proportions:

- ☐ Source or native cultural material;
- ☐ Cultural material of the target language speaking country;
- ☐ Cultural material of world countries speaking non-target language or speaking bilingually [4].

On the other hand, the cultural discourse stands inseparable in teaching and learning an international language as it carries a double function – semantic, suggesting meaningful information, and motivating, supplying language use processes with a stimulus. Consequently, the cultural material selection can be accompanied by certain danger such as globalisation of world cultures and changes in the national identity. **Multicultural, multiethnic modern British society** experiencing life style homogenisation processes in various spheres **cannot be longer related to the traditional stereotypes** of British cuisine of tea, cucumber scones, roast beef, or fat puddings because of the information invalidity. Instead of stereotypical interpretation of the world culture, a number of new common values and burning issues have come onto the stage: tolerance to those who are different, movement against global terrorism, ecological agriculture, global climate warming, hazardous genetically modified food products, cloning of a human being, etc. [5].

Reflection of intercultural similarities and differences is the essential point the studies of international foreign languages are based on. The relation between a language and culture is possible to describe by the following assumptions:

- Cultural realities of a target language should not be accepted by the learners as obligatory norms;
- An international language is “denationalised” and is not related to any actual nation or culture;
- Academic goals in language teaching and learning are focused on the development of the learner’s ability to communicate with representatives of various cultures, be capable to communicate one’s own ideas and source/native culture to them [4].

As cultural discourse is the major language learning reference source, in the process of studying it becomes a two-way action. If this process is narrowed in scope to the analysis of one target language speaking country life, it would be a step back towards the principle of Anglo-centric cultural approach. The process of an international language studying goes in two directions: (1) the analysis and interpretation of other culture material and (2) reflecting one’s own culture via comparison of similarities and varieties of both phenomena. This two-way action is of a paramount importance, as culture discourse based studies with sustainable approach to cultural diversities are supposed to achieve the following aims:

- Creating an **intercultural sphere** via relating suggested study material to the source culture;
- Creating the sphere of **intercultural pluralism** via suggested assumption that even the target language culture is not monolithic as it covers ethnic varieties; and the latter can be more logically generalized by the criteria of age, gender, region, ethnic or social background [4].

So, the **intercultural communication competence may be defined as the learner’s ability to perceive various cultures and relate them to the native one**. No matter in how much globalised world a modern individual lived, whether distances were measured in kilometres or flight hours, how eagerly one could wish to identify oneself with the cosmopolitan culture, still, nowadays people exhibit firstly their family, region, nation, country, or culture affiliation and information messages. **Without sustainable awareness of one’s cultural roots, a person is incapable to understand other national cultures** [4].

Communicative language teaching and the development of language skills are realized through learner’s exposure to authentic language material and created virtual language use situations. Intentionally, for-

eign language teachers either compile textual and situational material themselves or choose ready-made textbooks. An impressive variety of textbooks allow the teacher to select the book that meets the educational requirements and those related to the students’ age, level of mastery, and the ultimate goal of studies best of all. This situation puts forward a question whether the teaching material offered by foreign country publishing houses reflects the demands of the modern approach to language teaching both in the form and content. The practical activities compiled by all the partner countries in the course of Grundtvig Learning Partnership project “Visualisation Highlights in Language Teaching” are based on authentic language material and reflect each country’s national identity. Thus, the English language as a tool helps to develop intercultural competence as well as awareness of one’s cultural background.

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Seminar on “Gestion mentale”, by Peter Modell



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During our Meeting in Fribourg, Suisse (March 6th to 10th, 2013), we were involved in a seminar held by Peter Modell, Teacher in Fribourg. He proposed us the pedagogical method of Antoine de la Garanderie, namely (fr.) “gestion mentale”. In the next pages you can find the article by Peter Modell on Gestion Mentale; further material (sildes and images) at the web site of our project:

Peter Modell, *Incorporating Gestion Mentale in our Teaching Practices*

Published in *Learn*, 2005

The field of *Gestion Mentale* was developed by the philosopher and educator **Antoine de la Garanderie** (1920-2010). He lived in France where, for some 60 years, he studied **learning from the standpoint of what is taking place in the mind**. He wrote in French and, as of now, his many books and articles have not been translated into English.

Introduction

How baffling it can be to observe a student who is having difficulty remembering or grasping some information. There are times when she or he seems to blank out on tasks that to us seem simple and straightforward. Working with a student, you may ask, “Why does he not make the connections? Why does she not recall afterwards what was presented to her?” You may find yourself thinking, “If only I could peer into his mind and see his thought process, I could then watch what he is doing and not doing in his mind and, perhaps, be of more assistance to him.”

This, of course, is pointless wishful thinking. And yet, why not have the student look into her own mind and communicate her observations? Why not record what individuals report on what is happening in their minds at the very moment they accomplish a learning task? Then, drawing from this store of empirical knowledge, you could suggest certain options to the student in difficulty. You could help that particular student experiment and put in place those personal mind processes through which the task on hand can be successfully accomplished.

This, indeed, becomes feasible when *Gestion Mentale* is incorporated into our teaching practice. This field has evolved out of the intention of a teacher, Antoine de la Garanderie, to enable all the students in a class to be successful learners. The research is based on observations made of individuals faced with specific learning tasks. The students reported on the mental images they employed while accomplishing these tasks, and many thousands of such reports led to the discovery of certain principles of learning. The accumulated records of such observations and the conclusions drawn from them, together with ongoing research contribute to the field presently known as *Gestion Mentale*.

This is an introductory article focusing on a single, central aspect of this emerging field, namely, on the **distinction between two types of mental activity**: In one, our physical sense organs function in the role of intermediary to the observed world and in the other one, this function is absent. It will be shown how understanding this distinction can enhance a teacher's ability to guide the learning process, whether in the framework of support teaching or of general class teaching.

“In the World” vs. “In the Mind”

At the core of *Gestion Mentale*, is the distinction between “mind” and “world”:

“**World**” has to do with what is perceived as the world outside our minds. It is the world we get to know through our sense organs of our body. In the school context and from the point of view of the student, it concerns all that the teacher does to catch her interest and present the subject matter to her.

“**Mind**” has to do with the formulation of meaning purely within our mind where it is not observable to

another person. From the point of view of the student, it concerns what he does inside his mind with what is presented to him.

The teacher presents the subject matter of lesson in ways that are pleasurable, efficient and promote student activity related to the subject. For the students, all of this takes place in the world they perceive outside their mind. The counterpart is what the student does with these perceptions in her own mind, how she transforms them into personal “mind content” by evoking within herself certain images, sounds, words and sensations.

Producing Images in the Mind

On the whole, we pay little attention to the flux of **sounds** and **images** that flit through our minds. Instead, our attention is drawn to the **meanings** – the thoughts – that emerge from this “mind content.”

For example, take the moment when you recall meeting a friend. In doing so, you may think of what the person said, or what you said, or of how the person was, or of an earlier experience you had with that friend and many such things. What we do not notice, in all likelihood, is how our mind is producing these meanings. What content is present in your mind while these meanings arise? For instance, do you have a picture in your mind of the person? Do you hear the voice of the person in your mind? Does some of the conversation come up “translated” into pictures? Is your own voice describing or commenting on what was? Once you discover that many things are happening in your mind, you can begin to note in what pattern and in what sequence they arise.

When we reflect on a cognitive act just accomplished, the “**mind content**” that gave rise to that thought can be retrieved. This means we are capable of changing our focus, of letting go of the associations which carry our thoughts forward, and instead observing the **structural elements** (images, sounds, etc.) which form our thoughts.

Observing “mind content” is the cornerstone of *Gestion Mentale*. It opens the possibility of entering directly into the nature of learning and into the most essential elements of pedagogy. It allows for empir-

ical answers to questions which beforehand would have been difficult even to ask, questions like: what “mind content” and what “mind procedures” allow for the successful accomplishment of specific learning tasks by a particular individual? In *Gestion Mentale*, achievement in learning is correlated with what is taking place in the learner’s mind.

“Attention” as a Mind Activity

The word “**attention**” can serve as an example of how learning activities are defined and understood in terms of what is happening in the mind.

“Attention,” in *Gestion Mentale*, is described as a specific act that is carried out **in the mind**. It is the act of **making an object become present in the mind** – as a mental image, picture or sound, or as a sensation.

Here are two examples:

1. *When looking at a bird:* The bird becomes a picture in the mind which one sees without using one’s eyes. Or, the bird becomes a chirping sound retained in the mind, something audible yet not through the ears. It could also become a conversation about some aspect of the bird or perhaps a description of it, all in the mind without employing the body senses directly. It could also become the feeling of flying or of imitating the bird’s movements. Of course, in each of these cases, especially in the last one, greater precision about the object of attention would need to engage other senses.
2. *While reading a text:* When a person is creating mental images (sounds, sights, words, sensations) which have to do with the content of that text then, inevitably, that person is attentive to what they are reading.

Forming “mind content,” whatever way it is done, assures that one is attentive to that object. The contrary is also true: If the object is not present in the mind in some form, one is forcibly **inattentive** to that object. Seeing the bird with one’s eyes, or reading the words of a text and even hearing them pronounced out loud do not in themselves constitute paying attention. Attention is determined by what is taking place in the mind.

This act of paying attention, of producing “mind con-

tent,” is accomplished through embodying a specific **intent** or “**projet**” as it is called in French. This is a separate topic within *Gestion Mentale* and is not included in this presentation. What has been said so far, however, serves well enough to illustrate how acts of learning are described from the point of view of what is happening in the mind. Thus, “paying attention” is what comes about when images, sounds, words and sensations are being formed in the mind.

In the Mind

In *Gestion Mentale*, “mind content” is divided into three primary modes:

- a. Mental images in the form of **pictures**
- b. Mental images in the form of **sounds**
- c. **Sensations**: movement, taste, smell, touch, warmth, balance, etc. (Sensations engage the physical body. The presence of a sensation is brought to mind and consciousness through the body.)

These three modes come to expression in myriad different ways. An exciting part of teaching with *Gestion Mentale* is observing the very surprising variety of means by which individuals connect with what makes sense.

Yet, in this plethora of individual approaches, there is a certain order. According to Antoine de la Garanderie, each of us is partial to one of the three primary modes. Although all three modes may be part of one’s repertoire, one out of these three plays an essential role and empowers a person with the ability to make sense of any given situation.

There are people who need to make images in their minds in order for a given object to take on meaning; they have taken the **visual mode** as their mainstay. There are others who need to hear sounds or speech in their minds; they have taken on the **auditory mode**. There are those who need to imagine a sensation in order for information to enter their mind; for them, **proprioceptive sensations** have become the path to meaning. By naming these structures “*habitudes mentales*” (a person’s habitual path to meaning), Antoine de la Garanderie suggests that even though such preferences can be observed in early child-

hood they are essentially acquired through practice. The leading mode of an individual is referred to as that person’s “pedagogical mother tongue” (*langue maternelle pédagogique*).

The terms *visual*, *auditory*, and *sensory* are very specifically defined in *Gestion Mentale*. They refer to the way a person structures meaning **in their mind**. A preference for pictures or for descriptions or for movement **in the outside world** does not determine whether the person’s dominant mode is visual, auditory, or sensory. In some cases, following the lead of external behaviours can be misleading. The determination of dominant procedural modes – of the pedagogical mother tongue – is made on the basis of what a person does *in their mind* when they elicit and codify information. Understanding this distinction brings a degree of clarity to the whole subject of determining auditory, visual and sensory modes.

Making Sense

Learning has everything to do with creating “mind content”. Only when information enters the mind in some form does it begin to make sense. When an impression is made upon the mind in the form of pictures, sounds or sensations, the information becomes accessible to the individual. Then it becomes possible for that individual to do something with that information. In *Gestion Mentale*, attention is seen as the initial act of learning and the essential first step into the remaining acts which are: **memorizing**, **understanding**, **reflecting** and using **creative imagination** to invent or discover new possibilities.

When information is presented in a form that is foreign and does not match the way the person normally enters things into their mind, that information is indigestible, one could say. It does not satisfy the personal requirements for producing “mind content.” Until either the teacher or the student makes the required changes it cannot enter the mind. The student of course perceives what is being shown or told or done, but the information remains something in the world “outside” without becoming part of her mental world. Unable to become the subject of the student’s attention, it cannot be put to any further use. It is not memorizable, not comprehensible, not subject matter that can be reflected on, and so forth.

For example, if a student requires the presence of sensation such as movement, and no movement is suggested in her teacher's presentation, the information given remains inaccessible as "mind content" until sensation is introduced. Although the sensation needed may be nothing more than an imagined gesture, it still is the key to opening the mind to that information. Parallel situations arise when the required forms are auditory or visual.

It is common for schoolchildren to be confronted with "not understanding" when a communication is relayed in a form that is not their own. It is crucial that students, and certainly early-school pupils, recognize that this is due to the form in which a message is presented and is not due to their inability to understand. Students should be given opportunities to explore their personal mind processes and see that when information takes the form they personally require, intelligibility arises. The mistaken belief that understanding engages some innate ability that one either possesses or lacks could surely handicap the development of a person's learning for a lifetime.

What then is the role of the teacher in bringing clarity to students and making information intelligible? Emerging from this approach is the fact that wherever incomprehension arises, information needs to be reconstituted in order to become digestible. This can be done by the alerted teacher or it can be accomplished by the students themselves. During the early years of schooling, many pupils have not yet discovered how to reconstitute information in the form that meets their personal needs and it is predominantly the teacher's task to do so. At the same time, the teacher's responsibility is to see that all pupils gradually learn to do this for themselves.

Learning Words

Creating "mind content" in the form of images, sounds and sensations is an activity that begins long before learning to speak. The world we observe becomes intelligible when we register it as "mind content." Each person has specific ways of making this happen, of holding in the mind what is experienced through the senses.

Language learning introduces an added refinement. In this case what has to enter the mind is not the

form, sound or sensation of, say, a tree or a dog or a cushion, but the sound of the word which represents the object. In learning to speak, a child gains mastery of the semiotic function of specific sounds by associating the sound of the word with its attributed meaning. Both of these need to be codified into some mind form and, too, it is in the mind that they need to be coupled with one another.

The following is an example of how a child, unable as yet to read and write, learns the new word "*cushion*." The process is more subtle than one might at first imagine.

At the outset,

For the person with visual orientation:

- ☐ A meaningful image needs to be present in the mind. For example: a picture of a cushion.

For the person with auditory orientation:

- ☐ A meaningful sound needs to be present in the mind. For example: the muffled sound of patting a cushion.

For the person with sensory orientation:

- ☐ A meaningful sensation needs to be present. For example: the feeling of pressing against it or throwing it.

In this manner, specific content is personally codified in the mind and the child can **evoke** the object.

From this codification of meaning, to learning the new word "*cushion*," there is a further step to make. The coded meaning (which evokes the object cushion, for that person) needs to be associated with the vocalization "*cushion*." One needs to remember that it is not what the child hears and sees in the world that allows for the connection to be made but what happens within the mind. The sound of the word "*cushion*" needs to be formed in the mind and associated with the mind's codification for the object cushion.

For this to be encouraged, certain procedures are effective. One, for example, has to do with the presence in the mind of familiar information that has already been encoded. This is critical, for it is the prerequisite for assimilating new content. When the child calls the familiar content to mind (and evokes

the object cushion) he is open and ready to assimilate the new content, (the sound of the word “cushion”). The progression from the presence of the known, to the dual presence in the mind of what is known together with what is new, opens the path to success in learning.

The sound of the word “cushion” is not inserted into the mind like a letter into a letterbox. In accordance with the individual’s orientation, specific preliminary steps are required so as to engage the learner’s personal process or itinerary for creating mind content.

Learning the Alphabet

Writing requires a new set of skills, that of entering into the mind graphic signs and symbols which in themselves are quite meaningless and function merely as a code. These signs are conventions agreed upon within one particular culture.

A vital role of the primary school teacher is to assist the child in making the transition to coded written language. This means the teacher helps the child over the threshold from making a **true-to-life mind content** to making **coded mind content** in the form of letters, numbers and written words.

This transition is fraught with difficulty. The school child frequently stumbles when confronted with coded representations and does not realize right away what to do to transform them into personal “mind content.” For example, a student who can readily think of the word “swing” or “happy” has a picture, sound or sensation that carries the word’s significance. But when it comes to thinking the sign “+” or the letter form “b” the necessary context is often not available and no mind imprint can be made. The student perceives the sound and perceives the graphic form which is presented to them (i.e. she/he can hear it and see it and recognize its presence as an object in the world) yet is unable to transform it into “mind content”.

If at this stage the teacher recognizes the hurdle confronting the pupils, specific aid can be offered and impending repeated failure averted. The fact is, we adults probably have no recollection that this transition from concrete to abstract was a critical

step in our own development. We easily make the mistake of taking for granted the schoolchild’s transition to symbolic language and are not attuned to the delicate passage it entails.

It is necessary to take time, in a non-judgemental context, and accompany the students carefully over this Rubicon. There are specific ways in which we can allow young students to move back and forth between the real world and the coded sign until bridges and passages appropriate to their individual mind processes are formed. We can assist them in their discovery of how to give presence in the mind to the abstractions we know as letters and numbers.

Matching Sight and Sound

At times, a child in pre-school or elementary school is unable to name colours correctly. Very commonly, the problem is pedagogical rather than physiological or psychological. An alerted teacher can bring a solution before it becomes an issue of concern.

The most likely hypothesis, in fact, is that the child is already half the way to success. The child has learned the colours’ names but does not know which colour to associate with each name (i.e. does not know what it looks like). In the complimentary case, the child does know what each colour looks like but not the associated names. (To understand this paragraph the reader needs to recall that “know” is not what the child perceives but what the child has entered into her mind as a mental image or sound.)

The first is the case of a child with an auditory orientation who has grasped the auditory content and has not succeeded in giving mind presence to what is being perceived visually. The second is the case of a child with a visual orientation who has no difficulty in recognizing the various colours but has not succeeded in giving mind presence to the spoken names of those colours. The pedagogical task is to complete the child’s learning process by enabling them to integrate the unregistered part of the information.

In order to accomplish this with ease, it is helpful to employ two principles elucidated in *Gestion Mentale*, about the way the mind functions:

- a. Information must be present in the mind in a person's primary mode before any supplementary information can be accepted in a secondary mode. (See [Learning Words](#) above.)
- b. In order for information to be registered in the mind in a secondary mode, the primary mode must be disengaged. For example, in order for a child of visual orientation to encode the name of a coloured object, that object must be absent from her/his field of view. Only when the child has disengaged her/himself from the external activity of looking at the coloured object, can the process of learning begin. Then, she/he can call up "empty" mind space in which to hold the visual image present, while extending the mind's reach into the auditory content. This auditory complement (name of the colour) needs to be heard or spoken in the mind.
- In contrast, for a child of auditory orientation, moments of silence are all-important. In order to encode the image of the coloured object, this child needs to be free of auditory input, such as the teacher speaking, so that he/she is not engaged by any external sounds. This allows the child to have "empty" time in which the name, now heard or spoken in the mind, is held present while the associated visual mental image is formed.
- (With time, a person becomes more proficient at breaking sensory contact with an object internally, without having to move the eyes or the object away or to be in silence.)

Complying with the mind's natural processes of assimilating information is of utmost importance when pedagogical difficulties arise. It is not uncommon to find that difficulties simply disappear when the child's own mind processes are respected.

Matching sound and sight in the case of colours is not unlike matching written letters and their sounds. There too, where reading and writing are being taught, the alerted teacher can make students' learning paths smoother and more effective.

Skills in Gestion Mentale

A complete survey of Gestion Mentale would offer a wider understanding of how to approach specif-

ic learning tasks. What is offered here may serve to arouse the sensitivities and interest of teachers, but it is far from a full exposé. It offers merely the bare notes of the melody, without the ornamentation that gives life to the tune.

To understand *Gestion Mentale*, one needs to experience using it with students. In addition to recognizing the principles of mental activity and the innumerable ways an individual can avail of these, there are specific skills that need to be practiced. One concrete example is the [dialogue pédagogique](#), a Rogerian approach to dialogue. Students are placed in a situation where they have a specific learning task to perform. The purpose is to uncover the mental structures they employ when successful at a task. Open questions and non-invasive listening allows the teacher to observe what the student exposes rather than drawing foregone conclusions. The emphasis is on the student's growing awareness of herself, and not on what the assisting teacher can tell about the student. The goal of a pedagogical dialogue is to enable a student to resolve a specific learning difficulty with which she or he is faced.

The study of *Gestion Mentale* is also the study of oneself as a learner. It is when teachers have made inroads into understanding their own personal structures of learning that they can be most helpful and open-minded in the approaches they use with the students.

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Let me start introducing myself: my name is Xaviera Torres and I was born in Madrid, Spain already some years ago.

When I was a kid, I wanted to be many things: writer, painter, crazy scientist, traveler around the world, etc... I started to fulfill my evil plan by studying biology and being a researcher for some years, seizing the occasion for traveling as much as possible and living in different countries.

Then I decided to give my creative and communicative side a chance, and since a few years I am a language teacher and devote the rest of my time to **explain things**: with illustrations, with texts and with presentations. In the [website of the Visualization project](#), you can find two videos where you can see my work. I hope you like them.

Now, for this E-book I was requested to write a text describing how do I do a **presentation**, and this proposition had made me thinking for a while and, of course, doing some Online research.

What follows is a mixture of my own experiences together with a glimpse of the vast Internet universe on **public speaking**.

While working as a post-doc researcher in Geneva, Switzerland, I had the luck to share my office with **Christian Biasco**, mathematician, play writer, actor and friend.

I had to prepare a talk to show the preliminary results of a research I was not very happy about to some very important people in the field. Needless to say, I did not feel at ease with the task. I prepared the usual slides with lots of text and numbers, trying to hide the results I found so uninteresting under a pile of other information.

-No.- Said Christian when I showed him my slides the first time. -Less words. Change the paragraphs into single sentences explaining the same.-

And I did.

-No.- Said him again as I came back. -Change the sentences into key words.-

And I did.

-Just one word.-

And I did.

-Don't you have an image that can express that?-

And I created some.

At the day of the presentation I was in front of these people armed only with a few slides, almost with no text on them. To my surprise, I was able to explain everything facing them directly, without having to turn back and look at the screen. So much I had gone over my material again and again, that my speech was already organized in my head. They did not get distracted reading, as there was not much to read. They could listen to me, follow my reasoning and probably also, read my own skepticism between the lines.

At the end of the session, while leaving towards the restaurant, a big expert, serious man, came to me and said "I liked very much your presentation", and added "I don't agree with the results or importance of the research, but I liked the way you presented, congratulations."

And I felt very proud of myself, and very grateful to Christian, for having helped me to convey some information I was not convinced about, in a clear and effective way. Perhaps the research was not good, but the presentation was. At least we all knew clearly where we were standing, and that was positive.

The way that Christian used to help me was very insightful, because it summarized many pieces of advice I had been consciously or unconsciously collecting along my life as student and researcher, receiving and giving awful talks and lectures and enjoying very good ones as well. The key points were there: **prepare a lot** and talk **to** the audience not **at** them.

Now, how to prepare a lot and how to talk **to** the audience is what I will try to dissect in the next paragraphs. But I must warn you: be ready to read nothing new. Loads of videos in the Internet show public speaking gurus with the same ideas. They are old ideas, most of them even labeled as common sense. But what is it with common sense that so often eludes everyday life? A mystery to be solved in another occasion.

Prepare a lot

There are a few things you need to know before you actually start preparing anything, and those are:

Who are you going to be talking to?

For **how long**?

And which **technology** is at your disposal?

Depending on your audience you have to choose the kind of language you will be using, and how deep to go when explaining certain things. It is better not overwhelm people with technical language. You know it, that's for sure, but maybe they don't, and they will get lost and bored. I always prefer to keep as much people on board as possible, and not to talk only to the big heads. But that might of course, depend on the occasion, a PhD dissertation being perhaps one nice exception. Whenever possible though, **keep it simple**.

Probably everybody hates being tired, hungry, and even perhaps needing to go to the toilet and having this guy, who should have finished 5 minutes ago, still in the 12th slide of 46. **Always try to respect the time that is given to you**. Actually, a talk slightly shorter than programmed is good, people will have the opportunity to ask you questions. This discussion can be very enriching for both of you.

Will you be using a slide presentation, a blackboard, a flip-chart, nothing? Are you a sales man, a researcher, a schoolteacher, a seminar teacher, a stand-up comedian? Every system has advantages and disadvantages. Using nothing can be terrifying, but having difficulties to branch your laptop to the beamer and discover that you brought the wrong pen drive can be a nightmare as well. **Choose something you feel comfortable with and you can rely on**.

Once you have all this sorted out you have to decide what exactly to tell and how.

Regarding your message, minimalism seems to be the key. Have a clear point and focus on it. The business guys doing sales presentations say: "Tell them what you are going to tell them; tell them; tell them what you have told them". It sounds a bit boring and repetitive perhaps, three times the same thing, however, there is a good piece of advice inside: **be clear about your point**.

How you organize the information to reach your point, depends on the kind of presentation you are working at. Some areas have quite fixed **structures**. Scientific research for instance, normally tends to follow the pattern: introduction to the subject, objectives of your research, material and methods, results, discussion, conclusions. Other topics can fit into a similar way of thinking. In the end, what you are doing with this is no more than exposing your problem, explaining how did you try to solve it, telling if you managed or not and, what else could be done. Now, if you can do this with a **story**, or with a series of good stories binded together in order to smoothly arrive at your point, much better. Stories can be very interesting and engaging, for sure more than technical descriptions, or pure statistics.

That's why most of us remember more easily the apple falling from the apple tree in front of Newton than $F=G((m_1*m_2)/r^2)$, even if the implicit idea is the same: two bodies, an apple and the Earth in this case, being attracted to each other with a force proportional to their masses and related to the distance separating each other.

In any case, if you really think that the exact data are essential for the audience, you can always make them available for them in some other form.

Summarizing: **keep your message simple and try to explain it with a logical flow**, some sort of path that leads smoothly from one point to the next. Such a structure will be easy to tell for you and easy to follow for your audience.

Once your "flow" is ready, it's time to produce your support material. If you are working with **slides**, and most probably you are, how many of them should you prepare? A wise amount seems to be approximately one for every two minutes. If your talk lasts 30 minutes, between 15 and 20 should suffice: one for the title, your details and the logos of all institutions which eventually gave you their support (for the sake of elegance), the last one with a farewell and/or your contact details, and the core of your talk in the middle ones.

In the slides again, keep it as simple as possible. I personally like to draw and build simple animations to explain my point, this allows me to avoid text completely.

Presentations with **too much text** make me dizzy. I keep on asking myself: "Do I have to read all this?"

Is the presenter going to read it for me?" Eventually both things happen and it is confusing in the end. If you need to put text, stick to the minimum: key words and concepts, things which can be easily absorbed without too much distraction and in a short time. And if you can put no text, better: pictures, charts, flowcharts do a great job embedded in a good explanation.

Having almost **no text** there means you won't have any lifesaver to hold on to on stage: you will have to know your material very well. I'm afraid there is no way out. Prepare for that. **Practice**. A lot. Out **loud**. If possible in front of people, so they can give you feedback (like "what on Earth is '*epistemology*'?"). If possible record yourself, audio or video, and then, as painful as it might sometimes be, listen to it or watch it.

Some actors, when they are learning the text for a role, go over it again and again with different emotions: anger, happiness, sadness, and so on, regardless of what the words actually mean. This helps them to memorize the lines, but also to discover nuances and interesting structures, useful for their acting, which could otherwise have gone unnoticed. At this point, whatever makes you familiar with your presentation is welcomed.

Talk to people

It is very hard to be on stage. I get a funny feeling in my stomach before every course I teach, and I teach almost everyday! If you don't like speaking in public, you are not alone: it ranges amongst the most common fears everybody has, even in front of the fear of death!

There are a series of advices for helping you overcome these stressful moments and survive your presentation keeping some dignity. In the different sources available, they tend to repeat themselves, and I have the impression that most of these tips have been around since the dawn of oratory. One way of classifying them is in "dos" and "don'ts".

The "don'ts" are easy to understand and some even easy to put in practice. Avoid the "don'ts" and you will do fine.

The "dos", claim the public speaking gurus, will lead you to success: master the "dos" and you will be the new god of communication: passionate, clear, convincing and still gifted with a fine sense of humor.

□ "Don'ts"

Imagine that you are part of an audience and a certain man is going to give a talk.

When it is his time to start, he goes on stage looking at the floor, clenching his notes in his fist. He only lets them go to grab the pulpit as if it was the last board on the sea. Immediately he hides behind it. Without looking at his audience, he put his glasses on and starts reading directly from his notes in a hardly audible, monotonic voice.

In the beginning you were curious, the topic seemed to be interesting. Now you are probably checking your email.

He still does not dare to look at anybody in the eye, but a quick and nervous look at the public reveals him that those guys back there are already sleeping. So he decides that perhaps it is better to leave the security of the pulpit and go out there, but he does not go very far. Passing in front of the projector, he is blinded by the light and momentarily disoriented. He stays very close by, and a part of his slides are actually now being projecting over his body. He rolls and unrolls his notes in a tube while speaking. Sometimes he uses the tube to emphasize his arguments, pointing it at the audience. He does not notice it, but it feels menacing. While playing nervously with the papers, they suddenly fall down and get lost somewhere in the middle of the cables under a table. The empty hands feel uncomfortable, so he sticks them in his pockets. He looks momentarily surprised. "What is this? Ah..., coins from the coffee machine" he thinks, and starts playing with them. Now the audience is distracted estimating how much money does he have in there and, after that, they simply get lost into their own thoughts. They check the time, make mental shopping lists, doodle or update their profiles in a social network. They are awakened by some timid applause to which they join, happy to see that it is finally over. There are no questions at the end of the talk.

We could call this man Mr. Dont, and he should not be scheduled right after lunch. On the other hand, who has never been in Mr. Dont place?

□ "Dos"

While doing my PhD I was interested in the history of European population, and I took part in a summer course taught by Massimo Livi Bacci, one of the most important researchers on the field of historical

demography. We were around two dozens of participants, and we were all very nervous. After all, we were about to meet the man who had written the books we had studied from.

When we entered the room, he was sitting on the edge of the table, and he was smiling. Then, he came to us and shook our hands, one by one. He asked us about our work and learned our names very quickly. We felt like walking on air. He made it so easy for us to relax, feel involved and start participating actively in the course.

It was also very clear for us that he really liked his topic. His interest and enthusiasm were contagious. While he was talking, he was looking at us, only writing on the blackboard when strictly necessary, and being very expressive with his hands, moving around, being dynamic.

On those days we listened, asked and discussed and learned a lot.

He could be our Mr. Do.

Well, you can say, it is easy to feel at ease when you are the super expert in something and the audience already adores you. But there are some tricks to make it easier in the beginning for us mortals too. Start your presentation by **smiling or telling a funny story**. Make **eye contact** with as many members of your audience as possible. Start with those who are already smiling at you, return the smile, and keep on

smiling to the others. It will relax the audience and, very important also, yourself.

Try also to involve them in the talk. Ask them questions, real or merely rhetorical.

Use your **hands** to be expressive, emphatic, welcoming. Gestures with open arms and open palms can help you there. On stage, walk around, use the space you have. This captures the attention of the audience and relaxes them.

It is better not to have large notes to read, but perhaps you still need some guidance, a sort of crutch to give you confidence. You can have some **key-words** or a scheme with the main content of each slide in cards which you can hold in one hand.

While speaking, use different **intonations** to transmit different emotions. And when your key point comes, do a **pause** and explain it softly and slowly. This will awake the curiosity of your audience and make them listen carefully.

The more you do it, the easier and more fun it will be. But remember, whatever you do, no matter how good you get, how much you practice, how engaged your audience is, there is always going to be somebody who is going to fall asleep at your presentation. This person, more often than not, will be your own boss. Don't take it personally. And enjoy!

Guidance for developing intercultural teaching materials



FeCEAV Valladolid/Spain

This document is an extract from the publication:

Forward! Guidance and Education System

This is a CD produced by the Federation of Adult Education -FAEA- and published by the Ministry of Education and the European Social Fund.

Abstract *This article aims to guide EPA educators with strategies related to multiculturalism and the use of images so that educational practices fit the profiles, interests and needs of each individual and to facilitate intercultural educational project.*

Development of training materials is a daily practice in adult education: either by way of **adaptation** of published resources, either by way of **creation** of totally new materials. There is most of the times a process of creativity to adapt teaching to the individual and to the group in every moment of the learning process.

In order to do this, many aspects are usually considered: besides properly gathering the skills related to the field of work, values which are never neutral or aseptic, are reflected in materials.

It is particularly important, in the multicultural context, how the aspects of **cultural diversity** are reflected: the participants -teachers and students- must learn to live in a society increasingly plural and diverse, as well as to accept each other, with their similarities and differences.

The educator must help build suitable criteria which allow to cope with conflict positively, to recognize the basic rights framework, to develop critical thinking, to respect others... The methodology and, therefore, the didactic materials in which it is given expression, are a reflection of values.

General aspects

We need to involve participants in the **choice of content**. We should try to choose a theme which is motivating, close to their world, to their needs, interests,

expectations, and which encourages them to work on the proposed activity.

The **materials** are designed to function as teacher support, not to replace him/her.

The materials must express clearly the organization process: who does what, with whom, about what, with what resources, when, for how long, how and for what purpose.

The materials must be attractive and motivating, paying attention to presentation and content. Attractive materials are achieved through the use of letters and adapted, diverse and well finished formats, without forgetting the possibilities given by information and communication technologies.

They must be credible, with realistic and updated information, related to the real world of the participants and relevant to them. Sources of information must be mentioned.

They must provide the students with more information than that they already have, linking new information with that they previously had.

They must present objectives in a specific and concrete way. Students will learn better if they know exactly what they are expected to learn.

The presentation of the material should be organized, structured by means of internal organizers: headings, subheadings, introductory phrases ... so that a comprehensive overview of the subject matter can be obtained.

They must contain practical exercises which allow the practice of the skills addressed and they must make sense, presenting real-life situations which are resolved in the same way as in the real world.

Images

You learn better with training materials that combine text with illustrations, that reinforce the content and that contain comprehension and visual interpretation activities.

The **illustrations** must be meaningful for the participants.

They should reflect the cultural heterogeneity of the environment. People from all ethnic groups, pres-

ent in the classroom in particular, and in the social environment in general, should appear with equal weight.

They must present images of ethnic minorities, although there aren't any participants who belong to them in the class.

They should be realistic and up-to-date. It is necessary that the ethnicity of the people portrayed is clearly identifiable by its specific physical attributes, neither camouflaging nor caricaturing them.

They should reflect similarities and differences between different cultures and promote equal rights and the value of diversity.

They must be a resource to promote the ethnic identity of participants belonging to ethnic minorities and/or coming from other countries. It must be perceived that society as a whole shows consideration for other customs and values, and the contributions of people of different cultures.

They should reflect lifestyles and diverse cultural elements. Diversity is not only cultural, therefore, ethnic, sexual, skills diversity... must be also taken into account.

They should reflect families from other cultures, diverse and half-breed families. It is necessary that they reflect the extended family, not just nuclear.

Graphic design must be taken care of: features must not be oversimplified or caricatured; physical attributes belonging to an ethnic group must be reflected faithfully.

They must convey positive attitudes in their content:

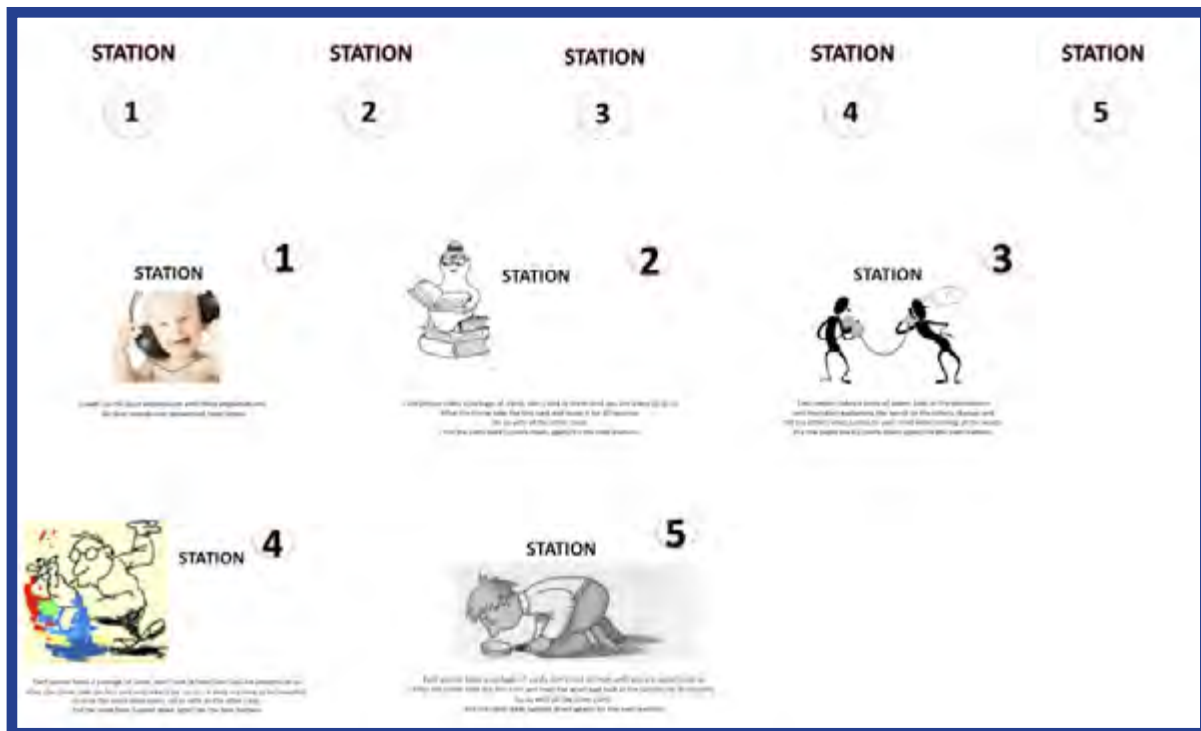
- ☐ Preventing people from minority groups representing negative attitudes.
- ☐ Not attributing a negative value to dark complexions.
- ☐ Representing people from different cultures working in highly qualified occupations and playing a protagonist role.
- ☐ Reflecting positive interracial relations of friendship and/or cooperation.
- ☐ Reflecting positive attitudes of the majority group towards the minority and vice versa.
- ☐ Not representing people from minorities as mere observers or isolated from the others.

We must use **authentic photographs** as a resource to emphasize cultural diversity and human rights. Photos reflect reality more intensively than drawings and provide credibility to the facts.

We must use photographs of ethnic groups made in their own environment.

The images must not only reflect problems of marginalization, poverty, war ... of the ethnic groups, but also show situations of everyday life.

Activities



Description

The aim of this test is to **establish the sensory channel which perceives information the best**.

Accordingly, learners can then select the best way of learning for themselves, and, subsequently improve their study techniques, or, do some exercises to enhance those areas where they have experiences some weakness.

There are five groups and five stations in this exercise. Each station consists of 4 expressions which have to be memorized within a 2 minute period. Each participant has to memorize every expression. The results are then tested at the end of the exercise.

Materials

Work sheets for each participant. As each station needs a theme, these sheets have to be prepared in advance. So as to enable learners to write and draw their impressions, pencils and paper have to be available at station number 4. It is helpful to have a chime to indicate change of stations. Two people are needed for each station, one to supervise, and the other to help the learners if need be.

Steps

The learners are divided into 5 groups. There are five stations and at each station each participant has to memorize four words or four expressions. These are not familiar to the participants. All groups work at the same time, and, after each 2 minute period, they move to the next station to learn the next four words/expressions. So as to create an atmosphere of concentration and thinking no communication between learners is allowed.

First station: Learning by listening

Learners have to listen to the four words or expression and their explanations. All four words or expressions are presented four times within the two minute period!

Second station: Learning by reading

Each person takes a set of cards. Each card contains one expression. After a signal, the learners are allowed to look at and study each card for 30 seconds only. The cards are then put back on the table, face down, for the next group.

Third station: Learning by communicating

Each person takes one of the sheets with the next four expressions. They then look at them and explain them to the other participants, who, in turn, tell the other participants what comes to their minds while experiencing these expressions. After two minutes, the sheets are then put back on the table, face down, for the next group.

Fourth station: Learning by drawing or writing

Each person takes a set of cards and only looks at them when told. After a given signal, they have to draw the first word (it does not have to be a beautiful picture), or, if they really can't manage to do so, they have to write it three times. This has to be done with all the other cards/words. At the end of the station, the cards, again, have to be left face down for the next group.

Fifth station: Learning by visual explanations of words or expressions

Each participant takes a set of cards. Again nobody is allowed to look at them until allowed. After the signal, the first card is then turned over and the learners may look at it for 30 seconds. This is repeated for the remaining cards. Finally the cards are then placed face down, again for the next group.

Before checking their learning capabilities by filling in a sheet, each learner has to “relax” their brains by studying a text and isolating all words containing the letter combination “EN”. This short exercise has nothing to do with the memorizing of the 20 expressions or words. At the end of this Learning Type Test, participants are able to see the areas where they need to focus, and, can subsequently adapt their way of learning to be more successful in the future.



Brief Description Drawings can be used in a lot of different ways. They can help to start handling a topic, even very difficult ones. Holiday is a never ending topic, very easy to present in all levels and which allows to involve all learners. A bit of humour helps shier learners to take actively part to the exercises. All competences (reading, speaking, listening, can be improved due to the variety of possible exercises. Different approaches are possible. Here are some of them.

Materials Cards with the different drawings building a story. Or a sheet with all drawings.

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To the Activity Archive:

→ [Cards with the drawings](#)

Suggestion 1 Tell the learners that 8 pictures building a story are going to be distributed. Give each learner one drawing (or 2 if it better fits to the number of students) and ask them to go round and to speak to each other to find out the 8 pictures of the story. When having the 8 different drawings, learners build a circle in the correct order of the happenings. When the tutor has checked the group's solution, the learner with the first drawing starts to tell the story.

Suggestion 2 Give learners in groups of 2 or 3 one sheet with all drawings. Step 1: ask learners to comment the story. Step 2: ask them to create a new ending (to replace the 2 last drawings).

Suggestion 3: Pair work **Step 1:** Ask learners to add a detail in each drawing using their own creativity so that the story gets quite different.

Step 2: The "new" stories are pinned on a board and each pair relates the happenings they have created.

Additional tasks

1. **Interviews:** The class is divided in small groups. A learner takes the role of a journalist, some other the roles of the members of the Braun family. The journalist elaborates a list of questions and interviews the Braun family who answers. Another learner is the stage director and makes a short video of the interview which is showed and commented in plenum.

2. **Stereotypes:** learners look for stereotypes and clichés in the drawings and discussed their veracity altogether.



Brief Description The goal of this exercise is to describe a simple drawing so that another person can understand, imagine and draw it. It's necessary to use accurate vocabulary, especially adjectives and local prepositions. This activity can be used as an "ice-breaker" or to relax after a hard work or to finish class or as an introduction to a special topic (insurances, report of theft or damages...) Understanding the humour is also an important aspect of the activity.

Materials Several simple drawings (The examples come from a Swiss insurance company who use them as publicity. You can find more on google images under → "**Zeichnungen Mobiliar**"). Of course you can use any other kind of simple drawings.

Suggestions or steps

Begin activity in a plenum and show one of these pictures on an OHP foil. Ask learners to describe the picture and to explain the humour (the legend). Give instructions for the continuation of the activity in groups. Suggestion 1: Each learner receives a different picture.

Learners are divided in groups of 2 or 3. In each group learner A describes his picture, so precisely as possible, and learner B draws. As he is finished with drawing, learner B makes a little story about his picture and tries to find a legend. Learner A shows the original picture with the legend to learner B. Change roles (Note: In a group of 3 persons, 2 persons describe together one picture and the 3rd person draws – By changing roles, one person describes his picture, the other 2 are drawing)

Suggestion 2: This activity can be also done in a plenum. Choose just one picture and copy it (one exemplar is an empty sheet of paper). Each learner picks up one sheet. The one with the "white" sheet will be the drawer. The drawer goes to the black/white board and draws the picture, following the instructions of the describers. With more than 6 persons,

you can split the class in 2 groups and compare the results of both groups (drawing, story, legend)

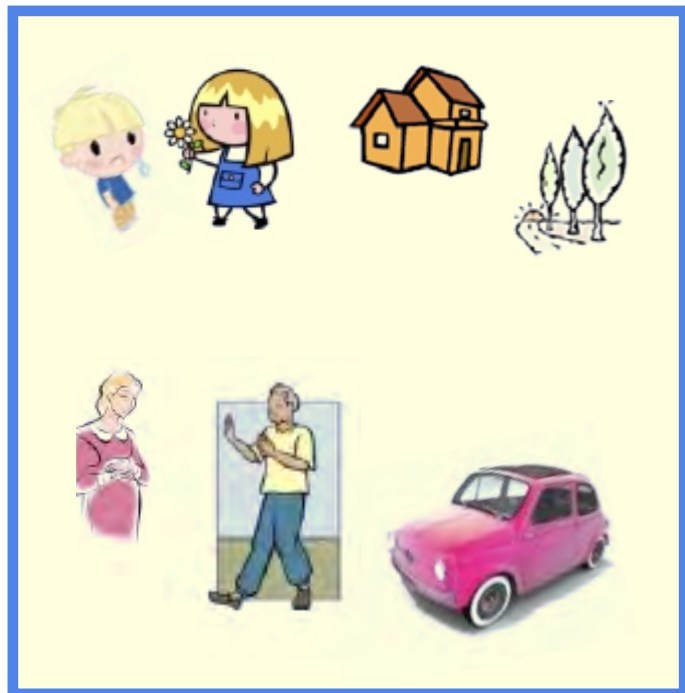
Additional task

1. Creativity: In small groups learners discuss and try to find an other topic for a new drawing

→ [Back to Summary](#)

To the Activity Archive:

→ [Mobiliar Drawings](#)



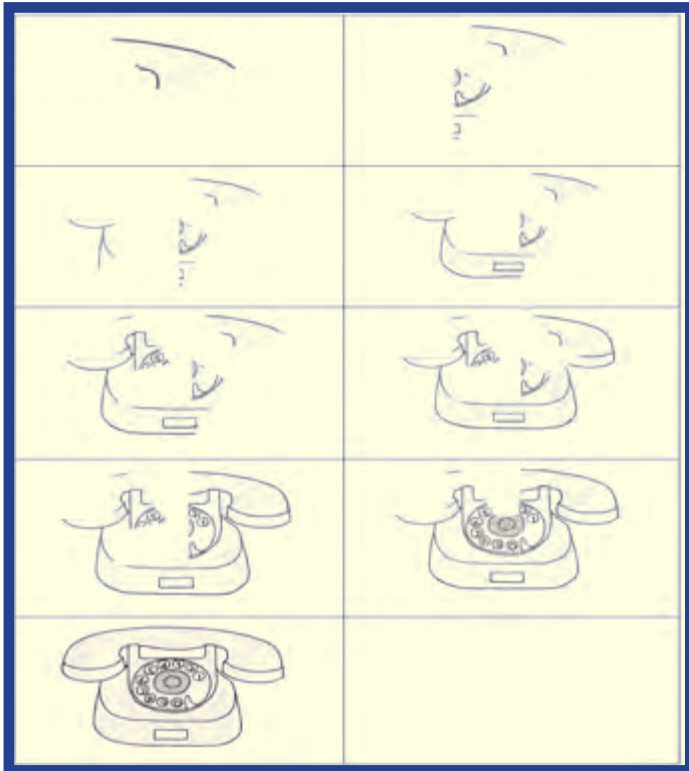
Brief Description Students should come to the blackboard and one by one draw a picture according to a substantive they have on a card. When all of them have done it, there will be a kind of scenery on the board. Each student will then create a story about his picture, using as much adjective as possible. The next student should continue the story. The teacher will give input by asking questions, leading students to reflect and be more creative.

Materials Felt pen or chalk, cards

Steps

- ☐ Get as much strips as you've got learners in your class.
- ☐ In each strip write down a word to suit, your lesson plan and distribute it.
- ☐ Call out the student you know has the "start key word" in his/her strip.
- ☐ Let him/her go to board and draw his/hers word on it.
- ☐ Each following student will come to the board and draw what is on their strips and that suits the first drawing.
- ☐ Are all drawings part of a scenery, let each student come to the board again and tell part of a story. Begin with the first drawing. Each further student will continue telling the story.
- ☐ If possible, record the story telling in order to hear and analyze it afterwards.

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Brief Description The exercises proposed with this sequence of drawings depicting an everyday object support the improvement of communication and creativity skills and cooperative learning. The teacher/tutor cuts the sheet above into pieces with one drawing each. He/she shows the class only the 1st drawing and asks learners to guess what the object is. If they don't find at once, the tutor/teacher shows the 2nd picture and asks again learners to guess what the object is. And so on till the last drawing or till the object is guessed. In groups of 2 or 3: The next tasks are to put the drawings into the right order of the drawing sequence, to fix the drawings in the right order on a pinned board or to stick them on a sheet of paper and to think and speak about

- What is the object?
- What is it made of?
- Is it still in use?
- How useful is it?
- Do you know similar objects? Are they very different from the one of the final picture?

Each group takes notes and prepares a short presentation of the answers. One or two learners per group present the results to the class.

Materials

A sequence of drawings of an object. Copies to be cut into pieces. Scissors. Pin walls or empty sheets. Glue.

Rules for the learners

- ☐ Look at the 1st drawing and you can all have a guess as to what it is.
- ☐ Look at the 2nd drawing and you can all have a guess as to what it is.
- ☐ And so on till the object is guessed

Form groups of 2 or 3

- ☐ Put the drawings in the right order and stick them on a sheet.
- ☐ Answer the following questions:
 - What is the object?
 - What is it made of?
 - Is it still in use?
 - How useful is it?
 - Do you know similar objects? Are they very different from the one of the final picture?

- ☐ Decide on a speaker for your group.
- ☐ Each group's speaker reports to the class.

Alternative

Give students/learners the drawing of an object but previously cut into pieces like a puzzle. When learners are ready with the puzzle, ask them the same questions as above.

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To the Activity Archives:

- [→ Have a guess! Archive/1](#)
- [→ Have a guess! Archive/2](#)
- [→ Have a guess! Archive/3](#)
- [→ Have a guess! Archive/4](#)



Breve descripción/Brief Description





Juego para practicar la expresión oral y construir una frase.

Game to practise oral expression and build a sentence.

Materiales /Materials





- ☐ 4 Carteles con dibujos de gestos para cada equipo. Cada equipo tendrá cuatro términos correspondientes a: una palabra básica, una expresión, una acción y una expresión- emoción.

- ☐ En folios de cuatro colores:

	Color verde	<i>Sí, Qué calor, Hablar, "Dos dedos"</i>
	Color rosa	<i>No, Qué frío, Guardar silencio,"¡Corta el rollo!"</i>
	Color azul	<i>Quizá, ¡qué cara!,Estudiar, "¡Lo conseguí!"</i>
	Color rojo	<i>Más/menos, ¡Qué sorpresa!, Caminar, Estoy harto</i>

- ☐ 4 Posters with drawings of gestures for each team. Every team will have four terms: a common word, a phrase, an action and an expresión-feeling.

- ☐ Four colour papers

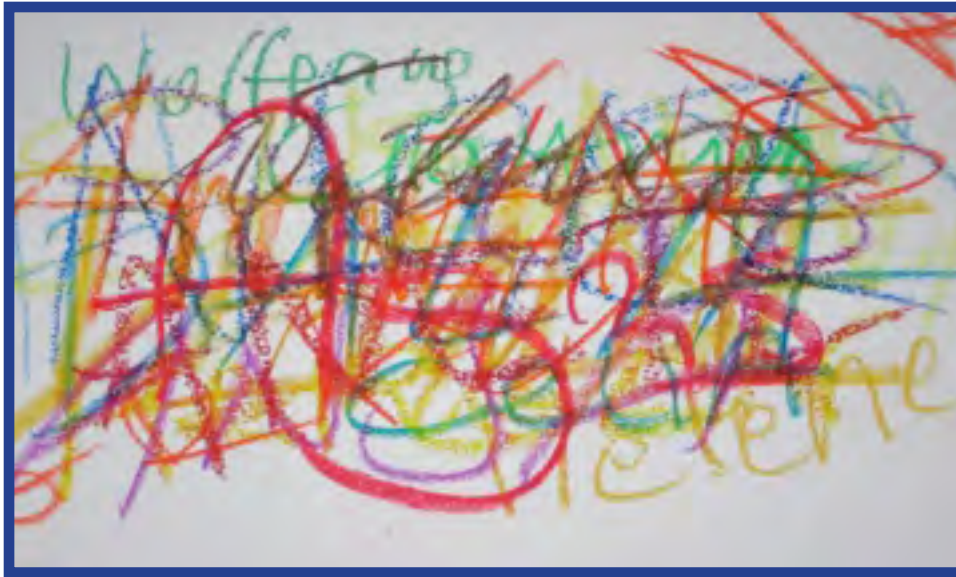
	green	<i>Yes, So hot!, Speak, "Two fingers"</i>
	pink	<i>No, So cold!, Keep silent, "Cut the story!"</i>
	blue	<i>Maybe, What a nerve!, Study, "I got it!"</i>
	red	<i>More/Less, What a surprise!, Walk, I'm fed up</i>

Pasos

- ☐ Se divide el grupo en equipos teniendo en cuenta el número total. Los equipos no deben ser muy numerosos pero sí equiparados. Se entrega un número a cada participante del 1 al 6.
- ☐ El ejercicio consiste en hacer un dictado entre los participantes de cada grupo, con la variante de que sólo el último componente de cada equipo puede escribir. El primero lee y pasa la información oralmente (y con gestos) al compañero número 2, éste al número 3 y así sucesivamente.
- ☐ Los participantes estarán diseminados por la sala de manera desordenada y aleatoria, con lo cual deberán desplazarse por el espacio con rapidez para conseguir que su equipo acabe el dictado lo antes posible (frase final que contenga los 4 términos).
- ☐ El equipo que antes finalice y que haya resuelto el dictado (frase final) correctamente, será el ganador.

Steps

- ☐ The group is divided into teams considering the total number. Teams mustn't be very large, but equal. Each participant gets a number from 1 to 6.
- ☐ The exercise was about doing a dictation among the participants of each group, but only the last person can write. The first reads and passes the information to the second one orally (and gestures), this one passes it to the 3rd, and so on.
- ☐ Participants will be scattered in the classroom in a jumble, therefore they will have to move quickly to get their team to finish the dictation as soon as possible. (final sentence which includes the four terms)
- ☐ The team which finishes first and gets the correct dictation will be the winner.



Description

This simple but interesting activity can be carried out at any time: the first day of class, after a few days or whenever it is considered necessary. It consists of writing the names of all learners who make up the group on a sheet of paper.

The goal is to make students aware of the fact that they belong to a group. The proper functioning of the group has, unquestionably, a positive effect on learning:

They help each other to learn, to share ideas and resources, to plan and carry out tasks.

They overcome shyness and self-consciousness, and thus improve their self-esteem.

They increase their commitment and responsibility.

They respect different opinions and share knowledge.

They are motivated to attend classes and interact, they are more sociable.

They solve problems together.

They exploit opportunities or alternatives creatively.

They enjoy learning.

In short, students learn more and better, and feel more satisfied, when the group is united and there is a good working environment.

Materials

White sheet of papers and coloured pencils.

Steps

- ☐ Give a sheet of paper and a pencil of a different colour to each learner.
- ☐ Tell them to write their names and pass the sheet to the partner on the right. This action is repeated until all the names of the people in the group are written in each sheet of paper.
- ☐ When they finish the teacher asks them what they see on the paper and let them discuss about it. After listening to their comments, the teacher concludes saying the following:

The picture or drawing shows the way we wrote our name, reflecting the personality and identity of each one, but it also displays all the names together forming something beautiful, like a painting of abstract art. We make up a group, where each personality and identity is respected, and to which we will bring the best of ourselves, so that we can together get the goal we want, in this case, the learning of a foreign language in a satisfactory manner for all.

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Description

Language portrayals are a central impulse task for language biographical work. The method traces back to an idea of Ingrid Gogolin and Ursula Neumann and has been used since then on a larger scale by Hans-Jürgen Krumm from the University of Vienna. At first sight it seems to be a task for children only (starting in primary school settings), but many years of experience show that this introductory activity is equally suitable in settings with adolescents and adults.

The activity consists of **portraying one's linguistic repertoire by means of colouring a (preprinted) blank human silhouette**. Learners act independently in discovering their personal multilingualism using a creative method and a biographical approach. In order not to predetermine the results too much, it is necessary to give the learners as little instruction as possible. They should be asked to reflect on how they communicate with others in different moments of their (everyday) life, which languages and codes they use in doing so. While they reflect on such situations, the learners ought to associate particular colours with each used language and start to portray their "linguistic self" by colouring the silhouette.

Through this activity notions and feelings about one's own linguistic resources and language practices are expressed visually and simultaneously. As a result, the individual roles of certain languages and dialects, as well as desires in language learning or imagina-

tion of future language use can surface and become easier to grasp.

The particular meanings behind language portrayals are accessible only when they are **explained and presented by the authors**. Therefore each learner should have the opportunity to present her/his portrayal in front of the group.

The aim of this exercise is to **create a linguistic portrait of each learner, to visualise the individual language based biographies and to encourage to detect the multilingualism** of oneself as of the others as normality and beyond that as a resource for future (language) learning.

Language portrayals are used as **impulse task**, be it for language biographical work, be it for conversation classes, be it as an ice-breaker for new groups, be it in diversity-trainings.

Other activities on learning languages and multilingualism may follow.

For a more detailed description of the method Language portrayal, some concrete examples and other language biographical methods see the following article of Jan Mossakowsky & Brigitta Busch from the University of Vienna "[On language biographical methods in research and education](#)" (online 2013 07 16)

Literature recommendation:

□ Peter Siemund/ Ingrid Gogolin/ Monika Eva

Schulz/ Julia Davydova (eds), [Multilingualism and Language Diversity in Urban Areas](#). Benjamins: Amsterdam/ Philadelphia 2013.

Materials

Preprints of silhouettes

Create your own silhouettes, gender-free and neutral. Offer the learners a choice of silhouettes.

Colour pencils for each learner.

Preprint blank female and male silhouettes:

(see 5.2.2.: female "Sprachenfigur weiblich (Kopiervorlage)", male "Sprachenfigur männlich (Kopiervorlage)")

Steps

- ☐ Distribute preprinted silhouettes, one per person
- ☐ Give as little instructions as possible. Providing little guidance serves creativity and increases the potential to reveal the core issues that language learners are concerned with.
- ☐ Ask the learners to place the personal legend next to the outline. Each language of individual meaning having its own colour.

- ☐ The sketches should then be coloured with the appropriate colours for different areas of the body.
- ☐ Oral exercise "guided tour through the gallery": Upon completion, the learners are then invited to present their portraits and why they placed the languages as they did.
- ☐ Written exercise "me & my languages": Upon completion, the learners have to write commentaries on their language portrayal. The stories behind the colours and the languages have to be written down.

Aim of the oral and the written task is the individual reflection on the activity and the traceability for the others.

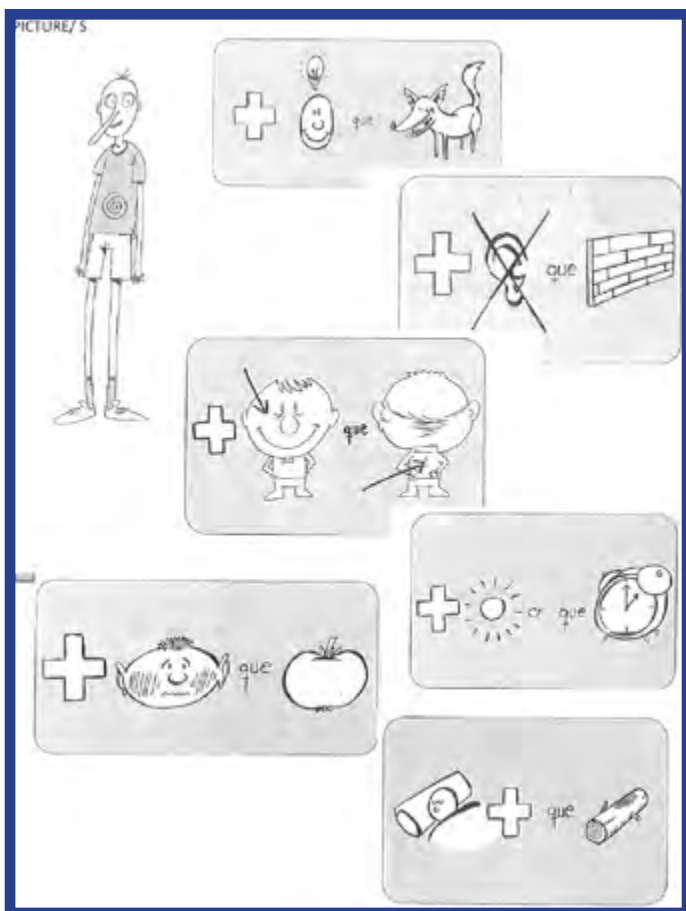
Feedback: Don't forget to actively seek feedback on the activity.

Variations

Learners are requested to create their own personal silhouette.

Contact: anja.benning@vhs.at





Description

Level : A-1/ A-2

☐ Linguistic objectives

- Present simple, present continuous
- Verb «to be»
- The comparison
- Adjectives and expressions on the physical and character

☐ Communication objectives

- Personal Identification
- Daily life Relations with other

☐ Cultural objectives

- Expressions and phrases related to the character of the individual

Materials

Drawing our character: Archive → [Cards with drawings expressions](#)

Steps

The teacher gives the comparative expressions drawn.

The learners must to guess which expression is the phrase drawn. All expressions follow the standard grammar «más...que», (more...than). For instance: «Ser más listo que un zorro» - (Get more cunning than a fox); «Estar más solo que la una» - (Get more alone than one); «Estar más rojo que un tomate» - (Being redder than a tomato); «Tener más cara que espalda» - (Having some nerve); «Estar más sordo que una tapia» - (Being deaf as a wall); «Dormir más que un tronco» - (Sleeping like a tree trunk).

When they have found all the words, the teacher gives the copy of "our character". Then they must

describe their character in plenum using the comparative structures: *More...than..., less ... than..., as... as...* . All sentences should be friendly and creative. For instance:

«Es más largo que un mes sin dinero» - (It is longer than a month without money); «Tiene los ojos como tan grandes como una catedral» - (His eyes are bigger than a cathedral).

When the exercise is finished, the teacher groups participants by two the part. The participants have to describe a class person, or someone in their family (father, mother, lover ...). In this case, the comparison should be beautiful. (Ex: «Sus ojos son tan brillantes como el sol» (Her eyes are bright as the sun); «Su pelo es más negro que el carbón», (her hair is blacker than coal); «Su es tan roja como la fresa», (His mouth is as red as the strawberry).

The participant learn in a fun way grammatical structures.





Description

The goals To have learners meet each other for the first time, but especially to practice conversation, to ask and answer questions also among learners who have already met and known each other for some time.

Materials

Post-its, pens or pencils

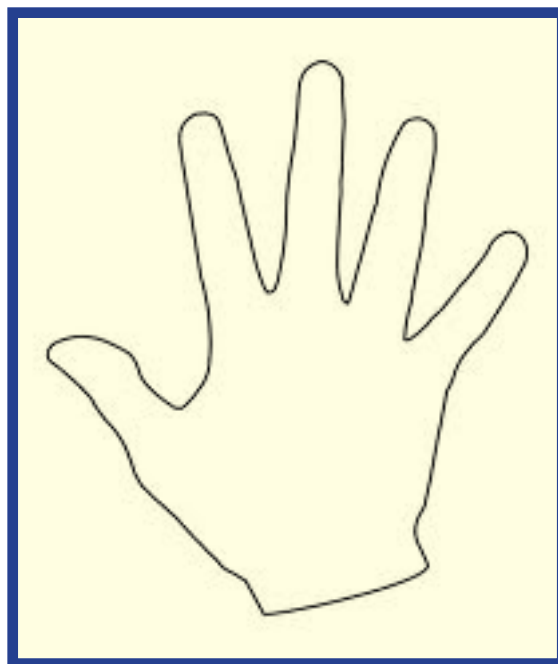
Suggestions or steps

- ☐ Teachers hands out post-its.
- ☐ Learners write their names on it and draw a sketch to represent themselves.
- ☐ Learners stand up, walk around, meet the other learners.
- ☐ Two learners meet. They take turns asking and answering about their pictures to find out or explain why the drawings represent them.
- ☐ Introductions and conversation shouldn't last more than two or three minutes (the teacher might clap his/her hands or ring a bell to invite learners to move on to meet another learner).

Additional tasks

Once the activity is over and all learners sit down again,

1. the teacher can ask one learner to introduce another one to him/her telling what he/she remembers about him/her OR
2. the teacher collects all the post-its with the sketches and hands them to different learners and asks them to say or write down a sentence or two about what they remember about the person they have the name and the sketch of.



Brief Description

It is a very funny activity with very funny stories. This activity will assert the knowledge and group cohesion.

Linguistic objectives for level A1-A2

- ☐ Present
- ☐ Past simple
- ☐ Verbs for biography

Communication objectives

Narrative biography

Materials

Only the sheet

Steps

Individual work

- ☐ We give to each participant a blank where he must write his name and draw the outline of his hand.
- ☐ The participant must write in each finger of his hand drawn an important date of his life.

- ☐ The participant must exchange his hand drawn with another participant.
- ☐ The participant must guess and write the biography of his partner (work at home).

Work in plenum

- ☐ Each participant must present his homework with his arguments. During a presentation, the person described may stop the presentation and refer what is not right. So the group may interfere with questions to try to find out what happened to this date.

We can ask the participants to comment on what has just been said, like:

- ☐ points or dates in common with this person,
- ☐ what surprised them,
- ☐ what they were doing at the same time.

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Description

We live in a society dominated by images. Students today, before learning to read or write, learn to see images, or rather, they are used to seeing them and consuming them.

The images have a language, carry messages, shape our culture, society and the values that sustain it. This reality makes us aware of the importance of images as a teaching tool and as a specific language to communicate information effectively. Considering this fact we present an activity about the reading of signs that is educational and attractive as well, because the learners work with a different material to which they are used to. Signs and posters seem to be close and familiar to them, they are part of their lives and learners recognize the language to a large extent.

Materials

- ☐ Images and photos of signs, posters, notices... in print or digital format.
- ☐ Sheets and pens.
- ☐ Computer or laptop and data projector.

Watch Signs slides FeCEAV

Steps

1. Collect images or photos of posters, signs, notices, labels...
2. Choose the format to present them: print or digital.
3. Delete the legends leaving only the images.

4. Prepare and organize the material for students.
5. Divide the class into small groups and tell them to follow the instructions in the worksheets
6. When the learners finish the exercise, show them the signs with their legends to check and talk about the difficulties, if any.
7. Comment with them which sign caught their attention most and why.

Task for learners

- ☐ Try to guess the missing text in the signs.
- ☐ Match the signs and their legends.
- ☐ Watch the slides and check.
- ☐ Comment grammatical aspects: tense and vocabulary used.
- ☐ Which sign caught your attention most? Why?

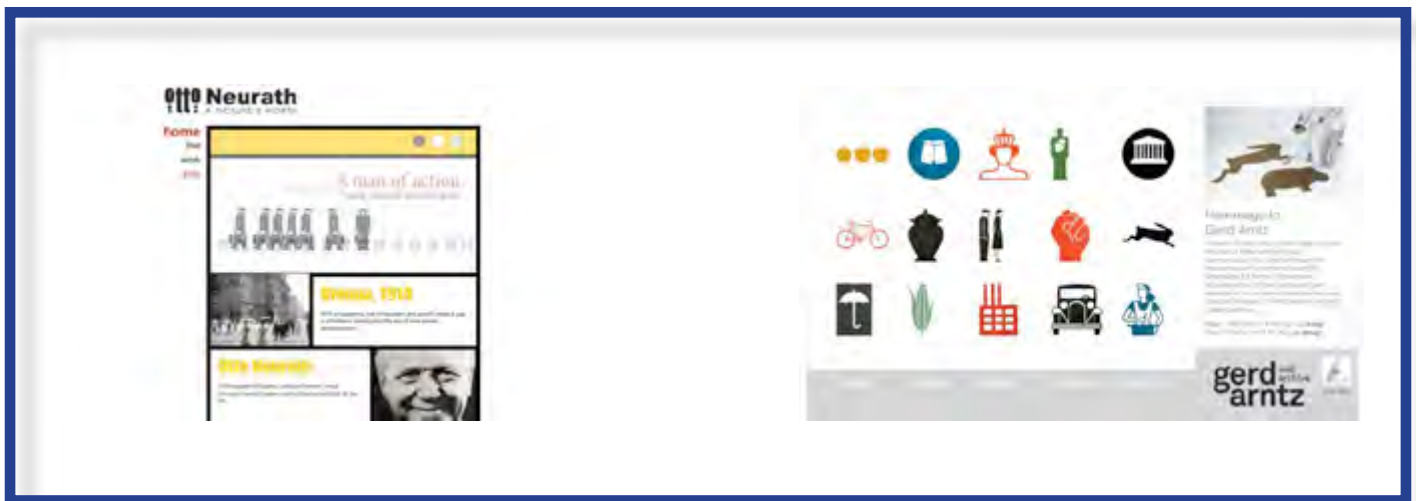
Additional Task

Create your own signs referring to a topic:

- ☐ International Day of Women
- ☐ Book Day
- ☐ Environment Day
- ☐ Human Rights Day
- ☐ Peace and Non-violence Day...

Watch our example: [Peace Code FeCEAV](#)





Screenshots: URL <http://www.chiannep.com/otto-neurath/> and URL <http://www.gerdarntz.org/> (online 2013 07 14)

Brief description

Icons, pictograms, apps, are, briefly put, the current representational symbols that not only shape our modern communication, but provide international visual orientation configuration, as well. Even the recent wave of political revolutions was powered by universally understandable pictograms. This bare bones approach to conveying information actually originated in Otto Neurath's concept of pictorial education.

Developed in the 1920s and 1930s, Neurath's "Vienna Method of Pictorial Statistics" became a system of visualization used around the world. This is nowadays mostly known as ISOTYPE, International System of Typographic Picture Education. Only very few users of modern pictograms are aware of their historical roots.

The Austrian adult education specialist, philosopher and economist, Otto Neurath, his wife Marie Neurath and his partner, the critical cartoonist → **Gerd Arntz**, offer – be it through their work or through their lives - material for all types of language conversation courses. It was only after their forced exile, caused by the Nazis, that their work took on historical and international dimensions.

Nowadays, the internet provides for all kinds of approaches to the topic prepared visual aids.

Further, pictograms and icons provide learners with

the means of both telling and constructing their own stories.

Materials

Prepare everything you need for class: Organise a computer and a beamer if needed, prepare the transcript of the video or the pictogrammes and icons you want to work with.

Selection of links (online July 2013)

- ☐ See → **Wikipedia articles** on Otto Neurath, Gerd Arntz, Isotype e.g. URL [http://en.wikipedia.org/wiki/Isotype_\(picture_language\)](http://en.wikipedia.org/wiki/Isotype_(picture_language))
- ☐ → **Website of Chianne Peterson** on Otto Neurath, with the play "create a story": URL <http://www.chiannep.com/ottoneurath/play.html>
- ☐ → **Youtube Design History** – Speaking Isotype / University of Applied Arts, Vienna: URL <http://www.youtube.com/watch?v=g9YfqKT3LU0>
- ☐ → **The Stanford Encyclopedia of Philosophy on Otto Neurath**: URL <http://plato.stanford.edu/entries/neurath/>
- ☐ → **Exhibition, Vienna 2013**: URL <http://www.zeitlose-zeichen.at> see more links: "background"
- ☐ → **Datascope** <http://www.datascope.be/sog.htm>
→ **Chapter 6: Neurath and the Vienna Method of Picture Statistics**: URL <http://www.datascope.be/sog/SOG-Chapter6.pdf>
- ☐ → **Gerd Arntz Webarchive**: URL <http://www.gerd-arntz.org/home>
- ☐ → **Isotype revisited**: <http://isotyperevisited.org/>

- → **1930 statistical atlas on society and the economy** by Otto Neurath and Gerd Arntz in PDF format: URL http://libcom.org/files/Gesellschaft_und_Wirtschaft_1931.pdf
- → **Migrantas**: URL <http://www.migrantas.org/>
- → **Laundry symbols**: Wikipedia: URL http://en.wikipedia.org/wiki/Laundry_symbol → **Website with the codes for Nafta** (USA; Kanada, Mexiko) URL <http://www.paxar.com/carelabel/>
- → **Street signs in Vienna & Gender Mainstreaming**: URL <http://www.wien.gv.at/menschen/gender-mainstreaming/pdf/sehen.pdf>

Steps

Choose a subject you know.

- Learning by listening

Learners have to listen to a presentation in the internet (see “Youtube Design History”/Materials)

- Learning by reading

Watch Video.

Read the transcript (provided by the teacher)

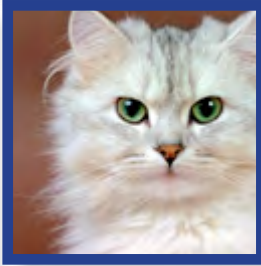
Identify and discuss all open questions relating to grammar, vocabulary, etc.

Watch the video once again.

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Rete CTP Albignasego - Padova, Italy



Brief Description

All learners stand in the middle of the classroom (move desks if necessary to create a clear space). Draw an imaginary line. Pictures serve as prompts to speak in pairs for a couple of minutes. The partners in the pairs should have opposite preferences if possible. Every one or two minutes pictures change. Partners automatically change when the topic changes looking for somebody with opposite likes/dislikes.

- ☐ Students stand according to their preference. (They could stand in the middle if they like both)
- ☐ They should discuss with the person opposite them the reasons for choosing each category (I like tea and biscuits at tea time like the Queen...).
- ☐ Teacher monitors and collects comments from the group.

Materials

Flashcards (or slides or photos or slides or realia): coffee-tea; dogs-cats; day-night; shower-bath; mountains- seaside; countryside-city; indoor-outdoor; pasta-rice ; summer-winter...

Steps

- ☐ Clear some space in the centre of the classroom.
- ☐ Tell the students that there is an imaginary line that divides the classroom into two parts.
- ☐ Ask students to put themselves to the right or to the left of the line according to their personal tastes and preferences, e.g. Are you a tea person (teacher shows the flashcard with a cup of tea to the right) or a coffee person (teacher shows the flashcard with a cup of coffee to the left)?

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To the Activity Archive:

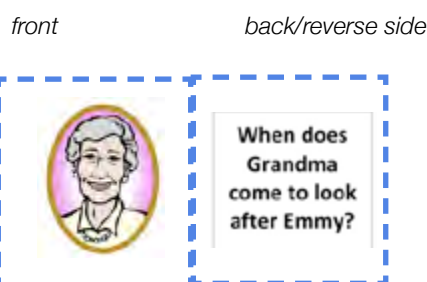
- [→ Flashcards/1](#)
- [→ Flashcards/2](#)
- [→ Flashcards/3](#)
- [→ Flashcards/4](#)



Description

The exercises proposed below are made to practice the application of “do” and “does” in questions. There are three ways of using the sheets below:

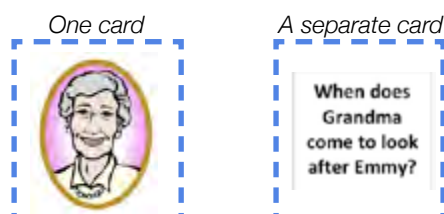
- a)** The teacher/tutor cuts the sheet below into pieces with one drawing each and one question each. He/she sticks a picture and the matching question together (front and reverse sides).
Pair work: the teacher distributes one packet of cards to each pair of learners. They read alternatively the questions on the cards and the partner answers them.



- b)** The teacher/tutor cuts the sheet below into pieces with one drawing and the question together and follows the same procedure as a).



- c)** The teacher/tutor cuts the sheet below into pieces with one drawing each and one question each. Pair work: learners get 2 packets of cards: one with the pictures and one with the questions. They have to find the questions matching to each picture. When they are ready, they proceed with answering the questions written on the cards.



Joker cards: The learner gets 2 points and can play once more. (optional)

Point Card: To increase the interest of learners for the suggested games, the teacher can decide to give further cards with points.



Before answering the question asked by the partner, the learner takes a point card. If he/she answers the question correctly, he/she gets the number of points written on the point card. Each learner writes down the points he/she gets on a sheet of paper.

The winner is the learner who has got the highest number of points.

To control the results of the exercises the teacher can give one question to each learner and ask the answer.

Materials

The drawings and questions in the Archive. Copies to be cut into pieces. Scissors. Glue.

Rules for the learners: (to be adapted to the 3 possibilities above)

- ☐ Take a card and read the question.
- ☐ Your partner answers the question and takes another card and reads the question.
- ☐ The first partner answers the new question. And so on till all questions are answered.
- ☐ If there are point cards on the table, take one before answering the question.

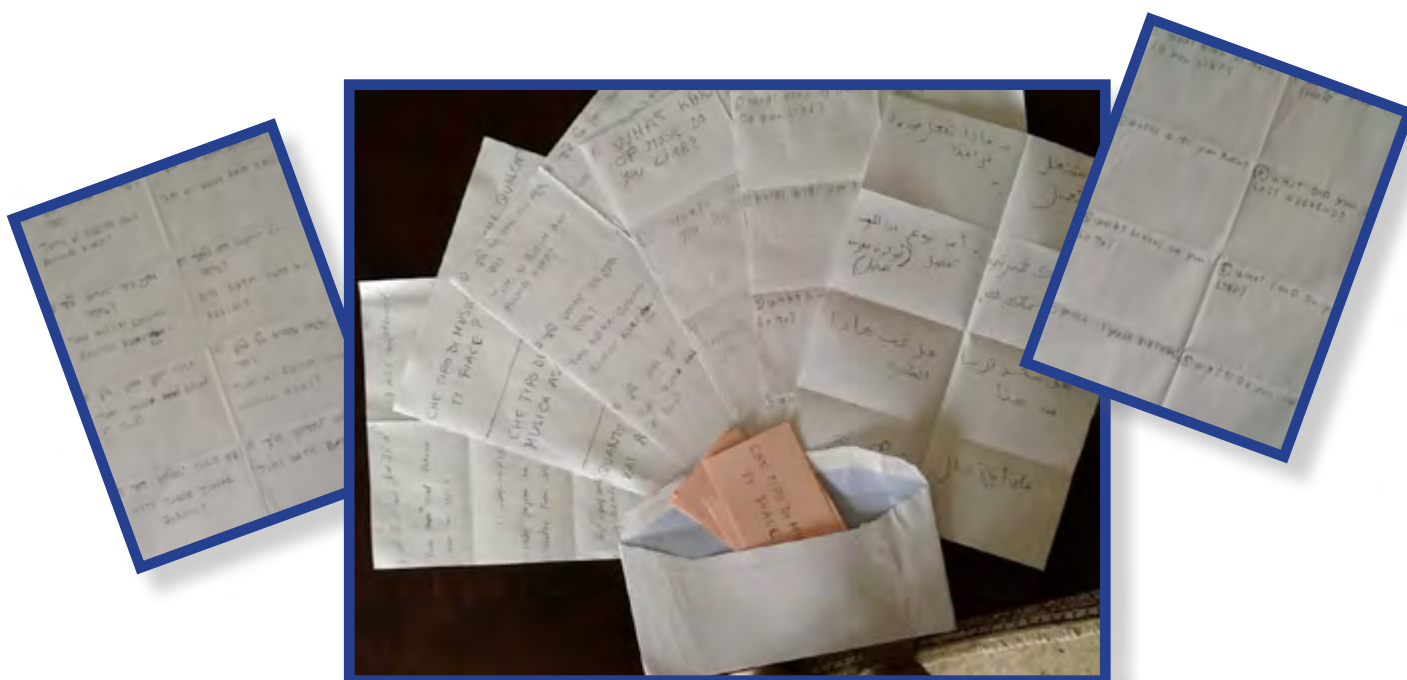
Alternative

- ☐ The questions can be asked in different tenses (past tense, future, etc...)
- ☐ Give learners 4-5 drawings (without question) and let them tell a story using them all.
- ☐ Erase the questions and ask learners to write a question with “do” or “does” in relation to each picture.





Rete CTP Albignasego - Padova, Italy



Brief Description

The teacher hands out blank A4 sheets of paper and asks learners to fold them 3 times in order to create 8 rectangles. Learners open the sheets again.

The teacher writes on the blackboard 8 sentences in the foreign language learners are learning, and numbers them. The sentences might be from a dialogue they have previously practiced.

Learners are asked to number each rectangle and write the translation of each sentence into his/her own language in the numbered rectangles according to the order proposed by the teacher. When all the translated sentences have been written down, the teacher cleans the blackboard and asks learners to turn their sheet of paper, to number each rectangle according to the number on the other side of the sheet, and to write on the back of each rectangle the corresponding version in the foreign language they are learning. The teacher monitors and corrects mistakes. Learners cut the sheets into 8 parts which are now flashcards they might keep in an envelope with the title of the dialogue, and exploit in the future for practice and revision.

Materials

A4 white sheets of paper, blackboard, scissors, envelopes.

Steps

1. The teacher writes 8 sentences from a dialogue on the blackboard.
2. Learners fold their sheets of paper into 8 parts.
3. Learners write the translation of the 8 sentence - each one in one of the parts the sheet has been divided into.
4. The teacher erases the written sentences.
5. Learners recollect and write on the back of each part the corresponding translation originally written on the blackboard.
6. Learners cut their sheets into the 8 parts to create 8 flashcards.
7. Learners keep the flashcards in an envelope.

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FeCEAV Valladolid/Spain



Brief Description

Learners express what they learnt about a topic in a visual way: Notices, pictures, posters, paintings ... Words and images are combined to create an attractive work, as artistic as possible. Learners are divided into small groups. Each group decides how they are going to make it. Learners working in groups discover their own creativity, learn from each other, make friends, have a good time and important values such as respect, comradeship, solidarity, team work, sense of humour, sincerity, effort, tolerance... are also promoted.

The works are shown and each group speaks about them. Finally, they are all hung on the wall to decorate the classroom. In this way, we see more than words.

Materials

The teacher gives the students freedom to choose the materials they are going to use. They can be cards, cut out-pictures, glue, felt-pens, sheet of papers (different colours), photos and any kind of material.

Steps

- ☐ Choose a topic and work on it as you usually do in class with your learners.
- ☐ Divide your class into small groups mixing learners with different levels of English.
- ☐ Invite learners to elaborate a picture or poster using images and words that reflect what they have learnt.
- ☐ Tell learners they can use different materials to make the picture or poster look artistic.
- ☐ Invite learners to say something about their work to the rest of the class.
- ☐ Hang the works on the walls of the classroom and take some photos of them.
- ☐ Mix the photos and make a new picture with them. Hang it with the rest.

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[To the Activity Archive:](#)

[→ Slides of the drawings](#)

Brief Description

Presentation, understanding and knowledge of basic gestures of identification.

Materials

Posters with pictures of basic identifying gestures and feelings (joy and fellowship).

Steps

- ☐ Present the group 5 drawings with basic identifying gestures and feelings of companionship and joy.
I
YOU
WE
TOGETHER
HAPPY
- ☐ Discuss and present with the group. Asked for several participants to make the phrase *"I am and I'm happy to be here"* Finally we present a final sentence, accompanied by corresponding gestures repeating the whole group in unison:

"We are happy to be together in Valladolid."

Breve descripción

Presentación, comprensión y conocimiento de gestos básicos de identificación.

Materiales

Carteles con dibujos de gestos básicos de identificación y sensaciones-sentimientos (de alegría y compañerismo).

Pasos

- ☐ Se presentan al grupo 5 dibujos con los gestos básicos de identificación y sensaciones-sentimientos de compañerismo y alegría.
YO
TÚ
NOSOTROS
JUNTOS
CONTENTOS
- ☐ Se comentan y representan en grupo. Se pide a varios de los participantes construyan la frase de presentación *"Yo soy y estoy contento de estar aquí"* Por último se presenta una frase final, acompañada de los correspondientes gestos que repite todo el grupo a coro.
"Nosotros estamos contentos de estar juntos en Valladolid".



Learners are divided into small groups. Each group receives a folder. Inside the folder cut-out pictures are nicely displayed. The pictures serve as prompts to speak about the topic they regard. Learners talk about the topic suggested by the pictures for 5/7 minutes. All learners, in turns, are then invited to report about the topic to the rest of the class possibly using the grammar structures which can be found written on the flaps of the folder.

Folders , cut-out pictures, glue, felt-pens.

Choose a topic and cut out pictures about it and glue the pictures nicely displayed inside some folders . Write the grammar structures to be practiced on the flaps of the folder.

Divide your class into small groups and hand out one folder for each group, invite learners to open them and talk about the topic freely in their groups. Invite learners to look at the flaps of their folder and read which grammar structures are indicated.

Invite learners to say something about their topic to the rest of the class using the grammar structures indicated.

Latvijas Lauksaimniecības universitāte - Jelgava/Latvia



Brief Description

Learners are divided into groups of 2-3 people. Each group receives pieces of a puzzle of some attraction in a country which is not their home country. The puzzle consists of the visual (picture) and the name of the place, which is put together along with the visual. The puzzle serves as means of visualizing the attraction and learning the name of it. A representative of the group is invited to describe the attraction as the group sees it, as well as to speak out the name of it and possibly name the country where it is located.

Materials

Colorful printouts, scissors or colorful pictures of attractions, glue, felt pens, scissors.

Steps

- ☐ Choose an attraction and print it out together with its name under it or glue the pictures to lists of paper, writing the names of the attractions under the pictures
- ☐ Cut the pictures with their names into some pieces
- ☐ Divide your class into groups of 2-3 people and

hand out one puzzle set for each group, invite learners to put the pieces together and describe the attraction, as well as to speak out the name of it and, if possible, name the country where it is located

- ☐ Invite the rest of the class to comment further on the particular attraction, if possible
- ☐ Add any additional information by yourself, if needed.

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Breve descripción

Se trata de “leer” un álbum ilustrado. Lectura en diferentes idiomas (de las personas que estén en clase) incluyendo tres o cuatros términos sencillos en español. (previamente traducidos)

Materiales

Álbum ilustrado: *¡¡MÁAAS!!!*, de Peter Schössow. Editorial Lóguez.

Pasos

- ☐ Se presenta el álbum narrándolo oralmente en español.
- ☐ Se presentan las palabras y expresiones presentes en la historia: “máaas” y “otra vez” explicando su significado a través de las imágenes.
- ☐ Se pide a tres o cuatro participantes cuenten la historia en sus respectivas lenguas introduciendo las palabras en español.

Brief Description

We are going “to read” a picture book in the different languages of the learners including three or four simple words in Spanish (previously translated).

Materials

Picture book: *¡¡MÁAAS!!!*, by Peter Schössow. Editorial Lóguez.

Steps

- ☐ Telling the story in Spanish.
- ☐ Present some words and expressions from the story: “máaas” and “otra vez” explaining its meaning through the images.
- ☐ Ask three or four participants to tell us the story in their own language but introducing the words in Spanish.



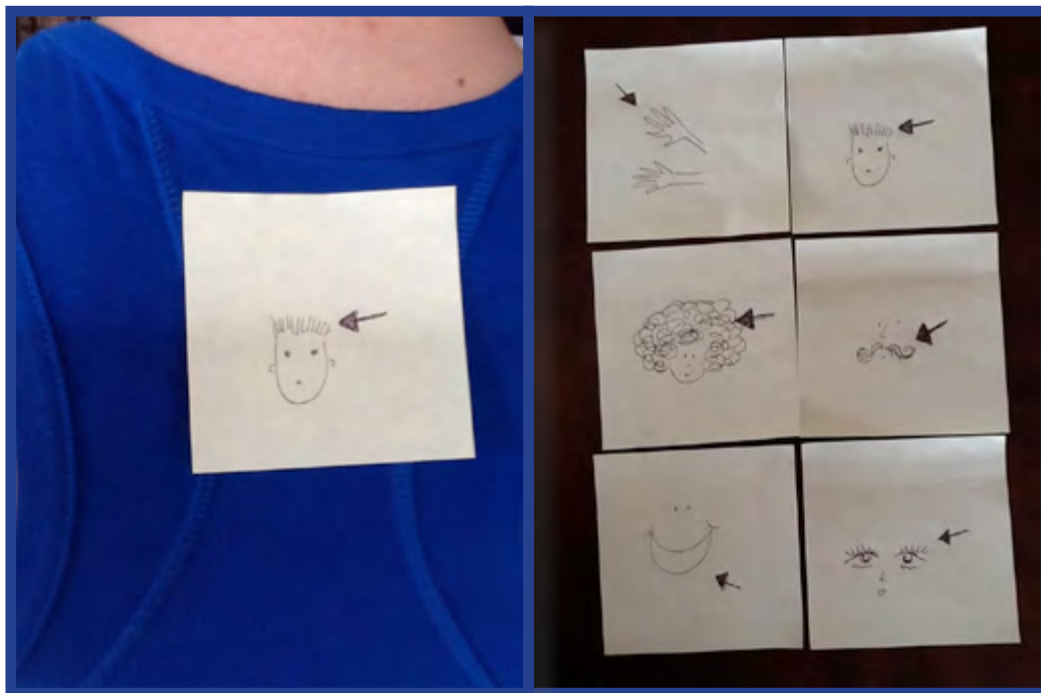
Brief Description

A festivity/event typical of the particular culture is chosen and reflected in photographs and speech bubbles. Several photographs are complimented with conversational phrases (in the form of speech bubbles) that include typical terminology and style, as well as information about the cultural traditions, thus becoming a story. The story serves as means of visualizing a festivity typical of a particular culture, learning of new facts about the particular culture, as well as learning new terminology and boosting speaking skills.

The learners are divided into groups and asked to read and discuss the stories. Afterwards a representative of each group is asked to retell the visualised story and compare it to similar festivities in other European countries.

Materials

Photographs, PC (MS Word), printer, A4 paper



Description

The teacher sticks to the learners' backs the picture of a feature of the face/body or a piece of clothing. Learners walk around the classroom and when they meet another learner they stop, greet each other, look at their partner's picture on his/her back and give him/her a compliment accordingly.

Examples: Picture of "eyes" → "What beautiful eyes you have got!" Picture of "trousers" → "I really like your trousers, where did you buy them?"

Pictures serve as prompts to speak in pairs for a minute or two, and then pairs change.

Materials

Post-its, pictures, tape. Pictures can be drawn on post-its or cut-out and taped.

Steps

- ☐ The teacher prepares the post-its drawing very simple sketches.
- ☐ While the learners are sitting at their desks, stick a picture of a feature of the face/body or a piece of clothing to each learner's back while. They are not allowed to see their own post-its.
- ☐ Have learners stand up and meet all the other learners, look at their back and give them a compliment according to the picture they see.

Tip

The teacher might write on the blackboard structures or lexis to be practised.

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[→ Related Flashcards](#)



Description

Learners are divided into small groups of three or four people. They have to follow on foot a given route through the city, whilst, at the same time, completing different tasks.

Firstly, they have to keep their eyes open and reflect about things that are different from their home cities or towns, and, secondly, they have to engage local people in discussion so as to establish what is "typical". Thirdly, photos have to be taken for use in later class room presentation.

This exercise strengthens the awareness of new surroundings and both promotes and encourages group-reflection on common experiences. **Managing diversity** is a key competence in our times and has a lot to do with awareness and self awareness, with similarities and differences, and, not least of all, with the importance that each of us attaches to these similarities and differences. Diversity City Walk can be used as a tool in this direction.

This exercise can also be used as a reminder for directional training.

Materials

- ☐ Detailed descriptions of routes for each group. (Make your students follow unusual paths, direct their attention/their look to things they would probably miss, make them open doors and enter rooms they would not enter by themselves.)
- ☐ At least one digital camera for each group.
- ☐ Laptop, beamer or prints of pictures for the presentation.

Steps

First day: The city walk

Learners are divided into small groups of three to five people and provided with route instructions.

All groups have to then fulfill the following tasks which center upon the traces and different aspects of the city and its people.

1. What is different from your home country or city, and, what might be the reason for this. Do you have any idea as why people behave differently, or why things are organized in different ways, etc.?

Take pictures to illustrate your findings (3 to 5 are enough)!

Possible fields of similarities & differences: culture of daily life, daily activities, codes of conduct, behavior, taboos, gender interaction, city life, clothing, cultural diversity, intergenerational interaction, traffic signs, guidance system etc.

2. Talk to local people: Try to get ideas from them about what is typical (ex.given: Viennese people). Take pictures to illustrate your findings (3 to 5 are enough)!

3. At the end of the city walk, photos should then be selected for use in the following day's presentation.

Second day: The class presentation

Each group now presents the photos they have selected and the experiences that these pictures illustrate. Ideally, each participant should present one picture and its story.

Feedback: Don't forget to actively seek feedback on this activity.

Tips

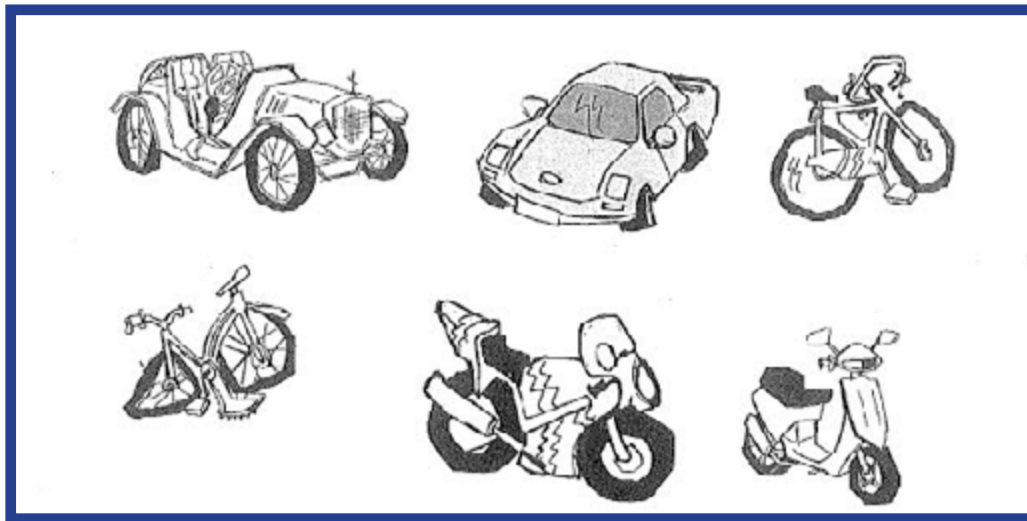
A tip for other kind of city walks with the Europe as topic: [Europaspuren](#) (Online 2013 02 15)

Contact: anja.benning@vhs.at

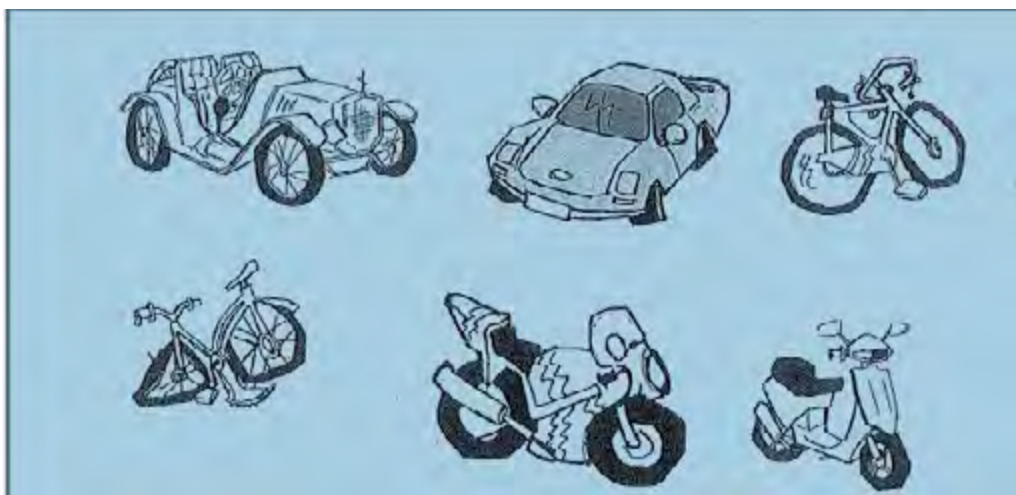
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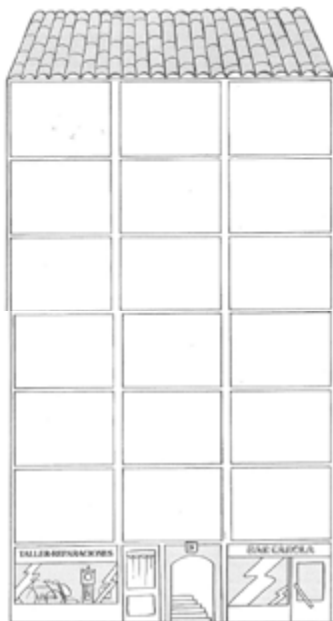
**A - With your information and that of your college guess the price of these items.**

1. The big motorbike is cheaper than the modern car.
2. The old car has the same value as the modern car and great motorbike.
3. The new bicycle is worth € 300.
4. The modern car is worth € 15,000 more than the big motorbike

**B – With your information and that of your college guess the price of these items.**

1. The big motorbike is worth ten times more than the new bicycle.
2. The little motorbike is worth 2 times more than the new bicycle.
3. The modern car is more expensive than the big motorbike.
4. The old bicycle is worth 2 times less than the new bicycle.

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Brief Description

Level : A-1/ A-2

Linguistic objectives

- ☐ Possessive adjectives and pronouns
- ☐ Conditional present
- ☐ Occupations
- ☐ Family
- ☐ Habits

Communication objectives

- ☐ Express his opinion
- ☐ Argue

Cultural objectives

Social behavior in different countries

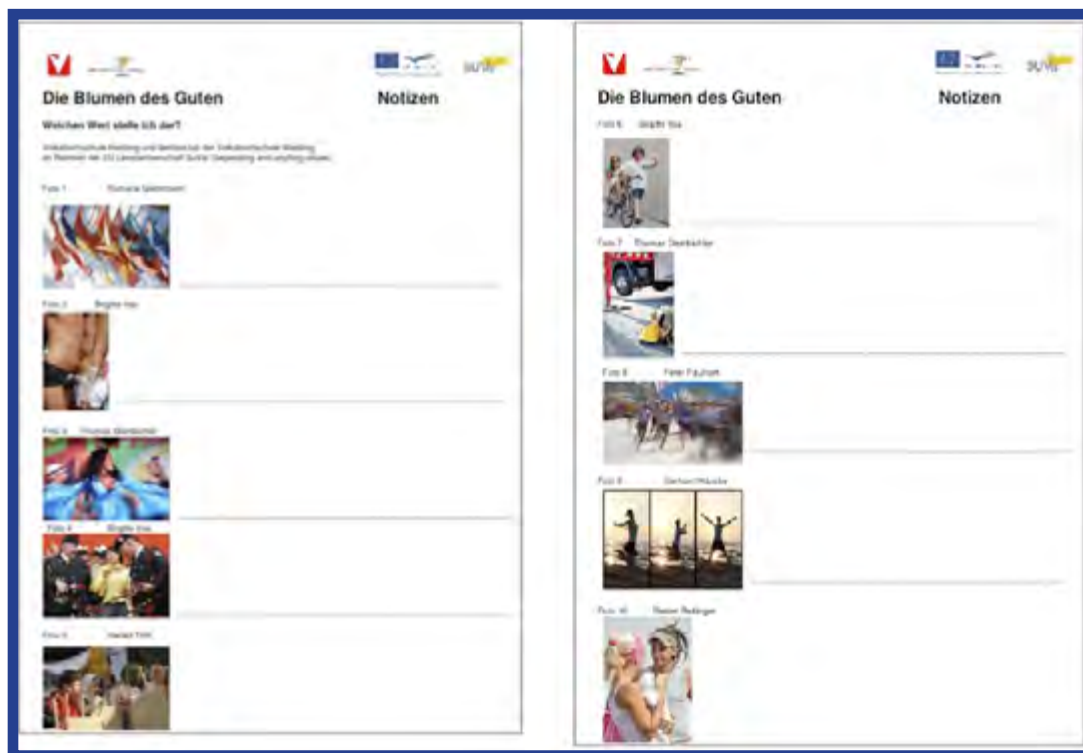
Materials

→ Drawing of a building and maps of neighbours.

Steps

1. Work in groups (2-4 people). The teacher gives each group, the design of the building (without cutting) and maps of neighbours. He checks if there are any doubts about the occupations or home lexicon.
2. The teacher asks participants to imagine that the building will be their home. They must put the white card where they want to live; and the other cards, which will live their neighbours.
3. When all participants have placed all the cards, they shall explain their decision to the other groups. If possible, they use the conditional present (what would trouble me, would not trouble me, etc.). Eg.: it would not annoy me to have a top model for neighbour because she travels all the time. Other groups must make questions about the location of the other and put them in extreme situations. Eg.: *What would you do if ...?*
 - he saw a stain in your bathroom.
 - tomorrow you had an important exam and your neighbours were having a party.
 - you lost your house key.
 - you did not have a TV and you want to see a very important football game
 - they broke your windows during some work to the neighbours
4. Finally, the teacher can ask them to tell (orally or in writing) their real experiences with their neighbours.

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Description

For this exercise the teacher divides the students into groups of two or three people who have to attach abstract values to a series of colour photographs which are hanging on the wall. The result should be an interesting discussion which clearly illustrates differences in the understanding of pictures/photographs and the most basic values according to their own culture or local realities. If the group is rather small, the exercise can be done alone, followed by a presentation and a debate about the choices. This exercise is the result of a Grundtvig Learning Partnership of the VHS Hietzing. Further information on the project [SUVal. Separating and unifying values](#) (incl. materials, videos etc.) (online 2013 07 14)

Materials

- ☐ Pictures/Photos on a wall or printed on paper
- ☐ Cards with different values: tolerance, respect, joy of life, democracy, love, cultural exchange, justice, etc. (see a list of values on the website of the VHS Hietzing - link: Werte im Unterricht")

Steps

- ☐ The teacher chooses pictures and can display them on a wall or on papers.
- ☐ Divide the students in groups of two or three and give them the task to attach the proposed values on the different pictures. The learners in the group should agree or find a compromise, using the English language or the language they are learning.
- ☐ Invite the learners to present their selection of the pictures related to the values and the contents of their internal discussion
- ☐ Invite learners to bring some pictures of their own expressing different values and share with other learners.

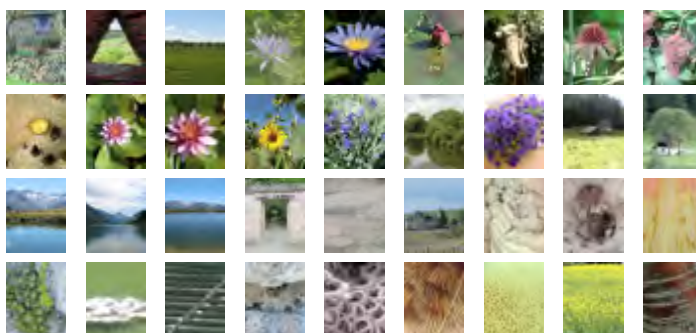
Feedback: Don't forget to actively seek feedback on this activity.

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Brief Description Creativity, cooperative learning and communication are a necessity to realize this kind of exercise but the results can be fascinating. The goal is to create a catalogue for a fictive exhibition.

Materials A range of pictures or drawings made by tutors. Paper, glue, scissors, computer.



Procedure

Step 1: The teacher/tutor lays a range of pictures on a table and asks the learners to choose 20 or 24 of them to prepare a fictive exhibition.

Step 2: After choosing the pictures the learners choose a suitable title of the exhibition and decide where it is going to take place.

Step 3: They divide the pictures having a common topic in 4 or 5 groups to be presented in different rooms of the fictive exhibition.

Step 4: They give a title to each room of the exhibition.

Step 5: They give a name to each painting and decide when it was painted and by whom.

Step 6: They write a short vita of each painter.

Step 7: They prepare the catalogue bringing pictures and résumé of each painter together on a sheet.

Step 8: They write an introduction for the catalogue.

Step 9: They make a flyer / a pamphlet to advertise the exhibition.

Step 10: They make a poster to advertise the exhibition.

Step 11: They finally have their catalogue printed or print it themselves.

Additional tasks:

- ☐ Write an advertisement for the press.
- ☐ Interviews some painters of that exhibition.
- ☐ Write a review for an Art magazine.
- ☐ Make a TV report about the vernissage/private view of the exhibition.
- ☐ Invent a love affair/a crime/a scandal for some painters.

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To the Activity Archive:

[→ Fictive Exhibition Slides](#)

[→ Example for a fictive exhibition sheet](#)



Brief Description

The given story (slide show of 18 slides) shows a situation at the doctor's and at the drug store. It reminds learners about the possible problems that may happen when people start going on a diet. The dialogues between the patient and the doctor, the patient and the chemist are provided with the typical words and phrases (in the form of speech bubbles) used in the situations. The activity could be used to motivate and encourage students to speak a foreign language. The exercise helps the learners to practice the given vocabulary. It could serve as an introduction to the topic about health problems and healthy life style.

Materials

Slides, photographs, PC (MS Word), multimedia, printer, A4 paper, scissors

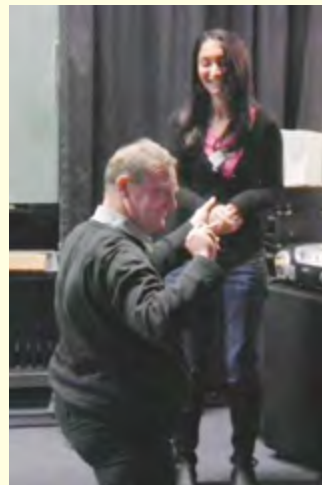
Steps

- ☐ Present the slide show to the learners.
- ☐ The students are asked to read the given text in the bubbles.
- ☐ Discuss with the learners the unknown words and grammar structures.
- ☐ Divide your learners into groups of three.
- ☐ Hand them out the sheets with the words and pictures matching exercise.
- ☐ Now show them the slides without the bubbles (you may print the pictures without the bubbles and give them to each group).

[→ Back to Summary](#)

To the Activity Archive:

- [→ At the doctor's/Slideshow with bubbles](#)
- [→ At the doctor's/Words and pictures matching exercise](#)
- [→ At the doctor's/Slideshow without bubbles](#)



Brief Description

Miming and acting are further tools to visualize topics and to bring some diversity in lessons. This kind of exercises encourages learners to speak spontaneously. The results can be very funny.

Materials

Cards with a part of a story on each of them.

Procedure

Step 1: The teacher/tutor first mixes the story cards. Then he/she gives one learner a card and asks him/her to mime what is written on the card. The other learners have to guess what the person is miming. Then the teacher gives another card to another learner. He/she mimes the topic and the other learners guess again what is being mimed. And so on till all cards have been distributed. The learners, who have been miming, should stay in a line.

Step 2: Now they have to find out what is the right order of the mimed topics.

Step 3: The whole story is mimed again.

Rules for the learners:

- ☐ Mime the topic written on your card.
- ☐ The audience has to guess what you are doing.
- ☐ When all topics have been mimed, build a line with the logical order of the happenings.
- ☐ Replay the whole story.
- ☐

Additional task

Write the story: as a magazine article, OR as an official report, OR as a short story.



Brief description

This awareness promoting exercise involves loosening up and sensitizing practice and centers on the memorizing of vocabulary, such as for example adjectives. To Pose Pictures is not only a great way of experimenting with words and the feelings they provide, experimenting with the physical dimension of learning a language, but is also fun, too.

This exercise, which can be done whenever one has a spare moment, is derived from the exercises in *The Theatre of the Oppressed, Games For Actors and Non Actors*, by the Brazilian Augusto Boal, theatre director, writer and politician.

Materials

Prepare the words or phrases.
No special materials are needed.

Steps

- ☐ Learners are asked to spread out and to move around the room in silence.

- ☐ The teacher or group leader then says a word and challenges the learners to assume a pose that matches the word. Everyone then remains in this position for a few seconds to not only look around at the other participants, but also to experience the effects of the word on oneself.
- ☐ It is important that silence be maintained.
- ☐ After a given signal, e.g. a hand clap, the learners then move freely around the room again.

Feedback: Don't forget to actively seek feedback on this activity.

Variations

Instead of single words, phrases such as I am happy, we say hello to each other, I (don't) like the person next to me, the sun is shining, pleased to meet you, etc. may also be used.

Contact, both direct and indirect in the form of a hand shaking, eye contact and posture may also be applied in this exercise.



The activity is meant to develop reading, speaking, writing, listening skills, to foster intercultural understanding, to provoke students' imagination and creativity.

check the understanding of the tale. The students read the tale and answer the questions. (If needed work on some new vocabulary afterwards.)

- ☐ Give each group 2 cards (depends on the number of groups). Students read the tale once more to find the described situations on the cards. The groups make live still sculptures. While one group is demonstrating the sculptures, the others try to guess their names.
- ☐ Ask students to mime the above given situations. (You may omit this task)
- ☐ Ask students to think of the words that could be said in these situations. Give them enough time to write the scripts. (Repeat some grammar items if necessary.)
- ☐ Ask the students to perform the created dialogues.
- ☐ Discuss whether you have similar tales in your country. Speak about their similarities and differences from the point of view of characters, location, traditions, topics touched, mythological symbols.

- ☐ Slides with the picture dictionary for the Lithuanian tale „Egle, the Queen of Serpents“,
- ☐ the text of the tale,
- ☐ sheets with questions to check the understanding of the text,
- ☐ **cards with the names of live still sculptures.**

- ☐ Give some information about the tale the students are going to read (possibly the [wiki page](#) of the tale).
- ☐ Present the slide show of the picture dictionary with the words used in the tale.
- ☐ Divide the students in groups of 3-4 and give them the sheets with the tale and questions to

To the Activity Archive: → [Back to Summary](#)
 → [The Tale of Egle Picture Dictionary](#)
 → [The text of the Tale and](#) → [Questions](#)
 → [Cards with the names of live still sculptures](#)



Description

The Carpet and Symbols and Memories is a learner centered approach for the motivation of activities, the raising of self confidence; communication and intercultural exchange, and the support of creative expression. We got to know this exercise at the kick off meeting of the European project, weReurope.

For the Carpet of Symbols and Memories, each learner is asked to provide two objects.

One object with a personal meaning related to the learner's home country, and, a second object symbolizing a relationship to another European country. Please note, all objects must be linked to a personal memory which will have to be briefly described in English.

Materials

A carpet or a cloth which is big enough for all objects.

Steps

Preparation: Learners are informed that they have to bring two related objects.

Activities:

Spread the cloth/ carpet on the floor.

Before the laying of the objects on the carpet/cloth, the learners have to introduce their items with a brief description containing explanations, memories and meanings.

Feedback: Don't forget to actively seek feedback on this activity.

Extended activity:

Upload pictures of the objects and stories on the weReurope website.

See the website of weReurope for more information concerning the possibility of adding a picture of your object and the story behind it. On the back of each picture which is illustrated on the website, you will find the story related to the object, both in English and the language of the person who submitted it. URL <http://www.wereurope.eu/project.html> (online 2013 07 14)



Photo: Anja Benning

Description

Each learner gets a sheet with prepared questions. Then the learners are asked to walk around and find someone who fits to the demands of the questions. They should be able to find one person per question who then signs the specific box.

Materials

The sheet with the questions (one for each participant)

Feel free to adopt the questions so that they fit to your learners.

Steps

Distribute the sheets and tell your learners about the time frame.

There are two ways to organize this exercise. Which one to choose is depending on your objective. Do you want to promote communication and that the people come to know each other, the A should be your choice. If you don't have that much time and you like to play bingo, then B will be the right one.

1. Use the time given to get to know the people by talking to them, try to get as much information as possible.
2. The person who has got four signed boxes in a row is the winner(vertical, horizontal or diagonal). He/she then yells „BINGO!”

Feedback

Ask your learners how they liked the exercise and the different questions.

Extended activity

Be creative: Let your students formulate their own questions, or choose a special topic for your questions (e.g. family, traveling, food...)

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Description

This awareness promoting exercise involves loosening up and sensitizing practice and centers on the getting to know of names. My Name and Your Name is a great way of experimenting with sound intensity, the different ways of pronouncing ones own name and with personal space in a (class) room as well as in a group.

Eyes, too, play an important role in this exercise. The (class) room is experienced differently depending upon open or closed eyes.

An example of where this exercise can be applied is the situation where people get together for the very first time. It supports the learning of names and the establishing of space in the (class) room and in the group.

Materials

No special materials are needed.

Steps

- ☐ Learners are asked to spread out, thus establishing their own physical and acoustical space.
- ☐ For the sake of concentration, the learners are then told to close their eyes.
- ☐ The teacher or group leader then randomly touches each learner lightly on the shoulder. The learners, upon being touched, then have to say their names.

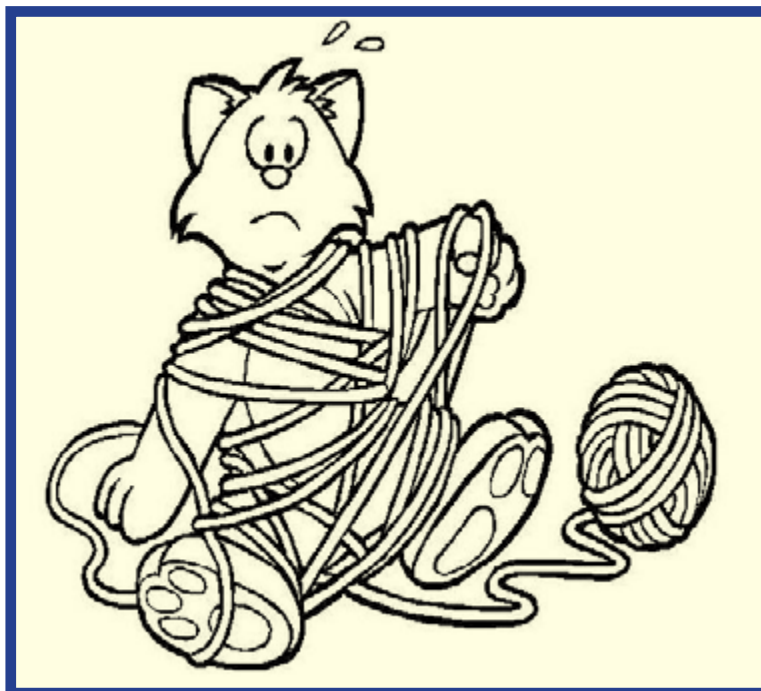
Feedback: Don't forget to actively seek feedback on this activity.

Variations

Names, in the interest of emphasis, can also be sung or cried out or whispered.

Shoulders may be touched by both, teacher or learners. This is a question of organization.

Test it.



The goal

Review of prepositions, lexis regarding parts of the body, possessive adjectives.

Giving instructions. Following instructions.

Materials

Some balls of wool, chairs.

Steps

1. Put students in groups of three. Two are standing, one is sitting.
2. The first student, who sitting, holds the end of a ball of wool.
3. The second student gives instructions.
Sample instructions: PASS THE STRING AROUND HIS/HER WAIST TWICE; PASS THE STRING UNDER HER KNEES; PASS THE STRING AROUND HIS ANKLES ONCE; PASS THE STRING OVER ANNA'S LAP AND BEHIND LAURA'S BACK; PASS THE STRING OVER HIS/HER LEFT SHOULDER AND THEN UNDER HIS/HER RIGHT ARM.
4. The third student carries out the instructions passing the string around/under/... the sitting student holding the ball of wool.

5. Once well tied the first student instructs how to untie her /himself.

Tip

suggest that the standing student who gives directions should keep his/her hands behind his/her back.





Brief Description

Kind of exercise: creativity, cooperative learning, reading and writing skills.

The activity consists of creating a storyboard, that is to say, a visual script, a sequence of drawn images illustrating the major events of the story. It is composed of images and simple texts that shape the story you want to have. Most commonly, storyboards are drawn in pen or pencil. Keep in mind that pictures don't have to be of high quality. Basic shapes, stick figures and simple backgrounds can be used. The format may be like a comic. The storyboard may contain from the dialogues between the characters and their actions to the description of the spaces, among other things. In any case let students enjoy doing it.

Materials

Sheets of paper, pens, pencils.

Steps

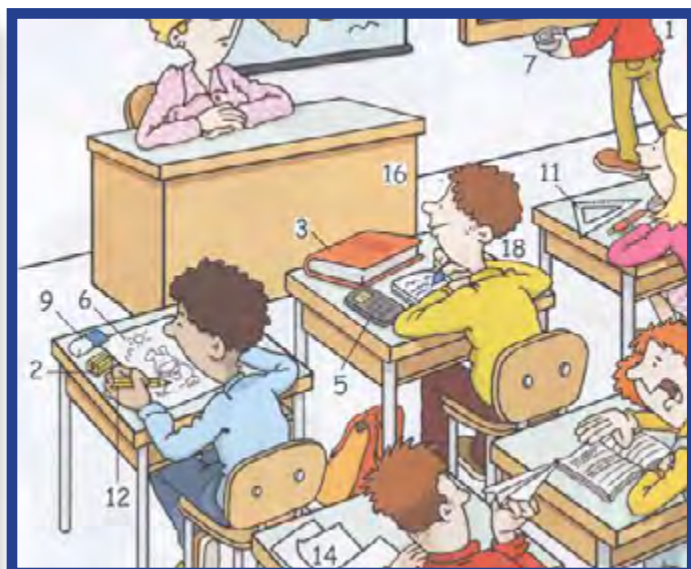
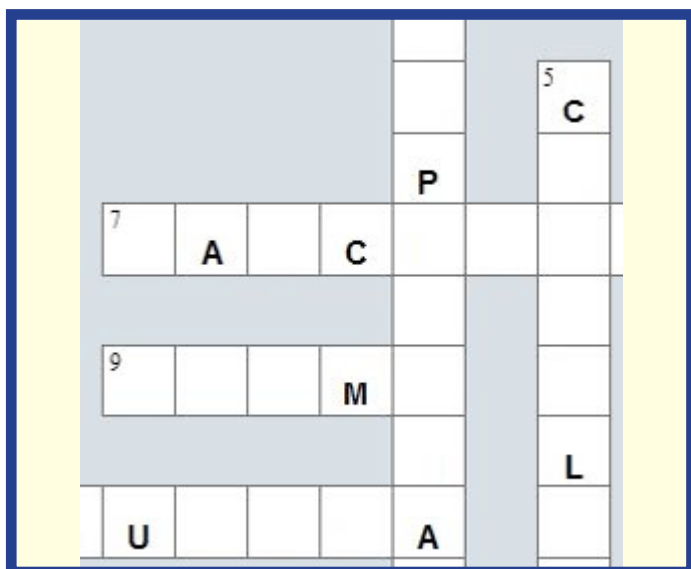
- ☐ Tell learners to choose a topic they would like to speak about and agree on one of them.
- ☐ Invite them to write a story about the chosen topic, in which, they are the protagonists.
- ☐ Divide your class into small groups, mixing students with different levels, to write the
- ☐ script.
- ☐ Invite learners to read aloud the scripts and to choose one of them as the best to make up the final story.
- ☐ Ask students to decide themselves if they want to draw pictures or if they prefer to translate into English the chosen script previously.
- ☐ New groups to work in class are formed according to their election.
- ☐ Finally match the images to the texts in English and prepare to edit them.

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To the Activity Archive:

[→ De Tapas/Storyboard](#)

[→ De Tapas/Comics](#)

Image from *Dizionario per immagini*, Marco Mezzadri, Guerra Edizioni, 1998

Brief Description

A visual-crossword is a crossword where clue sentences are replaced by pictures (visual clues). Visual crosswords can be used in language classes to acquire new vocabulary and exact spelling and can be customized to study content. Another benefit is that they are associated with recreation, and can be less intimidating for students as review tools.

Materials

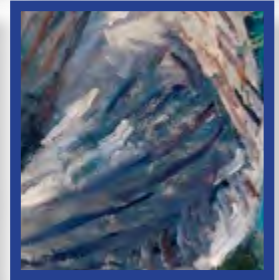
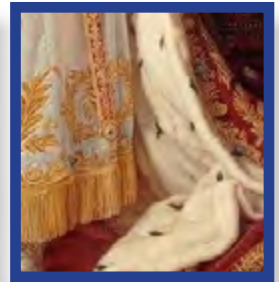
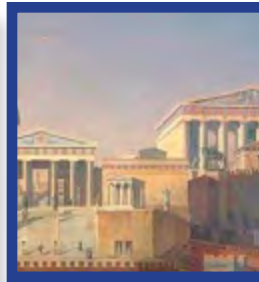
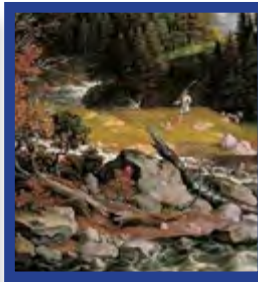
Computer, scanner, printer. Software: simple graphics painting program, Crossword builder, Word-processor.

Free Puzzle creation software and websites are abundant, and easy to use: e.g. [Crossword builder](#), [EclipseCrossword](#), [Hot Potatoes](#).

Steps

- ☐ Collect pictures: in different ways: e.g. on internet (e.g. Google images search), Clipart collections, with a scanner from books (e.g. illustrated dictionaries use pictures to group words together into logical groups).
- ☐ Use a Paint software to create an image with the collected pictures
- ☐ Insert the word-list in the Puzzle creation software
- ☐ Print separately the crossword puzzle solution.
- ☐ Copy the empty grid and paste it into a word document
- ☐ Write the correct numbers near the clue pictures
- ☐ Copy the image and paste it into the word document
- ☐ Print the word document with the empty grid and the visual clues and distribute to students
- ☐ Let your students work in pairs or small groups, it promotes maximum participation from all and cooperative skills.

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Brief Description

Chose about 6 pictures of an exhibition in a museum. The number of the pictures depends on the number of learners and on how long the lesson lasts.

Go either to the museum if possible or to the Internet page of the museum. To help the learners to find the pictures more easily, the name of the artist is written under each picture. All competences (vocabulary training, speaking, listening to other and cooperative learning) can be improved due to the variety of possible exercises.

Different approaches are possible. Here are some of them.

Note: This exercise can be made from everywhere as the pictures of the “**Neue Pinakothek**” are online. When you click on a room, you can see the pictures that are presented there.

Materials

Suggestion 1: Cards with the different snippets of photos of paintings.

Suggestion 2: List of colours

Suggestion 3: List of adjectives and substantives about feelings and coloured cards

Suggestion 1: Pair work

Tell the learners that they have to find out which paintings the snippets were taken from. Then ask them to write the name of some painters that they

know. What can they tell about these painters? Are they able to say where the painters come from? Are these all Europeans?

E.g. *I know Picasso. He was from Spain. He is a modern painter.*

Suggestion 2

Learners chose one picture they like or dislike and write a list of the colours they are able to name. To help them the tutor can distribute the list. The names of the colours are pinned on a wall/flipchart and ordered according to the colour hues. Learners should then talk about their colour preferences.

Suggestion 3

Talking about feelings. Distribute cards with substantives and adjectives related to feelings. Lay colour cards on a large table or on the floor. Ask the learners to put their feeling cards on the colour they relate to each feeling.

When all cards have been used, learners explain their choice.

Additional task

1. Learners write a story related to a colour.
2. Learners tell something they vividly remember related to a specific colour.

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Libre te quiero,
como arroyo que brinca
de peña en peña.

Pero no mía.

Grande te quiero,
como monte preñado
de primavera.

Pero no mía.

Buena te quiero,
como pan que no sabe
su masa buena.

Pero no mía.

Alta te quiero,
como chopo que al cielo
se despereza.

Pero no mía.

Blanca te quiero,
como flor de azahares
sobre la tierra.

Pero no mía.

Pero no mía

ni de Dios
ni de nadie
ni tuya siquiera.

Agustín García Calvo, *Canciones y soliloquios*, 1976



Breve descripción

Lectura colectiva del poema “Libre te quiero” de Agustín García Calvo

Materiales

Poema *Libre te quiero*

Pasos

- ☐ Leemos y escuchamos el poema en voz del cantante [Amancio Prada](#)
- ☐ Hacemos una breve explicación del poema y de su contenido y del ritmo conseguido con la repetición de estructuras.
- ☐ Escuchamos de nuevo la canción y el grupo canta en alto el último verso de cada estrofa ... *Pero no mía*

Brief Description

Group reading of the poem “Libre te quiero” (I want you free) by Agustín García Calvo

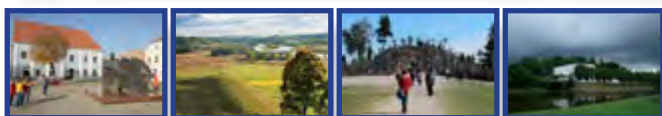
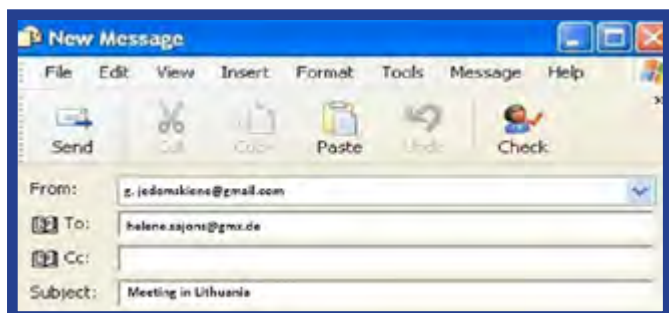
Materials

Poem *Libre te quiero*

Steps

- ☐ We read and listen to [Amancio Prada](#) singing the poem
- ☐ We briefly explain the poem and its content, as well as the rhythm achieved by the repetition of structures.
- ☐ We listen to the song again and the group sings aloud the last verse of each stanza ... *Pero no mía*

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Description

The activity is meant for students of pre-intermediate/intermediate level and is performed during several workshops:

- ☐ to teach/learn the structure of personal letter writing,
- ☐ to teach/learn the vocabulary needed for the topic *My Country/My Town*
- ☐ to practice the use of conditional clauses, imperative mood, modal verbs.
- ☐ to make the teaching/ learning process personalized, creative, motivated (the letter is meant for the "Visualisation" project partners about the places to visit in Lithuania).
- ☐ to develop computer literacy skills.

The created interactive letter and the exercise with true/false statements could be used to teach/ learn about Lithuania in intercultural classes.

Materials:

- ☐ The text of the letter to our project partners about the places to visit in Lithuania
- ☐ a collection of photos (better personal) about different places described in the letter
- ☐ a video camera
- ☐ a video of Lithuanian "Visualisation" learners, the interactive letter about the country that is made using:
 - MS Word 2003,
 - HTTPPhotos, access to → [Google Document](#).
- ☐ an exercise with true/false statements about Lithuania
- ☐ multimedia/multifunctional language laboratory
- ☐ access to internet, a printer, A4 paper

The **steps** how the interactive letter and an exercise were created:

1. The learners were given an imaginary letter from the project partners asking for advice when and what better to see in Lithuania.
2. A discussion about the better time and places to visit in Lithuania. Some information brochures about Lithuania are handed out. (At the same time you may perfectly practice conditional sentences, imperative mood, modal verbs and vocabulary).
3. The learners were suggested to make the letter about Lithuania interactive, with photos and place it on some internet platform.
4. The learners were divided in groups of 2-3 and given the task to think of the answer letter to the project partners. Each group created a separate part of the letter.
5. The groups presented their answers to the class.
6. Using different sources (internet possible) the letter was

created and edited.

7. The learners were asked to look for some photos from their personal archives to illustrate the key words about different places and events for the letter. (Here the learners practiced using internet, Microsoft word program.)

8. During the following workshops the learners presented their photos, told the class what was shown on them and discussed which ones were the best to illustrate the letter.

9. A short video of the learner's welcome address to the project partner was made.

10. Using MS Word 2003 and HTTPPhotos programs the interactive letter was finally created.

11. The learners read through the interactive letter and thought of the true/ false statements about Lithuania to create an exercise for the project partners to check what information about the country is known to them.

Suggestions how to use the interactive letter and the exercise with true/false statements:

1. Tell the learners that they received a letter from their Lithuanian project partners.
2. The learners in groups of 2-3 do the exercise "True/false statements about Lithuania".
3. The learners read the interactive letter "Meeting in Lithuania" and find the right answers to the exercise.
4. Discuss with the learners when and what places they would like to see in Lithuania.
5. Work with the unknown vocabulary, the grammar items mentioned above.
6. Write a response letter to the Lithuanian partners. (You may want to write an interactive letter as well.)





Dear Partners,

First of all, thanks to the Lithuanian team for the interesting letter informing about Lithuania.

In return, we, the Latvian team, would also like to tell you all briefly more about our country ([Latvia](#)), and the city where the [Latvia University of Agriculture](#) is located. The provided links might help you find out more about the country as such, as well as help you visualise what the life is like here.

[Jelgava](#) (German: *Mitau*) is a city in the middle of [Latvia](#). It is located about 40 km southwest of the capital city [Riga](#), and it has about 64,000 inhabitants. [Jelgava](#) was the capital of the united Duchy of Courland and Semigallia and an administrative centre of the Courland Governorate, the Russian Empire, until 1919.

Today, there are lots of interesting places to see in our city, as well as there are a lot of events being organized on different occasions.

Some of the most popular events that are being organized already for several years and attract visitors from the whole country and abroad include [the Ice Sculpture Festival](#) and [the Sand Sculpture Festival](#). The Ice Sculpture Festival in 2013 already celebrates its 15th anniversary, but the Sand Sculpture Festival in 2013 is going to take place for the 7th time.

Last year, [the Metal Art Festival](#) was organized for the first time in one of the parks in [Jelgava](#).

A lot of events are related to the students' life, as they account for an important part of the number of inhabitants of Jelgava. For example, the most popular student and university related events are the [Student Days](#), [Azemitologs Festival](#), etc. These events attract also students from other cities of Latvia, and Jelgava is often therefore referred to as the Student capital.

The most popular place of attraction in Jelgava, of course, is [the Castle](#), where the [Latvia University of Agriculture](#) is located now.

Some other very popular places of sightseeing include: [the Holy Trinity Church Tower](#), [the monument to Jānis Čakste](#), the first President of the Republic of Latvia, [the Ģ. Eliass Jelgava History and Art Museum](#), and [the Jelgava Orthodox Church](#).

There are a lot of other interesting places to see in Jelgava and near it, but that is why you are coming to visit us, right?

Looking forward to see you in our city very soon.
Thank you!

Best regards,
The Latvian team

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Description

One of the key goals of this course is to help learners memorize all the vocabulary and be able to pronounce simple phrases, after having visualized the ingredients. In order for them to fully assimilate the given material, the teacher will carry out with the students the following activities.

1. Grammatical exercises

- ☐ Learn to express descriptive phrases such as:
This/that is; These/those are;
- ☐ The teacher shows the ingredients of the **three recipes** on the table and clearly pronounces the name of each of them. Then the teacher touches/points the finger to one of the ingredients and the students say its name;
- ☐ Once the students have identified the name of each ingredient, they will be divided
- ☐ in three groups. Each group will be randomly assigned to a recipe.
- ☐ The teacher will ask the students of the first group to take from the table the ingredients they need for their recipe, clearly pronouncing the names, as mentioned above. All the three groups will undergo the same procedure before they begin to cook.

2. Names and verbs we use in the kitchen

- ☐ The students will have to identify the verbs and names from the following words, and accordingly write them in their respective columns.

pour – eggs – mix – milk – butter – salt – fry –
onion – clean – add – mushrooms

Verbs		Names	

3. Lexis

The teacher writes on a sticker the name of an ingredient, whereas the students should stick it on its respective picture, i.e.:



4. Presentation

After having finished cooking, the students will present their dish in simple words by utilizing the grammar structures indicated above.

5. Tasting!

Last but far from being the least, all the participants will sit together and slowly taste the (hopefully) delicious dishes.

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Screenshots from Youtube (online 2013 07 14)

Description

Jane Elliott and her work as a topic for conversation classes on a higher level.

Jane Elliott is an American former schoolteacher, born in 1933, in Riceville, Iowa. Today she is recognized most prominently as an anti-racism activist and educator. She created the famous “blue-eyed / brown-eyed” exercise back in 1968 for her then third graders.

The day after Martin Luther King Jr. was murdered, the kids came to class confused and upset. They recently had made King their “hero of the month” and they could not understand why this murder had happened. Jane Elliott decided to teach her class a lesson in the meaning of discrimination, to show her third graders what discrimination feels like, and what it can do to people.

This exercise later became the basis for her career in diversity training.

“The fight against racism is far from over.”

Jane Elliott, 2013

Materials

Prepare everything you need for class: Organise a computer, a beamer and a sound system if needed and prepare the transcript of the video you are going to use.

Selection of links (online July 2013)

- ☐ [Jane Elliott's website](#).
- ☐ [PBS Frontline](#): an incredible online source with special material for teachers (such as transcripts and a teacher's guide).
- ☐ [Jane Elliott / Wikipedia](#): Find in this article more information about the controversy surrounding the exercise.

- ☐ [Trailer “Blue Eyed”](#) Interview with Jane Elliott on racism, dated Feb. 2013. See also [this](#).

- ☐ Picture search in the internet: use different search terms and search engines: e.g. antiracism, discrimination,...

- ☐ [Migrantas](#)

Steps

Choose a subject you know.

Learning by listening

Learners have to listen to a presentation or video in the internet (see “Materials”)

Learning by reading

- ☐ Watch Video.
- ☐ Read the transcript (provided by the teacher)
- ☐ Identify and discuss all open questions relating to grammar, vocabulary, etc. Watch the video once again.
- ☐ Read the different pages (articles) of the websites and the materials that are provided.

Learning by communicating

Storytelling with pictures Provide the learners with different pictures (e.g. cartoons), and, then challenge them to think up a story (see “Migrantas”/Materials)

Learning by writing Each person takes a picture or a cartoon and tells his or her own story. Homework: to write a story

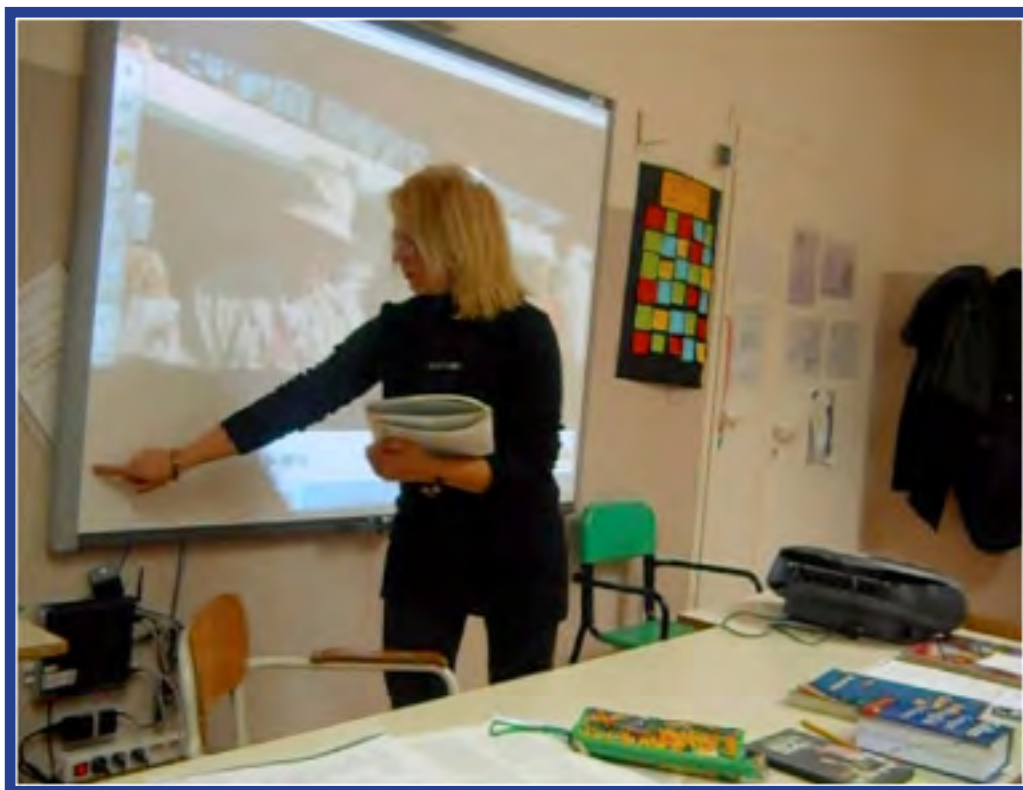
Feedback: Don't forget to actively seek feedback on whatever activity.

Contact: anja.benning@vhs.at





Rete CTP Albignasego - Padova, Italy



Brief Description

I want to show how we can use films or short videos in order to break the classroom routine, to make the students see and hear the language in the real life context and then to reproduce it.

The goal/s:

- ☐ To try to use the language in a 'real life scene' copying from the screen
- ☐ Have fun while learning

Materials

A film in English. Material used in this example: *Ocean's Eleven*

→Here the video of this Activity

(I also have a nice book which suggests some good activities to do with film scenes, these books can be easily found in the normal bookshops)

English Level: Intermediate-Upper Intermediate (for the lower levels you can choose some simple videos – dialogues from everyday life as those you can find on the New English Headway DVD/CD ROM or The New English File CD ROM – and I suppose that nowadays almost all language manuals enclose this kind of material on CD ROM)

Steps

- ☐ Pick up a 5 scene from a film that should be no longer than 10 minutes, if you have one hour time lesson and no more than 10-12 students class.
- ☐ Write down the dialogues.
- ☐ First let the students see the scene, just to have the first idea of the dialogue and scene.
- ☐ Then give them the dialogue on a sheet of paper and make them read out loud.
- ☐ After decide the roles and this is the funniest part , because we do it in a funny way joking.
- ☐ Then the students are allowed to see a piece of the scene and to repeat it immediately after.
- ☐ In the end, after repeating it several times, we choose the best actors who are going to perform the scene at the end of the lesson, and this is a funny part as well. Because I always discover that I have some very good passionate actors in the class!

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Brief Description

The video about apologies in different situations is shown to the learners. They are divided into groups of 3-4 people and asked to analyze the language functions in the different situations according to the level of formality. Each group is asked to describe the three levels of formality, note the factors indicating to the certain levels of formality and suggest any appropriate alternative phrases, thus repeating grammar and speech phrases and paying attention to certain language functions. The video consists of 3 sample situation visualizations.

Materials

PC, Internet / Video



[Watch the video](#)

Brief Description

This clip is in German and is to be used in German classes or in intercultural classes.

Depending on the level of the learners the tutor/teacher/lecturer can show the complete clip at one go and ask questions (examples see below) or show only one sequence and speak about it with learners. The questions/approach will be quite different if the material is used in a German class or as an intercultural topic.

Materials

Internet, computer, beamer, connection to [the video](#)

<http://www.youtube.com/watch?v=yu2yAo87L8c&feature=youtu.be>

German class: Understanding

Rules for the learners

- ☐ Listen to each clip, one by one and note all the words you are able to identify
- ☐ One learner will write these words on the board
- ☐ Try then to put these words in the order you heard them

- ☐ Do you understand everything?
- ☐ Note new words in your vocabulary book

Intercultural class

Work in pair:

Watch the clip without sound

- ☐ In which country do these greetings take place?
In which part of the country?
- ☐ What do you know about that part? Where is it situated?
- ☐ Do you know any event or tradition of that region?
- ☐ Is the behaviour of the persons in the clips familiar to you?
- ☐ Do people behave the same way in your country?
- ☐ What do you know about differences in greeting people in Europe? Similarities?
- ☐ What stereotypes are related to the country in the clip?
- ☐ Do the clips show any stereotype? Which one?



Watch the film

Aims

To develop intercultural, listening, reading and speaking skills.

To teach to express our feelings in certain situations. Words can be neutral and stylistically marked. The same word can be pronounced in a different way depending on the mood, situation, whether it is official or unofficial, familiar. "Labas", "Labukas" in the meaning of "hello" is less official and very often used in Lithuania. It is a shortened version of:

"Labas rytas" for "Good morning",

"Laba diena" for "Good afternoon",

"Labas vakaras" for "Good evening".

The latter greetings are considered to be more official and more polite.

Materials

Video camera, PC, windows movie maker.

http://www.youtube.com/watch?v=3ydPx_dY-Fk&feature=youtu.be

Steps

- ☐ Watch the film.
- ☐ Pronounce the word "Labas" each time it appears on the screen.
- ☐ Watch the film once more (each scene one by one) paying attention to how the word is pronounced and what gestures are used.
- ☐ Discuss with the class whether in your country you use the same gestures.
- ☐ Divide the learners into pairs and hand out cards with a described situation. Ask the students to act them out.
- ☐ Discuss the feelings of the actors and the feelings of the audience.



Watch the video

Brief Description

Kind of exercise: cooperative learning, writing, listening and speaking skills.

Recording a video with the students speaking is an entertaining way to put into practice what they have learnt. It can be done in the native or target language. It would be wise to ask students how they want to do it, so that they can feel comfortable, especially, if it is their first year of language learning.

In this case they decided to do it in their language with English subtitles. The issue is “greetings in Spain” but you can do it about any other issue.

Materials

Video camera, desktop or laptop computer and data projector.

Steps

- ☐ Tell students that we are going to record all together a video on a topic they have studied.
- ☐ Encourage and explain them that recording a video is another tool to practice a foreign language and it may be an exciting experience.
- ☐ Ask them who wants to appear as actor/actress.
- ☐ Invite them to think about how it can be made and share their ideas with their classmates.
- ☐ Listen to ideas, suggestions and contributions of all.
- ☐ Reach an agreement on what, who, and how is going to be done.

- ☐ Plan work and divide the class into small groups to make tasks (they can choose which part they want to participate in).
- ☐ Program date, time and place to record.
- ☐ Organize who is going to take part in each scene and the required elements such as clothing, furniture...
- ☐ Show the video and invite learners to say if they think it is right or something must be rectified before the final version.
- ☐ Show the final video and enjoy it all together.
- ☐ Keep the video as a material to use in class with other students.

Our example: <http://www.youtube.com/watch?v=-QtXUcRH-js0&feature=youtu.be>



[Watch the video](#)

Brief Description

Learners are divided into pairs to demonstrate the possible greeting situations between people of different ages and sexes. Each pair is instructed on the activities to be performed and phrases to be said in English and their native language. The episode to be recorded consists of the greeting activities performed (gestures, posture, etc.) and phrases spoken (greetings in more/less formal styles) to demonstrate the traditional greeting style of the particular culture. The film serves as means of visualizing and learning the traditional ways of greetings in different European cultures.

After collecting the episodes from partners of other cultures, learners are invited to watch the episodes, and describe the different ways of greetings, point out to any important differences, as well as describe the cultures as such in English considering previously known and new facts about them.

particular activities to be performed and phrases to be said in English and their native language

- ☐ Invite the learners to demonstrate the greetings and film all of the performances
- ☐ Collect similar filmed episodes any partners of other European cultures
- ☐ Show all available episodes to your learners
- ☐ Ask the learners describe the different ways of greetings, point out to any important differences, as well as describe the cultures as such in English considering previously known and new facts about them
- ☐ Provide any additional information and correct any mistakes, if needed

Our example at: http://www.visualisationproject.eu/videos/labotais_video1.mp4

Materials

Video camera, OHP, PC

Steps

- ☐ Think of different greeting situations between people of different ages and sexes. Divide learners into pairs and ask them to demonstrate traditional greeting styles in their culture, indicating to



Rete CTP Albignasego - Padova, Italy



[Watch the video](#)



[Watch video 1](#)

[Watch video 2](#)

[Watch video 3](#)

Brief Description

Recording a video is another tool to visualize what the learners have learnt. The different steps about how a topic is developed or studied are recorded with the students. They can record the video themselves. In this way they become the authentic protagonists. The video may consist of either all or part of which has been done, for example, if they have worked on the Internet or in small groups, if they have made some special activities or simply recording the learners when they were speaking or expressing themselves. Finally, they see the film and speak about it, commenting on the positive and negative aspects.

are going to be recorded.

- ☐ Explain them that recording a video is another tool to practice English and it may be an exciting experience.
- ☐ Invite learners to participate in the recording of the film.
- ☐ Show the video and invite learners to say something about it: if they like it or not, the positive and negative aspects and how they have felt before and after the recording.
- ☐ Keep the video as a material to use in class.

Materials

Video camera, desktop or laptop computer and data projector.

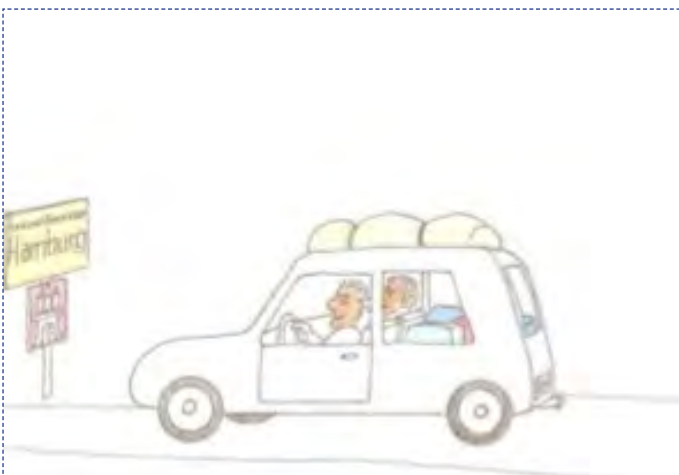
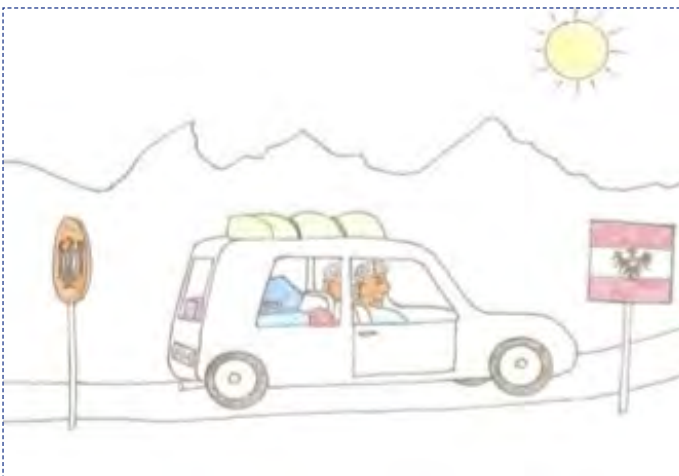
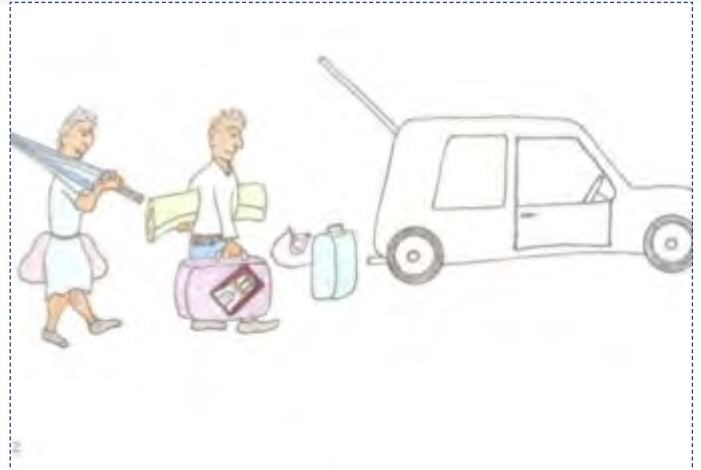
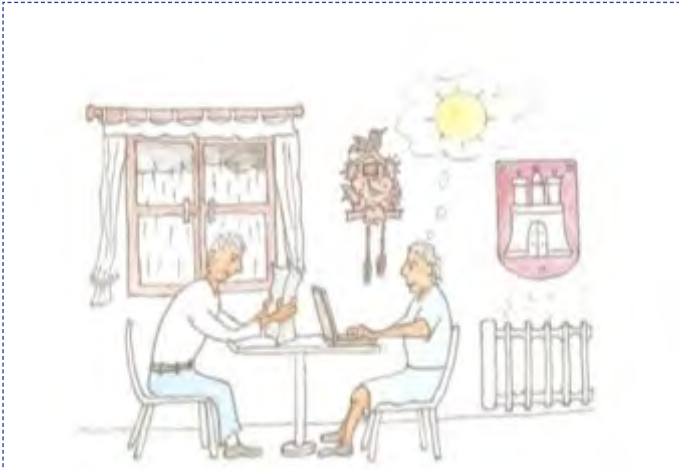
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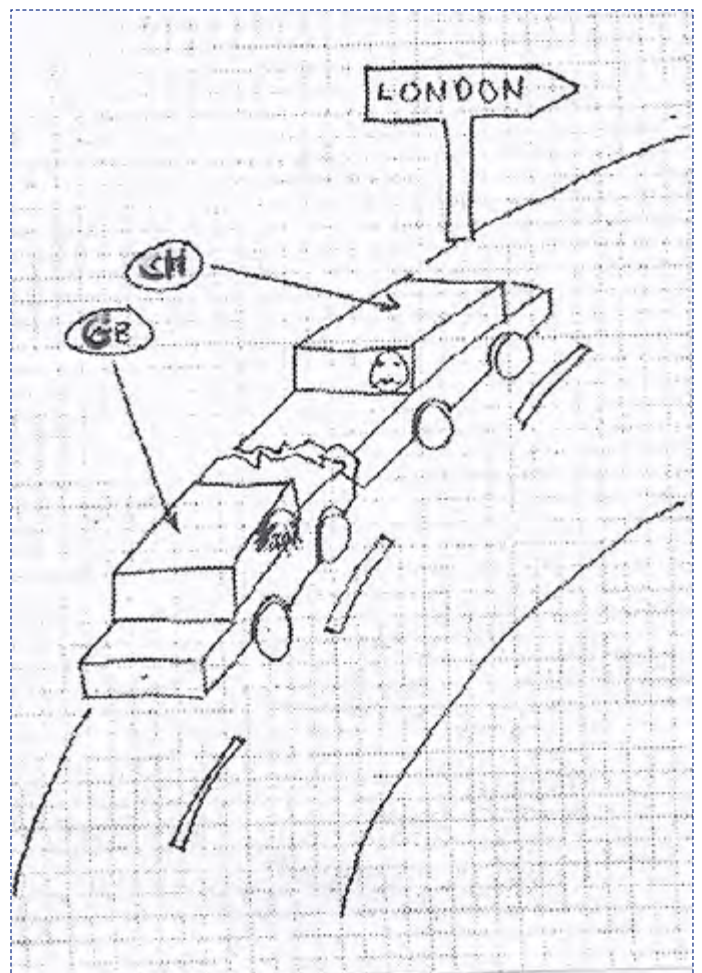
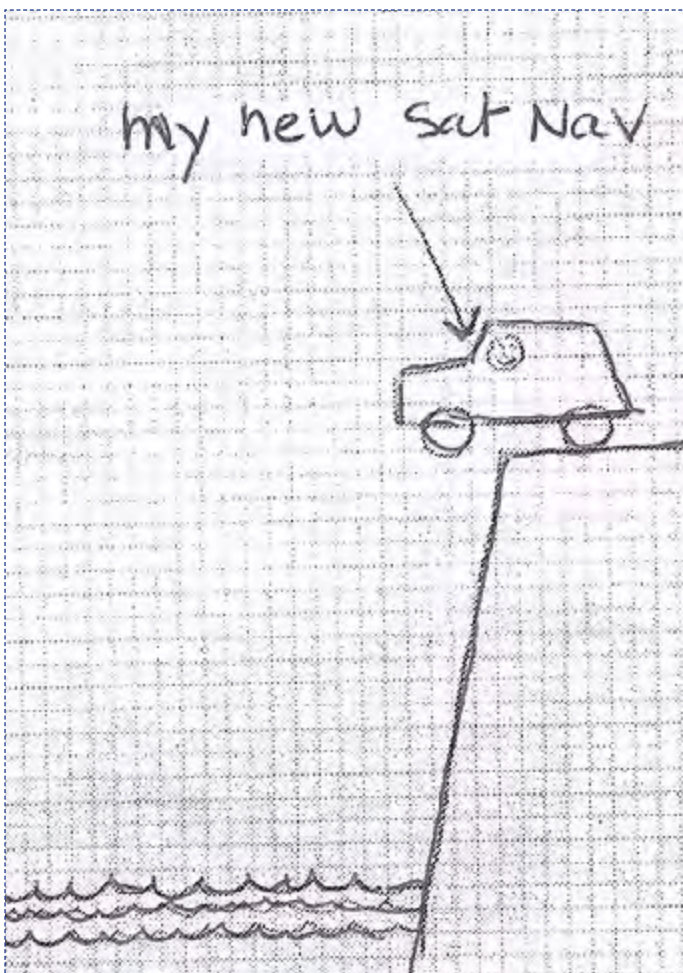
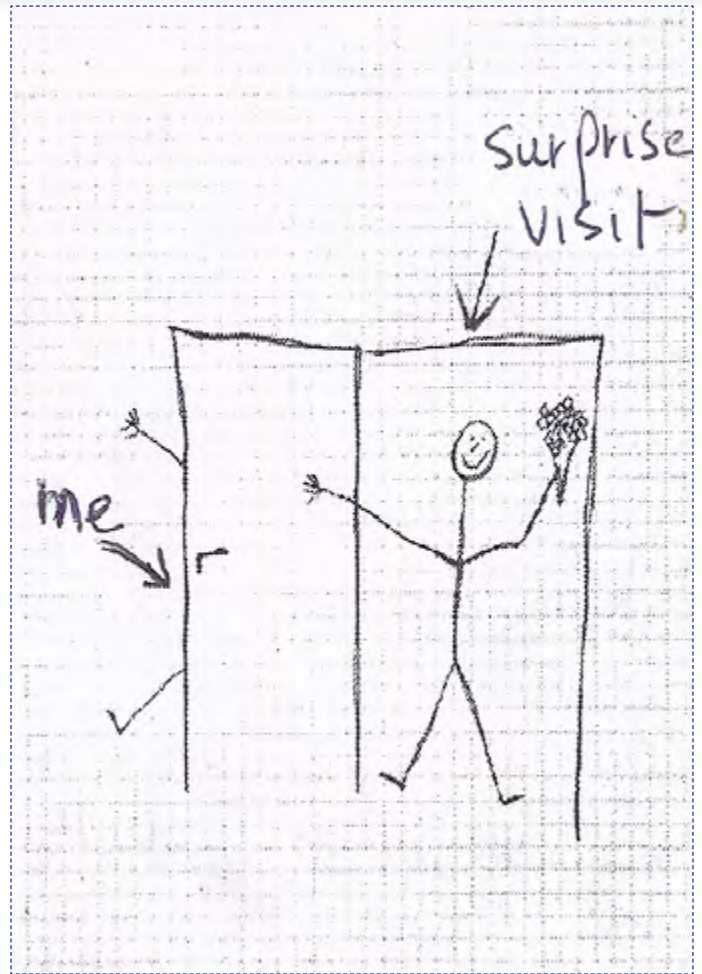
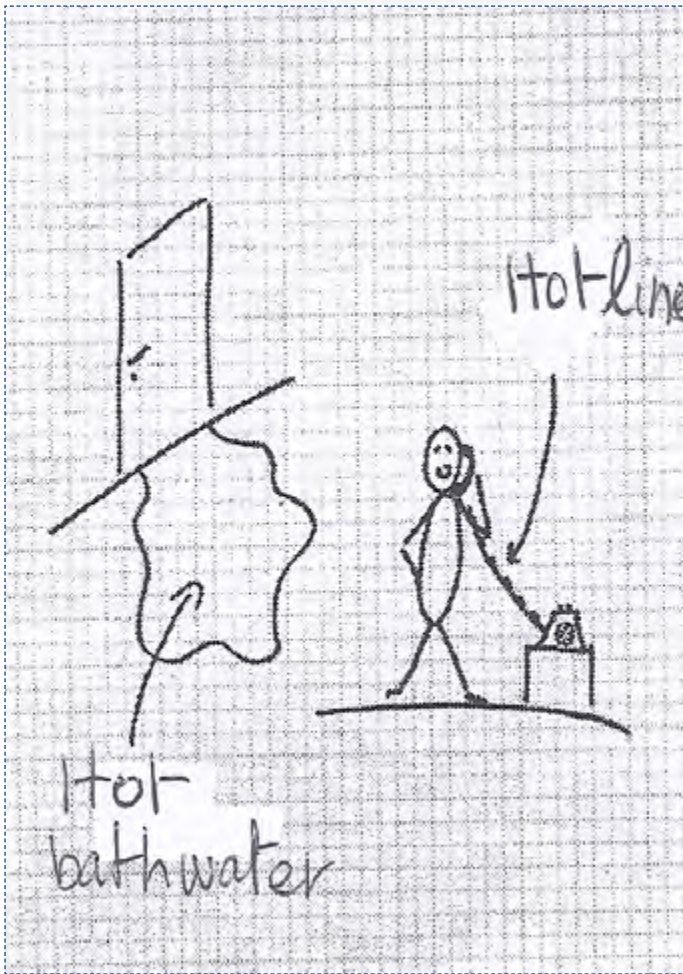
<http://www.youtube.com/watch?v=ByeDI1SpDAY>
<http://www.youtube.com/watch?v=151PhcR-QAHs&feature=related>
http://www.youtube.com/watch?v=r3T9f_SLZ-3g&feature=related

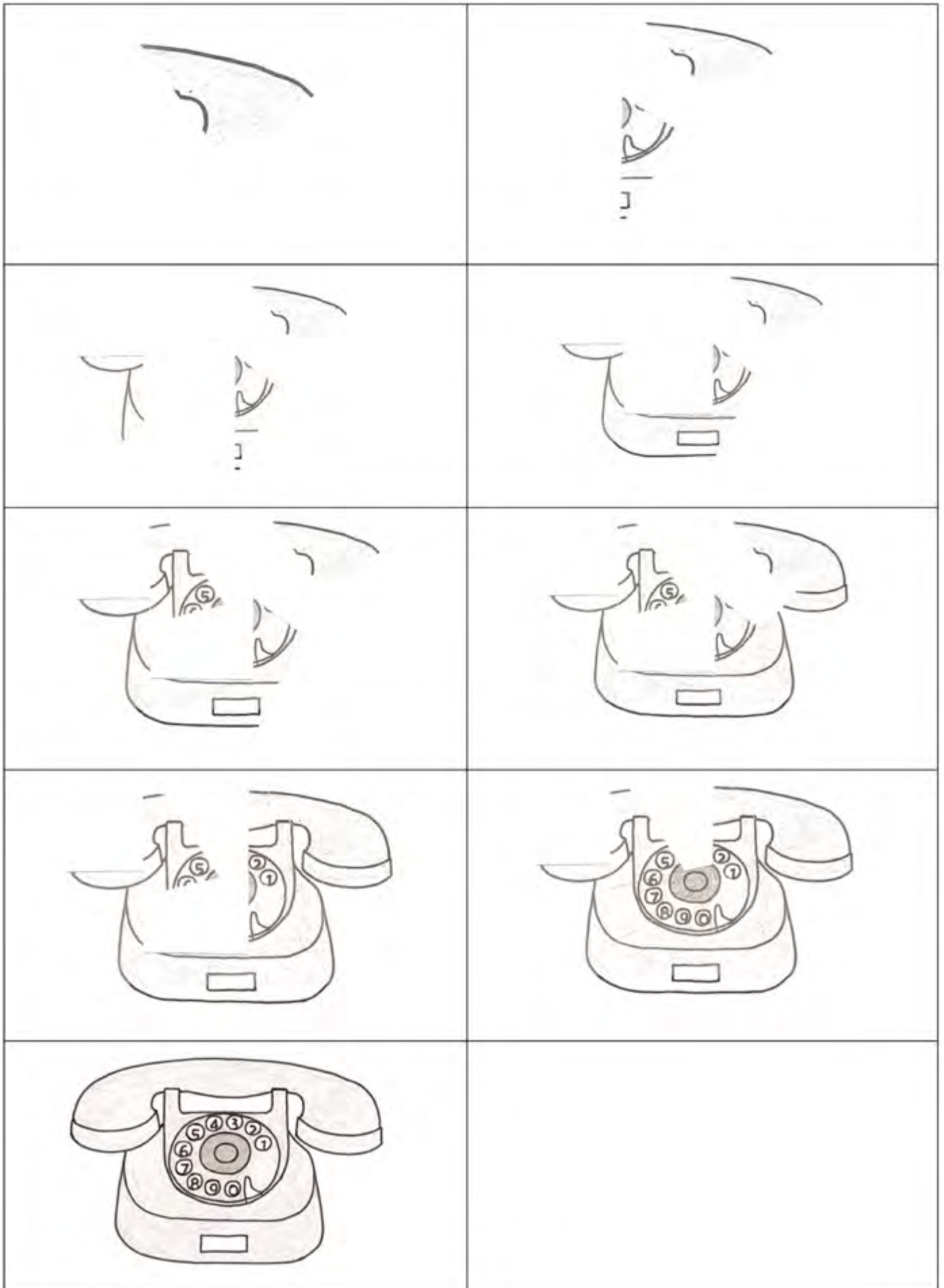
Steps

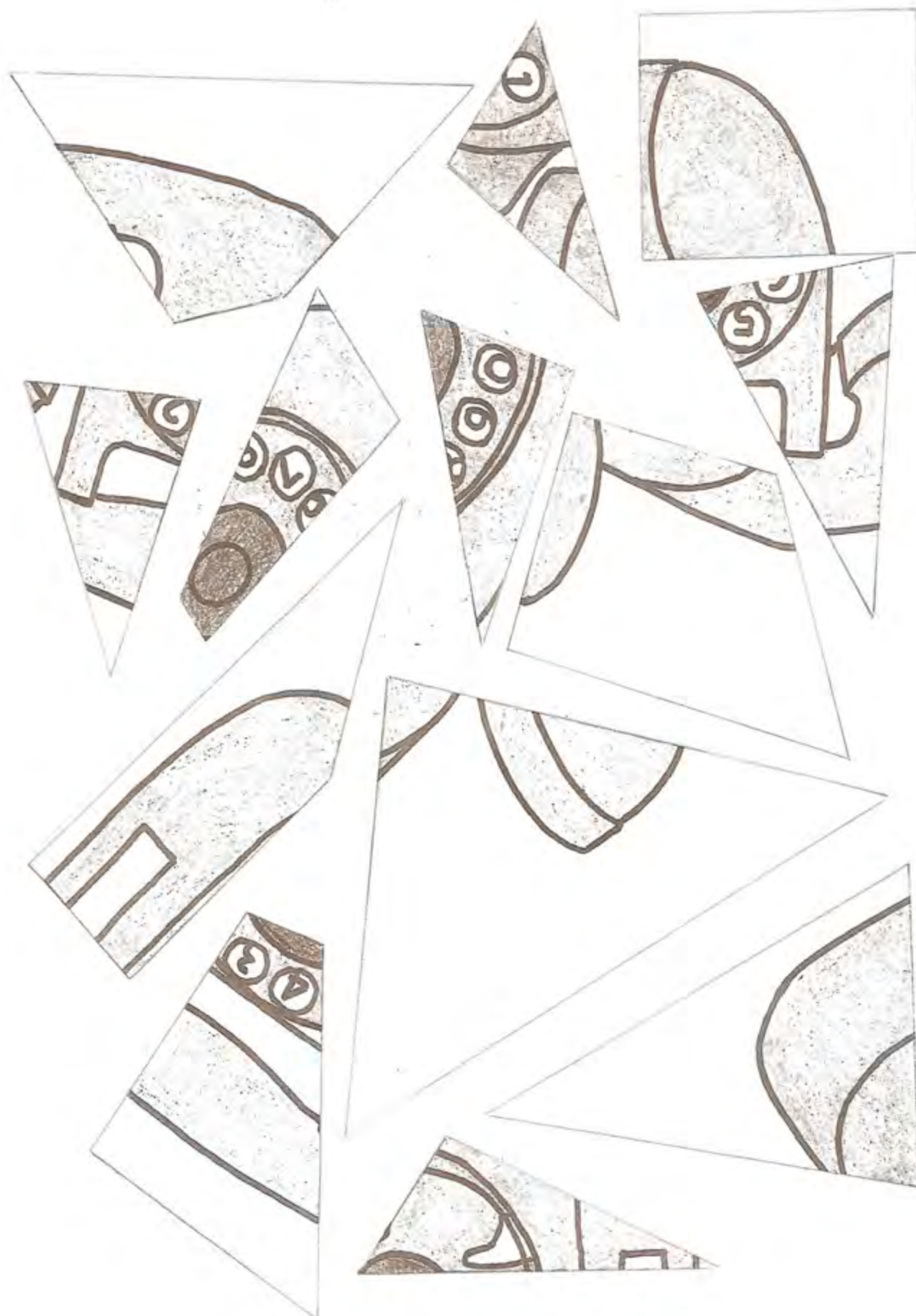
- ☐ Choose a topic and work on it as you like.
- ☐ Tell the learners that the activities done in class

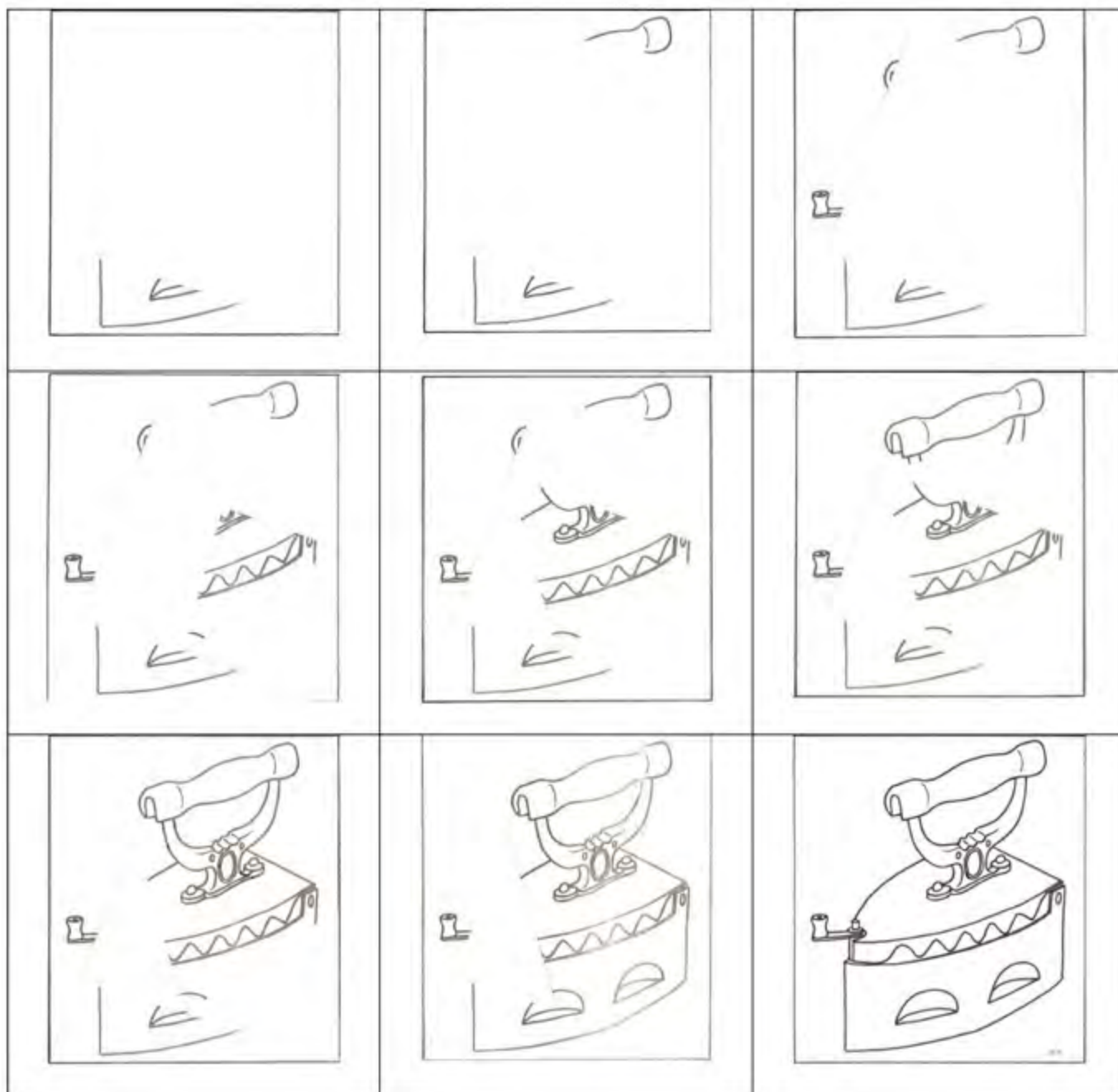
[→ Back to Summary](#)

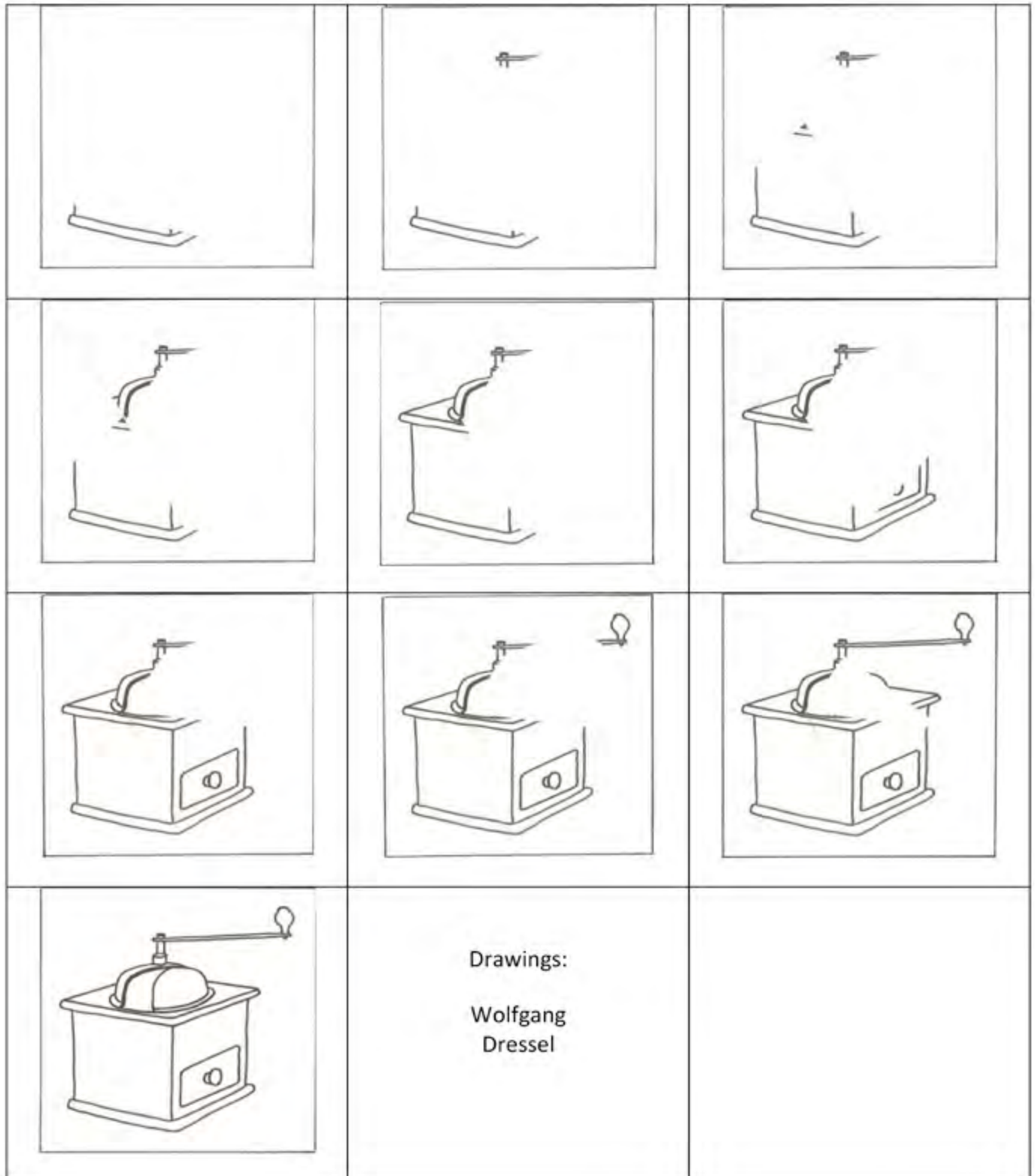




















¡HOLA!
¡ADIÓS!







David Austin

Roses

2007

Roses

David Austin

David Austin (1945 – 2012) was born in a little village of Cornwall. By support of a good situated uncle he got a fundamental education as a painter in London and was – after some years of failure and shortage of money – very successful. His works were influenced by impressionists of former time; he painted portraits, landscapes and so on. But then roses became his great passion. His garden was a paradise of roses, he experimented and created new sorts of roses. This was the beginning of his career as a famous rose painter in England.

“Roses”, one of his most popular paintings, was sold to an American Museum in Chicago.





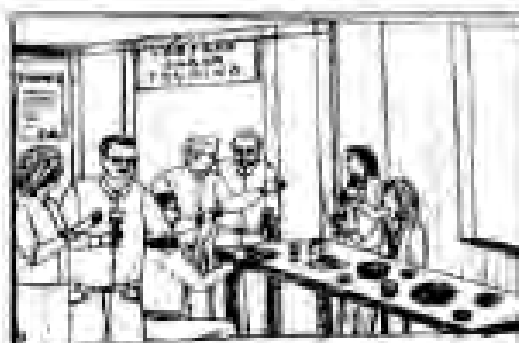
Exercise: At the doctor's. Match the heroes' words with the given slides/ pictures.

- | | |
|---------|--|
| 1..... | A – I have problems with my heart... |
| 2..... | B – Why not? What's the matter? – I am on a diet. |
| 3..... | C – Oh, dear! |
| 4..... | D - ...besides, I feel dizzy. |
| 5..... | E – Oh, yes. But what about my diet? |
| 6..... | F – And how is your appetite? |
| 7..... | G – Things went so wrong that I had to see a doctor. |
| 8..... | H – How can I help You? – Can I have these vitamins? |
| 9..... | I – Oh, my goodness! |
| 10..... | J – Here you are. – How much does it cost? |
| 11..... | K – I think, I'll prescribe some vitamins and minerals for you. |
| 12..... | L – How are you feeling, Ms Jedemskiene? |
| 13..... | M – 50 Euros |
| 14..... | N – Well...you see, it's all right, but...er...I can't eat as much as I would like to... |

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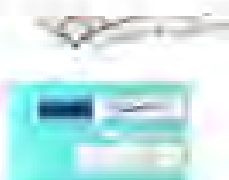
¡De tapas!



FeCEAV

C.C.P. Delicias

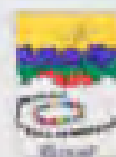
LIFELONG LEARNING PROGRAMME VISUALISATION GRUNDTVIG



Visualisation Grundtvig

De Tapas

C.C.P. Delicias FeCEAV





AN OAK



AN ASH TREE



Aspen



A FIR TREE



A SERPENT/ GRASS-SNAKE



A farmstead by the see



A WHITE GOOSE



A SHEEP



A COCKOO



A SPINNING WHEEL – TO SPIN



A sorceress (witch)



A SCYTHE



EGLE

THE QUEEN OF SERPENTS

A LITHUANIAN TALE



Once upon a time, there lived an old man and his wife. Together, they had nine sons and three daughters. The youngest girl was named Eglė. On a warm summer evening, all three girls decided to go swimming. After bathing with her two sisters, Eglė discovered a serpent in the sleeve of her blouse. The eldest girl grabbed Eglė's blouse, threw it down, and jumped on it, but the serpent did not leave. Turning to the youngest, Eglė, the serpent spoke to her in a man's voice, saying, "Eglė, promise to become my wife, and I will gladly come out." In order to get him to leave her clothes, Eglė agreed to be his wife.

Seven days later, thousands of serpents came for Eglė, but her relatives dressed a goose in white and gave her out as the bride. A cuckoo in the forest warned the serpents of the deceit. All in anger they returned to Eglė's parents and claimed for the real bride. This time Eglė's father gave out a white sheep. The cuckoo warned the serpents again. Finally the parents were made to give their daughter out, and the serpents took Eglė with them to their master at the bottom of the sea.

Instead of seeing a serpent, Eglė met her bridegroom Zhilvinas, a handsome man and the Serpent Prince. They married and bore four chil-

dren: three sons and a daughter, living happily. Time passed, Eglė became more and more homesick. She wished to visit her parents and relatives, but her husband would not allow her. In order to be allowed the visit, Eglė would be required to fulfill three impossible tasks: to spin a never-ending tuft of silk, wear down a pair of iron shoes, and bake a pie with no utensils. Upon the advice from a sorceress, Eglė was able to complete these tasks. She and her children left Zhilvinas to visit her home promising to come back after nine days to the seashore and call him by his name.

After meeting with Eglė and her children, her family wished to keep her rather than let her return to the sea. They plotted to kill Zhilvinas. Eglė's brothers asked her sons to reveal the secret calling of Zhilvinas, but they would not. Finally, Eglė's daughter disclosed it:

*"Zhilvinas, dear Zhilvinas,
If alive – come as milk foam,
If dead – come as blood foam."*

Eglė's brothers then called Zhilvinas out from the sea, and killed him with scythes. They kept the secret of their deed from Eglė. When nine days passed, Eglė took her children to the seashore, but there was no Zhilvinas to meet them.

Worried, Eglė called her husband again, but only foams of blood returned from the sea and told her about the brothers' treachery and the daughter's betrayal.

Deep pain shook Eglė's heart - she cast a spell on her children and they all turned into great Lithuanian trees. The sons turned into an oak, an ash and a birch, the little daughter turned to a frail aspen tree that shakes in the mildest wind. Eglė herself turned to a fir tree and stayed close to the sea shore to mourn for her husband forever."

I. Read the tale and answer the questions

1. What did Eglè find in her clothes after swimming in the sea?
2. What did the serpent want?
3. Did Eglè give a positive answer to the serpent's request?
4. What happened seven days later?
5. How did Eglè's parents try to cheat the serpents? Did they succeed?
6. What was Zhilvinas?
7. Where did he take Eglè?
8. How did she live with her husband?
9. Why did Eglè decide to go back to her parent's home?
10. What did Eglè have to do to be allowed to visit her parents?
11. Who helped her to fulfill the three tasks?
12. What did Egle and the children promise Zhilvinas?
13. Why did Eglè's brothers decide to kill Zhilvinas?
14. How did they manage to find him?
15. What did Eglè do when she found out Zhilvinas was dead?



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1. HAPPY SISTERS IN THE SEA.

2. FRIGHTENED SISTERS AT SEEING A SERPENT IN EGLE'S CLOTHES.

3. PROMISE TO BE THE SERPENT'S WIFE.

4. SERPENTS COME FOR EGLE.

5. THE TRICKED SERPENTS.

6. EGLE, THE HAPPY QUEEN OF SERPENTS.

7. LONGING FOR THE MOTHERLAND.

8. EGLE'S WORD TO COME BACK.

9. HAPPY HOME AGAIN.

10. BROTHERS' BETRAYAL.

11. EGLE AND HER CHILDREN TRYING TO COME HOME.

12. EGLE'S GRIEF.



What a lovely smile you have!

What beautiful hair you have!

Your haircut really suits you!

I love your new haircut!

I like the colour of your hair!



The colour of your eyes is more
beautiful than usual!

What beautiful eyes you have!

You have got beautiful hands!



When does
Grandma come
to look after
Emmy?



What
do
snails
love
eating?



What
season
do these
flowers
bloom?



What does
Richard
do
in his
free time?



Do you
live
in a house
or
in a flat?



What time
of the year
do you
go to the
beach?



Where does
Margret
usually
buy
strawberries?



What
does
the cat
like
catching?



What
do children
enjoy
doing
in winter?



How many
apples
do you
see in
the picture?



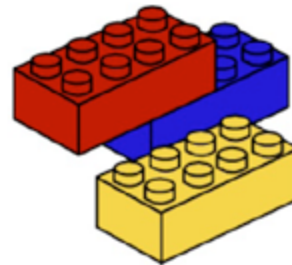
Do you want
that I call
a taxi
for you?



Do they
often
eat
cheese
for breakfast?



What roses
does Eva
prefer?
Red ones
or white ones?



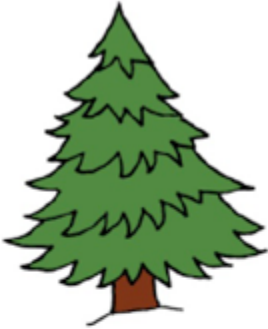
Where does
Peter
usually
buy
toys for
the kids?



Do you
still
need
this bucket
of water?



How much
do
the bananas
cost?



When does
Mary usually
decorate her
Christmas
tree ?



What do
dogs
like
eating?



Do you prefer
vanilla ice-
cream or
raspberry
ice-cream?



Doesn't Nicole
want to
apply for
a job
as a tailor?



Where do
coconut
trees
grow?



How many
fishes
does Clive
want to buy
for his
aquarium?

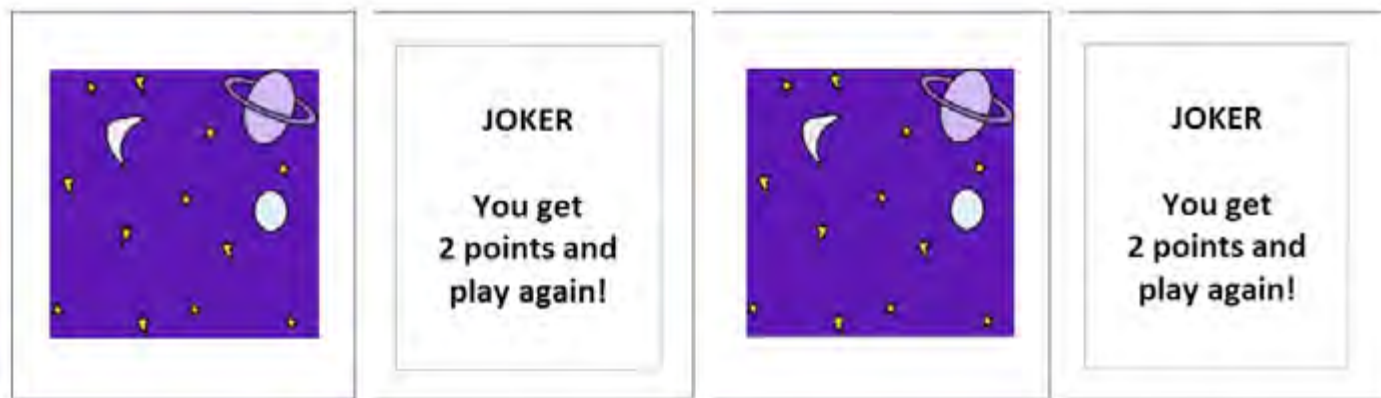


Do you see
the butterfly
on that
flower, Jane?



How does
Jessica
usually
decorate her
house for
Halloween?

	<p>Don't you take your handbag with you, Clara?</p>		<p>Where do Lola and Bob like to go out for dancing?</p>
	<p>How much money does Jackie need for the hairdresser?</p>		<p>Does Anna really want to kiss this frog?</p>
	<p>What do a lot of retired men like playing?</p>		<p>What kind of books do you usually read?</p>



1	2	3	4	5
----------	----------	----------	----------	----------

1	2	3	4	5
----------	----------	----------	----------	----------

1	2	3	4	5
----------	----------	----------	----------	----------

- ☐ Walk around and find someone who fits to the demands of the questions. You should be able to find one person per question who then signs the specific box.
- ☐ Use the time given to get to know the people by talking to them, try to get as much information as possible.
- ☐ The person who has got four signed boxes in a row is the winner,(vertical, horizontal or diagonal). He/she then yells „BINGO!”

FIND SOMEONE WHO ...

... who can speak three languages or more!	... who plays the same musical instrument!	... who has seen the same movie!	... who is on facebook
... who has the same for breakfast!	... who has lived abroad for more than six months	... who speaks a language that you do not know at all	... who has birthday in the same month as you
... who shares the same leisure activity	... who has the same favourite colour	... who has as many siblings as you	...who has got another citizenship/nationality
... who has read the same book	... who prefers travelling by train to travelling by plane	...who has got similar aims in life	... who loves a thing you love as well

Materials and Preparation:**GROUP 1: TAGLIATELLE WITH SHRIMPS AND ZUCCHINIS****Ingredients**

- *Shrimps – 500 gr*
- *Zucchini – 500 gr*
- *Extra virgin olive oil – 2 spoons*
- *Pouring cream (panna) – 200 ml*
- *Pasta linguine – 2 kg*
- *Pepper*
- *1 tuft of parsley*
- *1 minced onion*
- *1 glass of white wine*

Preparation

(1) Fry the minced onions in a pan by adding two spoons of extra virgin olive oil.

(2) Then add the shrimps (even frozen), let them dry up for some moments

(3) And then add the white wine. (4) Afterwards add the zucchinis, cut in round shapes.



Put on some salt on the zucchinis, by paying attention not to cook them too much, and reduce them

to a mush. Some moment before you switch off the fire,(5) pour the cream and the fine minced parsley. In the meantime, you boil the tagliatelle (noodles) and (6) pan-fry them together with the other ingredients. Add as much pepper as you wish.

Your tagliatelle with shrimps and zucchinis are now ready to be served. 😊

GROUP 2: RISOTTO WITH MUSHROOMS

Ingredients

- *Garlic – 1 wedge*
- *Vegetal soup – 1 l*
- *Butter – 60 gr*
- *Onion – 1 small golden onion*
- *Olive oil – 2 spoons*
- *Parmisan cheese-grated 50 gr*
- *Pepper*
- *Porcini mushrooms -500 gr*
- *Minced parsley – 2 spoons*
- *Rice – 1 kg*
- *Salt*

Preparation



Clean the porcini mushrooms; (1-2), take away the stems from the caps and clean the stems by rubbing them with a wet and clean kitchen cloth (3).



Once you have the mushrooms clean, slice both the stems and the caps (4-5-6).



Melt half of the indicated butter in a rather large pan (7), then add the fine grinded and let it lightly fry without losing its color; (8) Afterwards throw in the rice and let it toast for 2 minutes, then add a ladle of vegetal soup and let it boil in a slow fire, slowly mixing it and adding some water, if needed.



Put olive oil and a mashed garlic wedge in another pan. While letting it fry for a minute;(10) then add the porcini mushrooms that you sliced beforehand.

(10) Pan-fry the porcinis in a stronger fire, adding at some point salt and pepper. If needed, add some vegetal soup until the cooking time is over.

(11) Join the porcini mushrooms with the rice.

(12) Add grated parmesan, minced parsley and the rest of the butter. The dish is ready to be served.



GROUP 3: CONFECTIONER'S CUSTARD

Ingredients

- Wheat – 50 gr
- Milk –500 ml
- Eggs - 6 egg yolks
- Vanilla –1 bean
- Sugar

Preparation



(1) Poach half a glass of milk in a pot for 10 minutes, together with the vanilla bean, and then take it out of the fire.

Mix the egg yolks with the sugar in another bowl by using the electric whisk.



(4) Mix it really well, until you obtain a foamy, whitish cream;

(5) Then throw one third of lukewarm glass of milk in the dough;

(6) Add the flour, preferably sieved first, a little at a time, stirring continuously to prevent lumps forming in the dough.



(7) Continue to mix the dough with the electric whisk; (8) Take away the vanilla bean; (9) Add a glass of milk on the compounded mixture in the pot, by mixing it continuously with a whisk.



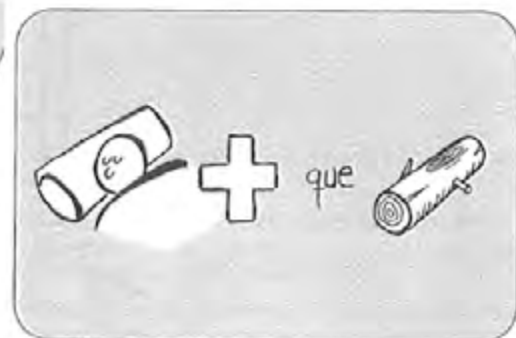
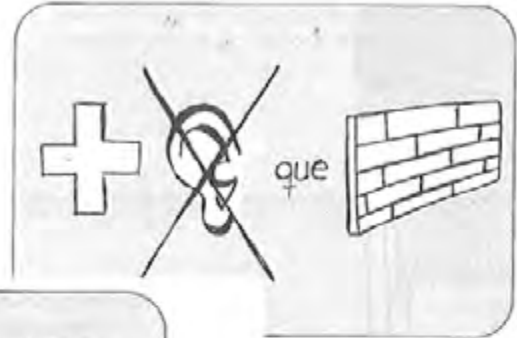
(10) Now we boil it on slow fire; (11), stirring continuously to prevent lumps forming in the dough, until the compounded mixture becomes dense. Switch off the fire and let the custard become cold. (12) The confectioner's custard is now ready.

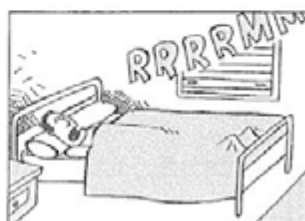
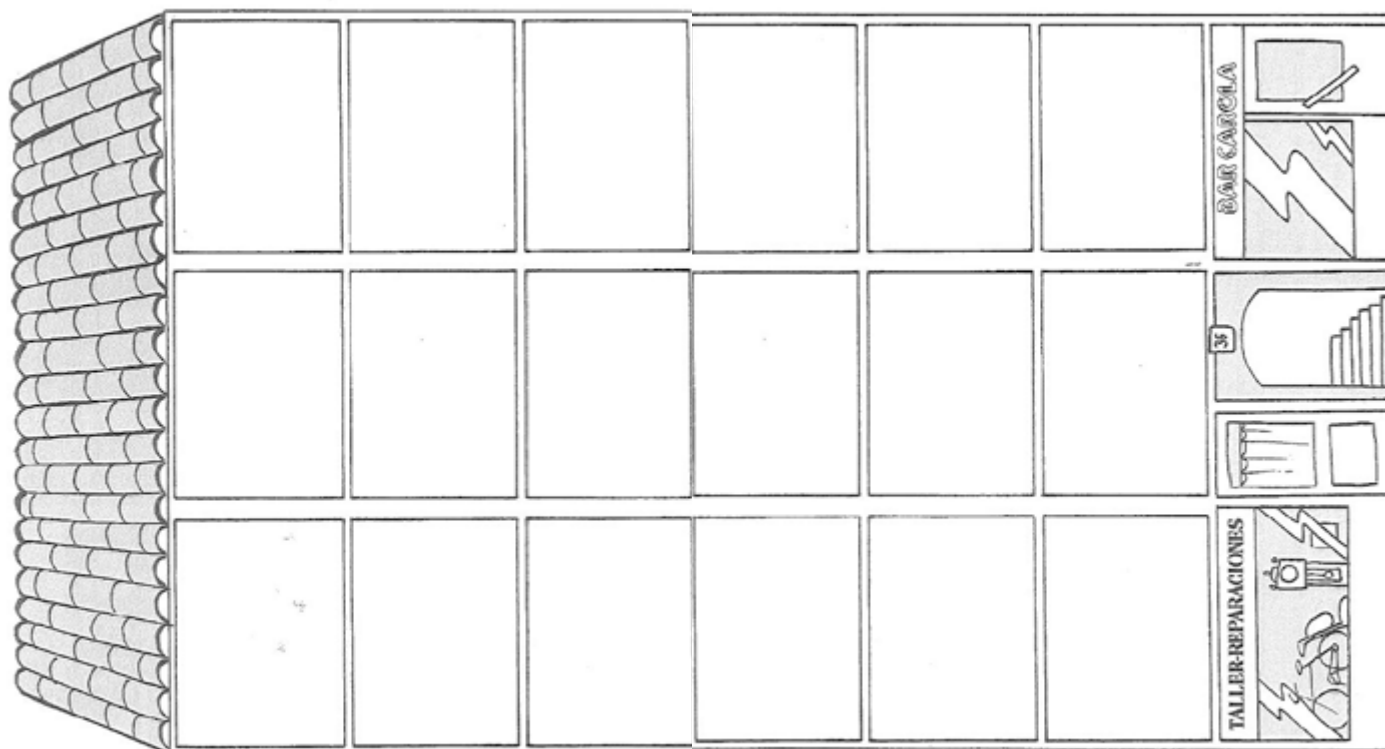
Wash the fresh fruits and add the custard on them. *Buon appetito!* 😊



Prepared by Antonella MORELLI
Contact: antonella_morelli@hotmail.com

PICTURE/ S





See also next pages















