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Learning heritage languages through artistic and innovative approaches

Learning Modules and Activities

CONTENT

ABOUT ALADIN

PROJECT NAME
Art Based Learning of Language of Origin through Didactic Innovation

PROJECT NO.
KA210-ADU-239BA964

COORDINATOR
COTA ONG (FRANCE)

PARTNER ORGANISATIONS
Comparative Research Network e. V. (GERMANY)
KOOPKULTUR e.V. (GERMANY)
SINDIANE (FRANCE)

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Heritage Language Teaching in France and Germany

In the Footsteps of Hungarian Photographers

The workshop blends language learning with cultural exploration, encouraging participants to use Hungarian creatively while connecting with the artistic legacy of Hungarian photographers. It also develops skills like digital tool usage, non-verbal communication, and intercultural understanding. Adaptable to various languages, age groups, and learning contexts, the activities can be modified for online or offline settings.

In the Footsteps of Hungarian Photographers

Participants profile : Adults and children aged 12 and above

Maximum Number of Participants: 20 Participants

Total Duration: 3-4 hours

Materials: stickers,smartphones, notebooks, pen, maps

Language Skills: Vocabulary to describe outdoor environment (adjectives and nouns), word order

Other Skills: Creativity, Group building and co-working, orientation, cultural skills, discovery of culture of origin

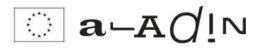**Levels:** From A1 to B2

Developed by / Origin / Original language: Kata Keresztely - COTA ONG - Hungarian

INTRODUCTION/ICE-BREAKING, PRESENTATION OF THE FRAMING STORY

Time required: 10 - 15 min

Materials: stickers and pens

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1. Gather the group in a circle, making sure everyone can see each other.

2. Introduction by the facilitator:
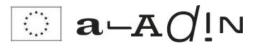
Welcome everyone to the workshop and explain that the first activity will help everyone get to know each other through their favourite words.

3. Sharing favourite words in your language of origin:

- Participants introduce themselves by sharing their favorite Hungarian word and explain why they like this word: is it because of its meaning, its sound, or because it evokes memories.
- You can also as them to write them down on small cards or stickers next to their names and use them as name tags by fixing it on their cloths

4. Sharing Framing Story:

Invent and share a role play type of framing story.

Example for Framing Story from the Paris workshop:

"We are in the near future, where digital tools and artificial intelligence have become so advanced that, in most professional settings, it's likely that hardly anyone will need to learn languages other than their own. However, in personal and family spheres, as well a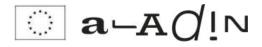s in artistic fields where emotions are conveyed and machine intervention is not tolerated, people continue to study languages for creativity, literary translation, or sharing and exchanging with their lovers, friends, parents, grandparents, grandchildren, etc. We, who in the past world, learned languages not to advance our careers or to gain any material benefit, but simply to tell stories to our grandchildren, to say kind words to our lovers, or to appreciate the tales of our ancestors or our grandmothers' cooking in their native language, have become rare and highly sought-after. We are observed as phenomena by scientists, who try to understand how speaking a second language with which we have a strong emotional connection, even if we do not master it perfectly, can influence our way of perceiving or interpreting the world and drive us to creativity, both individually and as a group sharing a passion for the same language. What can we bring to the world that would be different or superior to what machines are capable of? This is also why we have gathered here. The scientific experiment we are participating in today aims to understand how human perception of a place, image, or atmosphere changes when they are interpreted and described in a language that has fundamentally nothing to do with the context in which we perceive them. For the results of this experiment to be usable, we must complete several creative tasks."

EXPLORING
PHOTOGRAPHERS
THROUGH INVENTING
TITLES

Time required: 20-30 min

Materials: Paper or notebook, pends, smartphones

Resources:
https://cotaassociation.wixsite.com/photoparis

Exploring Photographers through Inventing Titles
Activity 2 Step-by-Step

1. **Introduction to the activity**:

   Our first task will be to interpret the emotions conveyed by people who, in the past, experienced situations somewhat similar to ours, and their emotions expressed in their native language. We are talking about the countless Hungarian photographers who lived in Paris and captured various moods of the city from the early 20th century onward.

2. **Getting familiar with the resources**:

   - Take your mobile phones and explore the website: https://cotaassociation.wixsite.com/photoparis Scroll through the photo gallery.
   - If a photo intrigues you, click on it to reveal the photographer's name and some biographical details.

3 . **Choose photos**:

Tell everyone to choose a photo. Initiate conversation about where the photos could be taken. Below the gallery, on the map, check the approximate locations where the photos were taken. To better visualize the map, press the small arrow in the top right corner to view it in full screen.

4. Inventing titles:

Give titles to the photos you've chosen. To help you, below the map, you'll find two lists of 100 adjectives and 100 nouns. Try to choose words from these lists to compose your title so that others can easily recognize the words, even if they don't immediately understand them. Your titles can consist of an adjective followed by a noun, or multiple adjectives and nouns. You can add conjunctions, plural endings, accusative case, possessive forms, or decline the nouns to form prepositional phrases.Try to create titles that aren't too obvious, preferably a bit enigmatic, so that others won't easily guess which photo you've chosen.

5. Write down the titles:

Each participant shall note their titles.

6. Share your titles with each other without revealing the corresponding photos.

In turns, every participant will read out-loud the titles they invented. the other participants should note down all the titles they hear.
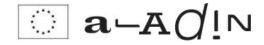
CREATIVE PHOTO MAKING WALK

Time required: 60-90 min

Materials: mobile phones, notebook,
maps of the neighbourhood

CREATIVE PHOTO MAKING WALK
Activity 3 Step-by-Step

1. Creative walk

Take a walk around the surroundings in small groups or pairs, immersing yourselves in the ambiance of the streets you traverse, while keeping in mind the titles given by other participants.
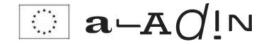
2. Making photos

Make photos that represent scenes, landscapes, or details that could correspond to each title that you noted. Being accompanied might be helpful if you need people to pose as figures in your photos. If, by chance, you already have an idea of a photo that matches the title you're representing, resist the temptation to recreate that photo. Instead, clear your mind and create original images. If needed or if you prefer, you can also draw, sketch, or record sounds or short videos.If you're unable to create content for all the titles, that's okay—just do as much as you can. After taking each photo, upload it to the map.

3. Optional uploading of photos on Padlet.

- Reopen the website: https://cotaassociation.wixsite.com/photoparis
- Put the map in full-screen mode.
- Tap the "+" button at the bottom center of the screen.
- Enter the address where you took the photo.
- Select the first icon to upload a file.
- Choose the photo, video, or audio file you want to upload.
- Once the upload is complete, tap "publish," and you're done

QUIZ GAME SESSION

Time required: 20-25 min

Materials: Smartphones, paper, pens

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Quiz Game Session
Activity 4 Step-by-Step

1. Introduction to the activity:

Once that you all made photos for each titles, and you are all together again, you will try to guess which titles correspond to which photos. You will be playing both the photographers' and our own photos. If a player has an idea, they must say the title out loud and explain which photo they think it matches. To do this, they should either describe the photo (ideally in Hungarian, with help from other participants if needed) or give its location on the map, or both. The person who took the photo or assigned the title to one of the black-and-white photos should simply respond with "igaz" or "helyes" if someone correctly guessed the title, or "nem igaz" or "hamis" if the title doesn't match the image.
If the title is correct, the player should add it as a comment under the corresponding photo on the map. Gradually, each of you will accumulate points—one for each correct title.
A small surprise is planned for the top one or three winners, such as a beautiful printed photo, a book, or a Hungarian treat.
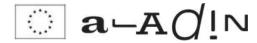
2. Show your photos to each other:

In turns, each participant will show the photos they made.
The other participants, with the help of the list they noted will try to find out to which title does the photos shown correspond.

3. Write down the titles:

The participants, to practice writing skills, shall write down the title they think of in silence. Once the titles are written, they are shown to the photographer who answers by "true" or "false" in the language you are practising or learning.

4. Note the right answers:

Make a list with the participants' names and note each time when they match the photo with the correct image.

8. Recompense the winner:

Preview a small gift for the person who gave the most good answers, preferably something related to their language or the culture of origin.

Following the example of working with cubes, picture cards were also used. They were no less successful.

9. Ending:

To conclude, review the original photos to which the invented titles were given.

CLOSING SESSION
GATHERING FEEDBACK OF THE PARTICIPANTS

Time required: 10-15 min

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Activity 5 Step-by-Step

1. Introduction to the activity:

Gather the participants in a circle. Explain that this is the final part of the workshop, where everyone will have a chance to reflect on their experiences and share their feelings about the day.

2. Asking open questions:

You can start with the following questions:

- What did you learn today ?
- Which part of the workshop did you like the most?
- Which photographer is your favourite one and why ?
- What would you do differently?
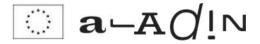- Do you want to share any game ideas based on the photos?

3. Revision of the vocabulary learnt:

Ask the participants to share the list of words and expressions that they learnt either in a written form or orally.

RECOMMENDATIONS FOR EDUCATORS AND TEACHERS

Recommendations for educators and teachers

Preparation:

- Get familiar with the resources that you will use: https://cotaassociation.wixsite.com/photoparis
- Otherwise, you can create your own collection of photos and make an online gallery or print them.
- Optionally, create your own list of vocabulary to be used during the workshop.
- Get familiar with the neighbourhood where the photo walk session will take place, so that you can suggest itineraries.
- Print, draw or share online map with the participants to identify the places where their photos were taken.
- Prepare a small gift for the winner of the quiz game session.

Expected output:

- Learners practise vocabulary and syntaxe by repeating them in different contexts in oral and written forms.
- The words learnt are linked to the unique experience of illustrating them by making photos.
- They also gain knowledge about their culture of origin by discovering Hungarian photographers.
- Soft skills such as work in groups are also developed.
- Visual, artistic, creative and associative skills are also improved. Learners create their own photo compositions and give them personal meanings.

Adaptation/Application of the method:

- **a group with varied language proficiency**

The workshop can be set up without any difficulty for groups with varied proficiency levels. The list of words to be used are provided with translations. Optionally, learners can always work in pairs so that they can complement each other's language and extralinguistic skills.

- **other languages**

All these activities are adaptable and can be translated into other languages and cultural contexts. This will require additional preparations from the facilitator, to create his or her photo collection, list of nouns and adjectives, to choose a proper place for the photo walk.

- **bilingual/multilingual options**

The activities can be adapted to a bilingual or multilingual contexts too. The list of words shall be given at least in two languages, but they can be also complemented by other languages. the participants will invent titles for the photos in the language(s) they are supposed to practices. You can also as them to give titles in more than one language.

- **cultural contexts**

The workshop's concept is based on the idea of exploring traces in the "hosting country" left by visual artists with the same culture and language of origin as the participants.
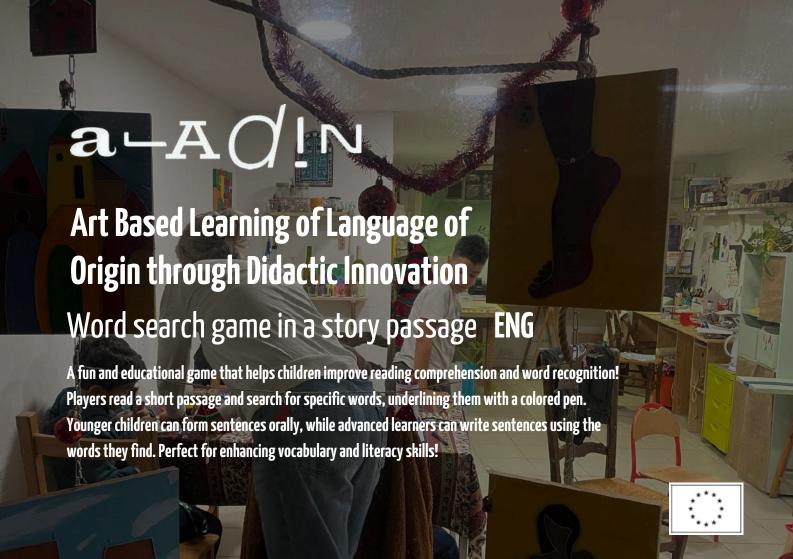
- **other age groups**

The workshop in the above described setting is designed for youth and adult. It can be adapted to younger children by simplifying the tasks, reducing the vocabulary to be used. You may also replace task where writing skills are necessary by repeating the tiltes out-loud. You might need also reduce the number of photos to choose by making children work in small groups. For the photo walk session; make sure that each group of children is accompanied by an adult.
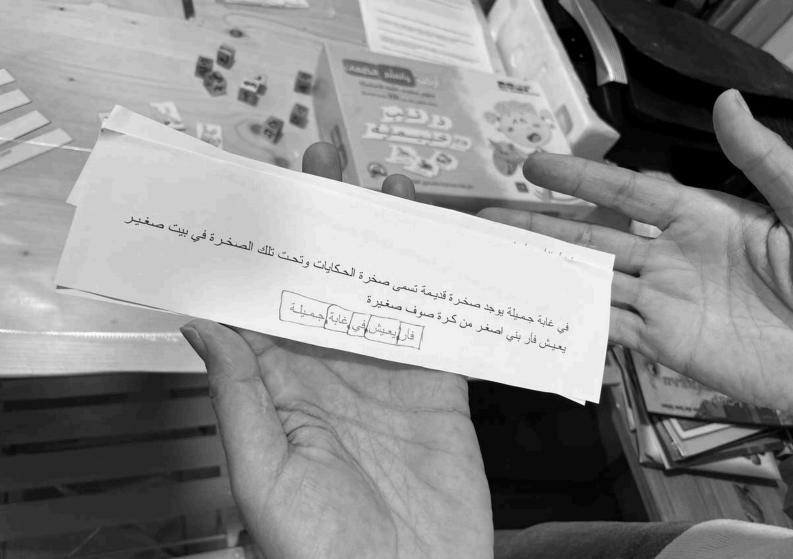
- **indoors version**

To set up a similar workshops entirely inside, you can think of replacing the photo walk activity by another creative task such as collage making with some previously prepared visual elements related to the list of words that you share with your learners.

- **distance learning options**

- The website with its photo collection of Hungarian photographers' works can be also used in online and distant settings. You can show photos one by one through screen sharing, and ask the participants to write down a title. Then, you ask them to share their titles and the others will try to find the corresponding photo on their own.
- In blended setting, inventing titles can also be a homework.
- For more advanced learners, the photographers' biographies can be also used as a resource for a reading exercice.
- The map can be used for exercices to describe locations: https://padlet.com/cotaong/magyar-f-nyk-p-szek-nyom-ban-prlugcyvct0rzp45
- Additional online games created with Wordwall or LearningApps can be used to match titles with photos: https://wordwall.net/hu/resource/85267312

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Art Based Learning of Language of Origin through Didactic Innovation

Word search game in a story passage   ENG

A fun and educational game that helps children improve reading comprehension and word recognition! Players read a short passage and search for specific words, underlining them with a colored pen. Younger children can form sentences orally, while advanced learners can write sentences using the words they find. Perfect for enhancing vocabulary and literacy skills!

في غابة جميلة يوجد صخرة قديمة تسمى صخرة الحكايات وتحت تلك الصخرة في بيت صغير

يعيش فأر بني اصغر من كرة صوف صغيرة

| جميلة | غابة | في | يعيش | فأر |

Word search game in a story passage   ENG

Participants profile : Adults and children aged 6 and above

Maximum Number of Participants: max 20 Participants

Duration: 1 hour

Materials: printed text, scissor

Language Skills: Vocabulary Expansion, Reading Comprehension, Word Recognition, Sentence Formation, Spelling Practice

Other Skills: Focus & Attention – Searching for words requires concentration, Cognitive Skills critical thinking, Fine Motor Skills, Problem-Solving

Levels: From A1 to A2

Developed by / Origin / Original language: Sindiane/Arabic
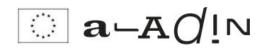
Word Search Game in a Story Passage
Activity Step-by-Step

1. Choose a Story Passage
   - Select a short, age-appropriate passage from a story.
   - Print or write it clearly on a sheet of paper.
2. Read the Story Aloud
   - Read the entire story to the child twice.
   - Discuss key ideas and ensure they understand the passage.
3. Prepare the Activity
   - Write an excerpt from the story on a separate sheet of paper.
   - Select a few key words from the excerpt (preferably words that can form a sentence).
4. Find and Underline the Words
   - Ask the child to search for the selected words within the passage.
   - Have them underline each word with a different colored pen.
5. Copy the Words
   - The child writes the underlined words on a separate sheet of paper.
6. Sentence Formation Based on Skill Level
   - Beginner Level: The child forms a simple oral sentence using the words they found.
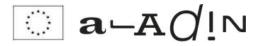   - Advanced Level: The child writes a full sentence using the selected words.

This game enhances reading comprehension, vocabulary, spelling, and sentence formation while making learning interactive and fun!
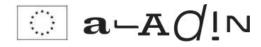
Recommendations for educators and teachers

- Choose Age-Appropriate Texts
  - Select engaging and level-appropriate stories that match students' reading abilities.
  - Use familiar topics to boost interest and comprehension.

- Adapt to Different Skill Levels
  - For beginners: Use shorter passages with simple words and encourage oral sentence formation.
  - For advanced learners: Choose longer passages with more complex vocabulary and ask them to write sentences.

- Make It Interactive
  - Encourage students to read the passage aloud before starting the activity.
  - Let them work in pairs or small groups to find words together.

- Incorporate a Discussion Phase
  - After underlining words, ask students to explain their meaning or use them in a new context.
  - Encourage questions to ensure comprehension.

- Use a Variety of Texts
  - Rotate between fiction, non-fiction, poetry, and informational texts.
  - This helps students develop different reading skills and expand their vocabulary

Recommendations for educators and teachers

- Enhance Engagement with Challenges
  - Set a time limit for finding words to make it more exciting.
  - Offer bonus points for forming creative or grammatically complex sentences.

- Encourage Creativity in Sentence Formation
  - Allow students to create funny, imaginative, or even story-like sentences with their selected words.
  - Provide additional prompts or themes to inspire creativity.

- Provide Feedback and Support
  - Offer praise for effort and accuracy.
  - Correct mistakes constructively, focusing on learning rather than just right or wrong answers.

- Integrate with Other Language Activities
  - Follow up with a writing task where students use the found words in a short paragraph or story.
  - Use the activity as a lead-in to spelling practice or grammar lessons.

- Make It Fun!
- Allow students to choose their own colored pens for underlining.
- Turn it into a classroom game by awarding small rewards for participation and effort.

Adaptation/Application of the method:

1. For a Group with Varied Language Proficiency

- Pair or Group Work – Group students by similar skill levels or mix levels for peer support.
- Different Difficulty Levels – Provide simpler or more complex word lists based on each student's ability.
- Use Visual Aids – Add pictures next to key words for beginner learners.
- Sentence Challenge – Advanced students can create longer or more complex sentences.
- Extra Support – Allow struggling learners to use word banks or dictionaries.

2. For Other Languages

- Use Translated Texts – Provide the same passage in different languages for comparison.
- Language-Specific Word Focus – Choose words that are tricky in pronunciation, grammar, or spelling for that language.
- Phonetic Variations – Highlight differences in pronunciation or script (e.g., Latin vs. Arabic alphabet).
- Cognates & False Friends – Identify words that are similar or different across languages.

3. For Bilingual/Multilingual Options

- Dual-Language Word Search – Have students find and translate words into another language.
- Sentence Formation in Two Languages – Ask students to form sentences in both languages.
- Code-Switching Challenge – Encourage students to mix words from different languages in creative sentences.
- Compare Sentence Structure – Have students analyze how grammar and syntax differ across languages.

4. For Different Cultural Contexts

- Culturally Relevant Texts – Use stories and words that reflect students' backgrounds and experiences.
- Local vs. Global Variations – Compare how the same words or concepts appear in different cultures.
- Adapt Word Choices – Replace unfamiliar words with culturally relevant equivalents.
- Storytelling Adaptations – Encourage students to write sentences that relate to their own culture.

5. For Other Age Groups

Younger Children (5-7 years)
- Use short, simple sentences with pictures.
- Focus on letter recognition and basic word matching.
- Allow oral responses instead of writing.

Teenagers (15+)
- Use more complex texts, idioms, or abstract concepts.
- Introduce synonyms and antonyms for deeper vocabulary learning.
- Turn the activity into a debate or discussion challenge.

Adults & Language Learners
- Use real-world texts (news articles, recipes, instructions).
- Focus on professional or academic vocabulary.
- Encourage sentence writing with context-based meaning.

4. Distant and online learning:

- Use digital Tools for Word Search : Google Docs or Microsoft Word – Share a digital passage where students highlight words instead of underlining them.
- Online Whiteboards (Jamboard, Miro, Padlet) – Students can mark words and write their sentences collaboratively.
- Interactive PDFs or Google Forms – Provide a clickable text where students can select words.
- Educational Apps (Quizlet, Kahoot, Wordwall) – Turn the word search into an interactive game.
- Virtual Story Reading & Discussion: Live Story Reading (Zoom, Teams, Google Meet) – Read the passage aloud and discuss key words.
- Use Pre-Recorded Videos – Share a recorded reading so students can listen at their own pace.
- Audio Versions – Provide an audio file of the passage for listening and pronunciation practice.
- Use Highlighting in Digital Documents – Instead of underlining, students can use the highlight function in shared documents.
- Typing in Chat or Comments – Students can type the selected words in the chat box or comment section.
- Screenshot & Annotate – Students can take a screenshot of the text and mark words using digital annotation tools (Canva, Notability, or MS Paint).
- To Sentence Formation & Writing Adaptations students used Shared Documents for Collaboration – they write their sentences in a shared Google Doc for real-time feedback.
- Voice Notes & Oral Responses – Use WhatsApp, Flipgrid, or Loom for students to record spoken sentences.
- Breakout Rooms for Peer Work – Assign students to virtual rooms to discuss and form sentences together.
- Making It Engaging in an Online Setting by Gamifing the Activity – Use Kahoot, Quizizz, or Wordwall to create interactive word search challenges.
- Leaderboard & Rewards – Track student participation with points, badges, or certificates.
- Discussion Forums (Moodle, Edmodo, Google Classroom) – Encourage students to post sentences and engage in peer review

Challanges:

1. Engagement and Motivation

- Challenge: Keeping students engaged during a reading and word search task can be difficult, especially for younger or less motivated learners.
- Risk: Students may lose interest, particularly if the activity feels repetitive or too simple for advanced learners.
- Solution: Rotate the activity with other engaging tasks, set time limits for word searches, or incorporate fun elements (e.g., using colors or themes that interest the students).

2. Varied Language Proficiency Levels

- Challenge: In a group with mixed language abilities, students may struggle to keep up with the complexity of the passage or the language used.
- Risk: This could lead to frustration, confusion, or a lack of participation from students who are not confident in their language skills.
- Solution: Differentiate the activity by adjusting the difficulty of the passage or word selection based on each student's proficiency level. Grouping students by proficiency or pairing stronger students with beginners can help create a more supportive learning environment.

3. Time Constraints

- Challenge: The activity may require more time than anticipated, especially with larger groups or when students need additional support with reading comprehension.
- Risk: If not managed well, it can take too long, leading to reduced time for other activities or incomplete tasks.
- Solution: Set clear time limits for each phase of the activity (e.g., reading the story, finding words, writing sentences) and keep the activity short and focused. Consider dividing the activity into smaller chunks if needed.

Options for parents:

- Game Version: To make it more fun, turn the activity into a game where you take turns finding words. Whoever finds a word first gets a point or a small reward.
- Creative Sentence Challenge: Encourage your child to use the found words to create a silly or imaginative story, encouraging creativity and fun with the language.

- **References and External Resources for Arabic:**

Arabic Stories for language learners (Bilingual Arabic-English) : https://archive.org/details/arabic-stories-for-language-learners/mode/2up

Arabic Bloom : https://www.youtube.com/@arabicblooms

Word search games in Arabic: https://wordmint.com/categories/arabic-language

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Art Based Learning of Language of Origin through Didactic Innovation

Travel Game

A memory and creativity-boosting game where players take turns adding items to a travel list. The first player starts by saying, "I am going on a trip and I will take..." and names an item. Each player must remember the previous items before adding their own. The game continues until a player forgets an item, making it a fun way to practice memory and sequencing!

Travel Game

Participants profile : 4 – 14 years old children

Maximum Number of Participants: 2 -10 Participants

Duration: 15-20 minutes

Materials: None, optionally drawing paper, pens and pencils

Language Skills: Memory & Recall, Sentence Building, Logical Thinking, Speaking & Pronunciation, Listening Skills

Other Skills: Social Interaction, Creative Thinking – Finding new, relevant words requires imagination
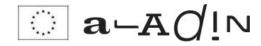
Levels: From A1 to B1

Developed by / Origin / Original language: Sindiane/Arabic

Travel Game
Activity Step-by-Step

Step 1: Introduce the Game

- Gather the players and explain the rules of the game.
- Tell them they will be going on a trip (e.g., a camping trip) and must list items they will take with them.
- Each player must remember and repeat all previous items before adding their own.

Step 2: Start the Game

- The first player begins by saying:
    - "I am going on a trip to the campsite, and I will take... (e.g., a cup)."
- The second player repeats the previous sentence and adds another item:
    - "I am going on a trip to the campsite, and I will take a cup and a plate."
- The third player does the same while adding a new item:
    - "I am going on a trip to the campsite, and I will take a cup, a plate, and a spoon."

Step 3: Continue the Sequence

- Each player must recall and repeat all previous items in the correct order before adding a new one.
- If a player forgets an item or cannot recall the sequence correctly, they are out of the round or may receive assistance depending on the group's level.

Step 4: Encourage Creativity

- Encourage players to be creative with the items they take on the trip. They can choose realistic or even imaginative items, depending on their age and language level.
- Examples of possible items:
    - A fork, a knife, a pillow, a blanket, a rope, a thread, a camera, a night lamp, a bandage...

Step 5: Ending the Game

- The game continues until a player cannot add a new item or makes an error in repeating the list.
- The last player remaining who can correctly recall and add an item is the winner.
- If playing in a non-competitive way, the game can end when all players have had multiple turns and the list becomes too long to remember.

6. Integrate visual creation in the exercice. You can for instance:

a)"Draw Your Travel Bag"
- As students add an item to the list, they must draw the object in their "travel bag" on a piece of paper.
- At the end of the game, each student will have a visual representation of all the things they are taking on their journey.
- Encourage students to label their drawings with the object's name in the target language.

Language Focus:
- Vocabulary building (object names, adjectives, colors)
- Writing practice (labeling and describing objects)

b)"Create a Travel Poster"
- After playing the game, ask students to make a travel poster about their trip.
- They can include drawings of their selected items, a background scene (e.g., a campsite, desert, or space), and a short paragraph about their adventure.
- Encourage them to use full sentences in the target language to describe what they packed and why.

Language Focus:
- Sentence structure (e.g., "I am taking a flashlight because it helps me see at night.")
- Writing fluency and storytelling

c) "Guess the Item" Drawing Challenge

- Instead of saying the item out loud, the player draws what they are taking on their trip.
- Other players must guess the word in the target language before it is added to the list.
- This variation encourages visual thinking and language recall.

Language Focus:
- Speaking practice (guessing and describing objects)
- Visual vocabulary recognition

d) "Comic Strip Adventure"

- After the game, ask students to turn their travel experience into a short comic strip.
- Each frame should illustrate a part of their journey, with speech bubbles containing sentences in the target language.
- They can describe what they packed, why they need it, and what happens on the trip.

Language Focus:
- Creative storytelling and dialogue writing
- Grammar and sentence construction

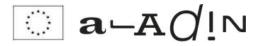**Variation for more advanced learners and other age groups :**

A2-B1:

- Instead of saying "I will take will take with me…" you can make more complicated sentences using the conditional and possessive adjectives: "If I went on a trip, I would take with me my…."
- Other players must guess the word in the target language before it is added to the list.
- This variation encourages visual thinking and language recall.

B1-C1 (for teenagers, youth and adults):

- You can also use this activity as an introduction to initiate a conversation session about what a "migrating object" is. You can make appeal to the participants own memories, objects that they own and which are important for them
- (articles on traveling, migrating objects: https://marsactu.fr/la-bible-de-seta-un-objet-migrateur-trouve-refuge-a-la-vieille-charite/
- If you work with people with refugee and migratory background, you can focus on objects that they brought with them. Ask them to make photos, show them to each-other.
- For second or third generation migrants, learners can think of an object that they parents or grandparents have or had that they brought with them. You can eventually tell them to ask their families to tell the objects' stories.

Be aware that the topic might be sensitive for some. Ask in advance if they agree to participate to this advanced version of the exercise.

Recommendations for educators and teachers

- Choose Age-Appropriate Texts
  - Select engaging and level-appropriate stories that match students' reading abilities.
  - Use familiar topics to boost interest and comprehension.

- Adapt to Different Skill Levels
  - For beginners: Use shorter passages with simple words and encourage oral sentence formation.
  - For advanced learners: Choose longer passages with more complex vocabulary and ask them to write sentences.

- Make It Interactive
  - Encourage students to read the passage aloud before starting the activity.
  - Let them work in pairs or small groups to find words together.

- Incorporate a Discussion Phase
  - After underlining words, ask students to explain their meaning or use them in a new context.
  - Encourage questions to ensure comprehension.

- Use a Variety of Texts
  - Rotate between fiction, non-fiction, poetry, and informational texts.
  - This helps students develop different reading skills and expand their vocabulary

Recommendations for educators and teachers

Adapt to Language Proficiency Levels

- For beginners, allow students to use visual aids or provide a word bank of possible items.
- For more advanced learners, challenge them to add descriptive details about their items (e.g., "I will take a warm, cozy sleeping bag.").

Encourage Active Participation

- Use gestures, facial expressions, or real-life objects to engage younger students.
- Allow students to act out or mime their items to make the game more interactive.

Use Thematic Variations

- Change the setting of the trip (e.g., a trip to space, a jungle adventure, a visit to a castle).
- Require students to only choose items that start with a specific letter or belong to a certain category (e.g., food, tools, clothing).
- Provide Scaffolding for Struggling Learners
- Write down the list on the board as students add items to help them follow along.
- Repeat the list together as a class before each new turn to reinforce memory.

Recommendations for educators and teachers

Make it a Team-Based Activity

- Pair students in small groups to collaborate and recall the list together before adding an item.
- Allow students to "phone a friend" for help if they forget an item.

Use Technology for Distance Learning

- Conduct the game via video conferencing by having each student say their part aloud.
- Use digital flashcards or collaborative documents where students can see and build the list together.
- Incorporate Writing Practice
- After the game, have students write down the full list of items and use them in a creative story.
- Ask students to illustrate their chosen items and write a short description in their target language.

Adaptation/Application of the method:

- For Younger Players:

    - Use visual aids like flashcards or drawings to help children remember items.
    - Limit the number of words they need to recall (e.g., only the last three items).

- For Older Players:

    - Add a rule where the items must follow a theme (e.g., only food, only camping gear, only objects starting with the letter "B").
    - Introduce a time limit for recalling the list.

- For More Advanced Language Learners:
-
    - Encourage players to describe the item they add. For example:
        - "I am bringing a sleeping bag, which will keep me warm at night."

- For Online or Distance Learning:

    - Play using a video call or messaging app. Each player types or says their sentence in sequence.
    - Use digital flashcards or images to assist memory recall.

Challanges:

- Memory Limitations

    - Younger or beginner learners may struggle to remember the full sequence of items, making the game difficult to sustain.
    - Some students might lose interest if the list becomes too long or complex.

- Unequal Participation
    - More confident or advanced students may dominate the game, while shy or struggling students may hesitate to participate.
    - Some students may need extra time to recall items, which can slow down the game.

- Language Barriers
    - If the game is played in a second language, some students may not know enough vocabulary to add new items confidently.
    - Pronunciation difficulties might make it hard for others to understand repeated words.

- Disruptions and Disengagement
    - If the game goes on for too long, students may lose focus or become restless.
    - Players who forget an item or make a mistake early on might feel discouraged and disengage.
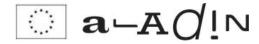
- Difficulty in Online or Distance Learning
    - In virtual settings, lag or connectivity issues can disrupt the flow of the game.
    - Without physical interaction, students may find it harder to stay engaged or remember the sequence.

- Managing Large Groups
    - With more players, the list of items becomes harder to remember, increasing the chances of mistakes.
    - It may be difficult for the teacher to ensure that all students get equal turns

Solutions to Overcome Challenges

- For memory difficulties: Use visual aids, repeat the list as a class, or allow students to take notes.
- For unequal participation: Encourage teamwork by playing in pairs or small groups.
- For language barriers: Provide a word bank or allow gestures to describe objects.
- For engagement issues: Set a time limit, change the theme, or use a competitive element (e.g., awarding points).
- For online learning: Use chat messages or a collaborative document where students can add their words.

- **References and External Resources for Arabic:**

Arabic Vocabulary Lists by Theme: Desert-Sky provides extensive vocabulary lists organized by themes, including both Modern Standard Arabic and Egyptian Arabic. These lists can be used to introduce new words during the game: https://arabic.desert-sky.net/vocab.html

Madinah Arabic – Vocabulary Section: Madinah Arabic provides commonly used words in both Modern Standard Arabic and Classical Arabic, accompanied by images and audio pronunciations. This can aid in correct pronunciation and retention : https://www.madinaharabic.com/vocabulary

LinGo Play – Arabic Learning App: LinGo Play is an online vocabulary trainer that offers flashcards and phrases through interactive games. It's effective for learners aiming to expand their Arabic vocabulary in an engaging manner: https://play.google.com/store/apps/details?hl=en_US&id=com.vocabulary.arabic.game

aLADIN

Art Based Learning of Language of Origin through Didactic Innovation

Message pendants

The workshop provides a personal experience and links the practise of writing skills to aesthetical pleasure. It is recommended for children or adults with low literacy competences to build a positive relationship to writing.

Message Pendants ENG

Participants profile : 8 - 14 ans

Maximum Number of Participants:

Duration: 1 hour

Materials: thick paper, markers, glue, scissors, compass, cabochon for pendants

Language Skills: Vocabulary, spelling and writing skills

Other Skills: Creativity, self-confidence, drawing and manual skills

Levels: From A1 to A2

Developed by / Origin / Original language: Kata Keresztely/ COTA ONG/French

Message Pendants
Activity Step-by-Step

1. Formulate messages:

Participants shall think of their favourite word, an activity, a place or a person that they like. Help them to write them down.

2. Create symbols :

Invent small symbols that can accompany the word chosen.

3. Explain the concept of calligraphy and beautiful writing :

Show images where writing serves as decoration on objects such as jewellery, logos, graffiti, etc. Try to read them.

4. Practice beautiful writing:
- Draw small circles on a paper and practice writing the choses words in a circle.
- Encourage the participants to try our different ways to write and to decorate their letters.
- Add the symbols to the written text. Try our different compositions.

5. Create pendants:
 Choose the composition that you like the most. Cut it off and fix it in the cabochon with adequate glue.

RECOMMENDATIONS FOR
TEACHERS AND
EDUCATORS

a—AD!N

Recommendations for educators and teachers

Preparation:

- Prepare the materials: You can purchase the "pendants for jewellery making" and the glue from an online supplier or a local hobby and art supplier.
- Create an image gallery with photos of objects decorated with calligraphy in the participants' language of origin or in different languages.

Expected output:

- Learners improve writing skills and concentration to develop a fluid and readable handwriting
- Through creating personal souvenirs, learners gain a positive experience with writing.

Adaptation/Application of the method:

- **a group with varied language proficiency**

- The workshop is ideal for a group of beginners. If some of the participants have a higher level of language proficiency, you can still set up the activity as ice-breaker and complete it with a conversation session about their creations.
- For more advanced learners, you can also propose them to work on proverbs and typical sayings they know in their language of origin and transform these into personal messages.

- **other languages**

The activity is not language specific, it can be applied to any language and any alphabet.

- **bilingual/multilingual options**

You can encourage to create bilingual pendants and write words on it two languages.

- **cultural contexts**

If you want to emphasize the cultural context, put images into your photo gallery of craft and art objects with calligraphic or written decoration related to their culture of origin.

- **other age groups**

With youth and adult learners, you can encourage the participants to invent more complex messages related to specific topics. For instance, how do they feel related to their culture of origin. You can also deepen the work on specific symbols used in folk art for instance.

- **distance learning options**

As the workshop uses primarily crafting techniques and needs the use of specific materials, we do not recommend to use it in distant learning. Nonetheless, with youth and adults, you can set up the preparative phase of the workshop in a blended setting. To do so, you can ask the participants in advance to collect symbols from home, from books of from the Internet related to their culture of origine and/or images of objects decorated with letters, words, proverbs, etc.

- **challenges**

- As in all activities embracing craft activity, timing is crucial. You should pay attention that the crafting and drawing part is not too overwhelming so that participants don't forget that the main objective is to improve their language skills.
- Youth and adult learners might have doubts about the usefulness of trying out crafting techniques. Make sure that you explain well the objectives of the activity.

- **options for parents**

Low cost art supplies are easily available and the activity can be repeated at home without any difficulty.

- **References and Resources:**

To go further, here you can discover further pendant making techniques:
- https://www.re-stor-e.com/upcycling-with-molding-technique
- https://www.re-stor-e.com/talismans-made-of-spices

a–ADIN

Art Based Learning of Language of Origin through Didactic Innovation

Match the Picture to the Letter or Letter Cubes

Enhance early literacy skills with this engaging picture-to-letter matching game! Children match images of familiar objects with their corresponding first letter, reinforcing phonemic awareness and vocabulary. To deepen learning, they draw the objects and label them, turning language practice into a creative adventure. Perfect for classrooms, homeschooling, or multilingual learning, this activity fosters letter recognition, spelling, and artistic expression in a playful way!

Match the Picture to the Letter

Participants profile : 4 – 14 years old children

Maximum Number of Participants: 2 -10 Participants

Duration: 30-45 minutes

Materials: A collection of printed or magazine-cut images representing objects, animals, or everyday items, Small paper cards with single letters written on them (or letter cubes, empty wooden cubes), Colored markers or crayons for additional creative tasks

Language Skills: Letter Recognition, Phonics & Sound Awareness, Word Association; Early Reading Skills, Visual Discrimination

Other Skills: Problem-Solving, Fine Motor Skills, Attention to Detail

Levels: A1

Developed by / Origin / Original language: Sindiane/Arabic

Match the Picture to the Letter
Activity Step-by-Step

1. Setting Up the Activity
- Prepare a set of visual images (e.g., a duck, a bicycle, a flower, a chair) and letter cards (one letter per card) or letter cubes.
- Place the images on one side of the table and the letters on the other.
- Shuffle the cards so that players must actively think about their matches rather than relying on memorization.
- If you use letter cubes, let children roll them on their own.

2. Matching the Image to the First Letter
- The first player picks an image and tries to find the correct letter that represents the first sound of the word in the target language.
- Example:
    - Image of a duck → Matches with letter "D"
    - Image of a cat → Matches with letter "C"
- If the player chooses correctly, they keep the pair; otherwise, they return the cards, and the next player takes a turn.
- Or, you can play in the other way as well: children pick cards accidentatlly or roll the cubes and then choose a corresponding image.

3. Artistic Enhancement: Drawing and Writing
- After making a match, the player must draw the object in their notebook or on a separate sheet.
- Underneath their drawing, they write the word that corresponds to their image.
- More advanced learners can add a short descriptive sentence (e.g., "The duck is yellow.").
- As a creative activity, you can also create together yor own letter cubes.

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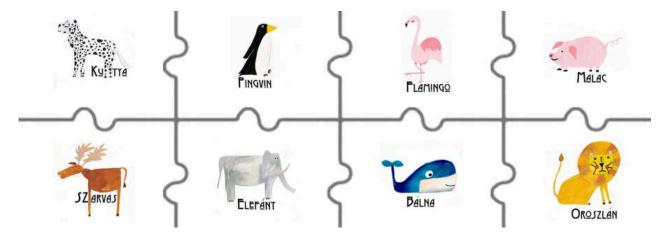
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- As a creative activity, you can also create together yor own letter cubes.

4. Bonus Challenge: Create an Illustrated Alphabet Poster

- Once several words have been matched and drawn, players work together to create a poster featuring the illustrated words, arranged alphabetically.
- They can add colors, decorative elements, or even small comic-style speech bubbles with sentences describing the objects.

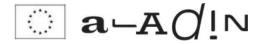**Variation:**

You can also inverse the activity and pick letters first than find a corresponding image. To make the exercices more playful, you can also use letter cubes : on each side, children have to draw a different letter. When the cubes are done, you can launch the game !

1. **Prepare a Variety of Visuals**
   - Use printed images, magazine cutouts, or hand-drawn pictures to provide diverse and engaging visuals.
   - Ensure the images are age-appropriate and relevant to students' vocabulary levels.

2. **Differentiate for Various Skill Levels**
   - Beginner learners: Focus on letter recognition by matching the first letter of words.
   - Intermediate learners: Have students write the full word under their drawing.
   - Advanced learners: Encourage sentence building (e.g., "The cat is black.").

3. **Encourage Hands-On Creativity**
   - Let students draw and color their matched images, reinforcing learning through visual memory.
   - Have them create a personalized alphabet book or class poster to display their work.

4. **Make It Interactive and Engaging**
   - Turn the activity into a team game: Who can match the most images correctly?
   - Use a timer for a fun challenge, or allow peer discussions for collaborative learning.
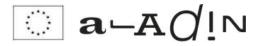
5. **Adapt to Different Learning Environments**
   - For classroom settings, display images and letters on a whiteboard for whole-class participation.
   - For online learning, use digital flashcards or interactive worksheets where students drag and drop letters to images.

6. **Integrate Multilingual Learning**
   - If teaching bilingual or multilingual students, encourage them to match the image to letters in different languages.
   - Example: A picture of a "sun" could match with "S" (English), "S" (Spanish - Sol), "ش" (Arabic - شمس).

Recommendations and adaptations

7. Online setting

Use Digital Flashcards

- Create interactive flashcards using tools like Quizlet, Wordwall, or Google Slides.
- Each flashcard should have an image on one side and the corresponding letter on the other.
- Students drag and match images to letters in real-time.

Interactive Matching Games

- Use drag-and-drop activities on platforms like Google Jamboard, LearningApps, or Canva for Education.
- Upload images and letter cards, then let students move pieces around to match them.

Virtual Whiteboards for Drawing

- Allow students to use digital drawing tools (e.g., Microsoft Whiteboard, Miro, or Zoom's whiteboard).
- Once they match an image and letter, they draw the object and write its name.
- Advanced students can write sentences using the matched words.

Collaborative Alphabet Poster

- Use a shared Google Slides or Padlet board where each student adds their matched image, letter, and a small drawing.
- By the end, they will have co-created a digital illustrated alphabet.

Live Class Challenges & Games

- Host a letter-hunt challenge: Show a picture, and students race to type the correct starting letter in the chat.
- Use Kahoot! or Blooket quizzes to test word-letter associations in a fun, gamified way.

Challanges:

1. Varying Language Proficiency Levels
- Some students may struggle with letter recognition, while others find the task too easy.
- Solution: Differentiate by adjusting difficulty, such as allowing beginners to only match letters and having advanced learners form sentences.

2.Limited Engagement for Older Students
- Older or more advanced learners may find the activity too simple.
- Solution: Add a storytelling element where students use the words they matched in a short sentence or creative story.

3. Material Preparation Time
- Printing and cutting images and letters can be time-consuming for teachers.
- Solution: Use pre-made flashcards or let students draw their own images to save time.

4. Disruptions in Group Work
- Some students might dominate, while others hesitate to participate.
- Solution: Assign roles (e.g., one matches, one draws, one writes) to encourage equal involvement.
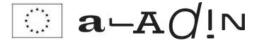
5. Adapting for Large Classes
- Managing multiple students at once can be challenging.
- Solution: Divide students into small groups and use a rotating station model where they work on different aspects of the task.

6. Keeping Focus in Online Learning
- Virtual learners may struggle to stay engaged without physical interaction.
- Solution: Use digital tools like drag-and-drop games or interactive worksheets to maintain interest.

- **References and External Resources for Arabic:**

Totcards' Free Arabic Alphabet Flashcards: These printable flashcards are designed specifically for young children and are a great way to introduce the Arabic alphabet : https://www.totcards.com/documents/free-arabic-alphabet-flashcards.pdf

Qamar Designs' Arabic Language Printables: This site offers free printables with cliparts useful for teaching and learning the Arabic language, including large wall cards and smaller flashcards: https://www.qamardesigns.se/arabic-language-printables.html?utm_source=chatgpt.com

COKO Games' Arabic Letter Writing: An interactive activity that guides students through the strokes of Arabic letters, helping them learn proper writing techniques: https://www.cokogames.com/arabic-letter-writing/play/

a—Ad!n

Art-Based Learning of Heritage
Languages through Didactic Innovation

Art and Fashion – The Wawel Heads

Museum visits are an excellent way to combine heritage language teaching and art. But what if no
interesting museums are nearby? Here, virtual museums are a good alternative. In this workshop
we aim to show how freely available online resources published by museums can be used for a
wide variety of art-based learning activities.

Art and Fashion – The Wawel Heads

Participants' Profile : adults and children aged 12 and above

Maximum Number of Participants: 20 participants

Total Duration: 4–5 hours

Materials: computer with internet connection, data projector (optional), drawing or painting materials, fashionable head accessories (e.g. scarfs, fabrics, hats, caps. hair clips), printed visuals and texts

Language Skills: vocabulary, oral expression, reading and writing.

Other Skills: fashion history, drawing or painting, theatrical performance, history, art and art history
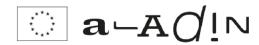
Levels: From A2 to C2

Developed by / Origin / Original language: Rupert Hasterok, Comparative Research Network e. V. – English

INTRODUCING THE WAWEL HEADS OF KRAKÓW'S ROYAL CASTLE

Time required: 15–25 min

Materials: printed handouts, computer with internet connection, data projector (optional)

Activity 1 Step-by-Step

1. Set up the computer and, for a larger group, a data projector or prepare some handouts.

2. Welcome the participants

Welcome everyone to the workshop and explain its nature and purpose. If the participants don't know each other yet, you may want to organise a short icebreaker during which they have an opportunity to present themselves and get to know each other.

3. Tell the story of the Wawel heads

Briefly introduce the participants to the history of the wooden sculptured heads that decorate the ceiling of the Envoys' Hall in the Royal Castle of Kraków by using the online resources available on the website of the Virtual Museum of Lesser Poland (see below). You can, for example, ask them if they have already heard of the Wawel heads or visited the royal castle. Adapt your presentation to your target audience but don't go into too much detail yet. If you show a reproduction of a sculptured head, avoid using one that will figure in the next activity.
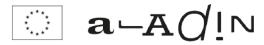

*Schoolgirl with rose wreath
(Xawer Dunikowski 1927)*
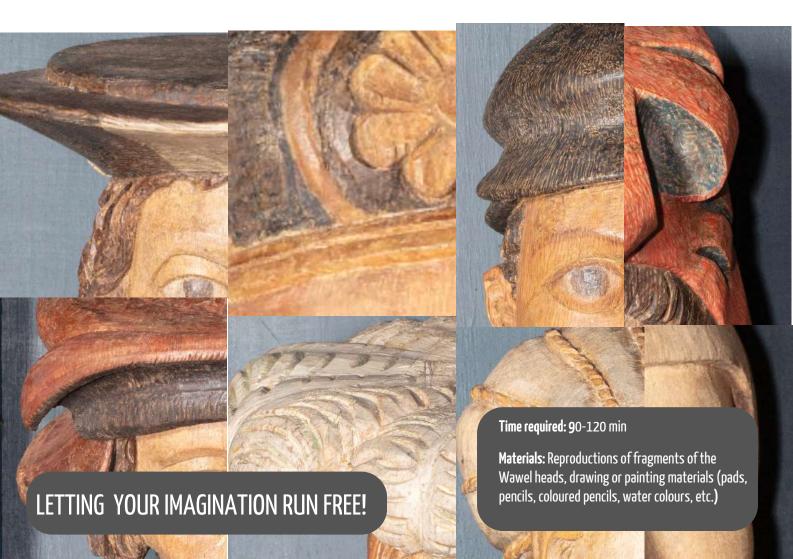
The Story of the Wawel Heads

In a preserved contract from the year 1535, the workshop of Master Sebastian Tauerbach was commissioned to create wooden coffers, 194 carved heads and 194 rosettes for the Envoys Hall of the Wawel Royal Castle of Kraków, but no mention was made how they would be arranged. Three painters were to cover the sculpted elements with colours and gilding. However, when the work was nearly finished, it was destroyed by a fire that broke out on the Wawel hill in October 1536. The second ceiling built in the following years stayed in place until the early 19th century, when the occupying Austrian troops transformed the castle's rooms into military barracks. The ceiling was removed and the sculptures dispersed. Some were saved by Izabela Czartoryska and safeguarded at her Gothic house in Puławy; these were later confiscated by the Russians and sent to Moscow, before being restituted by the Bolsheviks in May 1922 after the Treaty of Riga (1921).Other sculptures ended up with the Tarnowski family in Kraków. Only 30 heads have survived in total. In 1927, the 30 surviving heads – less than a sixths – were installed in a newly fitted ceiling crafted by Władysław Kamiński at the request of the conservator Adolf Szyszko-Bohusz in what had become the Deputies Hall (Sala .Polselska). Modern versions of the Wawel heads (see preceding page) have been created by Xawer Dunikowski in 1924.

Researchers have long speculated on the meaning of the Wawel heads, who they represent, whether they were allegories, how they are associated with astrological themes or may have illustrated the character science then prevalent. What is obvious is that they depict fashionable head apparels of the early modern period but also of earlier historical or even mythological times as they were then perceived. One advantage they offer to historians of costumes resides in their three-dimensional character that brings out details not evident in contemporary paintings, engravings and other works of art. Even though only the head and neck are portrayed, they tell us a lot about the represented persons.
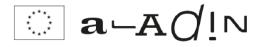
Online Resources

- The <u>website of the Virtual Museums of Lesser Poland</u> reproduces digitised images of the Wawel heads, including a 3D model of the Envoys Hall's ceiling that let us inspect the heads from different angles, as well as descriptions of the heads in English and Polish. There you can find also an article in English by Anna Wyszyńska, <u>'Keep your head'</u>, on fashion and the Wawel heads, which has been used for this learning module, and a presentation in Polish by the same author, <u>'To się na głowie nie mieści!'</u> ('This doesn't fit my head!') on the fashion of historical headwear.

- Irena Turnau's Słownik Ubiorów (1999) is a dictionary of Polish technical terms for historical costumes from the medieval period to the 19th century, which can be used to create a glossary or vocabulary list. A digital copy is accessible <u>here</u>.

- Valerie Cumming, C. W. Cunnington and P. E. Cunnington (2010) The Dictionary of Fashion History can be consulted for English terms <u>here</u>.

- Kazimierz Kuczman (2004) Renesansowe głowy wawelskie, Kraków: Zamek Królewski na Wawelu - Państwowe Zbiory Sztuki, 2004. (A digital copy is available in the digital library Polonia <u>here.</u>)

- Przemysław Bociąga 'A View from the Top: The Heads of Wawel' is a travel blog on the Wawel heads on the <u>website 3 Seas Europe</u>.

- A video on the sculpted heads crafted by Xawer Dunikowski in 1924 can be watched <u>here</u>.

LETTING YOUR IMAGINATION RUN FREE!

Time required: 90-120 min

Materials: Reproductions of fragments of the Wawel heads, drawing or painting materials (pads, pencils, coloured pencils, water colours, etc.)

1. **Explaining the task**

Hand out to each participant a printed reproduction of a fragment of a Wawel head, as shown on the previous page, or use a small sample of fragments for a larger group. Use the fragments provided or other ones prepared by you. Ask the participants to draw or paint the full head as they imagine it by using the utensils made available to them. To help inexperienced artists you may want to provide templates of a head with its main features, such as the eyes, nose and mouth.
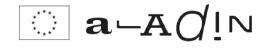
2. **Presenting the imagined heads**

Gather the participants in a circle and ask each, or some of them, to present their work of art by giving the depicted person a name, evoking some of his or her characteristics and explaining their aesthetic choices. Who might the person be? Why is he or she wearing this particular headgear or has adopted a particular hair style?

3 . **Comparing with the original Wawel heads**

Show the participants reproductions of the original heads on a screen or by pinning printed-out versions on a wall next to the drawings or paintings. Ask them to describe the heads. What forms and colours are dominating? What are the materials used? Complement their observations by using the descriptions of each head published on the website. For linguistic support, you may want to distribute a vocabulary list with the names of colours, materials and more technical fashion terms.

WHOSE HEAD IS IT?

Time required: 60-90 min

Materials: reproductions of the Wawel heads

1. A short introduction

Use for this activity Anna Wyszyńska's text 'Keep your head!' or its Polish version (see Online resources). Thus, explain to participants that fashion can be considered as a long succession of styles of personal appearance over time, some short-lived, others appearing almost timeless, such as the Wawel head of a philosopher on the left side of the previous page. These styles tell us a lot about who a person is and how he or she wants to be perceived by others. Even a head alone is a rich source of information. Art historians have noted that the Wawel heads represent very different kinds of persons and suggested that the surviving sculpted heads fall into one of three categories: 'archaic' (e.g. ancient of biblical), 'contemporary' (that is typical of the first half of the 16th century) or 'mythological'. The latter are characterised by imaginary attributes, such as that of the winged jewel worn by the woman pictured on the right of the preceding page.

2. Guessing game

Gather the participants around a table on which you have laid out reproductions of the Wawel heads or in front of a (pin) wall to which you have them affixed. Then ask them to guess to which of the three categories a particular head might belong, what kind of person it may represent and why they think so. Discuss the findings with the group.

3. How do art historians interpret the Wawel heads?

As a final step, present how art historians and historians have interpreted the Wawel heads and what sources they use, such as historical paintings or illustrated manuals from the early Polish Renaissance period and earlier times. Here we focus on contemporary heads. Below are some examples, but feel free to choose others. Don't forget to clearly explain difficult technical terms with which the participants may not be familiar or provide them with a printed-out glossary or vocabulary list.

Could this be the head of a nun?

During the late Middle Ages, all married women and widows were expected to cover their hair, neck and cleavages, as well as sometimes parts of their face. The hair was tightly piled up at the back of the head and then covered with an under-cap or a scarf before a bonnet was placed on the head. The so-called cushion bonnet or mobcap placed over the hair also hid the forehead and the ears. Cheaper versions were made of linen, more expensive ones of brocade embroidered with silver, gold and pearls.

The veil depicted here, which resembles the visor of a helmet, is called a wimple (podwika in Polish). It was commonly worn by women in Greater Poland (Wielopolska) but also found in Lesser Poland (Małopolska), as shown below in th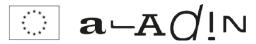e portrait of Queen Anna Jagiellon as a widow by the painter Marcin Kober who spent time at the court in Kraków. As elsewhere in the early 16th century in Central Europe, it covered the chin, the cheeks and the mouth but the neck and the cleavage started to be exposed. The wimple survived in the habit of female religious orders for at least another two centuries.

A woman with a wimple covering her mouth

Queen Anna Jagiellon as a widow

A woman with a cap

A "German-type" cushion bonnet

In this female head, the hair shows on the sides of the face and the neck and cleavage are no longer hidden. The bonnet is decorated with radially sewn curly gold strings. On the edge of the bonnet a flap, or billiment, has been added – a strip of fabric embroidered with metal threads and pearls. Such billiments, which were also sewn on other parts of clothes (cuffs of shirts, necklines, skirts, etc.) in the 16th century, were sometimes embellished with letters that formed a motto or an anagram.

Historians have identified this head as the portrait of a lady-in-waiting or a burgher, that is a member of the wealthy bourgeoisie. This kind of cushion bonnet can indeed be found in numerous German paintings and graphics of the 15th and 16th centuries. Since the late Middle Ages, bonnets had started to change rapidly before giving rise to specific local styles in the 16th century. At the same time, this resulted in a variety of bonnets, as can be seen in the female headwear of the St Mary's Altar by Veit Stoss in Kraków.

A net cap of Italian origin

This Italian-style bonnet is worn at the back of the head, with the curly hair falling on the forehead and to the sides of the face. The only decoration are a brooch and the simple flap on the edge of the cap. It is thought that the head represents a lady-in-waiting from the retinue of the Queen. A somewhat similar net cap is found in a wood cut portrait of Queen Bona Sforza by Decius from ca. 1518 (see below).
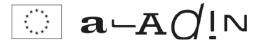

Queen Bona Sforza

Historians have attributed the Wawel heads to persons living at the time or representatives of contemporary social groups, while others have emphasised links to the then prevalent character science or astrological themes. More particularly, this head has been associated with the planet Venus.

A maiden with a net cap

A young woman in a hat of ostrich feathers

Exotic materials for decoration

In addition to bonnets, Renaissance women also wore hats and berets, either placed directly on the loose hair or on top of a bonnet. Berets, such as today's Basque beret, are a type of hat with a relatively fitted crown and a narrow, rolled (and often slit) brim. Renaissance berets were flatter and had a large variety of brims whose slits were often decorated with tied strings and shields. Ostrich feathers were a prestigious decoration, introduced through European trade with Africa. During the 15th century they were so rare that only persons of the highest status were using them, notably for men's helmets of parade and tournament armour, before being slowly adapted by bourgeois fashion. On the head to the left, they embellish a red hat held in place on the pinned-up hair by a strap or ribbon, as can be seen in the 3D model of the Wawel heads available on the website. Historians assume that the head represented that of a lady-in-waiting at the Queen's court.
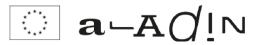
A headwear for the powerful and wealthy

What looks like a turban is in fact a tied bonnet, net cap or snood, decorated with a rosette at the front, worn here by a man with a trimmed beard. Such snoods were commonly found in Lesser Poland on the heads of men at the Jagiellonian court or wealthy burghers. Numerous examples are, for instance, present in painted, engraved or medallion portraits of King Sigismund I the Old (1506–1548) and his advisors, Chancellor Krzysztof Szydłowiecki and Wojciech Olbracht Gasztołd, or the royal banker Sewerin Boner. Historians trace back the snood to Germany, perhaps the fashion in Nuremberg, while others assume an Italian influence, as in the female bonnet reproduced earlier. The astrological interpretation associates the head with Jupiter or the Sun.

A man in a net cap

Portrait of Sigismund I the Old,
Duke of Poland and
Grand Duke of Lithuania
by Hans von Kulmbach
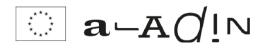
*A man in a hat on a cap
with ear flaps*

A double headgear

Already in the Middle Ages, men wore a linen bonnet at home and donned a hat on top of it when leaving the house. This man with a moustache wears a black bonnet with ear flaps, surmounted by a sort of red beret. The sculpted head may have been inspired by a courtier, nobleman, official or burgher. Other Wawel heads are portrayed with similar low and shallow hats. The one below has more particularly been attributed to a member of the Habsburg family because of his prominent chin and drooping lower lip. However, it remains uncertain whether the sculpture represents Emperor Ferdinand I of Habsburg, father of Sigismund II Augustus, Emperor Charles V, Maximilian I or another person. In any case, since the 14th century, court fashion inspired a wide variety of headwear across Europe.

A youth in a flat head

A wise official?

This man wears a felt cap with a rolled-up brim. The convex seams that hold the four pieces of fabric together are clearly visible. The trimmed beard surrounding an expressive face suggests a certain age and therefore wisdom. The head is thought to represent that of an official. It has also been presumed to be linked to the influence of the planet Mars.

A bearded man with a felt cap

A young man's simple cap

The realistic features of this teenage boy with large, wide-open eyes, a straight nose and prominent lips stem from his slightly skewed cap. It has been suggested that he represents a valet.

A boy in a cap

WHAT WOULD THE WAWEL HEADS LOOK LIKE TODAY?

Time required: 50-60 min

Materials: various kinds of hats and caps, scarves, costume jewellery, hair pins, make-up, etc.

What would the Wawel heads look like today?
Activity 3 Step-by-Step

1. Introduction to the activity

Ask participants to imagine what contemporary heads would look like? What would be the major differences and continuities in fashion when compared with the medieval and Renaissance periods? Are hats and caps still worn as frequently? During all seasons? And also indoors? Which materials dominate today? What about hair styles and, for men, facial hair? What does this say about the way that people present themselves or want to be perceived? Is fashion still as strongly linked to social status? In the Middle Ages and the early modern period there existed so-called sumptuary laws which defined what a person was allowed to wear or prohibited to wear. By what factors are fashion and its choice shaped today?

Examples of contemporary headwear and hair styles

2. Creating your own stylish head

Ask participants to choose among the available materials and use them to create their own fashionable headwear and, if possible, hair style. Then invite them to present themselves to the group by referring to the fashion choices they have made and by adopting a language and body language characteristic of the person thus portrayed. Other members of the group are allowed to comment or ask questions.

3. Forming a tableau vivant

To end this activity, ask participants to form a tableau vivant, that is to arrange themselves silently and without moving in a scene in which the invented persons are likely to interact with each other in a real-life scene.

RECOMMENDATIONS FOR EDUCATORS
AND TEACHERS

Recommendations for educators and teachers

Preparation:

- Make yourself familiar with the online resources you are going to use.
- Prepare a detailed lesson plan tailored to your audience and decide whether you want to hold the workshop in Polish or English.
- Create a glossary or vocabulary list of costume technical terms, colours and fabrics for a hand-out, if necessary with translations.
- Reflect on whether you prefer to show images on a screen or with the help of print-outs.
- Ensure that participants bring their own painting or drawing materials or provide them.
- Ask participants in time to bring various fashionable headwear and accessories for the 3rd activity.

Expected output:

- Learners practise vocabulary and oral expression by using them in different contexts.
- New vocabulary is better memorised through the accompanying creative activities.
- Participants learn more about art and fashion during the Polish Renaissance, as well as the latter's history.
- Enhanced creativity and soft skills such as team work and communication skills.

Adaptation/Application of the method

- **a group with varied language proficiency**

The workshop can be held in the heritage or the majority language with elements of the former, depending on proficiency levels. If these vary considerably, consider letting participants work in tandems or small groups (incl. children and their parents). If appropriate, paraphrase difficult words or sentences in easy language or give translations.

- **other languages**

Similar activities based on virtual museums can be conducted for other languages by using this learning module as a template, but this will require considerably more preparation, such as for identifying appropriate online resources and creating a lesson plan.

- **bilingual/multilingual options**

The activities can be adapted to bilingual or multilingual settings. In the latter case, vocabulary lists or a glossary must be prepared for several languages, and the historical context has to be made more explicit, as participants are likely to lack knowledge of more specific Polish cultural and historical references, although fashion trends very much take place in a transnational context.

- **cultural context**

Art and fashion transcend borders in early modern Europe and partly beyond. Moreover, Renaissance Poland and the Polish-Lithuanian Commonwealth define key moments in European history.

- **other age groups**

The workshop has been designed for young people and adults with at least some interest in art and fashion. It can be adapted to younger children by simplifying the tasks and reducing the vocabulary to be used. You may also replace task where writing skills are necessary by repeating the titles out-loud. You might need also reduce the number of photos to choose by making children work in small groups. For the photo walk session; make sure that each group of children is accompanied by an adult.

- **outdoor version**

Except for the last activity, the workshop has to take place indoors. However, it can be held in preparation of a visit to the Wawel castle (e.g. during a planned holiday trip or excursion to Kraków) or to any other museum or exhibition with a similar thematic focus.

- **distance-learning option**

- Online or blended settings are possible but will require adaptation and produce less interaction between participants.
- To avoid lengthy online sessions, activities should be split and some of the tasks be conceived as individual homework. Participants would only meet online for presentations by the facilitator and to discuss individual results in a plenary session.
- Distance-learning needs more self-discipline and autonomous learning, which limit participation to older children and adults.

- **challenges**

- Although the Wawel heads through their realistic features are accessible without much previous knowledge of art or history, some participants may lack the motivation to delve into more technical aspects. Activities should therefore be adapted to include all members of the audience, especially in mixed groups of older and younger participants or with very unequal proficiency levels in the heritage language.
- To avoid difficulties of comprehension of less advanced learners in a group with different language proficiency levels, stick to the list of words that you share with your participants.

- **options for parents**

- Parents interested in the subject can explore the Wawel heads, art and fashion together with their child or children, best in the course of an intergenerational workshop, but will need time for preparation – not always obvious! – and have a basic knowledge of Polish history and culture or of fashion if they wish to conduct the workshop on their own.

Image Credits

Images of contemporary headwear have been created with the help of artificial intelligence software, iin this case Adobe Firefly.

Other images are credited as follows:

Portrait of Anna Jagiellon by Marcin Kober, Wikimedia Commons, Source: Stanisław Lorentz (1984). Muzeum Narodowe w Warszawie: malarstwo. Arkady. ISBN 83-21332-01-3, p. 36

Queen Bona Sforza, wood cut by Decius, Wikimedia Commons, Source: Decius I. L. De vetustatibus Polonorum liber I. De Jagellonum familia liber II. De Sigismundi regis temporibus liber III. Cracoviae, 1521

Portrait of Sigismund I the Old by Hans von Kulmbach, Wikimedia Commons, National Museum in Poznań.
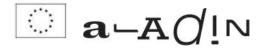
a‿ADIN

Art-Based Learning of Heritage Languages through Didactic Innovation

Exploring Word Fields Through Calligrams

In this method, calligrams (or picture poems) serve as an inspiration for exploring word fields centred on common terms, such as the name of animals. Learners are asked to fill the silhouette of, say, a cat or dog with words and phrases related to the animal: its parts, synonyms, idioms, etc., thereby enriching their vocabulary in the heritage language.

Participants' Profile: age 7 or above

Maximum Number of Participants: 20 participants

Total Duration: 60 min

Materials: large sheet of paper (A3), pencil, eraser, writing utensils (e.g. felt pens of various strengths, coloured pencils); monolingual dictionary and graphical templates (optional).

Language Skills: vocabulary, oral expression, spelling, writing, reading, listening, using a monolingual dictionary (optional).

Other Skills: fine motor skills, calligraphy, drawing
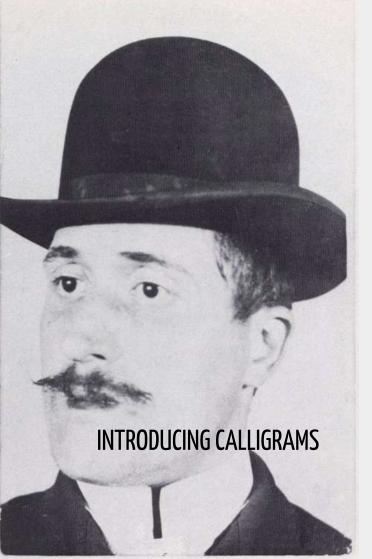
Levels: A2 or above
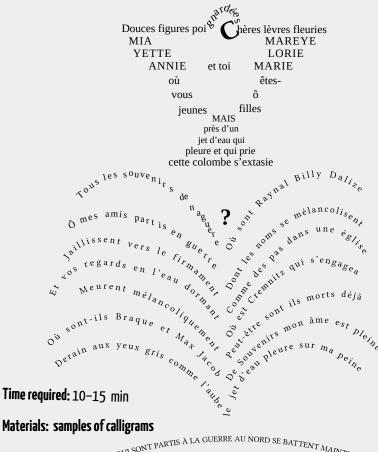
Developed by / Origin / Original language: Katarzyna Włusek & Rupert Hasterok, Comparative Research Network e. V. – English

INTRODUCING CALLIGRAMS
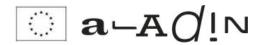
Douces figures poignardées Chères lèvres fleuries
MIA   MAREYE
YETTE   LORIE
ANNIE   et toi   MARIE
où   êtes-
vous   ô
jeunes   filles
MAIS
près d'un
jet d'eau qui
pleure et qui prie
cette colombe s'extasie

Tous les souvenirs de naguère
Ô mes amis partis en guerre   **?**   Où sont Raynal Billy Dalize
Jaillissent vers le firmament   Dont les noms se mélancolisent
Et vos regards en l'eau dormant   Comme des pas dans une église
Meurent mélancoliquement   Où est Cremnitz qui s'engagea
Où sont-ils Braque et Max Jacob   Peut-être sont ils morts déjà
Derain aux yeux gris comme l'aube   De Souvenirs mon âme est pleine
le jet d'eau pleure sur ma peine

Time required: 10–15 min

Materials: samples of calligrams

CEUX QUI SONT PARTIS À LA GUERRE AU NORD SE BATTENT MAINTENANT

Le soir tombe **O** sanglante mer
Jardins ou saigne abondamment le laurier rose fleur guerrière

Introducing calligrams

Activity 1 Step-by-Step

1. Prepare handouts with examples of calligrams or set up the equipment for a screen projection.

2. Welcome the participants

Welcome everyone to the workshop and explain its nature and purpose. If the participants don't know each other yet, you may want to organise a short icebreaker during which they have an opportunity to present themselves and get to know each other. Use for example a Polish counting-out rhyme, where the designated persons presents himself or herself.
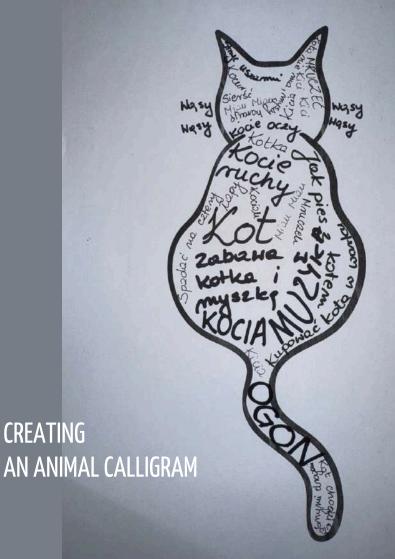
3. What are calligrams?

The term calligram designate a visual poem in which the text of a the poem forms at the same time an image related to. It was invented by the French poet Guillaume Apollinaire (1880–1918), whose portrait is shown on the left of the previous page. The poem reproduced to the right of the previous page thus shows the images of a dove and of a water jet. By the way, the poet, although born in Rome, had Polish origins, since his mother was a member of the lesser Polish aristocracy of the Russian Empire and came from what is now Belarus. His full Polish name was Wilhelm Albert Włodzimierz Aleksander Apolinary Kostrowicki, which he shortened for his pen name; the German Wilhelm became the French Guillaume.

However, it is not only poems that can be used to form images. Any kind of text, and even a single word, will do as long as they form a reccognisable shape that will enhance their meaning. Moreover, there are few constraints on the letters used, which can be slanted, stacked, curved or stretched to better fit the shape, just as in a puzzle. They can be of different sizes and in different styles, in the same colour or in a variety of colours. Words or letters can be handwritten or painted but it's also possible to use ones that have been cut out from newspapers or magazines to create a collage.

4. Collecting words and phrases

For this activity, we suggest to create widely popular calligrams of pets or domestic animals, such as of a cat, cow, dog or horse, because a rich vocabulary is attached to them and young heritage speakers are likely to be familiar with at least some of it. Create tandems or small teams of three to dress up vocabulary lists. For a cat calligram, for example, words might include those for different kinds of cats (kitten, tomcat, wild cats such as lynx or leopard, …) or races of cats (Siamese, Persian, Sphinx, …) , compound nouns (cat litter, cat ladder, …), a cat's anatomical parts (paw, fur, whiskers, …) or its characteristics (independent, solitary, agile, …), verbs for the sounds cats produce (meow, purr, hiss, growl, …) or the way they behave (prowl, stalk, jump, crawl, stretch, doze, …), names of other animals, plants or objects that contain the word cat (cat shark, cat's ear, cat's cradle, cat stone, …), idioms (like herding cats, letting the cat out of the bag, fighting like cats and dogs, weak as a kitten, …) and sayings: 'In the night all cats are grey.' – 'Curiosity killed the cat.' If participants are hesitant, provide some examples or hints in which direction to look for. Leave room for exchanges between all participants to promote peer learning.

CREATING
AN ANIMAL CALLIGRAM

Time required: 45–50 min

Materials: large sheet of paper (A3) in landscape or portrait format, pencil, eraser, writing utensils; monolingual dictionary and graphical templates (optional)
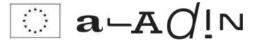
Creating an animal calligram

Activity 2 Step-by-Step

1. Preparing the canvas and filling it with words

Ensure that all participants have a large sheet of paper, writing utensils
(e.g. felt pens of different strengths, coloured pencils, water colours and
a brush pen) and, if appropriate, a template with the shape of an animal
in front of them. Ask them to lightly outline the shape of their chosen animal
with a pencil; the line will be erased after the calligram will be completed. But
a thick outline may also be a good choice if it fits the calligram better. Black
and white or colourful? It's up to the artist. You may want to make available
a prepared canvas to younger children.

Older participants are advised to reflect on the style in which they plan
to execute the calligram: compact and detailed, bold and graffiti-like ...,
before starting to fill their calligram. Excessive spacing and clutter should
be avoided. The aim is to balance readability of the text and the artistic impact of the calligram. The typographical choice should reflect the
overall mood of the image. For difficult parts, sketch the letters lightly with a pencil before creating a permanent version.

Don't forget to indicate a time by which you expect the calligrams to be finished

2. Presenting and discussing the calligrams

Once the calligrams are finished, pin them to a wall or lay them out on a table and assemble the participants in front or around of them. Ask all or some of the participants to present their work. This includes explaining their aesthetic choice and the difficulties they have encountered, but also naming their favourite words and expressions. Ask participants to point out similarities and differences between the heritage language and the majority language – or, in a multilingual classroom, between the languages represented. Some expressions can be found across several language. 'Curiosity killed the cat', for example, has a Polish equivalent: 'Ciekawość zabiła kota', as has 'In the night all cats are grey' – 'W nocy wszystkie koty są szare'. On the other hand, when animal sounds are imitated in human language, they often differ, at least in spelling: 'meow, meow' becomes 'miau, miau'.

RECOMMENDATIONS FOR EDUCATORS
AND TEACHERS

Recommendations for educators and teachers

Preparation:

- Assemble a sample of calligrams from which participants can draw inspiration.
- Prepare an animal-related vocabulary list to help participants with a lower level of proficiency.
- Think of some guiding questions that help participants identify relevant vocabulary.
- If appropriate, gather illustrations of animals or prepare templates of animal silhouettes.
- Ensure that participants bring their own painting or writing materials or provide them.

Expected output:

- Learners practise or discover new vocabulary related to common animals and potentially improve their spelling competence..
- New vocabulary is better memorised through the accompanying creative activity.
- Participants learn more about visual poetry and word art.
- Enhanced creativity, improved writing and soft skills such as team work, peer learning and communication skills.

Adaptation/Application of the method

- **a group with varied language proficiency**

The workshop can be held in the heritage or the majority language with elements of the former, depending on proficiency levels. If these vary considerably, consider letting participants work in tandems or small groups (incl. children and their parents). Consider using cut-out letters and words from newspapers and magazines for participants with weak writing skills.

- **other languages**

Calligrams of any kind can be produced in any language.

- **bilingual/multilingual options**

The activity can be adapted to bilingual or multilingual settings. In the latter case, emphasis should be put on comparing vocabulary across several languages.

- **cultural context**

Calligrams can be produced in all heritage languages with a writing system, although some languages, such as Arabic, may have a stronger tradition of calligraphy.

- **other age groups**

The activity can be implemented for participants of all age groups, provided they have at least basic writing skills and knowledge of vocabulary in the heritage language.

- **outdoor version**

The activity can take place outdoors, at a table in a garden or park, under favourable weather conditions.

- **distance-learning option**

- Online or blended settings are possible but will require adaptation and produce less interaction between participants.
- To avoid lengthy online sessions, activities should be split and some of the tasks be conceived as individual homework. Participants would only meet online for presentations by the facilitator and to discuss individual results in a plenary session.
- Calligrams can also be created with image-processing software and a judicious use of a large variety of fonts.

- **challenges**

- Participants with low proficiency levels in the heritage language may have to work with a much reduced vocabulary but can have recourse to a dictionary to identify relevant words and phrases.
- To avoid difficulties less advanced learners in a group with different language proficiency levels, pair them with more proficient heritage speakers and favour peer learning.

- **options for parents**

- Parents who are native speakers of the heritage language can easily organise this activity for their child or children.
- The same is true for a parent with at least a basic knowledge of the heritage language (A2), who will at the same time have an opportunity to improve his or her skills in this language.
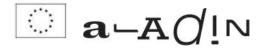
Image Credits

Photos of the cat calligram (page 6), the silhouettes of a cat (pages 7 and 9) and of the writing utensils (page 9):
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aLADIN

Art-Based Learning of Heritage Languages through Didactic Innovation

Proverbidioms

Key elements of all languages, proverbs and idioms, largely or exclusively, have a figurative meaning rather than making any literal sense. By drawing inspiration from great painters, this activity intends to help young heritage speakers to familiarise themselves with them by painting or drawing them to the letter.

Proverbidioms

Participants' Profile : age 6 or above

Maximum Number of Participants: 20 participants

Total Duration: 90 min

Materials: painting or drawing utensils, drawing or colouring paper, a list of proverbs or idioms.

Language Skills: vocabulary, oral expression, spelling, listening.

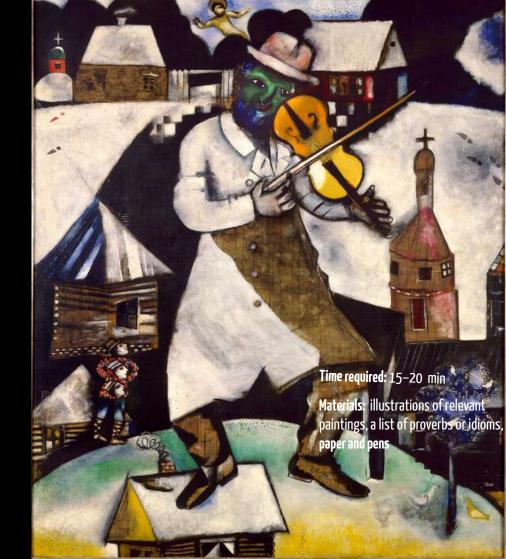**Other Skills:** fine motor skills, drawing or painting, art history

Levels: B1 or above

Developed by / Origin / Original language: Katarzyna Włusek & Rupert Hasterok, Comparative Research Network e. V. – English & Polish

FAMOUS PAINTINGS
OF PROVERBS AND IDIOMS

Time required: 15–20 min

Materials: illustrations of relevant paintings, a list of proverbs or idioms, paper and pens

Famous paintings of proverbs and idioms

Activity 1 Step-by-Step

1. Welcome the participants

Welcome everyone to the workshop and explain its nature and purpose. If the participants don't know each other yet, you may want to organise a short icebreaker during which they have an opportunity to present themselves and get to know each other. As a warm-up excise, use Polish tongue twisters.

2. Introducing proverbs and idioms in the history of painting

The title of this learning module, based on Dobrochna Futro's 'Playing with idioms' (2019), is the same as that of a 1975 oil painting by the US-American artist T. E. Breitenbach, in which he illustrated more than 300 common proverbs, catchphrases and clichés, such as 'You are what you eat' (depicting a carrot eating a carrot). Breitenbach was a great fan of the mid-16th century Dutch painter Pieter Bruegel the Elder who, in 1559, finished his painting 'Nederlandse Spreekwoorden' (Dutch Proverbs, or Idioms), a detail of which is shown on the right. Art historians have identified some 126 popular sayings in this painting, some of them still well-known, such as 'Armed to the teeth' and 'Swimming against the tide', while many others are no longer in use, such as 'To find the dog in the pot', which meant 'to arrive too late for dinner and find that all the food has been eaten'. The painting was highly popular and gave rise to many copies, at least 16 by his son Pieter Brueghel the Younger, that sometimes differ in detail.

'Banging one's head against a brick wall', detail of Pieter Bruegel the Elder's 'Dutch Proverbs' (1559)

Another no less famous artist who often used idioms in his paintings was Marc Chagall (1887-1985), born into a Jewish family near Vitebsk (today in Belarus).∗ His 'Self-Portrait with Seven Fingers' (1912-1913) thus refers to the Yiddish saying 'mit ale zibn finger' – literally 'with all seven fingers' –, which means 'to do one's best'. Similarly, 'The Fiddler' (1913), shown on the opening page of this learning unit, has been seen as illustrating the phrase 'Meshugener, arop fun dakh' – 'Lunatic, get off the roof!' (or 'come down to earth') –, an idiom that alludes to a lunatic in the positive sense of a creative genius. 'Over Vitebsk' (1915–1920), reproduced on a Belarussian stamp, depicts a beggar carrying a bag and walking above the houses of the town, an illustration of 'er gayt iber di Haizer' – 'He walks over the houses', that is 'from house to house'. And 'Red Cow in the Sky' (1965) has been understood as a reference to the Yiddish 'a ku iz gefloygn ibern dakh un geleygt an ey' – 'a cow flew over the roof and laid an egg ', designating a person who imagines unreal, impossible, fantastic things.
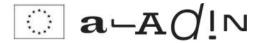
∗ Reproductions of Chagall's painting are still protected by the artist's copyright but can be easily found online.

4. Collecting idioms (optional)

In this activity we are focussing on idioms common in the heritage language rather than proverbs. If appropriate or if you wish to save time, you can skip this step and directly begin with the second activity.

Start by asking participants if they know any idioms and can explain their meaning or indicate the context in which they may be used. This will give you an idea how well versed they are. Suggest that they write them down so that might serve as a subject for their paintings or drawings. Consider adding some other common idioms and let participants guess their figurative meaning. If necessary, provide some examples for their usage.

WUFF
WUFF

PAINTING OR DRAWING IDIOMS

Time required: **45–50** min

Materials: painting or drawing utensils of choice, drawing or colouring paper; sample of idioms or proverbs (optional)

Painting or drawing idioms

Activity 2 Step-by-Step

1. Explaining the task

Ask participants to make a drawing (or painting) of an idiom. Let them either freely choose one or, better, especially for younger children; assign an idiom to each of them. In our testing workshop with children aged 6 to 12, the idioms were written on small strips of paper and then, to their great delight, hidden in empty commercial plastic 'surprise eggs' collected ahead of the workshop, before being randomly distributed. Among the Polish idioms used were the following: 'pogoda pod psem', literally 'the weather under a dog' (see the preceding page), which means 'rotten, gloomy weather', when it is, for example, 'raining cats and dogs'. Another one was 'bulka z maslem' – 'a bun with butter', a phrase used to say that something is easy, a piece of cake. A third one, 'gwóźdź do trumny', also exists in English: to put a final nail in the coffin refers to a last event or action that seals the outcome and makes it irreversible. Yet another one, 'gdzie diabeł mówi dobranoc', designates a place in the middle of nowhere, where, in Polish, 'the devil says goodnight'. (See the next page for some examples of drawings.)

2. Presenting and discussing the art works

Once the drawings (or paintings) are finished within the timeframe indicated earlier, lay them out on a table or pin them to the wall. Then ask participants in turn to present them. If appropriate, use some guiding questions, such as whether they were already familiar with the idiom, could give an example of its usage or have already used it themselves.
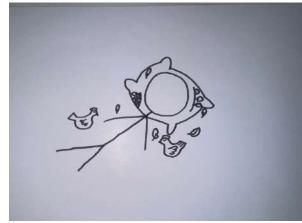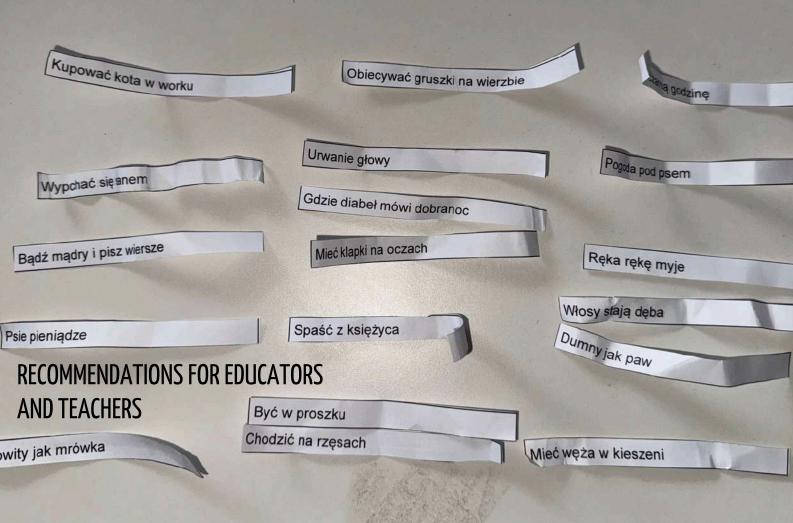
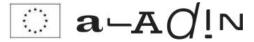Selection of drawings from the Proverbidioms testing workshop

Kupować kota w worku

Obiecywać gruszki na wierzbie

...rzaną godzinę

Urwanie głowy

Pogoda pod psem

Wypchać się sianem

Gdzie diabeł mówi dobranoc

Bądź mądry i pisz wiersze

Mieć klapki na oczach

Ręka rękę myje

Psie pieniądze

Spaść z księżyca

Włosy stają dęba

Dumny jak paw

RECOMMENDATIONS FOR EDUCATORS AND TEACHERS

Być w proszku

Chodzić na rzęsach

...owity jak mrówka

Mieć węża w kieszeni

Recommendations for educators and teachers

Preparation:

- Gather printed or digital illustrations of Pieter de Bruegel the Elder's and Marc Chagall's paintings relating to proverbs and idioms.
- Assemble a sample of idioms (or proverbs) and write them down or print them on individual strips or cards for distribution.
- Choose a mixture of idioms (or proverbs), some specific to the heritage language and others also present in the majority language.
- If necessary, prepare a cheat sheet with paraphrases, translations or usage examples for the idioms (or proverbs)
- Think of some guiding questions that help participants to explain the meaning of the idioms (or proverbs).
- Ensure that participants bring their own drawing or painting materials or provide them.

Expected output:

- Learners familiarise themselves with idioms (or proverbs) in the heritage language and their usage.
- These expressions are better memorised through the accompanying creative activity.
- Participants practise their drawing (or painting) skills and learn to transpose short texts into images.
- Enhanced creativity, peer learning and communication skills.

Adaptation/Application of the method

- **a group with varied language proficiency**

The workshop can be held in the heritage or the majority language with elements of the former, depending on proficiency levels. If these vary considerably, consider letting participants work in tandems or small groups (incl. children and their parents). Consider using cut-out letters and words from newspapers and magazines for participants with weak writing skills.

- **other languages**

All heritage languages have idioms and proverbs with a similar semantic structure, i.e. literal and figurative meanings.

- **bilingual/multilingual options**

Both settings are possible. In a multilingual classroom, leave enough room for discussing cross-cultural parallels and provide enough translations or explanations in easy language for participants to follow the content of the workshop.

- **cultural context**

Idioms and proverbs are often particular to a specific language and culture, but many of them can be found across languages.

- **other age groups**

The activity can be conducted with members of all age groups, provided participants have a sufficient grasp of the language.

- **outdoor version**

The activity can take place outdoors, at a table in a garden or park, under favourable weather conditions.

- **distance-learning option**

- Online or blended settings are possible but will require adaptation and produce less interaction between participants.
- To avoid lengthy online sessions, activities should be split and some of the tasks be conceived as individual homework. Participants would only meet online for presentations by the facilitator and to discuss individual results in a plenary session.
- Younger children are likely to need parental support for uploading visual documents and additional explanations.

- **challenges**

- Participants with low proficiency levels in the heritage language may have difficulties with the meaning and usage of idioms (or proverbs)to work with a much reduced vocabulary but can have recourse to a dictionary to identify relevant words and phrases.
- To avoid difficulties less advanced learners in a group with different language proficiency levels, pair them with more proficient heritage speakers and favour peer learning or provide sufficient additional information in easy language or through translations.

- **options for parents**

- Parents who are native speakers of the heritage language can easily organise this activity for their child or children but need to be present to provide linguistic support.
- The same is true for a parent with at least a sound knowledge of the heritage language (B1 or above) and an ability to conduct online research, who will at the same time have an opportunity to improve his or her skills in this language.

aLADIN

Art-Based Learning of Heritage Languages through Didactic Innovation

Mapping Poland's Legends

This educational game full of fun helps children to consolidate their knowledge of Poland's geography and the country's cultural heritage of legends! Players are handed a map of Poland's borders and, depending on their age, its major cities, together with cards that depict well-known legendary figures. They are then asked to find a name for each legend and to locate on the map the town with which it is associated.

POLSKIE LEGENDY

MAPA POLSKICH LEGEND

MAPA POLSKICH LEGEND

MAPA POLSKICH LEGEND

GDAŃSK

GDAŃSK

GDAŃSK

GNIEZNO   TORUŃ

WARSZAWA

POZNAŃ   ŁĘCZYCA

WROCŁAW

SANDOMIERZ

KRAKÓW — WIELICZKA

ZAKOPANE

POZ

WROC

Mapping Poland's Legends

Participants profile : age 6 and above

Maximum Number of Participants: 20 (divided into 4 or 5 groups)

Duration: 1 hour

Materials: printed maps, printed pictures, glue

Language Skills: Vocabulary, reading, listening, spelling, syntax

Other Skills: Geography, cultural exploration,

Levels: B1 or above
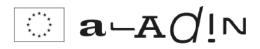
Developed by / Origin / Original language: Katarzyna Wlusek, Comparative Research Network e. V. – Polish

Mapping Poland's Legends
Activity Step-by-Step

1. Prepare the Map and Cards
   - provide each group with a blank or semi-marked map of Poland. Prepare small illustrated cards with symbols representing key Polish legends (e.g., a dragon for Kraków, goats for Poznań)
2. Explain the Task
   - find the correct city associated with the legend and place the card in that location
   - as the hints can be given, legend titles, or short descriptions to aid recognition
3. Start the game
   - give each group a stack of legend symbol cards
   - optionally provide blank legend title cards where students can write the name of the legend
4. Scoring
   - After placing all cards, go through the correct answers as a group
   - Groups receive points for each correct city-symbol match, and bonus points for correctly naming the legend
5. Discussion
   - Ask children to reflect on the legends they learned, which were most interesting
   - What new cities or cultural facts they discovered

This game enhances cultural and geographical knowledge about the home country.

Recommendations for educators and teachers

- For Younger Children (6–9 years)
  - Use fewer legends and mark cities clearly.
  - Focus on matching symbols to cities with visual support.

- For Older Children or Teens
  - Remove city names from the map for added challenge.
  - Ask for additional information such as moral of the story or characters.

- Multilingual Contexts
  - Allow children to share legend names from the country of living.

- Incorporate a Discussion Phase
  - Use interactive virtual whiteboards (e.g. Miro) and digital maps.
  - Cards can be drag-and-drop elements and legends discussed in breakout rooms.

Adaptation/Application of the method:

1. For a Group with Varied Language Proficiency

- Pair or Group Work – Group students by similar language levels or mix levels to encourage peer support and collaboration
- Different Difficulty Levels – Provide simplified maps with marked cities for beginners, while more advanced groups work with unmarked maps or receive additional tasks such as describing the legend.
- Extended Tasks for Advanced Learners – Ask advanced students to write short descriptions of the legend or share its moral.

2. For Other Languages

- Translated Instructions – Provide game rules and legend summaries in multiple languages to support heritage or community language use

3. For Bilingual/Multilingual Options

- Cultural Exchange – Ask children to share a similar legend from their own culture and locate it on the same or separate map.

Image Credits

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Images from our testing workshop:
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a—ADIN

Art-Based Learning of Heritage
Languages through Didactic Innovation

Fold, Snip, Paste! – The Art of Polish Paper Cuts

Paper cuts are a long-standing tradition of Polish peasant culture. The best-known, from Kurpie and Łowicz, were cut with sheep shears. They range from simple to intricate designs, from single-colour cuts to collages and illustrated stories and have been used to decorate walls and windows. This makes them a perfect means to combine a creative activity with heritage language learning.

Fold, Snip, Paste! – The Art of Polish Paper Cuts   ENG

Participants' Profile : age 7 or above

Maximum Number of Participants: 20 participants

Total Duration: 60–120 min (for introduction and a single activity)

Materials: small and large scissors, construction paper, glue, pencils, erasors, rulers, cutting knives and mats for more intricate designs, designs, hole puncher, written instructions, equipment for video projection (optional)

Language Skills: vocabulary, oral expression, reading, listening.

Other Skills: Polish folk art, fine motor skills, collage, storytelling, peer learning.

Levels: all levels
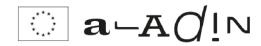
Developed by / Origin / Original language: Rupert Hasterok, Comparative Research Network e. V. – English

WYCINANKI –
THE ART OF
POLISH PAPER CUTS

Time required: 15- 25 min

Materials: vocabulary list, illustrated handouts or online videos on wycinanki (optional)

Wycinanki – the Art of Polish Paper Cuts

Activity 1 Step-by-Step
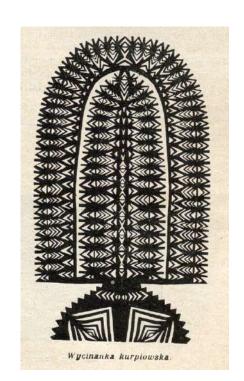
1. Prepare handouts with illustrated texts or set up the equipment for an online video projection.

2. Welcome the participants

Welcome everyone to the workshop and explain its nature and purpose. If the participants don't know each other yet, you may want to organise a short icebreaker during which they have an opportunity to present themselves and get to know each other. Use for example a Polish counting-out rhyme, where the designated persons presents himself or herself.

3. Tell the story of traditional Polish paper cuts (wycinanki)

Briefly introduce the participants to the Polish folk tradition of paper cuts by using the sources listed below. Explain the two most widely known main styles as practised in Kurpie and Łowicz, and how wycinanki were traditionally cut with sheep shears and used for decorating rooms during festive seasons, such as Christmas, and even entire house walls. You can also show participants one longer or two shorter videos or add examples of paper cuts from other countries (e.g. Ukraine, Belarus or, in a different style, Japan). Clarify why you have chosen a particular style for your workshop (activities 2, 3 or 4).

Paper cut in the Kurpie style (1937)
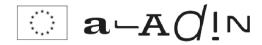
Online Resources

- There exist countless webpages dedicated to Polish paper cuts from a technical or ethnographic point of view. A good short introduction in English, Polish and other languages is provided by Arlene Aniskiewicz's article 'Folk Art at Home: A DIY Guide to Polish Paper Cut-Outs' here. If you want to delve deeper into the matter you may want to consult the website edited by Sheldon Brown and Arlene Eskilson here and the linked pages at the bottom. If you prefer to use an illustrated printed book, there is, for example Józef Grabowski's Wycinanka ludowa.

- Wycinanki can be created by free-cutting or by using a design prepared by yourself or downloaded from the internet and then drawn or fixed on the coloured paper for cutting. For beginners the latter technique is recommended. Those lacking inspiration are advised to consult online reproductions of paper cuts or download templates – type, for example, 'wycinanki szablony do druko' into the field of a search engine. Examples from the Ethnographic Museum in Warsaw can be found here.

- Videos are a good way to learn more about wycinanki and how to create them. The Museum Kultury Kurpiowskiej w Ostrołęce has an online lecture (in Polish with auto-generated subtitles in other languages) on traditional Polish paper cuts here. More importantly in this context, video tutorials are an excellent source of information for techniques, materials and utensils. Here are some examples: The YouTube Kanał Stowarzyszenia "Pracownia Etnograficzna" has a short introductory tutorial in English and Polish here. Tutorials for children of primary school age can be found here, here and here. An interesting mixture of Polish and Jewish traditions can be found in this video by the Museum Glogow.

CREATE YOUR OWN PAPER CUT
IN THE KURPIE STYLE

Time required: 60-90 min

Materials: small and large scissors, construction paper, glue, pencils, erasors, rulers, cutting knives and mats for more intricate designs, designs, hole puncher, written instructions, cardboard (optional)

Create your own paper cut in the Kurpie style

Activity 2 Step-by-Step
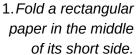
1. The story of the Kurpie paper cuts

Kurpie paper cuts are among the most popular in Poland. They appeared in the middle of the 19th century in the Kurpie Green Forest (Puszcza Zielona) of Mazovia, north of Warsaw, after the first Polish paper mill in Jeziorna, Warsaw, brought glossy coloured papers on the market. Early cut-outs were single-coloured and shaped in the form of stars, or circles, and trees of life (leluja), lilies, potted plants (zielona) and monstrances (hostia). The custom disappeared around 1930 but was revived after the Second World War thanks to a competition and exhibition held in Kadzidło in 1948. During this later period, human figures were added to the star shape and a new single-colour rectangular shape with a theme, called 'forest' (las), made its appearance. In 2020, the Kurpie paper cuts were entered in the National List of the Intangible Cultural Heritage of Poland. More about Kurpie paper cuts, with numerous examples by local folk artists, can be found in a digital brochure published in Polish and English by the Kurpie Culture Museum in Ostrołęka available here.

2. Practising simple cut-outs

Learners without previous experience or young children best start practising with simple rectangular or circular designs before trying their hand at more intricate ones. Begin, for example, with arrow heads or chevrons. For a rectangular symmetrical design, fold a piece of paper in the middle of its short side (1) and then draw near the fold half of a plant or human figure (2) before starting to cut. Always turn the paper while cutting and not the scissors. To cut out a pointed angle, cut towards it from both sides (3) before trimming off the superfluous paper triangle. Finally, unfold the design (4). Templates for an easier and a more difficult design in the Kurpie style can, for example, be found here and here.

1. Fold a rectangular paper in the middle of its short side.
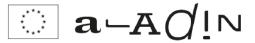
2. With a pencil slightly draw the pattern on the side of the fold.

3. Always turn the paper and not the scissors and cut from both sides towards a sharp angle.

4. Finally, unfold the paper.

For a circular design, create a round piece of paper with the help of circles (1), fold it in half (2) and then once or twice more (3) to obtain a shape in the form of an ice cone (4). Then design with a pencil and cut out patterns along the folds and the rounded top (5) before unfolding the paper (6). The same designs can be obtained with free-cutting but may be less regular.

(1)

(2)

(3)

(4)

(5)

(6)
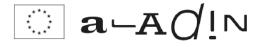
3. Creating your own Kurpie design

Once participants have understood the principles of creating paper cuts, ask them to invent a more complex design of their own or to copy – or adapt – a traditional one chosen from a sample selected by you by proceeding as follows: Choose a rectangular or square coloured paper and fold it as described above either by folding it once in the centre of its long side in the case of a rectangle or several times for a star-shaped design. Then sketch with a pencil the patterns you want to create. Finally start cutting along the drawn lines with the help of the scissors and unfold the design. Alternatively the design can be obtained through free-cutting.

The finished design can then be used to decorate a window pane by fixing a thread at its top centre, on one end, and let it hang down from the window frame or wall above the window. It also possible to glue the design on a cardboard of a different colour or place it into a frame.

COMPOSE A PAPER CUT IN THE ŁOWICZ STYLE

Time required: 60-90 min

Materials: scissors, glue, construction paper in different colours,

Compose a paper cut in the Łowicz style
Activity 3 Step-by-Step

1. Paper cuts in the Lowicz style: multilayered and colourful
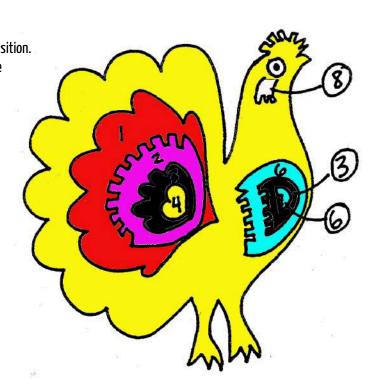
Wycinanka in the Łowicz region, west of Warsaw, have taken a very different form from those of the Kurpie. Instead of producing paper cuts from a single piece of paper, the folk artists of Lowicz use small coloured elements superposed on each other and combine them in a kind of collage that historically consists of floral motifs, often together with animal figures, such as roosters. This is best illustrated by a video tutorial available on Dorota Skrobisz's YouTube channel:
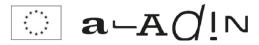
2. Create a simple design to practise

It is best to begin with a small design, before plotting an entire composition. Here we suggest two templates of a flower and a rooster which can be downloaded <u>here</u>. Then select the coloured papers you want to use. For each single element, fold the coloured paper once and draw the contours of the element to the right side of the fold. Cut the paper along the drawn lines. Proceed in the same manner for the other elements. Finally, put your design together as indicated in the template by superposing or juxtaposing the coloured elements with glue on a cardboard to obtain the desired flower or rooster. Now you are ready to go further.

3. Plan and implement your Łowicz-style composition
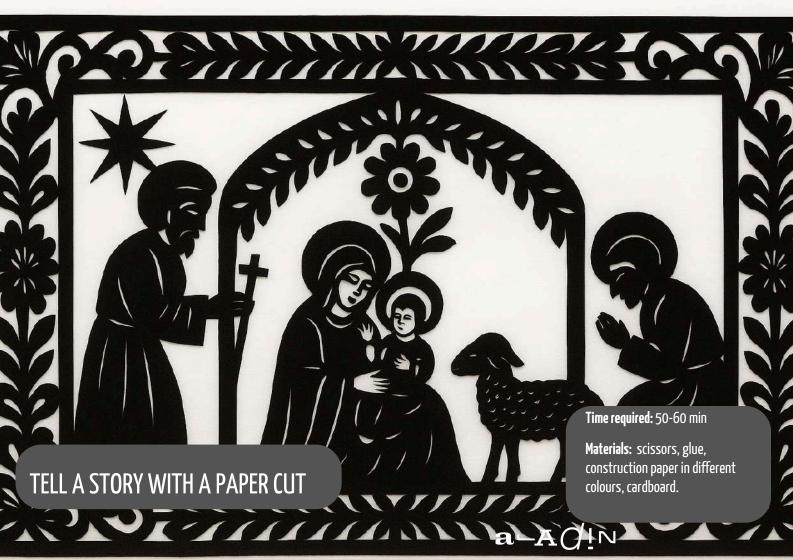
Unless you want to imitate an existing design or feel confident enough to improvise, start with a sketch of your planned composition. In any case, define its central theme, such as a flower, an animal or a human being, and work your way towards the more peripheral areas. Think of the colour scheme you would like to use. For a traditional Łowicz design, choose bright and contrasting colours. To save time, consider dressing up a rough list of the elements you will need.

Start out with the base shapes: circular, like a medallion, for a floral rosette, rectangular for animals or human figures, or a horizontal strip, like a belt pattern, for a decorative element. Fold the coloured paper in half or more times, draw half (or part) of the symmetrical design and then carefully cut it out while folded. Proceed in the same way for the other elements of the layers. Keep them thin so that the final result will not seem bulky.

Place and fix the base shapes on the cardboard. When superposing the coloured layers, use the glue sparsely to avoid warping and wrinkles. The layers will add contrast and depth and convey a three-dimensional impression.

Finally add tiny details, such as dots, small flowers and leaves to complete the composition. You can also draw them with a fine pen. Let the paper cut dry completely before handling it.

Above all, be patient! Creating wycinanki is a meticulous craft that requires precision.

TELL A STORY WITH A PAPER CUT

Time required: 50-60 min

Materials: scissors, glue, construction paper in different colours, cardboard.

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1. Introduction to the activity

Another type of paper cuts practised in the Kurpie region is the so-called kodry-style.
Traditionally these single-colour rectangular or square-shaped wycinanki depict scenes
from rural life (weddings, harvest, going to the market, etc.), folk tales or religious themes,
as in the two AI-generated examples reproduced to the right and on the previous page,
and usually include animals (roosters, birds, deer) and human figures. When these figures
seem to be interacting they give the impression of a story being told. The intricate,
lace-lake designs require, however, much dexterity and experience to create.

Over time, the kodry-style paper cuts have considerably evolved and today often portray
urban scenes and add coloured layers, as in the Łowicz style. They have also inspired other
folk artists, craftspeople and amateurs elsewhere in Poland and even beyond.
Kodry-type patterns are now found in clothing, wallpaper and furniture design. Moreover,
workshops in Polish paper cutting have become a common in other European countries
and North America and have helped spread the practice by adapting it for beginners
and children.

2. Imagining and sketching a story or scene

Ask participants to think of a story they would like to tell with a paper cut. Suggest some examples, such as a fairy tale, an outing or a birthday party for younger children but generally emphasise that all subjects are appropriate, including the use of urban or abstract motifs. Another choice to make is whether to create a single-layer or multi-layered wycinanka. It is also possible to include gradient or textured paper or divide the paper cut into several panels as in a comic. Suggest to those who still seem uncertain to start with a pencil sketch.

3. Realising the paper cut

Briefly explain the basic techniques used for the Kurpie and Łowicz styles as described above. If necessary, begin by encouraging participants to try their hand at a simple design. Once familiar, tell them to start working on their paper cut and indicate a time frame for it cut to be finished. Provide practical support to those who need it by demonstrating how to cut or, in the case of smaller children, by temporarily taking over the cutting. Engage hesitant participants in a discussion about their project to help them to better define it.

$. Presenting and discussing the paper cuts

Gather the participants and walk from table to table and ask the paper cut artists in turn to describe their work and the others for their comments. Remember that paper cuts that use glue should not be moved before the glue has dried.

Don't forget to demand some feedback from the participants on the workshop. Think of exhibiting the wycinanki if you are going to use the same room in future.

RECOMMENDATIONS
FOR EDUCATORS AND TEACHERS

Recommendations for educators and teachers

Preparation:

- Make yourself familiar with the online resources you are going to use.
- Assemble a sample of wycinanki that participants can consult for inspiration.
- Create or download templates that can be used by less adept or younger participants.
- Consider creating paper cuts ahead of the workshop to get a better understanding and to efficiently support participants or ask a more experienced person to assist you.
- Ensure that all necessary materials will be available.

Expected output:

- Learners will increase their vocabulary and have a better grasp of a specific kind of language, i.e. that of instructions for a practical activity.
- New vocabulary is better memorised through the accompanying creative activities and communicative practice.
- Participants learn more about the art of Polish paper cuts and its history.
- Enhanced creativity, fine motor and soft skills such as team work, peer learning and communication skills.

Adaptation/Application of the method

- **a group with varied language proficiency**

The workshop can be held in the heritage or the majority language with elements of the former, depending on proficiency levels. If these vary considerably, consider letting participants work in tandems or small groups (incl. children and their parents). If appropriate, paraphrase difficult words or sentences in easy language or give translations.

- **other languages**

Similar activities associatred with folk art can be conducted for other languages by using this learning module as a template, but this will require considerably more preparation, such as for identifying appropriate online resources and creating a lesson plan.

- **bilingual/multilingual options**

Generally, the activities described here can be used in a bilingual or multlingual workshop to acquaint particpants with folk art traditions and techniques in other countries. Paper cuts have been and are widely practised in many countries and the respective traditions can be contrasted during explanations given to the participants.

- **cultural context**

Paper cut traditions exist in many countries (Belarus, Ukraine, Switzerland, China, Japan, etc.) but are no longer confined to them. If appropriate, you can also choose another folk art tradition and adapt this learning module.

- **other age groups**

The workshop has been designed for young people and adults who enjoy practical or artistic activities. It can be adapted for younger children by simplifying the tasks and using easy language. Wycinanki of an intricate design require tools, such as a pen knife or disposable scalpels, that may create health hazards for younger children. Ensure participation and motivation by adapting the module to your target group. Cut short, for example, explanations of the history of the wycinanki when working with very young children.

- **outdoor version**

The workshop can be conducted outdoors, at tables in a garden or park, under favourable weather conditions.

- **distance-learning option**

- Online or blended settings are possible but will require adaptation and produce less interaction between participants.
- To avoid lengthy online sessions, activities should be split and some of the tasks be conceived as individual homework. Participants would only meet online for presentations by the facilitator and to discuss individual results in a plenary session.
- Be aware that it will be difficult to offer practical support during the cutting, although a smartphone camera can be used as a mobile recording device.
- Distance-learning needs more self-discipline and autonomous learning, which limit participation to older children and adults.

- **challenges**

- Although the art of paper cutting is accessible for all members of the target group, that is children of age 6 or above, young people and even adults, motivation and application are required to enjoy creating wycinanki. The facilitator, too, needs to be interested in them, but it is also possible to cooperate with a more experienced person able to provide practical advice and to help with the designing and cutting.
- To avoid difficulties of comprehension of less advanced learners in a group with different language proficiency levels, stick to easy language or provide a list of words with explanations or translations that you share with your participants, if you don't want to use the majority language..
- Complex designs require tools that are not as common as scissors and glue.

- **options for parents**

- Parents interested in wycinanki can easily create them together with their child or children or, better, participate in the course of an intergenerational workshop. As mentioned above, printed and video tutorials are available in great numbers.

Credits

Photos illustrating the techniques of folding and cutting on pages 8, 9 and 10:
© Katla Hasterok

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Art Based Learning of Language of Origin through Didactic Innovation

L"The Intruder - Card Game"

A card game for multilingual learning for all generations, to be played in class or with family—online or with printed cards

The Intruder - Card Game

Participant Profile: Adults and children aged 6 and up

Number of Participants: 4 to 20 players

Duration: 20 minutes to 1 hour

Materials: Cards (Online version: https://view.genially.com/67b8352ac922e4934a56bc1 , Printable version: https://cotaassociation.wixsite.com/learing/intrus-jeu-mulilingue

Language Skills Developed: Vocabulary building, Reading comprehension, Word recognition, Sentence formation, Syntax

Additional Skills Developed: Creativity, Imagination development, Associative thinking

Language Levels: A1 to B2

Developed by / Origin: COTA NGO / Multilingual Project

The Intruder
Step-by-Step Activity Guide
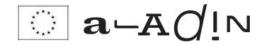
Levels: A1–A2

Format: Online or in-person using a screen or projector

1. Start with the first slide, which displays the 8 dialogue cards. Ensure that all expressions are understood by the learners. Have them read each one aloud and copy them into their notebooks. To explain the meaning, ask learners to imagine situations in which they might use these expressions, or people to whom they might say them.

2. Move to the next slide and ask the first player to choose an expression that could serve as a title for one of the 8 displayed images. Instead of using the word "title", you can also ask: "What do you think the person (or people) in this image is saying or thinking?" If the task seems too difficult, model the activity yourself by showing how it works.

3. The next player then tries to guess which image the first player had in mind. To identify the card, players can use the names shown on the back of the cards—these appear when you hover the cursor over the image in the online version. This allows learners to practice the question: "Is it the...?" or "Is it the one with...?"

4. Scoring: If the guess is correct, the player earns 1 point. If not, to maintain motivation and self-confidence, give them a second chance: The first player can give a clue—such as describing something in the image other than the main element. Continue around the group so each player gets a turn.

5. In the online version (or on screen), expression cards are grouped in sets of 8, and each slide is followed by 5 slides containing drawing cards. You can decide when to move to the next slide to offer more choices to your learners.

6. Optional rules: For added challenge, introduce rules such as: Players cannot choose an image that has already been selected by someone else.

The Intruder
Step-by-Step Activity Guide
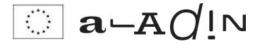
Version with Printed Cards:

1. Prepare two decks:
    - One deck with vocabulary image cards
    - One deck with dialogue expression cards
2. Place 8 vocabulary cards face up on the table, either randomly or pre-selected around a specific theme you want to focus on.
3. Each participant draws 1 to 4 dialogue cards, depending on how much time is available.
4. Ask them to read the expressions aloud and explain what they mean.
5. Everyone should write the sentences down in their notebooks.
6. Using the dialogue cards in their hand, players choose titles for the images on the table.
7. Interactive element: When a player correctly guesses the image chosen by the previous player, they keep the corresponding card—adding a playful, competitive aspect to the game.
8. After a card is taken, replace it with a new one from the vocabulary deck.

Printed version flexibility: Using printed cards allows more freedom in how many expressions you want to include and how many vocabulary cards can be laid out at once.

Recommended group size: The printed version is not recommended for more than 6 players, as it becomes difficult for everyone to clearly see the cards on the table.

Variants

Adjustments and Additions for Levels B1–B2

- Encourage players to create their own titles for the image cards.
- The next player must describe the image in more detail before identifying it. Example: Instead of saying "Is it the carpet?", say "Is it the character sitting on a flying carpet?"

Adjustments and Additions for Levels C1–C2

- Encourage players to choose enigmatic or ambiguous titles that could apply to several cards.
- The player who guesses the card must describe in detail what they see in the image.

Alternative Game Modes
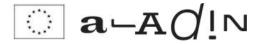
For Young Children

- Find the intruder (the odd one out) among a set of cards.
- List visible objects in the image.
- Associate a sound with the image and imitate it.

For Older Children and Adults

- Group cards into sets of 4 with something in common.
- Storytelling: Create a story using 3 to 5 cards.
- Syntax game: Build a sentence using multiple cards.
- Memory game: Match cards based on criteria set by the players.

Ressources en ligne pour des variantes et jeux alternatifs

Online Resources for Variants and Alternative Games
- Find the Intruder: https://view.genially.com/67de64e7e2a42f8fc0ee6e31
- Match Images with Words and Find the Intruder: https://view.genially.com/6814568ea2cf09fb8b681cf6
- Complete the Sentences: https://view.genially.com/6814572d0a1e490c1e9a7986
- Strange Images – Develop Creative Skills through Absurdity: https://view.genially.com/681457b52dd0ce87628e3ab6
- What Do You Do When You Feel Sad or Disappointed: https://view.genially.com/681486f9ac06a7893f814fcf
- The Intruder and the Four Seasons (Full Module): https://view.genially.com/680f0fb141cab240301ccadc
- Stories Written by Water: https://view.genially.com/680c7c0d41cab240307715cf

Complementary Exercises – Discovering Artistic Heritage

All the cards feature the phrase "In the universe of...", referencing various artists from around the world.

- Levels A1–A2: Read the names of the artists aloud. Conduct simple online research to learn more about them. If you have access to books or albums by the referenced artists, bring them to class. Ask learners to find and read the titles of artworks they like.
- Levels B1–B2 Complete the tasks above. In addition, ask learners to express their opinions and preferences about the artworks they discover.
- Levels C1–C2: Go further by identifying recurring cultural symbols or themes in the artworks. Lead a discussion on the meaning, origin, and significance of these elements.

Visual Creation Exercise – Make Your Own Cards

Step-by-Step Instructions:
1. Prepare blank cards by printing and cutting them. On the back, write short phrases such as: I + verb + object/place/time complement (e.g., "I eat an apple," "I run in the park," "I sleep late.")
2. Practice drawing simple characters using triangles.
3. Show learners how to do this step-by-step.
4. Distribute the cards (or let learners choose one).
5. Each learner draws the scene that matches the sentence on their card.
6. Collect the drawings and display them to the group.
7. Explain that every sentence starts with "I", followed by a verb and a complement.
8. The group tries to guess the original sentence for each drawing.
9. You decide whether they say it aloud or write it down.
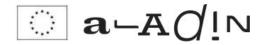
Variant – For a More Challenging Game:
1. Distribute completely blank cards (both sides).
2. Each learner writes a sentence in the form "I + verb + complement".
3. They then pass the card to the next person, who draws the scene on a new blank card.
4. That drawing is passed to another person, who writes a new sentence describing what they see.
5. The pattern continues: one person draws, the next writes, and so on.
6. At the end of the round, compare the original sentence to the final one—
7. The difference is often funny and thought-provoking!

Teacher Recommendations

General Guidelines:

- Identify learners' language level (A1 to C2) and adapt the game rules accordingly, based on the PDF version.
- Prepare your materials:Use the online version for group work on a screen. Use the printed version for more tactile, interactive work.
- Plan an introduction to the vocabulary or expressions featured on the cards to support comprehension.

Pedagogical Tips:

- Start as a group: Explore the expressions or vocabulary together and ensure everyone understands them.
- Encourage speaking: Each player should explain their choices, ask questions, and describe images. This helps develop oral fluency and active language use.
- Emphasize reformulation and detailed description (especially from level B1 onward) to strengthen expressive skills.
- Use the game variations to diversify learning:
  - Storytelling with cards
  - Memory games or syntax-based activities
  - Image-to-sound or image-to-situation associations
  -

Tip: Link to Visual Art

Take advantage of the artistic references on the cards ("In the universe of...") to introduce a cultural dimension. You can:

- Assign mini-research projects on the artists
- Show the original artworks in class
- Discuss their style, origin, or message

Recommendations for Parents

Playing at Home:
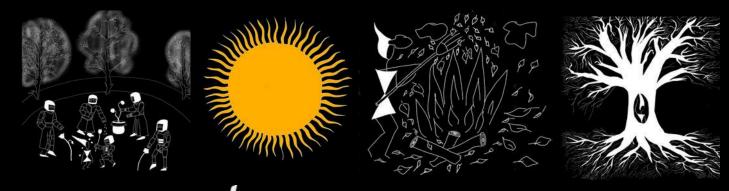
- Choose the printed version for a quiet, more focused moment, or the online version for a livelier, group activity.
- Feel free to adapt the rules for a shorter or simplified game depending on your child's age and attention span.
- Encourage your children to tell a story using the cards, even if it's a creative, imaginative tale. The key is to feel comfortable expressing themselves.

Multilingualism:

- If your family is bilingual, play in two languages.
  - For example, associate a card with a word or expression in the original language, then reformulate it in French.
- This is also a great game to share cultural or linguistic memories—such as family anecdotes, expressions, or traditions.

What to Keep in Mind:

- Don't overwhelm players: Start with 4 to 6 cards maximum for a manageable experience.
- Avoid putting pressure on finding the "right answer": Emphasize imagination, idea association, and the effort to formulate thoughts.
- In group settings, make sure that everyone has a clear visual access to the cards, especially with printed versions.

a–AD!N

Art Based Learning of Language of Origin through Didactic Innovation
The Intruder and the Four Seasons

An interactive educational activity designed to enhance language skills through the exploration of the four seasons. Utilizing the "L'Intrus" card game format, this activity incorporates visual arts and seasonal themes to foster vocabulary development, sentence construction, and creative expression.

LE PRINTEMPS

Au printemps ...

L'ÉTÉ

En été ...
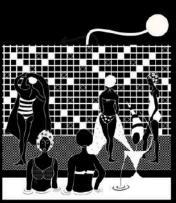
L'AUTOMNE
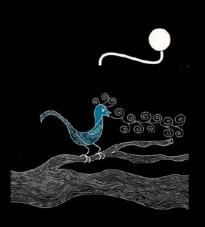
En automne ...

L'HIVER

En hiver ...

ABOUT ALADIN

PROJECT NAME
Art Based Learning of Language of Origin through Didactic Innovation

PROJECT NO.
KA210-ADU-239BA964

COORDINATOR
COTA ONG (FRANCE)

PARTNER ORGANISATIONS
Comparative Research Network e. V. (GERMANY)
KOOPKULTUR e.V. (GERMANY)
SINDIANE (FRANCE)

The Intruder and the Four Seasons

Participants profile : Adults and children from 6 years old

Maximum Number of Participants: 4- 20 Participants

Duration: 20 min - 1 hour

Materials:
- Printable version: https://cotaassociation.wixsite.com/learing/intrus-jeu-mulilingue
- Online versions: English, French, Hungarian

Language Skills: Vocabulary Enrichment, Reading comprehension, Word recognition, Sentence formation

Other Skills: Creativity, Development of imagination, Associative thinking, Environmental Consciousness

Levels: From A1 to A2
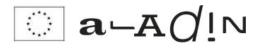
Developed by / Origin / Original language: COTA ONG/French
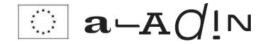
The Intruder and the Four Seasons

Activity Step-by-Step :

1. Discovery and Identification of the Seasons
   - Present images illustrating the seasons.
   - Ask the learners to write down the names of the four seasons.
   - Match each image to the corresponding season name.
2. Time Awareness
   - List the months of the year.
   - Remind students of the start and end dates of each season (in France or the relevant country).
3. Personal Expression
   - Invite learners to choose their favorite season.
   - They explain their choice using sentences that begin with:
   - "In winter... / In spring... / In summer... / In autumn..."
4. Musical Listening and Association
   - Play excerpts from Vivaldi's The Four Seasons.
   - Ask learners to guess which season each piece represents and justify their choices.
5. Activities and Associations
   - Associate common activities with each season (skiing, picnics, harvesting, etc.).
   - Show new images and ask learners to match each one to a season by identifying visual elements (clothing, weather, nature, etc.).
   - Encourage learners to explain their choices orally.

Adaptations

For B1 – B2 Levels

1. Deduction and Complex Formulation: Ask the learners to describe a season without naming it, while the others must guess which one it is.
   Example: "It often rains. The trees change color. We start wearing sweaters."
2. Image Analysis: Show an image related to a season and ask for:
- a detailed description of the scene (weather, clothing, objects, etc.)
- an imagined sequence of what happened before and what will happen next.
3. Debates: Suggest debate topics such as:
- Is winter a depressing or inspiring season?
- Should we change the time according to the seasons?
- Objective: To express a well-argued opinion using logical connectors (because, therefore, however, etc.).

For C1 – C2 Levels

1. Intercultural Perspective:
2. Compare how seasons are represented in different cultures.
- What holidays are associated with them?
- Are the seasons perceived in the same way?
- Are there different seasonal divisions depending on the country (e.g., monsoon, dry season)?
3. Artistic Interpretation: Analyze a musical excerpt from The Four Seasons by Vivaldi or a painting representing a season (e.g., Monet, Bruegel).
   Ask learners:
- to interpret the message or mood of the artwork.
- to associate a season with an emotion and explain why.
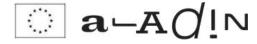
Recommandations for Teachers and Educators

- Adapt vocabulary according to language level (A1 to B1): simplify or enrich model sentences to match learners' abilities.
- Begin with collective work to create a safe learning environment before moving on to individual or pair work.
- Encourage interactivity: let learners handle images, write the names of the seasons on cards, or mime related activities.
- Use varied visual and audio materials: real images, drawings, classical or modern music clips related to the seasons.
- Promote creativity: encourage learners to invent sentences, share memories, or even draw their favorite season.
- Strengthen cross-curricular links: integrate the activity into a broader project (visual arts, music, geography, or poetry).
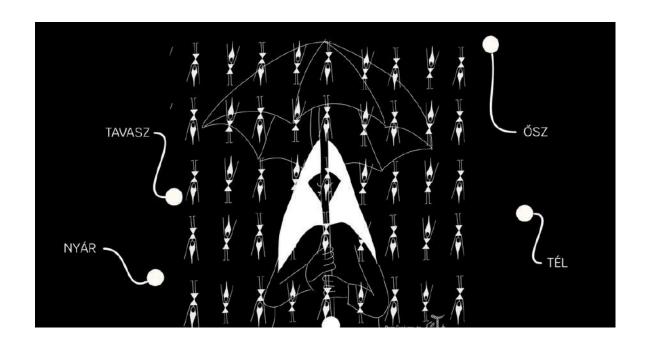
Recommandations for parents

- Play Together: Choose a calmer version with printed cards for relaxed moments at home, or use the online version for more dynamic family time.
- Adapt the game to the child's age: Start with a smaller number of cards (4 to 6) and gradually introduce more complex elements.
- Explore cultural aspects: Use the seasonal images as an opportunity to talk about traditions or specific activities from your culture or other cultures during each season.

Resources

- English version : https://view.genially.com/6824ae4f189df707645f01b6
- French version: https://cotaassociation.wixsite.com/learing/intrus-jeu-mulilingue
- Hungarian version: https://view.genially.com/6824b4ed97c0b8ab9b9259ed

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Art Based Learning of Language of Origin through Didactic Innovation

Animating Letters – Learn to Write with Stop Motion!

Create fun, patterned letters, then bring them to life using stop motion! A playful way to explore the alphabet, build words, and practice writing through animation.

Animating Letters – Learn to Write with Stop Motion!

Participants profile : 6–14 years old
 (also adaptable for older learners with more complex word creation)

Maximum Number of Participants: 2 -4 Participants/group, max. 8

Duration: 90-120 minutes

Materials: Recycled cardboard (such as the inside of colorful food boxes), Colored pencils, markers, or paint, Scissors, White paper, Tape, A smartphone or tablet, Free Stop Motion Studio app (download it in advance)

Language Skills: Letter recognition, Spelling

Other Skills: Creativity, Fine Motor Skills

Levels: From A1 to A2

Developed by / Origin / Original language: COTA ONG/Hungarian

ANIMATING LETTERS – LEARN TO WRITE WITH STOP MOTION!
ACTIVITY STEP-BY-STEP

Animating Letters – Learn to Write with Stop Motion!
Activity Step-by-Step

1. Draw Your Letters: Draw big, bold letters on cardboard. Decorate them with different patterns (Polka dots, stripes, or checkerboards — be as creative as you like!)

2. Color Your Letters: Use colored pencils, markers, or a brush with paint to bring your letters to life.

3. Cut Them Out : Carefully cut out each letter. Now you can move them around and play with them like puzzle pieces.

Time to Animate! Use the Stop Motion Technique
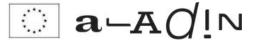
4. Install the App: Download the free Stop Motion Studio app on your phone or tablet.

5. Fix Your Paper : Use tape to attach the paper to the table so it doesn't move while you're animating.

6.. Create a Word: Use your cut-out letters to form a word on a white sheet of paper. Then scramble the letters.

7. Animate Step by Step : Move the letters little by little, taking one photo for each small movement. You are slowly "building" the word back in order!

8. Work in Pairs : One person moves the letters, the other takes photos and holds the camera steady. Teamwork helps a lot!

Creative Ideas:

- Turn your animation into a spelling puzzle
- Send a funny message to a friend
- Animate your name or a secret word

ADAPTATIONS: VARIATIONS FOR ADVANCED LEARNERS

Adaptations: variations for Advanced Learners

1.Storytelling Through Stop Motion

For more advanced learners, the activity can evolve into short animated storytelling. Instead of focusing only on letters or words, learners can use stop motion to create narratives that include simple messages or themes.

They can:
- Integrate meaningful messages into their animations (e.g., about nature, protecting the environment, home and family, emotions, etc.)
- Use minimalist visuals — just a few cut-out shapes, drawings, or found objects — to tell a story through movement.
- Animate actions step by step: e.g., a tree growing, a house being built, someone picking up litter, or seasons changing.

This version of the activity encourages:
- Creative expression
- Vocabulary extension
- Message-based communication
- Visual storytelling skills

2. Create Full Phrases
- Instead of single letters, learners create and animate entire words, sentences, or dialogues.
- Challenge: Use complex or abstract vocabulary (e.g. emotions, actions, idioms).

Adaptations: variations for Advanced Learners

3. Spelling Challenges
   - Learners receive scrambled letters and must animate them into the correct word.
   - Bonus: Include homophones or commonly confused words for added challenge.

4. Storytelling with Stop Motion
   - Learners animate short stories or dialogues using letters, drawings, or simple characters.
   - Combine written and spoken text (they can record voiceovers or add subtitles).

5. Grammar Focus
   - Animate grammar rules: e.g., verb endings dancing into place, gender agreements shown visually, word order shifting around.
   - Example: show how a sentence changes in the negative form through motion.

6. Multilingual Versions
   - Animate the same word or phrase in two or more languages (e.g. learners' heritage language and the target language).
   - Great for multilingual classrooms!

7. Animated Messages or Poems
   - Learners create animated greetings, quotes, or poems.
   - Option to turn it into a digital postcard or short clip to share with others.

8. Visual Puns / Wordplay
   - Animate words with double meanings or visual metaphors (e.g., the word "flight" flying off the screen).

Recommendations for educators and teachers

Start Simple
- Begin with short, guided exercises (e.g., animating a single word) before progressing to full sentences or stories. This helps learners build confidence with the technique and language.

Pair Up Students
- Stop motion works best in pairs: one learner moves the objects, the other takes the photos. Encourage collaboration and role rotation.

Plan the Story First
- Have learners storyboard or sketch their animation idea briefly before starting. This helps structure their language and visuals, especially when including messages (e.g., "save water," "my house").

Focus on Language Objectives
- Use the project to reinforce specific learning goals: spelling, sentence structure, storytelling, vocabulary on topics like the environment, the home, or daily life.

Use What You Have
- No need for expensive tools — use recycled cardboard, colored pencils, smartphones or tablets with the free Stop Motion Studio app.

Celebrate the Results
- Screen the animations at the end of the session or upload them (with permission) to a class blog or shared drive to value learners' creative work.

Recommendations for parents

Support Creativity at Home
- Encourage your child to reuse cereal boxes, magazines, or colored paper to make letters and drawings for their animation project.

Be the Assistant
- Help your child by holding the phone or camera steady while they move the letters or shapes. It's a fun teamwork moment!

Talk About the Story
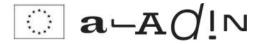- Ask your child to explain what their animation means. This helps them practice speaking and makes the learning more meaningful.

Explore Together
- Watch simple stop motion videos together on platforms like YouTube Kids to get inspiration and discover new vocabulary in context.

Keep It Fun
- Don't worry about perfection — the goal is to explore, play with language, and express ideas in a new way.

Technical Complexity - Learners may struggle to use the stop motion app or understand how to animate step by step.
- Demonstrate the app with a projector or large screen before starting.
- Provide a simple visual guide with icons (e.g., camera, move object, take photo).
- Pair tech-savvy learners with others to support.

Time Management - Stop motion is time-consuming. Students may lose focus or not finish their animations.
- Set time limits for each step: designing, cutting, animating.
- Start with micro-tasks (e.g. animate just one word or one action).
- Keep sessions focused and split the activity across 2 days if needed.

Fine Motor Skills & Precision - Moving small pieces and keeping everything in place can be tricky for small hands or learners with coordination difficulties.
- Use larger letters or objects.
- Secure the paper to the table with tape.
- Let one learner move, while another takes photos to avoid camera shaking.

Language Focus May Get Lost - Learners may get caught up in the visuals and forget the language learning goal.
- Build in reflection: Ask learners to say or write what their animation means.
- Provide word lists or sentence frames to include in the animation.
- Guide them to choose themes related to vocabulary they've just learned (e.g., nature, home, food).

References and External Resources

- Download Stop Motion Studio: https://play.google.com/store/apps/details?id=com.cateater.stopmotionstudio&hl

- How to build Stop Motion into learning curriculum with complementary interactive exercices (Hungarian): https://www.magyarnyelv.org/zenes-abc

Further resources on the use of Stop Motion in storytelling :

- https://cotaassociation.wixsite.com/re-stor-e/stop-motion-movies

- https://www.re-cult.eu/lego-serious-play

a‑A d ! N

Art Based Learning of Language of Origin through Didactic Innovation

STORYTELLING FOR LITTLE ONES MODULE   **ENG**

This module presents a series of activities for a long workshop to encourage preschool children to use language they know, to learn new words and to engage in various fun and creative activities with/without parents.

STORYTELLING FOR LITTLE ONES MODULE   ENG

Participants profile : children 2-6 years old with a migrant background with parents

Maximum Number of Participants: 12 Families (25 Participants)

Total Duration of the Module Activities: 150 minutes (with breaks)

Materials: games, visual aids, and storytelling materials. These tools can be used in other languages with pictures instead of words.

Language Skills: Oral expression, pronunciation, listening comprehension, vocabulary development, syntax - sentence construction

Other Skills: Creativity, artistic skills, organisation, non-verbal expressions, cultural, intercultural, self-knowledge, intergenerational, teamwork and collaboration, fine motor skills

Levels: From A1 to C2

Developed by / Origin / Original language: Marinessa Radchenko, Koopkultur e.V. / Germany, Ukraine / Ukrainian, Russian

STORYTELLING FOR LITTLE ONES MODULE   **ENG**

Content of Module Activities :

1. Introduction/Ice-Breaking

2. Sand Storytelling

3. Stop Dance With Pictures

4. What Happened Next? Group Storytelling with Story Cubes

5. My Imaginary Story

6. Closing Session / Gathering Feedback of the Participants

INTRODUCTION/ICE-BREAKING

Time required: 10 - 15 min

Materials: stickers and pens

IINTRODUCTION/ICE-BREAKING

Activity 1 Step-by-Step

1. Gather the group in a circle, making sure everyone can see each other.

2. Introduction by the facilitator:

Welcome everyone to the workshop and explain that the first activity will help everyone get to know each other through their favourite stories.

3. Name and favourite story:

- Ask each child (and accompanying adult, if desired) to introduce themselves by saying, "My name is [name] and my favourite story is [favourite story].
- Go around the circle until everyone has had a chance to speak.

4. Story movement game:

- The facilitator then says the name of one of the stories mentioned by a child (e.g. "The Three Little Pigs").
- Ask, "Who else likes 'The Three Little Pigs'?"
- Children (and adults) who like this story will stand up and do a specific movement associated with the story (e.g. pretend to blow like the wolf blowing down the house).
- Repeat with other stories, each with a unique movement. For example
- For "Cinderella" - twirl like you're at the ball.
- For "The Very Hungry Caterpillar" - imitate eating and growing like a caterpillar.
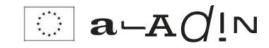
5. Close the activity:

- After going through several stories, thank everyone for their participation.
- Close by explaining that they already have something in common through their favourite stories!

This activity will help the children warm up, feel included and begin to associate fun movement with storytelling, setting the tone for creativity in the workshop.

SAND STORYTELLING

Time required: 20-30 min

Materials: Kinetic sand, a bag with cardboard characters (3 characters per child).

1. Introduction to the activity:
- Gather the children around a large table or on the floor, where they can all reach the kinetic sand.
- Explain that today, they will use sand to create magical stories together.

2. Exploring the sand:
- Give each child some kinetic sand. Encourage them to touch, squeeze, and shape the sand, explaining how it can become anything they imagine.
- Begin a guided play session where the facilitator describes different natural elements. For example:
- "Can you make it rain with the sand?" (Let the sand fall between their fingers like raindrops.)
- "Let's create a waterfall." (Move the sand as if it's flowing water.
- "Can you imagine the ocean?" (Flatten the sand to resemble the sea.)
- As you go through each of these, have the children repeat key words aloud (e.g., "rain," "waterfall," "ocean") to reinforce the storytelling atmosphere.

3. Building with sand:
- After playing with the sand, encourage the children to create small shapes or structures. Ask them to describe what they've built. For example, "What is that you made from sand? Is it a mountain or maybe a castle?"

4. Magic Bag - Choosing Characters:
- Introduce the "Magic Bag" filled with cardboard characters.
- Let each child take turns pulling out three characters from the bag.
- Encourage them to describe who their characters are (e.g., "I have a dragon, a princess, and a wizard.").

5. Creating a story:

- Now that they have their sand structures and characters, guide the children to create their own short story. Encourage them to think about how their characters interact with what they've built from sand.
- Give examples to help spark ideas, such as: "Maybe your dragon is guarding the sandcastle? Or perhaps the princess is sailing across the sand sea?"

6. Storytelling Time:

- Once the children have finished creating their sand scenes, go around the group and let each child briefly share their story.
- Encourage them to use the key words they learned earlier (rain, waterfall, ocean) and point to their sand creations while telling their tale.

7. Closing the activity:

- Thank the children for their creativity and remind them how they used both sand and imagination to create their stories.
- Collect the characters and begin the transition to the next activity.

Time required: 15-20 min

Materials: Assorted picture cards with various images (animals, objects, food, etc.), Music player

STOP DANCE WITH PICTURES

1. Preparation:
  - Scatter the picture cards randomly on the floor. Make sure there's enough space between them for the children to move around freely.

2. Introduce the activity:
  - Gather the children together and explain the rules of the game: They will dance and move around the room while the music is playing. But when the music stops, they must quickly find a picture, stand on it and freeze!

3. Start the game:
  - Play some upbeat music and encourage the children to dance or run around the room.
  - After a short while, stop the music.
  - The children must quickly find a picture, stand on it and freeze.

4. First round - identifying features:
  - Once everyone is standing on a picture, the facilitator gives instructions related to the pictures, for example:
  - "If your picture has something red on it, jump up and down."
  - "If your picture shows something tasty, clap your hands.
  - "If your picture has an animal, shout 'Hooray!'"
  - Let some children act out these requests, then repeat with new instructions (e.g. something soft, something round).

5. Second round - Naming in the family language:
- After a few rounds of dancing and freezing, ask the children to look at the picture they are standing on and say the name of the object in it in their native language.
- Go around the room and have each child share their word. This adds a fun, multicultural element to the game and encourages everyone to learn new words.
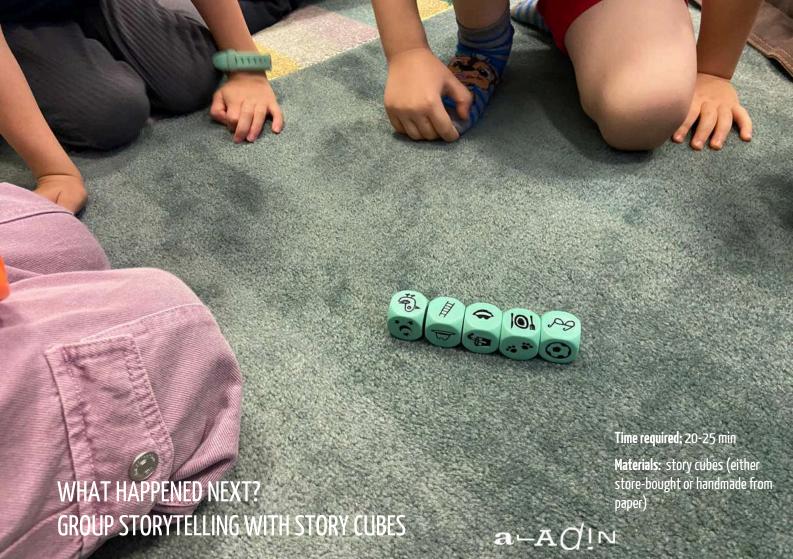
6. Advanced round - rhyming challenge:
- For an extra challenge, ask the children to think of a rhyme for the object in their picture.
- For example, if a child has a picture of a cat, they might say, "Cat and hat!"
- Help younger children with this task to encourage creativity and playful thinking.

7. Repeat the game:
- Start the music again and continue the game for several rounds, mixing in different instructions and challenges.
- Adjust the tempo of the game to keep it dynamic and engaging.

8. Close the activity:
- After the last round, gather the children in a circle. Thank them for playing and celebrate how they used both movement and language to explore the pictures.

Time required: 20-25 min

Materials: story cubes (either store-bought or handmade from paper)

WHAT HAPPENED NEXT?
GROUP STORYTELLING WITH STORY CUBES

1. Introduction to the activity:

 - Gather the children in a circle and explain that they are going to create a group story using story cubes. Each cube has different pictures and these pictures will help them to continue the story.

2. Introduce the cubes:

 - Show the children the story cube and explain that each face has a different picture (e.g. animals, objects, symbols). Tell them that after each person rolls a die, they will use the picture to add a new part to the story.

3. The facilitator starts the story:

 - The facilitator starts by rolling two cubes.
 - Look at the pictures on the dice and use them to start a story. For example, if the cubes show a castle and a dragon, the facilitator might say "Once upon a time, in a faraway land, there was a magical castle where a brave dragon lived".
 - Encourage the children to listen carefully as they will soon have to complete the story!

4. Children continue the story:

 - After the facilitator has started the story, it's the children's turn.
 - A child rolls a cube, looks at the picture and adds to the story based on what they see. For example, if the child rolls a picture of a tree, they might say "One day, the dragon flew into a forest full of tall trees".
 - Each child takes a turn, rolling a cube and adding their own sentence to the story, gradually building the narrative.

5. Encourage creativity:
   - As each child continues the story, encourage them to use their imagination and be as creative as they like. There are no wrong answers!
   - If necessary, help them connect their cube picture to the existing story by asking guiding questions such as "How does your picture fit into what just happened?

6. Encourage group participation:
   - Go around the circle and give each child a chance to roll a die and contribute to the story.
   - Make sure that everyone gets a turn and that the story builds with new, exciting elements after each roll.
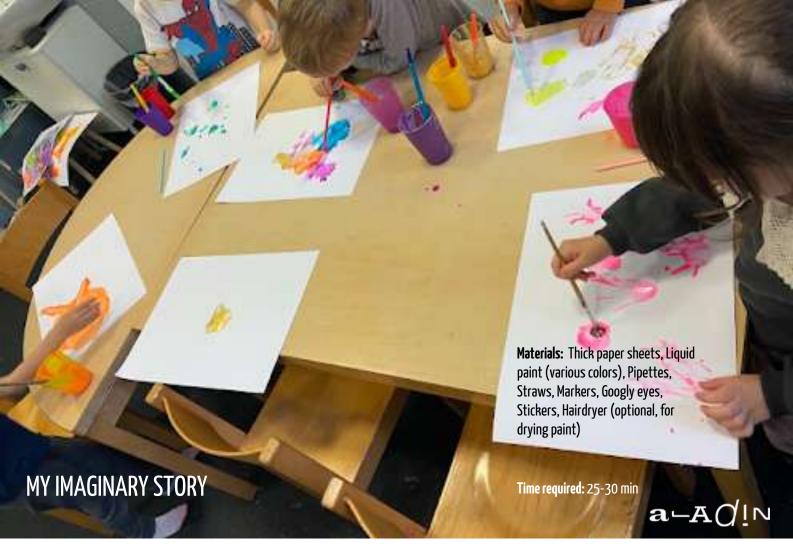
7. Finish the story:
   - After each child has had at least one turn, lead the group in wrapping up the story. The facilitator can help create a conclusion or ask one of the children to end the story with the last roll.

8. Closing the activity:
   - When the story is finished, celebrate the group's creativity by summarising the fun twists and turns their story took.
   - Thank everyone for contributing to the shared storytelling adventure and highlight how the story cubes helped them to use their imagination.

Following the example of working with cubes, picture cards were also used. They were no less successful.

MY IMAGINARY STORY

Materials: Thick paper sheets, Liquid paint (various colors), Pipettes, Straws, Markers, Googly eyes, Stickers, Hairdryer (optional, for drying paint)

Time required: 25-30 min

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1. Introduction to the activity:

   - Gather the children around a table and explain that they are going to create their own fantasy character or creature using paint, straws and their imagination.
   - Show them how they will create shapes by blowing paint onto the paper and then use markers, stickers and eyes to bring their creations to life.

2. Distribute materials:

   - Give each child a sheet of thick paper.
   - Give them pipettes, liquid paint, straws and markers.
   - Place googly eyes and stickers on the table for extra decoration.

3. Make the basic shape:
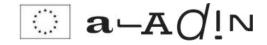
   - Demonstrate how to use a pipette to drop small amounts of paint onto the paper.
   - Show them how to blow through the straw, causing the paint to spread out and form unique, abstract shapes.
   - Encourage them to be creative and let the paint splashes and lines create their own special designs.

4. Allow the paint to dry:

   - If necessary, use a hairdryer to dry the paint quickly before moving on to the next step.

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5. Add details:

   - When the paint is dry or almost dry, children can use markers, googly eyes and stickers to turn their abstract paint splatters into fantastic creatures or characters.
   - Encourage them to think about what their creation might be: "Does your creature have a funny face? Maybe it has wings or tentacles?
   - Let the children add as much detail as they want to bring their creature to life.

6. Tell a story:

   - Once they've finished decorating, ask each child to tell the story of their creation.
   - Invite them to describe who or what their character is, what their name might be, and what kind of adventure they might go on.
   - Encourage creativity by asking questions such as "What special powers does your character have? Where does it live? What does it like to do?

7. Display the creations:
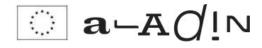
   - After everyone has had a chance to present, display the children's fantastic creatures on a wall or table for all to see.
   - Celebrate each child's imagination and creativity by highlighting the uniqueness of their creations.

8. Close the activity:

   - Thank the children for creating such imaginative stories and artwork.
   - Explain that they can take their creatures home as a reminder of their creative storytelling adventure.

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Materials: motion/feedback cards (with different images)

Time required: 10-15 min

CLOSING SESSION
GATHERING FEEDBACK OF THE PARTICIPANTS

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1. Introduction to the activity:

- Gather the children and parents in a circle. Explain that this is the final part of the workshop, where everyone will have a chance to reflect on their experiences and share their feelings about the day.

2. Present the emotion cards:

- Spread out the emotion/feedback cards on the floor or table. These can have simple pictures (e.g. happy face, heart, thumbs up) or words (e.g. fun, exciting, creative) to represent different emotions and impressions.
- Have everyone take a moment to look through the cards and choose one that best describes how they feel after taking part in the workshop.

3. Share your reflections:

- One by one, invite each child and parent to hold up the card they have chosen and share their impressions.
- Encourage them to explain why they chose this card and what they liked or found interesting about the activities.
- For children, ask questions such as   - "What was your favourite part of the day?" / - "How did this activity make you feel?"
- For parents, you might ask: - "What did you notice about your child's participation? /   - "What was a highlight for you?"

4. Optional group discussion:
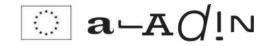
- After everyone has shared, open the floor for any final thoughts or additional feedback.
- Invite participants to share any suggestions for future workshops or things they particularly enjoyed.

5. Close the activity:

- Thank everyone for their contributions and for taking part in the workshop.
- Close by celebrating the creative energy of the group and the unique stories they've created throughout the day.

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Preparation:

Find out about the language and skill levels of the participants and decide whether you need parental support. Prepare materials and tasks appropriate to the language and skill level of the participants. You need specific resources and tools to implement the activities, such as games, visual aids, and storytelling materials. These tools can be used in other languages with pictures instead of words.

Expected output:

The children were encouraged to speak and inspired to communicate in their heritage language. Parents expressed interest in the games and methods and noted their effectiveness.

Adaptation/Application of the method:

- **a group with varied language proficiency**
  This method requires minimal knowledge of the language, a good level of comprehension and at least basic speaking skills.
  The methods and games can be adapted to different language levels.
  The tasks can be made more challenging by introducing additional vocabulary and by using longer and more complex sentences.
  The activities can be carried out with a group of different language levels.
  The methods and games are highly adaptable and can be adapted according to the language skills of the participants. For beginners, the tasks can focus on basic vocabulary and simpler sentence structures, while for more advanced participants they can be made more challenging by introducing additional vocabulary and more complex sentence formation. The visual materials and illustration-based activities also ensure that those with minimal language skills can participate, making the approach effective for mixed ability groups.

- **other languages**

   All these activities are easily adaptable and can be translated into other languages as they use visual material without the use of written words. All illustrations are easily adaptable to any language.

- **bilingual/multilingual options**

   The activities can be adapted to a bilingual or multilingual context. As the methods rely heavily on visual materials without written words, they can be easily translated and adapted to different languages. The flexibility of the tasks allows learners to work in their mother tongue while gradually incorporating the target language. In addition, the activities can be adapted to encourage interaction between learners from different language backgrounds, promoting communication and collaboration across languages. This makes them suitable for different language settings.

- **cultural contexts**
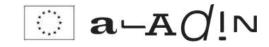
   Images and stories for activities can be culturally relevant.

- **other age groups**

   The activities can be adapted for other age groups. For younger children, the tasks can focus on simpler vocabulary, shorter sentences and more interactive, game-based learning with visual aids and storytelling. For older participants or adults, activities can include more complex language structures, advanced vocabulary and critical thinking exercises. The flexibility of the methods allows adjustments to be made to the level of difficulty, pace and content, making the activities engaging and suitable for a wide range of age groups

- **distance learning options**

  The activities are adaptable to distance learning formats such as online courses and workshops.

  Digital platforms: The activities can be conducted using video conferencing tools (e.g. Zoom, Microsoft Teams) that allow real-time interaction between participants. Breakout rooms can be used for smaller group activities.

  Interactive materials: Visual aids and games can be digitised and shared via online platforms. For example, using slideshows or interactive PDFs ensures that all participants have access to the same materials, regardless of location.

  Online collaboration: Tools such as Google Docs, Padlet or Miro can facilitate collaborative activities where learners can contribute ideas, complete tasks and share responses in real time.

  Recorded sessions: Workshops can be recorded and made available for later viewing, allowing participants to revisit the material at their own pace.

  Asynchronous learning: Activities can be adapted for asynchronous learning by providing clear instructions, video demonstrations and engaging online resources, allowing learners to complete tasks independently at their own convenience.

- **options for parents**

  Parents can repeat the activities with their children, especially once they know the rules. The materials and formats are easy to understand, so children can do the activities on their own or with others. The instructions and tasks can be adjusted, so children can practise at their own level. In a group, one child can take on the role of a guide, so the activities can continue without direct supervision. This format encourages children to learn and work on their own.

- **challenges**

   - People have different language skills. Participants may have different levels of language skills, which can make it difficult to engage everyone equally. Facilitators should be prepared to modify activities on the fly to accommodate different language skills and ensure inclusivity.

   - Group dynamics: Managing group dynamics can be difficult, especially if participants are shy or reluctant to participate. Facilitators should be prepared to encourage engagement and create a supportive atmosphere that encourages interaction.

   - Limited resources or materials: Some workshops may require specific materials or tools that may not be available locally. Facilitators should prepare backup activities or alternative resources in case of shortages.

   - Time management: Workshops may take longer than planned if participants need extra time to complete activities or discussions. Facilitators should be flexible and willing to adjust the schedule as needed, prioritising key content.

   - Cultural sensitivity: Participants may come from different cultural backgrounds, which may lead to different interpretations of activities or topics. Facilitators should be aware of these differences and be prepared to deal with any misunderstandings or discomfort that may arise.

   - Space limitations: The layout of the workshop room may not be conducive to the planned activities, affecting movement or interaction. Facilitators should assess the space in advance and be prepared to adapt activities to the environment.

   - Long sessions can lead to participant fatigue, which reduces engagement and concentration. Facilitators should plan breaks and include varied activities to maintain energy levels.

   - Gathering feedback in a live setting can be challenging, especially with a large group. Facilitators should consider using quick, anonymous feedback methods such as sticky notes or simple scoring systems to assess participants' responses.

References, and Resources:

   -Story Cubes and Cards to purchase:

https://flyingtiger.com/de-de/products/guess-what-pantomime-and-sound-game-3035609

https://flyingtiger.com/products/storytelling-dice-3017920

Instagram Marinessa Radchenko with more activities and books for children in Ukrainian: https://www.instagram.com/marinessa_rad

aLADiN

Art Based Learning of Language of Origin through Didactic Innovation

SENSORIAL WRITING ENG

This activity encourages preschool children to use familiar language, learn new words, and engage in playful, creative writing exercises using sensory materials, with or without the involvement of their parents. It transforms vocabulary learning into a hands-on, memorable experience that sparks imagination and curiosity.

SENSORIAL WRITING **ENG**

Participants profile : children 2-6 years old with a migrant background

Maximum Number of Participants: 20

Duration of the Activity: 40 minutes

Materials: book, cardboard letters, stones, chestnuts, marbles, chenille sticks, outdoor materials

Language Skills: Oral expression, articulation, pronunciation, listening comprehension, vocabulary development, syntax - sentence construction, descriptive language

Other Skills: Creativity, imaginative thinking, artistic skills, organisation, sensory integration and processing, fine motor skills, hand-eye coordination and dexterity, teamwork and collaboration

Levels: From A1 to C2

Developed by / Original language: Petronela Bordeianu, Koopkultur e.V. / Romanian

SENSORIAL WRITING
Activity Step-by-Step

Step 1. Preparation
- Choose a Theme: Select a theme for the session (e.g., Autumn, Forest, Ocean).
- Select a Story: Pick a children's book or create a short story that fits the chosen theme.
- Gather Materials: Collect a variety of sensory objects related to the theme (e.g., chestnuts, leaves, stones, pinecones, wood pieces).
  - For younger children: Prepare cardboard letters or simple word cards.
  - For older children: Provide paper, pencils, and markers.

Step 2. Story Time
- Read the chosen story aloud to the group, emphasizing key vocabulary related to the theme.
- Encourage children to listen for words that describe sensory experiences (what they see, touch, smell, hear).

Step 3. Sensory Exploration
- Invite children to explore and handle the sensory objects.
- Discuss the objects together: What do they feel like? What do they remind you of? What words can you use to describe them?
- Ask the children to remember words from the story that are connected to the objects.

Step 4. Writing with Sensory Materials

For Younger Children:

- Give each child a cardboard letter or word card.
- Ask them to cover the letter with sensory materials that start with that letter (e.g., "L" for leaf, "S" for stone).
- Say the letter and word aloud together.

For Older Children:

- Challenge them to use the sensory materials to form whole words from the story or theme.
- Encourage them to write or draw words or short phrases that describe their sensory experience (e.g., "smooth stone," "crunchy leaf").

Step 5. Sharing and Reflection

- Invite children to show their creations to the group.
- Ask them to describe what they made and why they chose certain materials.
- Encourage children to use new vocabulary and descriptive language.

Step 6. Extension (Optional)

- Create a group collage or mural using the sensory materials and words.
- Encourage children to invent their own short story or poem using the words and objects explored.

Step 7. Clean-Up and Closing

- Help children tidy up the materials.
- Recap the new words learned and praise their creativity and participation.

Preparation:

- Prepare enough materials for all children, or, if the times and setting allows, gather the materials together outdoors after the lecture. The lecture could take place outdoors in this case.
- Safety First: Ensure all sensory materials are non-toxic and appropriate for the age group. Supervise closely to prevent choking hazards.

Expected output:

- Language Development: Children will use and reinforce new vocabulary related to the story and sensory materials.
- Creative Expression: Each child will create a unique letter, word, or phrase using sensory objects, reflecting their personal experience and imagination.
- Descriptive Skills: Children will practice describing textures, shapes, and sensations, both orally and in writing.
- Increased Engagement: The hands-on, multisensory approach will make language learning fun and memorable, encouraging active participation from all children.

SENSORIAL WRITING

Adaptation/Application of the method:

A Group with Varied Language Proficiency
- Use simple, clear instructions and model the activity step by step.
- Offer visual aids and real objects to support understanding and vocabulary retention.
- Allow children to express ideas using drawings or gestures if verbal skills are limited.
- Pair children with different proficiency levels to encourage peer support and language modeling

Bilingual/Multilingual Options
- Present key vocabulary in multiple languages; encourage children to share words in their home language and the activity language.
- Invite parents or peers to help translate or explain sensory experiences.
- Create bilingual word walls or labels for sensory objects, supporting both languages.
- Encourage children to describe the same object in more than one language, fostering cross-linguistic connections.

Cultural Contexts
- Select stories, sensory materials, and themes that reflect the cultural backgrounds of participants.
- Encourage children to bring sensory objects from home that are meaningful in their culture.
- Discuss and compare how different cultures describe sensory experiences (e.g., how autumn smells or feels in different countries).
- Use figurative language and metaphors from various cultures to enrich descriptive writing.

SENSORIAL WRITING

Adaptation/Application of the method:

Other Age Groups:

- For younger children: Focus on letter formation, simple word building, and tactile exploration with large, easy-to-handle materials.
- For older children: Challenge them to write full sentences or descriptive paragraphs about their sensory experiences, or to create stories using advanced vocabulary.
- Adjust the complexity of the writing task and the amount of adult support according to developmental stage

Distance Learning Options

- Send a list of easily found sensory materials to families ahead of time.
- Alternatively: allow 10 minutes for the participants to search for sensory materials in thier rooms after the lecture took place.
- Use virtual meetings to read stories and guide children through the activity, encouraging them to share their creations on camera.
- Provide printable templates or digital graphic organizers for children to record sensory words and experiences.
- Use association games of objects and sensory words that children can solve online.
- Encourage families to take photos of their sensory writing and share them with the group or teacher.
- Create a visual gallery (PollUnit) – learners can upload their final result and directly vote on their classmates' creations.

SENSORIAL WRITING

Recommendations for Parents:

- Prepare a safe, sensory-friendly space at home with a variety of materials for exploration.
- Gather the materials together on a walk outdoors.
- Read the story aloud and emphasize new or interesting words.
- Guide children in describing objects using all five senses, modeling descriptive language.
- Encourage creativity and allow children to express themselves through moving and showing the materials, drawing, speaking, or writing, depending on their age and comfort.
- Celebrate effort and creativity, not just correct spelling or grammar.

Challenges:

- Language Barriers: Use visuals, gestures, and home language support to help understanding.
- Limited Materials: Encourage the use of everyday household items as sensory materials.
- Varying Engagement Levels: Alternate between movement, sensory play, and writing to keep children interested.
- Mess or Overstimulation: Set clear boundaries for sensory play and offer calming breaks if needed.
- Distance Learning: Provide clear instructions and support for parents to facilitate the activity at home.

aLADIN

Art Based Learning of Language of Origin through Didactic Innovation

READING YOGA   ENG

Reading Yoga is an engaging, movement-based storytelling activity that uses a children's book to support language development. It is designed to bring together multilingual families in a playful and culturally resonant setting.

READING YOGA

Participants profile : children 3-8 years old with a migrant background with parents

Maximum Number of Participants: 1-50 people

Duration of the Activity: 30 min

Materials: A book with a focus on movements (e.g. "Der kleine Frosch will schwimmen gehen!" by Luisa Schauenber), craft materials if the activity combines with an activity

Language Skills: Oral expression, pronunciation, listening comprehension, vocabulary development

Other Skills: Creativity, artistic skills, cultural awareness, emotional regulation

Levels: From A1 to B2

Developed by / Original language: Petronela Bordeianu, Koopkultur e.V. / Romanian

READING YOGA

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Step 1. Introduction to the activity:

- Welcome families and briefly explain the activity's purpose: to enjoy a story together using movement and imagination.

Step 2. Active reading

- Read the book aloud, pausing after each sentence.
- Invite children to act out the story using body movements (e.g., jumping like a frog, swimming).
- Pause for questions and reflections about the story and characters.
- Encourage parents to join in, especially if children are shy, and model the movements yourself

Step 3. Craft activity (optional):

- Set up a table with craft supplies.
- Children can draw their favorite character doing a yoga pose or invent new movements to illustrate and explain.
- The craft station provides a quiet alternative for children who need a break from movement.

READING YOGA

Recommendations for Educators and Teachers:

Preparation:
- Choose a book that features clear actions or animal characters for easy movement imitation.
- Prepare a welcoming space with enough room for movement and a separate area for crafts.
- Gather all materials in advance and set up the craft table if using.

Expected output:
- Enhanced language skills (listening, speaking, vocabulary)
- Improved body awareness, coordination, and spatial concepts[245]
- Increased social interaction and cultural exchange among families
- Boosted creativity and self-expression
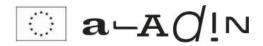
Language focus:
- Use Repetition
  - Repeat key words and phrases from the story, especially those linked to actions (e.g., "jump," "swim," "stretch").
  - Encourage children to echo words or sentences after you, reinforcing pronunciation and comprehension.
  - Use the same movement with the same word each time to build strong word-action associations.
- Pause for Interaction
  - After reading a sentence, ask simple questions ("Can you show me how to …?").
  - Give children time to respond verbally and physically, supporting both speaking and listening skills.
- Model and Scaffold Language
  - Model clear pronunciation and expressive intonation.
  - For new vocabulary, show the movement and say the word together.

Reading Yoga

Adaptation / Application of the Method:

Bilingual / Multilingual Learning:

- Present key vocabulary, yoga poses, and story actions in both languages and repeat with the group.
- Link new words and phrases to specific movements. Repeatedly practicing these combinations helps children remember vocabulary and associate meaning with physical action, enhancing long-term retention.
- Use gestures, visual aids, and book illustrations to reinforce meaning and support understanding in both languages.
- Encourage parents to participate and support translation, making the activity more inclusive and culturally relevant for multilingual families.

Cultural Contexts:

- Select stories that reflect the cultural backgrounds of participants or introduce new cultures in an inclusive way.
- Encourage families to share stories and movements from their own traditions (it can be also dance moves, animals, or particular poses)

Other age groups:

- For younger children: Use shorter stories, more repetition, and simpler movements.
- For older children: Add narrative complexity or invite them to create their own yoga / movement based stories.

READING YOGA

Adaptation / Application of the Method:
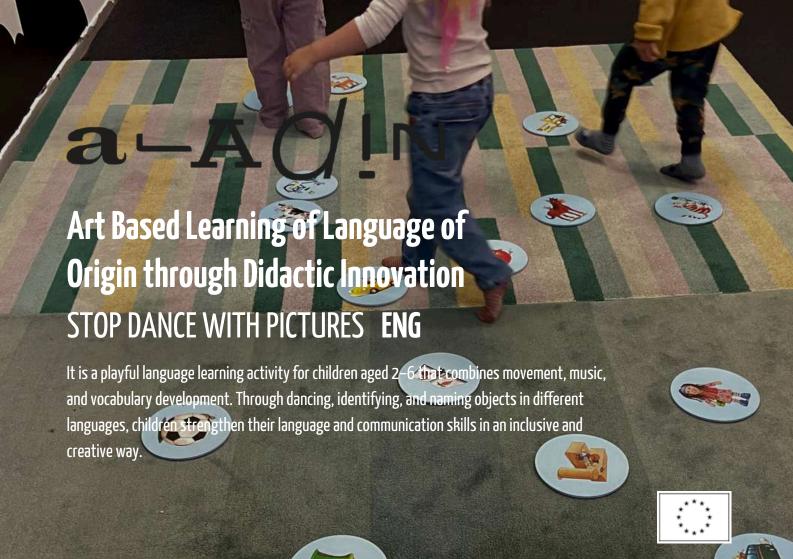
Distance Learning Options:

- Host virtual sessions using video conferencing.
- Share video demonstrations or images of movements and while reading.

Potential Challenges and Solutions:

- Shyness or Reluctance: Model participation and invite parents to join in.
- Language Barriers: Use visual aids, gestures, repetition and allow additional language support.
- Varying Attention Spans: Alternate between movement and reading to maintain engagement.
- Space Limitations: Adapt movements to be small and safe for the available area.

a—A d I N

Art Based Learning of Language of Origin through Didactic Innovation

STOP DANCE WITH PICTURES   ENG

It is a playful language learning activity for children aged 2–6 that combines movement, music, and vocabulary development. Through dancing, identifying, and naming objects in different languages, children strengthen their language and communication skills in an inclusive and creative way.

STOP DANCE WITH PICTURES **ENG**

Participants profile : children 2-6 years old with a migrant background with parents

Maximum Number of Participants: 1-10 people

Duration of the Activity: 15-20 min

Materials: Assorted picture cards with various images (animals, objects, food, etc.), Music player.

Language Skills: Oral expression, pronunciation, listening comprehension, vocabulary development

Other Skills: Non-verbal expressions, cultural, intercultural, teamwork and collaboration, coordination

Levels: From A1 to C2

Developed by / Origin / Original language: Marinessa Radchenko, Koopkultur e.V. / Germany, Ukraine / Ukrainian, Russian

STOP DANCE WITH PICTURES

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1. Preparation:
- Scatter the picture cards randomly on the floor. Make sure there's enough space between them for the children to move around freely.

2. Introduce the activity:
- Gather the children together and explain the rules of the game: They will dance and move around the room while the music is playing. But when the music stops, they must quickly find a picture, stand on it and freeze!

3. Start the game:
- Play some upbeat music and encourage the children to dance or run around the room.
- After a short while, stop the music.
- The children must quickly find a picture, stand on it and freeze.

4. First round - identifying features:
- Once everyone is standing on a picture, the facilitator gives instructions related to the pictures, for example:

"If your picture has something red on it, jump up and down."

"If your picture shows something tasty, clap your hands.

"If your picture has an animal, shout 'Hooray!'"

- Let some children act out these requests, then repeat with new instructions (e.g. something soft, something round).

5. Second round - Naming in the family language:

- After a few rounds of dancing and freezing, ask the children to look at the picture they are standing on and say the name of the object in it in their native language.
- Go around the room and have each child share their word. This adds a fun, multicultural element to the game and encourages everyone to learn new words.

6. Advanced round - rhyming challenge:

- For an extra challenge, ask the children to think of a rhyme for the object in their picture.
- For example, if a child has a picture of a cat, they might say, "Cat and hat!"
- Help younger children with this task to encourage creativity and playful thinking.

7. Repeat the game:

- Start the music again and continue the game for several rounds, mixing in different instructions and challenges.
- Adjust the tempo of the game to keep it dynamic and engaging.

8. Close the activity:

- After the last round, gather the children in a circle. Thank them for playing and celebrate how they used both movement and language to explore the pictures.

RECOMMENDATIONS FOR EDUCATORS AND TEACHERS
STOP DANCE WITH PICTURES

STOP DANCE WITH PICTURES

Recommendations for educators and teachers - p1

Preparation:

- Gather Materials: Picture cards with diverse objects (e.g., animals, food, household items, nature elements) depending on the topic you'd like to focus and a music player with upbeat songs that may be related to the topic.
- Prepare the Space: Clear an open area for movement and scatter the picture cards on the floor with enough space for children to move freely.
- Plan the Instructions:

    Think of prompts for identifying features (e.g., colors, shapes, categories).

    Prepare examples for the naming round (you can encourage using different languages).

    Have simple rhyming examples ready for younger children.

Expected output:

This activity enhances children's language skills by expanding vocabulary, improving pronunciation, and fostering phonemic awareness through naming and rhyming. It strengthens cognitive abilities like observation, categorization, and problem-solving while boosting social confidence, cultural appreciation, and cooperative play. Physically, it supports coordination, balance, and reaction time through movement. Creativity is encouraged as children engage in imaginative responses and playful interactions, making learning dynamic, inclusive, and fun.

Adaptation/Application of the method:

- **a group with varied language proficiency**
    – Allow children to describe their pictures in words, gestures, or sounds if they struggle with vocabulary.
    – Pair children with different language skills to support each other.
    – Provide hints or visual aids to help with word recall.

- **group dynamics**
  - Establish clear rules to ensure turn-taking and respect for others' contributions.
  - Encourage quieter children by directly inviting them to participate.
  - Adjust the tempo of the game to keep all children engaged, avoiding frustration or boredom.
  - Keep rounds short and dynamic to maintain engagement.
  - Modify movement-based instructions to be inclusive for all abilities.
  - Provide positive reinforcement and avoid pressuring children to speak if they are uncomfortable. You can offer non-verbal participation options, such as pointing or miming.

- **cultural context**
  - Use diverse picture cards that reflect different cultural backgrounds.
  - Be mindful of words or gestures that may have different meanings in various cultures.
  - Foster an inclusive atmosphere by celebrating all languages equally and avoiding corrections in pronunciation.

- **physical space limitations**
  - If space is small, use a slower movement style like walking or tiptoeing instead of running.
  - Reduce the number of picture cards and adjust their placement to fit the area.
  - Consider playing in smaller groups or taking turns if space is very restricted.

aLADIN

Art Based Learning of Language of Origin through Didactic Innovation

SAND STORYTELLING   ENG

Let children be creative with kinetic sand as they explore textures, create shapes and bring their own imaginative stories to life with sand and cardboard characters in this interactive storytelling activity.

SAND STORYTELLING   ENG

Participants profile : children 2-6 years old with a migrant background with parents

Maximum Number of Participants: 1-10 people

Duration of the Activity: 20-30 min

Materials: Kinetic sand, a "magic" bag with cardboard characters (3 characters per child).

Language Skills: Oral expression, pronunciation, listening comprehension, vocabulary development, syntax - sentence construction

Other Skills: Creativity, artistic skills, cultural, intercultural, self-knowledge, intergenerational, teamwork and collaboration, fine motor skills

Levels: From A1 to C2
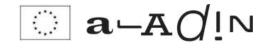
Developed by / Origin / Original language: Marinessa Radchenko, Koopkultur e.V. / Germany, Ukraine / Ukrainian, Russian

SAND STORYTELLING

a-Ad!n

1. Introduction to the activity:
- Gather the children around a large table or on the floor, where they can all reach the kinetic sand.
- Explain that today, they will use sand to create magical stories together.

2. Exploring the sand:
- Give each child some kinetic sand. Encourage them to **touch, squeeze, and shape** the sand, explaining how it can become anything they imagine.
- Begin a guided play session where the facilitator describes different natural elements. For example:
- "Can you make it rain with the sand?" (Let the sand fall between their fingers like raindrops.)
- "Let's create a waterfall." (Move the sand as if it's flowing water.
- "Can you imagine the ocean?" (Flatten the sand to resemble the sea.)
- As you go through each of these, have the children repeat **key words** aloud (e.g., "rain," "waterfall," "ocean") to reinforce the storytelling atmosphere.

3. Building with sand:
- After playing with the sand, encourage the children to create small shapes or structures. Ask them to describe what they've built. For example, "What is that you made from sand? Is it a mountain or maybe a castle?"

4. Magic Bag - Choosing Characters:
- Introduce the "Magic Bag" filled with cardboard characters.
- Let each child take turns pulling out **three characters** from the bag.
- Encourage them to describe who their characters are (e.g., "I have a dragon, a princess, and a wizard.").

5. Creating a story:

- Now that they have their sand structures and characters, guide the children to **create their own short story**. Encourage them to think about how their characters interact with what they've built from sand.
- Give examples to help spark ideas, such as: "Maybe your dragon is guarding the sandcastle? Or perhaps the princess is sailing across the sand sea?"

6. Storytelling Time:

- Once the children have finished creating their sand scenes, go around the group and let each child briefly **share their story**.
- Encourage them to use the key words they learned earlier (rain, waterfall, ocean) and point to their sand creations while telling their tale.

7. Closing the activity:

- Thank the children for their creativity and remind them how they used both **sand and imagination** to create their stories.
- Collect the characters and begin the transition to the next activity.

Preparation:

Make sure there is enough kinetic sand and cardboard pictures for all the children in the group. Cardboard pictures can be replaced with plastic/wooden figures of an age-appropriate size and shape (e.g. not too small for small children to swallow, no sharp edges, etc.). Can be made with the children before the activity if their skills allow.

Expected output:

An expected outcome of the activity is for each child to create a small sand structure or scene, along with a short, imaginative story that includes the characters they have chosen and the elements they have created in the sand. These stories, shared with the group, may include descriptive language using the nature-based vocabulary introduced (e.g. rain, ocean, waterfall). In addition, the children may become more comfortable with storytelling and demonstrate engagement in cooperative play as they interact with each other's stories and creations.

Adaptation/Application of the method:

- **a group with varied language proficiency**

  This method requires minimal knowledge of the language, a good level of comprehension and at least basic speaking skills.

  The method can be adapted to different language levels.

  The tasks can be made more challenging by introducing additional vocabulary and by using longer and more complex sentences.

  The activity can be carried out with a group of different language levels. For beginners, the tasks can focus on basic vocabulary and simpler sentence structures, while for more advanced participants they can be made more challenging by introducing additional vocabulary and more complex sentence formation.

- **bilingual/multilingual options**

  The activities can be adapted to a bilingual or multilingual context. As the method relies on materials without written words, they can be easily adapted to different languages. The flexibility of the tasks allows learners to work in their mother tongue while gradually incorporating the target language. In addition, the activities can be adapted to encourage interaction between learners from different language backgrounds, promoting communication and collaboration across languages. This makes them suitable for different language settings.

- **cultural contexts**

  Images and stories can be culturally relevant.

- **other age groups**

  The activity can be adapted for school children. For younger children, the tasks can focus on simpler vocabulary, shorter sentences and more interactive, game-based learning with visual aids and storytelling. For older participants, activities can include more complex language structures and advanced vocabulary.

- **distance learning options**

  The activity is adaptable to distance learning formats such as online courses and workshops.

  Digital platforms: The activity can be conducted using video conferencing tools (e.g. Zoom, Microsoft Teams) that allow real-time interaction between participants. Breakout rooms can be used for smaller group activities.

  Interactive materials: Visual aids and games can be digitised and shared via online platforms. For example, using slideshows or interactive PDFs ensures that all participants have access to the same materials, regardless of location.

  Online collaboration: Tools such as Google Docs, Padlet or Miro can facilitate collaborative activities where learners can contribute ideas, complete tasks and share responses in real time.

  Recorded sessions: Workshops can be recorded and made available for later viewing, allowing participants to revisit the material at their own pace.

  Asynchronous learning: Activities can be adapted for asynchronous learning by providing clear instructions, video demonstrations and engaging online resources, allowing learners to complete tasks independently at their own convenience.

- **options for parents**

  Parents can repeat the activity with their children, especially once they know the rules. The materials and formats are easy to understand, so children can do the activities on their own or with others. The instructions and tasks can be adjusted, so children can practice at their own level. In a group, one child can take on the role of a guide, so the activity can continue without direct supervision. This format encourages children to learn and work on their own.

- **challenges**

- People have different language skills. Participants may have different levels of language skills, which can make it difficult to engage everyone equally. Facilitators should be prepared to modify activities on the fly to accommodate different language skills and ensure inclusivity.

- Group dynamics: Managing group dynamics can be difficult, especially if participants are shy or reluctant to participate. Facilitators should be prepared to encourage engagement and create a supportive atmosphere that encourages interaction.

- Limited resources or materials: Some workshops may require specific materials or tools that may not be available locally. Facilitators should prepare backup activities or alternative resources in case of shortages.

- Time management: Workshops may take longer than planned if participants need extra time to complete activities or discussions. Facilitators should be flexible and willing to adjust the schedule as needed, prioritising key content.

- Cultural sensitivity: Participants may come from different cultural backgrounds, which may lead to different interpretations of activities or topics. Facilitators should be aware of these differences and be prepared to deal with any misunderstandings or discomfort that may arise.

- Space limitations: The layout of the workshop room may not be conducive to the planned activities, affecting movement or interaction. Facilitators should assess the space in advance and be prepared to adapt activities to the environment.

- Long sessions can lead to participant fatigue, which reduces engagement and concentration. Facilitators should plan breaks and include varied activities to maintain energy levels.

- Gathering feedback in a live setting can be challenging, especially with a large group. Facilitators should consider using quick, anonymous feedback methods such as sticky notes or simple scoring systems to assess participants' responses.

References, and Resources:

- Kinetic Sand DIY: https://eatingrichly.com/kinetic-sand-recipe/
- Find free/Paid characters to download: https://www.freepik.com/

Instagram Marinessa Radchenko with more activities and books for children in Ukrainian: https://www.instagram.com/marinessa_rad

References, and Resources:
 - HABA "Ratz Fatz – in Bewegung" Spiel: https://www.betzold.de/prod/100370/
 - Find free/paid characters to download: https://www.freepik.com/

Tags:
speaking, pronunciation, listening, **vocabulary**, non-verbal expression, self-confidence, body movements

SALADIN

Art-based learning of heritage languages through didactic innovation

Teach and learn languages with songs!

This activity uses music creatively and interactively to teach language skills. Learners listen to a carefully selected song in the target language and engage with the lyrics through fun activities such as gap-filling, matching games, word rearrangement, and grammar recognition. Using digital tools such as LearningApps or Wordwall, they can also create their own games to reinforce vocabulary, grammar knowledge, and oral comprehension. The activity can be easily adapted for different language levels and promotes collaboration, creativity, and digital skills, making language acquisition both effective and fun.

Teach and learn languages with songs!

a–AD!N

Participant profile: 7 years or older

Maximum number of participants: 14

Duration: 60–90 minutes (flexible)

Materials: for Hungarian, ready-made course materials and printable worksheets at https://www.magyarnyelv.org/, computer with internet connection, projector and screen or interactive whiteboard, printed song lyrics (with blanks to fill in) and worksheets (optional: vocabulary, grammar), access to online platforms (LearningApps.org, Wordwall, TinyTap, etc.), videos, pencils or pens.
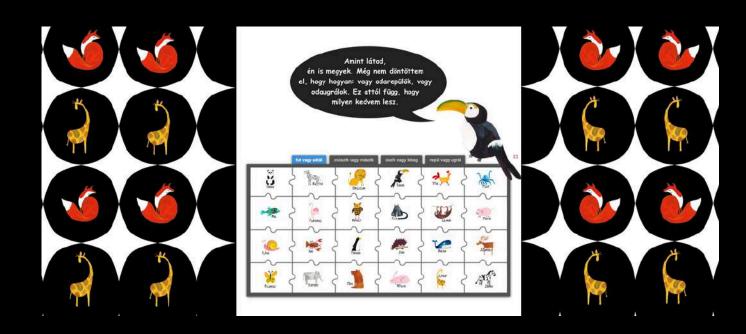
Language skills: letter recognition, spelling, listening, grammar and vocabulary

Other skills: creativity, digital skills, cultural references

Language levels: A2 to C2

Developed by / Target language: COTA ONG / Hungarian

Teach and learn languages with songs!
Activity 1 Step by Step

Preparation

Choose a song in the source or target language (e.g. Kaláka for Hungarian).

- Download a video recording of the song (e.g. via https://y2mate.nu/en-sDNs/).
- Print out the lyrics and create a gapped version (by omitting keywords).
- Create two or three interactive online games on a platform like LearningApps: memory game (song and lyrics), fill in the blanks, word search, or hangman.
- If necessary, print additional worksheets (vocabulary lists, grammar mini-lessons, etc.).

Implementation

1. Warm-up exercise and first listening (10–15 min.)

Briefly introduce the song and the performer.

- Ask learners to guess the theme of the song from its title or an illustration.
- Play the whole song once, without lyrics.

Activity 2 Step by Step

2. Listen and fill in the gaps (15–20 min.)

Distribute sheets of paper with the printed lyrics, but with gaps.

- Play the song again. Have the students try to fill in the gaps individually or in pairs.
- Project the online version onto a screen and drag the missing words into the gaps with the class.

3. Word and grammar games (15–20 min.)

Project one or more interactive games (memory, hangman, etc.) onto the screen.

- Learners complete the worksheets and interact with the digital version.

4. Invent new language games (20–30 min.)

Introduce LearningApps.org or a similar platform.

- In tandems or small groups, the learners invent their own game by
- Select 4 to 8 words or phrases from the lyrics;.
  - Choosing a game type (match, reorder, hangman, etc.);
  - Design and secure your activity.
  - Have the participants present their game to the others and have them test it.

Activity 3 Step by Step

Adjustments

Provide beginners with a list of words to fill in the gaps.

- Ask advanced learners to identify grammatical patterns (verb tenses, prepositions, etc.) and invent goal-oriented activities.
- Evaluation/Reflection

Ask the learners:

- What new words did you learn?
    - Which part of the song was easiest (or most difficult) to understand?
    - What did you like most about today's activity?
    - Additions (optional)

Translate a song verse into the learners' native language.

- Write a new verse with the same melody and structure.
- Use a different song in a different lesson and compare the musical style and vocabulary.
- After the activity

Upload the games invented by the learners to the platform.

- Assign them as revision tasks for homework.

ADAPTATIONS: VARIATIONS FOR ADVANCED LEARNERS

Adaptations for different levels

Language Level: A1–A2 (Beginner)- Recommended Activities:

- Gap-fill with word bank (visual support and limited vocabulary)
- Matching games (image to word or word to word)
- Listening for key words (e.g., feelings, nature, colors, days of the week)
- Simple sentence reordering (short, familiar phrases)

Adaptations:
- Use slower songs with repetitive, clear pronunciation.
- Provide illustrated glossaries of unfamiliar words.
- Use yes/no or multiple choice comprehension questions.
- Add gesture or movement to reinforce meaning.

Language Level: B1–B2 (Intermediate)- Recommended Activities:
- Gap-fill without word bank
- Find synonyms/antonyms in lyrics
- Grammar focus (e.g., past vs present, possessive pronouns)
- Writing a verse continuation or rewriting a stanza in their own words
- Create an online game (e.g., Hangman, memory match)

Adaptations:
- Introduce idiomatic expressions or poetic vocabulary for discussion.
- Encourage personal interpretation of the song.
- Assign group work for co-creation of online exercises using LearningApps or Wordwall.
- Invite learners to present a line or part of the song and explain it to others.

Adaptations for different levels

Language Level: C1–C2 (Advanced)- Recommended Activities:
- Interpret symbolic or metaphorical language in the lyrics
- Debate the song's theme or write a response poem
- Analyze grammar and stylistic choices
- Research the cultural/historical context of the song
- Translate the song or adapt it to a modern setting

Adaptations:
- Use authentic versions of the lyrics, even with poetic or older structures.
- Include creative writing tasks based on the song's theme (e.g., write a journal entry from the rose's point of view).
- Ask learners to design a lesson or activity based on the song for others.

 Mixed-Level Groups
Tips:
- Use tiered tasks (e.g., same song, different depth of activity).
- Create mixed-level pairs where more advanced learners support beginners.
- Let students choose their own task type from a menu (e.g., gap-fill, reorder lines, write a poem).
- Use visuals and audio for accessibility across levels.

3. Spelling Challenges
   - Learners receive scrambled letters and must animate them into the correct word.
   - Bonus: Include homophones or commonly confused words for added challenge.

4. Storytelling with Stop Motion
   - Learners animate short stories or dialogues using letters, drawings, or simple characters.
   - Combine written and spoken text (they can record voiceovers or add subtitles).

5. Grammar Focus
   - Animate grammar rules: e.g., verb endings dancing into place, gender agreements shown visually, word order shifting around.
   - Example: show how a sentence changes in the negative form through motion.

6. Multilingual Versions
   - Animate the same word or phrase in two or more languages (e.g. learners' heritage language and the target language).
   - Great for multilingual classrooms!

7. Animated Messages or Poems
   - Learners create animated greetings, quotes, or poems.
   - Option to turn it into a digital postcard or short clip to share with others.

8. Visual Puns / Wordplay
   - Animate words with double meanings or visual metaphors (e.g., the word "flight" flying off the screen).

Recommendations for educators and teachers

1. Choose Songs with Clear, Age-Appropriate Language
   - Select songs with repetitive structures, simple vocabulary, and a clear rhythm.
   - Prefer songs that are culturally relevant or emotionally engaging.
   -

2. Use Songs to Teach More Than Just Vocabulary
   - Highlight grammar patterns (e.g. verb tenses, pronouns).
   - Explore pronunciation, intonation, and natural sentence stress.

3. Support Active Listening
   - Prepare guided listening activities: gap-fills, multiple choice, or image matching.
   - Encourage learners to predict missing words or meaning from context.

4. Integrate Digital Tools Thoughtfully
   - Use platforms like LearningApps or Wordwall for interactive practice.
   - Allow learners to create their own games, enhancing autonomy and digital literacy.

5. Make Space for Creativity
   - Encourage learners to rewrite lyrics, draw scenes from the song, or act out verses.
   - Provide opportunities to share their work with peers or even online.

Recommendations for parents

1. Listen Together at Home
- Make song listening part of your routine (e.g. in the car, during playtime).
- Choose songs in the target or heritage language your child enjoys.

2. Talk About the Songs
- Ask your child to explain what the song means to them.
- Discuss any new words or phrases they noticed.

3. Encourage Repetition in a Fun Way
- Repetition strengthens memory – play the same song multiple times over several days.
- Turn it into a game: pause and let them guess the next word, or sing along together.

4. Support Learning with Visuals and Movement
- Add hand gestures or drawings to represent lyrics.
- For younger children, dance or move with the rhythm to make the experience more engaging.

5. Celebrate Their Progress
- Praise any attempt to understand or sing along in the new language.
- Share the joy of learning – it's not about perfection but participation and confidence.

Challanges

1.Choosing the Right Song
- Challenge: Songs may be too fast, use slang, or have complex structures.
- Solution: Select songs with clear pronunciation, simple grammar, and a repetitive structure for beginners.

2. Understanding the Lyrics
- Challenge: Learners may struggle to catch all words or understand idiomatic expressions.
- Solution: Use lyrics with visual support, break the song into short segments, and pre-teach difficult vocabulary.

3. Technology Access & Skills
- Challenge: Not all learners have access to devices or are comfortable with digital platforms like LearningApps.
- Solution: Offer paper-based versions of activities; provide guidance or a tutorial for digital tools.

4. Different Language Levels in One Group
- Challenge: Some learners may find the activity too easy or too hard.
- Solution: Differentiate tasks: e.g., beginners can match words and pictures; advanced learners can analyze grammar or write new verses.

5. Limited Time
- Challenge: Creating and completing song-based exercises takes more time than traditional lessons.
- Solution: Focus on one learning objective per session and extend the activity across multiple lessons.

7. Cultural Sensitivity
- Challenge: Some songs may include themes not suitable for all learners or classroom settings.
- Solution: Review lyrics carefully to ensure appropriateness for the age and cultural context of the group.

References and External Resources

- For Hungarian, ready course resources and printable exercice sheets : https://www.magyarnyelv.org

a⎯A⎠!N

Art Based Learning of Language of Origin through Didactic Innovation
الثُّلث – Thuluth

Geometric Scrabble with Arabic Word Roots

Thuluth is an innovative, mosaic-inspired board game designed to enrich Arabic vocabulary and engage learners with the structural beauty of the Arabic language. The name Thuluth (الثلث), referring to the common three-letter root system in Arabic and to a classical cursive calligraphic style, reflects the game's dual foundation in language and art. The game combines visual creativity, logic, and linguistic exploration and is suitable for players of all proficiency levels—from absolute beginners to native speakers. The game is played by filling a triangular board with Arabic letters, creating meaningful three-letter roots in every triangular cluster. Players earn points for each valid root, encouraging quick thinking, word analysis, and playful competition.

الثُّلُث – Thuluth: Geometric Scrabble with Arabic Word Roots

Participants profile : 10 years and up

Maximum Number of Participants: 6 players

Game duration: 45–90 minutes (or above, if the game is created together with the learners)

Materials:

- For Ready-to-Use Play, prepared in advance or DIY version made by the learners:
- A Thuluth board (triangular with 36 central slots)
- 2 letter tiles per Arabic letter (can be handwritten or printed),
- Scoring sheet or notebook, Arabic dictionary (monolingual or bilingual),
- Timer (optional)
- For the game:
- ruler and compass or design software (e.g., Amaziograph),
- Construction paper or cardsto, Scissors or cutting knife,
- Glue or resin (optional, for permanent boards),
- Markers for calligraphy decoration,
- Cardboard, canvas or recycled wooden base (for durable versions)

الثُّلُث – Thuluth: Geometric Scrabble with Arabic Word Roots

Language Skills: Vocabulary acquisition, Build and reinforce vocabulary, especially verbs, spelling, root analysis, dictionary usage, Explore Arabic root patterns and morphological logic

Other Skills: Strategic thinking, Cooperative learning, Foster awareness of Arabic calligraphy and geometric design, Develop cultural appreciation through language-art integration

Levels: Suitable for all levels—from A1 to native speakers

Developed by / Origin / Original language: Kata Keresztely COTA ONG/Arabic

PRAPRE THE GAME

Time required: c. 120 min

Materials: ruler and compass or design software (e.g., Amaziograph), Construction paper or cardsto, Scissors or cutting knife, Glue or resin (optional, for permanent boards), Markers for calligraphy decoration, Cardboard, canvas or recycled wooden base (for durable versions)

الثُّلُث – Thuluth: Geometric Scrabble with Arabic Word Roots

Activity 1 Step-by-Step :

1.Design the Game Board

- Draw a large equilateral triangle on your chosen base (cardboard, canvas, etc.).
- Divide the triangle into 9 parallel strips per side, creating a grid of 81 smaller triangles inside (36 letter tiles and 45 intersection tiles).
  - You can do this manually with a compass and ruler.
  - Or use a digital tool like Amaziograph, which can generate a repeating triangular pattern for you.

2. Create the Letter Tiles

- On separate cardstock, write the letters of the Arabic alphabet. You'll need at least two tiles per letter, but more are encouraged for flexibility.
- Decorate the tiles if desired (e.g., calligraphy style, geometric borders).
- Cut out the tiles using scissors or a cutting knife.

3. Create the Intersection Tiles

- These are the spaces between the letter tiles that form the triangular connections.
- You can decorate these with geometric or calligraphic designs to enhance the visual appeal of the board.

4. Resin Coating (optional)

- To make the tiles more durable and aesthetically appealing, coat them with resin epoxy.
- Let dry for 24 hours. This gives a shiny, solid finish and makes the game easier to handle.

5. Assemble the Board
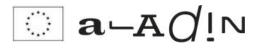
- Once your tiles are decorated and dry, glue the intersection tiles in place on the board, forming the triangular structure.
- Leave the letter tile spaces blank, so players can place and move the letter tiles during gameplay.
- Double-check the alignment to ensure the triangles are uniform and the game is playable.

Alternative Quick Version:

If you don't have materials for a full build:
- Use a large sheet of paper and pencil.
- Draw the triangle and grid as described.
- Write letters directly into the spaces instead of using physical tiles.
- This version is great for quick games or classroom use.

Activity 1 Step-by-Step :

Tips for Customization:

- Let learners design and decorate their own tiles.
- Use colors to code different letter types (e.g., strong vs. weak radicals).
- Add point values or symbols to certain tiles for game variation
- Use the following "Book of ornaments" or any other resources with ornametal patterns coming from different cultures to inspire you learners and make them learn about geimetric design and the art of the ornanaments.

Book of Ornaments

♦♦♦

Livre des ornements

♦♦♦

كتاب الزخرفات

ART POUR L'ÉCHANGE SOCIAL

Modern Geometric Art (Australia) ♦ Art géométrique moderne ♦ الفن الهندسي الحديث
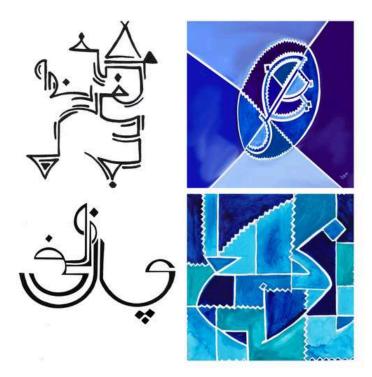
Aboriginal Art (Australia) ♦ Art aborigène ♦ فن السكان الأصليين (أوستاليا)

Ceramics Art from Iran ❖ Art de la céramique d'Iran ❖ فن السيراميك من إيران

Comtemporary Arabic Calligraphy ❖ Calligraphie arabe contemporaine ❖ .الخط العربي المعاصر
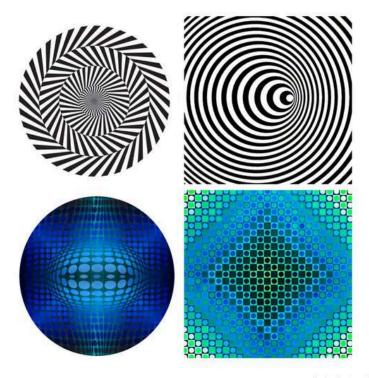
Classical Arabic Calligraphy ◆ Calligraphie arabe classique ◆ الخط العربي الكلاسيكي

Paul Klee ▽ بول كلي

Sacred Geometric Ornements   ◆   Ornements sacrés géométriques   ◆   زخرفة هندسية مقدسة

The Art of Optical Illusion ◆ Art de l'illusion optique - Victor Vasarely ◆ فيكتور فازاريلي - فن الخداع البصري

PLAY THE GAME - GAME RULES

Time required: 45-90 min

Materials: A Thuluth board (triangular with 36 central slots), 2 letter tiles per Arabic letter (can be handwritten or printed), Scoring sheet or notebook, Arabic dictionary (monolingual or bilingual), Timer (optional

الثُّلُث – Thuluth: Geometric Scrabble with Arabic Word Roots

Activity 2 Step-by-Step

1.Game rules

As you may already know if you have some knowledge of Arabic, most words are built from a three-letter root. This system results in an impressively rich vocabulary and a remarkably logical method of word construction. The rules provide a basic framework—but you can adapt them based on how you want to play, the number of players, and the desired difficulty level.

The objective of Thuluth is to fill all 36 letter spaces within the triangle using existing roots or words. The key rule is that any group of three adjacent letters forming a triangle must create at least one valid root or word. You start by placing letters in one of the three corners of the triangle, like below.

In this version, played by 3 players, we first placed the root ف ع ل (from the verb to do/make) in one of the corners of the triangle.

The first player (A) then added the letter م next to it, in the center, so that it now forms new roots with ع and ل such as:

- عَمِلَ (ʿamila – to work)
- عِلْم (ʿilm – knowledge, science)
- لَمَعَ (lamaʿa – to shine, to glitter)
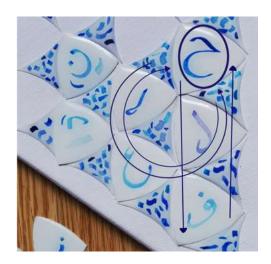
Words can be read clockwise or counterclockwise, and they may start with any of the three letters.

To keep scoring simple, you can assign 1 point for each valid root. In this case, player A has earned 3 points.

Next, the second player (B) placed the letter ح—a kind of jackpot—because the three adjacent letters now form six valid roots, which can be read in all directions:

- حَمَلَ (hamala – to carry)
- حُلْم (hulm – dream)
- لَحْم (laḥm – meat)
- حَمْحَمَ (hamḥama – to glance or murmur)
- مِلْح (milḥ – salt)
- مَحَلّ (maḥall – place, to be barren)

In addition to these six roots formed in the triangle, the letter ح also completes two more roots forming straight lines with ف and ل:

- حَلَفَ (halafa – to swear)
- فَلَحَ (falaḥa – to split, to cultivate the land)

Please note that linear words (i.e., formed in a straight line) can be read in only two directions (left-to-right or right-to-left), and cannot begin with the middle letter.
Note that linear words (i.e., formed in a straight line) can be read in only two directions (left-to-right or right-to-left), and cannot begin with the middle letter.

B has just won 8 points.

The third player (C) placed the letter د—not a bad choice either, as it creates six different roots:

- دَمْع (dam' – a tear)
- دَعْم (da'm – to support)
- عَمَدَ ('amada – to intend / to support)
- عَدَم ('adam – to lack something)
- مَعِد (ma'id – related to the stomach, rarely used as a verb)
- and حَمِدَ (hamida – to praise or bless), formed horizontally.

So, player C currently has 6 points.
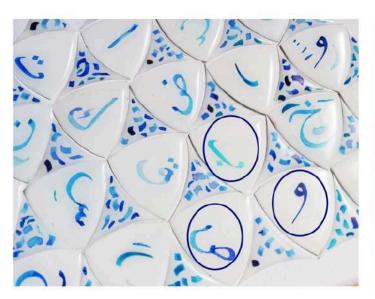
Note on spelling and usage:

Remember that you are forming roots, not necessarily full, commonly used words. For example, the verb مَعِدَ (ma'ida – to have a stomach ache) is rare and not commonly used in everyday language. However, you probably recognize the related noun مَعِدَة (ma'ida – stomach). Therefore, forming the root م-ع-د still earns you 1 point.

Concerning weak verbs, when one of the three letters forming the root is a "changing vowel" (such as و, ا, or ي), you may choose different rules depending on the level of difficulty you want.

- If you want to make the game more challenging, you should use only the official root. For example, for the verb صابَ / يُصيبُ (to be right or correct), you must use the و in the root ص و ب, and not an ا, even though it appears in the past tense form.
- If you want to make the game easier, you may allow the use of ا instead of the correct weak consonant, like we did in this game with the verb ذاقَ / يَذوقُ (to taste). However, to keep the game fair, such forms only earn half a point.

Activity 2 Step-by-Step :

Letter Tile Rules & Strategy:

You have two tiles for each letter of the Arabic alphabet. However, to make the game more exciting and vocabulary-rich, you may try to use as many different letters as possible.

There are two possible rule variations to encourage this:

- Variation 1: Deduct half a point for each word that contains a letter which has already been used on the board.
- Variation 2: Do not deduct points, but once a letter appears twice on the board, any new unused letter placed afterwards is worth double points.

Dictionary Use – Should You Allow It?

Whether you are a beginner or advanced learner, using a dictionary can be part of the learning process, but there should be clear rules to avoid slowing the game down. Here are a few options:

- Option 1: Limited Use
  - You cannot use the dictionary when placing a tile. You must be confident that at least one valid root will result from your move.
  - You can check for additional roots after placing your tile.
  - To avoid long pauses, set a time limit of 2–3 minutes per turn.
- Option 2: Risk-Reward Rule
  - You are allowed to use the dictionary before or after placing a tile.
  - However, if you claim a root that turns out not to exist, you lose one of your previously earned points.

Vocabulary Expansion

This game is a great tool to refresh and expand your vocabulary. Often, while reading Arabic, you encounter words you recognize but have forgotten. Playing Thuluth helps reinforce root meanings.

To further enhance learning:

- Ask each player to explain the meaning of the root they created, either in Arabic or in their native language.
- Alternatively, play in a "Poker-style" mode:
  - Players don't explain the meaning of their roots unless challenged.
  - If a player doubts the validity of a root, they may ask for proof (e.g., a dictionary definition).
  - If the root exists, the challenger loses one point.
  - If it doesn't, the player who placed it loses two points (one for the incorrect word and one as a penalty).

Two-Player Alternative Version

If you're two players and want a variation:

1. Create two identical empty boards.
2. Each player fills their own board independently, without a dictionary. Record each root you create.
3. Then exchange boards. Now, find as many valid roots as you can on your opponent's board.
4. At the end, compare scores:
   - 1 point per valid root you created or discovered on the other board.
   - The player with the highest total wins.

ADAPTATIONS AND RECOMMENDATIONS

a-AD!N

Adaptations for other languages

Adapting Thuluth to other languages can be both fun and pedagogically valuable! Here are practical tips and strategiesfor adapting the game's structure and logic to different languages while preserving its educational goals and visual appeal:

1. Understand the Linguistic Logic of the Target Language

- Arabic: Built on triliteral roots → ideal for triangle-based logic.
- Romance & Germanic languages (e.g., French, Spanish, English): Use prefix-root-suffix structures or compound word logic.
- Turkish / Finnish / Hungarian: Use agglutinative structures – start with a root and add suffixes logically.
- Chinese / Japanese: Use radicals or syllables as building blocks (e.g., in Chinese, combine two radicals to form a meaningful character).

2. Redesign the Gameplay Grid

- Instead of 3-letter triangle roots, you can:
  - Use a hexagonal grid to form compound words or phrases.
  - Use squares or strips for building words with prefixes and suffixes.
  - Keep the triangle format but focus on syllables, word stems, or letter clusters that build meaning.

3. Adjust the Rules for Word Formation (example: English, French, German)

For English:

- Form valid 3-letter base words (e.g., "run", "fit", "dig").
- Use tiles to add prefixes/suffixes: "re-run", "fitting", "digging".
- One triangle = 1 root word + optional transformations.

For French:

- Base on verb conjugations: create groups like "mange", "manger", "mangera".
- Include gendered forms: "beau", "belle", "beaux".

For German:
- Use compound word parts: "Haus", "Arzt", "Hausarzt" (house + doctor).
- Allow word splitting across multiple triangles.

4. Keep the Artistic and Cultural Element
- Encourage learners to decorate the game using motifs relevant to the language's culture: (ex. Celtic knots for Irish, ink brush strokes for Chinese, Art Nouveau script for French)

5. Educational Goals Should Stay Central - Always design the rules around:
- Vocabulary expansion
- Word formation logic
- Grammar awareness
- Storytelling or translation challenges

6. Example Adaptation: French "Triluth"
- Board: triangle grid
- Each triangle = 3 connected syllables or word roots
- Valid combos: "pré" + "par" + "er" → "préparer"
- Points:
  - 1 point per real word formed
  - Bonus if it's a verb, adjective, or a compound form
  - Use of rare forms (subjunctive, passé simple) gives bonus points!

Recommandations for Teachers and Educators

Before the Workshop:

- Prepare materials in advance: print or create triangle game boards, laminate if possible; prepare letter tiles (cardboard, paper, or wood); ensure a dictionary is available (print or digital).
- Optionally create a vocabulary reference sheet with common 3-letter roots.
- For younger or beginner students, consider pre-selecting a few starter roots for practice.

During the Workshop:

- Create the game board together: allow students to help construct the board (drawing triangles with a compass or ruler), decorate tiles, and personalize them. This increases ownership and engagement.
- Demonstrate one full round of the game on the board before starting.
- Pair or group students by proficiency to encourage peer learning.
- Use game variants (e.g., Poker-style or 2-player swap) to suit different group sizes and goals.
- Encourage oral use of new roots: ask students to say the root aloud, give an example word, or translate into the heritage/majority language.

Recommandations for parents

Encourage Vocabulary Building
- Help your child keep a small notebook to write down new roots or words they discover while playing.
- Ask them to explain or translate each root after their turn to reinforce learning.

Use the Dictionary Together
- Look up roots with your child to explore how words are formed.
- Show them how a single root leads to multiple meanings and forms.

Balance Learning and Fun
- Remind them it's okay not to know every word.
- Praise creative attempts and curiosity—even when they make mistakes.

Create a Quiet, Comfortable Game Space
- Set up a calm area with good lighting and space for the board.
- Make it inviting by including colored pens, stickers, or decorations for personalized tiles.

Set Time Limits
- To keep the game engaging, use a timer (e.g., 3 minutes per turn) to maintain focus and pace.

Involve Kids in Crafting the Game
- Let your child help decorate the tiles and design the layout.
- It adds ownership and excitement about the game.
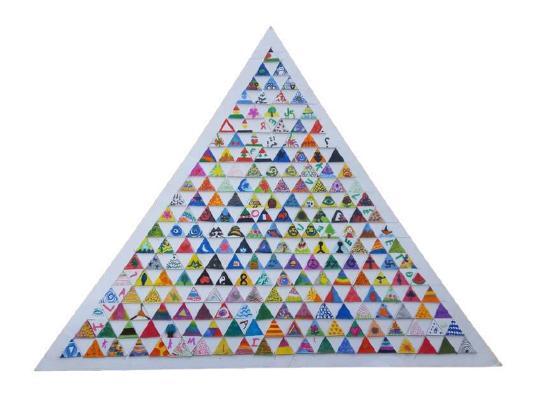
Integrate Art and Language
- Encourage your child to write beautifully or decorate roots with calligraphy-style lettering.
- This connects the artistic heritage of Arabic with language learning.
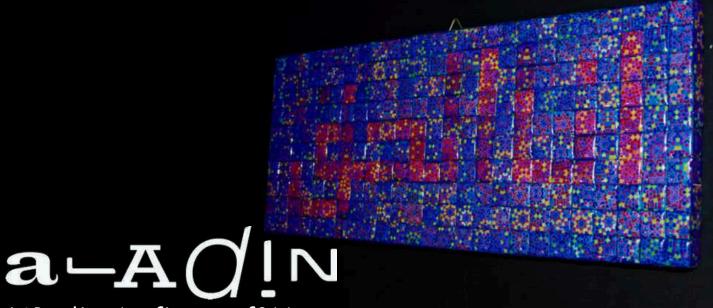
Resources

- Find out more about board games to learn Arabic through art : https://apprentissagecreatifdelarabe.weebly.com/les-objets.html

a⌐A⍙!N

Art Based Learning of Language of Origin
through Didactic Innovation

Kufic Script Inspired Mosaic

Through this workshop, participants simultaneously engage their language skills (recognition, writing, pronunciation) and their artistic sense, while immersing themselves in the geometric and historical heritage of Kufic script.

Kufic Script Inspired Mosaic

Participant Profile: Aged 12 and above

Number of Participants: 4 - 20 Individuals

Duration: 1 hour and 30 minutes to 2 hours

Materials: Sturdy base (30×30 cm) featuring a grid, Paper or foam squares (1×1 cm) in at least two colors, Pencil, eraser, ruler, Adhesive (stick or liquid), Printed vocabulary cards: Arabic term, transliteration, translation, reference image, Kufi letter templates (optional)

Language skills: Mastery of Arabic letters, Articulation and Composition, Pronunciation and Vocabulary

Other skills: Imagination, Artistic talents

Levels: from A1 to A2

Designed by / Origin / Languages: Kata Keresztely, COTA NGO / Multilingual

Mosaic Inspired by Kufic Script

Activity step by step:

1. Context and Examples – Historical and Artistic Introduction

- Kufic script, which originated in the 7th century in Kufa (Iraq), is the oldest calligraphic style in Arab culture. Its straight lines and sharp angles, arranged on a grid, were used to copy the first Qur'ans and to decorate mosques with mosaics. Today, this geometric style inspires both traditional artisans and contemporary designers.
- Image projection of mosque mosaics and square inscriptions.

2. Choice of Word or Pattern

- Each participant chooses a word of 2 to 4 letters (e.g., "سلام" [peace], "نور" [light], "حب" [love]) or a geometric pattern derived from Kufic script.
- Sketch on graph paper to identify the shape.

3. Grid Preparation
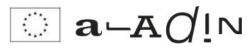
- Transfer the grid onto the chosen surface.
- Use a pencil to mark the areas to be filled for each letter or pattern.

4. Cutting the Tesserae

- Cut or select paper/foam squares.
- Sort them by color to make assembly easier.

Mosaic Inspired by Kufic Script

Activity step by step:

5. Mosaic Assembly
- Glue the tesserae square by square according to your sketch.
- Make sure to maintain even spacing to preserve the Kufic style.
- Alternate colors to highlight letters and empty spaces.

6. Finishing and Cleaning
- Erase pencil marks.
- Adjust any misplaced tesserae.
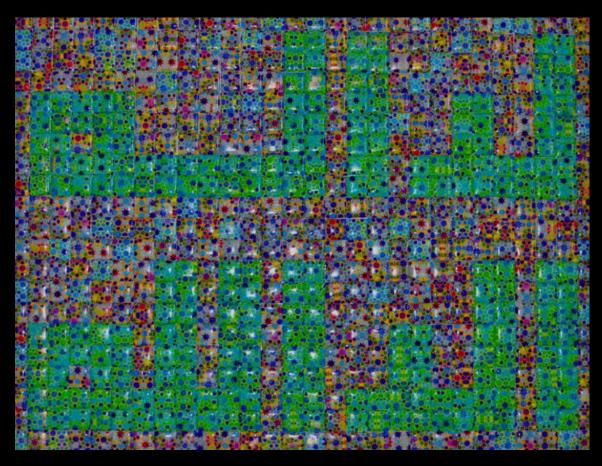
7. Sharing and Feedback
- Each participant presents their word or pattern, explains their color choices and the meaning of the word.
- Group discussion on technical challenges and creative discoveries.

8. Language Sharing
Each participant presents their mosaic:
- Reads the word in Arabic.
- Explains its meaning and gives a simple example sentence ("سلام means peace", "نور lights up the space").
- Pair activity: invent a short sentence or question using the word.

VARIATIONS ET ADAPTATIONS

Variations and Adaptations

- Zoomorphic mosaic: The word takes the shape of the object it represents (e.g., "سمكة" [fish] in the shape of a fish).
- Collective mural: Each student creates one letter, and together they assemble a giant word on a wall or large panel.
- Digital workshop: Create the grid and mosaic on a tablet, then print the final result.

Adaptation to Other Alphabets

Adaptation to the Latin Alphabet (French, English, Spanish...)

- Square mosaic of key words: Choose a word of 4–6 letters (e.g., PEACE, LOVE, LIBERTÉ).
- Grid size: 10×10 or 8×8; each letter spans several squares based on its relative width.
- Two-tone tesserae: One color for the letters, another for the background.
- Linguistic goal: Reinforce spelling, syllable segmentation (e.g., LI – BE – RÉ – TÉ) and pronunciation out loud.

Adaptation to the Cyrillic Alphabet (Russian, Bulgarian...)
- Simple word of 3–5 graphemes (e.g., МИР "peace", ДОМ "house").
- Adjustable grid: Use rectangular squares for elongated letters (e.g., Ж, Ш).
- Diacritic variations: Stick raised accents (e.g., Ú, Ё) on slightly larger tesserae.
- Linguistic goal: Memorize the shapes of specific letters and common ligatures (e.g., СЧ, ШТ).

Recommendations for Teachers

- Vocabulary sheets to distribute: include the word, transliteration, image, and meaning.
- Modeling: create a sample word before starting the activity to show students what to aim for.
- Individual support: help students with reading direction and placing tesserae correctly.
- Differentiation: offer longer or shorter words depending on each student's language level.

Recommendations for Parents

- Choose a short and meaningful word together (2–4 letters) that your child likes.
- Print or draw an 8×8 to 10×10 grid on a sheet of cardstock.
- Prepare colored paper squares (1×1 cm) and sort them by color.
- Provide a vocabulary card with the Arabic word, transliteration, translation, and an associated image.
- Help your child lightly sketch the word in Kufic style on the grid using a pencil.
- Encourage them to say each letter out loud while gluing it, before completing the full word.
- Review the spelling and pronunciation together, and build a simple sentence using the word.
- Celebrate their work by displaying it on the wall or taking a photo to share with family.
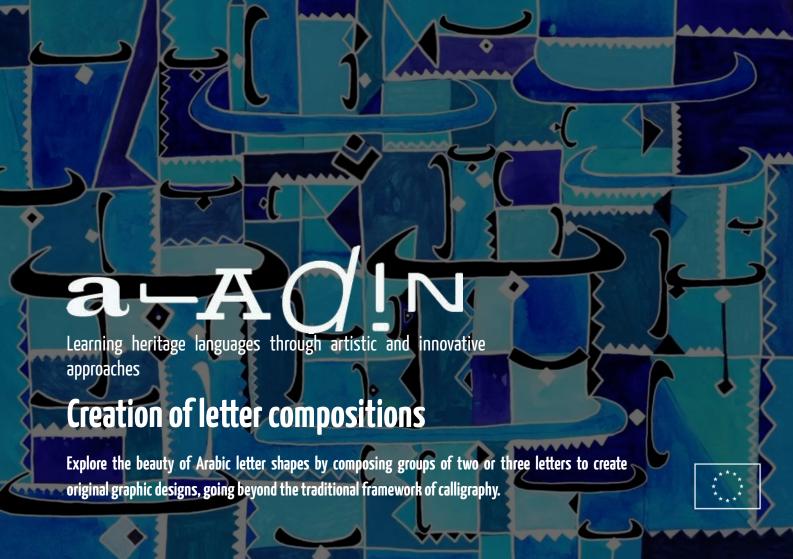
Online resources

Presentation of the Historical and Cultural Context :
- https://fr.wikipedia.org/wiki/Kufi
- La collection de la BnF

Tutorials and More Ideas for Making Mosaics:
- https://apprentissagecreatifdelarabe.weebly.com/les-objets.html
- http://www.katakeresztely.fr/objets-en-mosaique.html

a⸺AD!N

Learning heritage languages through artistic and innovative approaches

Creation of letter compositions

Explore the beauty of Arabic letter shapes by composing groups of two or three letters to create original graphic designs, going beyond the traditional framework of calligraphy.

Création de compositions de lettres

Profil des Participants : À partir de 12 ans

Nombre des Participants : 4 - 20 participants

Durée : 1 h 30 à 2 h

Matériaux:

- Supports de travail : papier blanc ou papier à dessin (format A4 ou plus grand), crayons à papier, gommes, feutres, stylos, crayons de couleur ou pastels pour la mise en couleur, règles et compas (facultatifs, pour les formes géométriques),
- Pour la version numérique (optionnelle) : tablettes tactiles ou ordinateurs avec stylet, si possible : application de dessin numérique simple comme Sketchbook (gratuite) ou toute autre app de dessin
- Matériel de projection / diffusion : un écran ou un vidéoprojecteur pour visionner la vidéo tutoriel en groupe, connexion internet stable pour accéder à la vidéo en ligne
- Supports complémentaires : fiches avec alphabet arabe (lettres isolées) pour référence, exemples imprimés ou numériques de compositions graphiques de lettres

Creation of letter compositions

Participant Profile: From 12 years old

Number of Participants: 4 - 20 participants

Duration: 1 hour 30 minutes to 2 hours

Materials:

- Working materials: white paper or drawing paper (A4 size or larger), pencils, erasers, felt-tip pens, pens, colored pencils or pastels for coloring, rulers and compasses (optional, for geometric shapes),
- For the digital version (optional): touch tablets or computers with stylus, if possible: simple digital drawing application like Sketchbook (free) or any other drawing app

Projection/broadcasting equipment: a screen or video projector to watch the tutorial video in a group, stable internet connection to access the video online

Additional materials: sheets with Arabic alphabet (isolated letters) for reference, printed or digital examples of graphic compositions of letters

Creation of letter compositions

Language skills: Knowledge of the Arabic alphabet, Recognition and memorization of isolated and group letter shapes, Familiarization with graphic variations depending on the context, Specific vocabulary, Written and oral expression skills

Other skills: Creativity, Artistic skills, Description and presentation of creations (oral or written), Argumentation on aesthetic and technical choices, Intercultural skills, Awareness of Arab culture and its artistic traditions, Metalinguistic skills, Awareness of the particularities of a different writing system, Collaborative skills (if the activity is collective), Exchange of ideas, constructive feedback and group work

Levels: from A1 to A2

Developed by / Origin / Languages: Kata Keresztely, COTA NGO/Multilingual

Creating Letter Compositions Step-by-Step Activity:
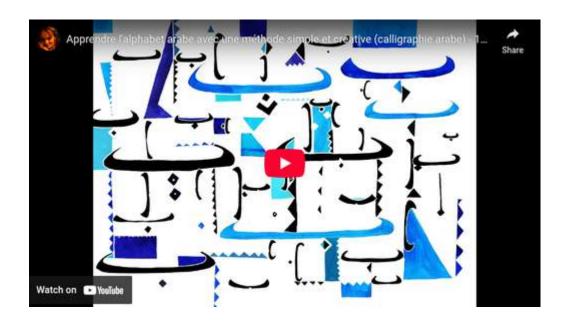
1.Introduction et inspiration

A brief introduction to traditional Arabic calligraphic styles and their visual characteristics.

- Watching advanced tutorials (excerpts from the initial video and other resources): https://www.youtube.com/watch?v=3d75qAUDkms&t=958s

Creating Letter Compositions Step-by-Step Activity:

2. Analysis and choice of sequences

Choose short words or combinations of 4 to 6 letters with personal or aesthetic meaning.
- Study the shape of each letter and think about their arrangement in the composition.

3. Sketches and compositions

Draw multiple versions by playing with spacing, superposition, symmetry, rotation, and variations in line thickness.
- Integrate ornamental elements (geometric patterns, decorative lines).
- Possibly use digital tools to experiment with effects (transparency, gradients, textures).

4. Presentation and collective critique

Each participant presents their work, explains their aesthetic and technical choices.
- Constructive discussion to exchange advice and inspiration.

VARIATIONS ET ADAPTATIONS

Variations and Adaptations for more advanced levels

Complex compositions and free calligraphy
1.Create compositions with longer words (4 to 8 letters), playing on the connections between letters.
- Experiment with traditional (Diwani, Thuluth, Naskh) and modern calligraphic styles, combining several in the same work.
- Integrate games of superposition, transparency, and variations in line thickness.

2. Incorporation of decorative and ornamental elements
- Add geometric patterns, arabesques, and traditional floral elements around the compositions.
- Work on the balance between text and ornament to create a harmonious composition.

3. Mixed media and multimedia
- Use different media: inks, watercolors, acrylic paint, paper collage, etc.
- Combine manual and digital work: scan a freehand drawing to then rework it on a tablet.
- Integrate digital effects (shading, textures, multiple layers).

4. Creation of narrative or poetic compositions
- Compose works telling a short story or illustrating a poem in Arabic.
- Explore the layout like a mini-book or a calligraphed comic strip.

5. Typographic exploration
- Create custom alphabets inspired by Arabic forms, by inventing new shapes or ligatures.
- Experiment with deconstruction and reconstruction of letters for abstract graphic effects.

6. Collective project or virtual exhibition
- Organize a collaborative project where each participant creates a letter or word for a collective composition.
- Create a virtual exhibition of the works, with commentary and interviews with the artists.

Recommendations for teachers
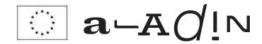
Vocabulary sheets to distribute: word, transliteration, image, meaning.
- Modeling: Create an example word before starting the activity.
- Individual support for reading direction and assembly of tesserae.
- Differentiation: offer longer or shorter words depending on linguistic e**ase.**

Recommendations for parents

Together, choose a short, meaningful word (2-4 letters) that your child likes.
- Print or trace an 8x8 to 10x10 grid onto a piece of cardstock.
- Prepare squares of colored paper (1×1 cm) and arrange them by color.
- Provide a vocabulary sheet: Arabic word, transliteration, translation and associated image.
- Help your child trace the word in Kufi style on the grid with a pencil.
- Encourage him to name each letter aloud as he sticks it, before forming the complete word.
- Review the spelling and pronunciation together, then construct a simple sentence with the word.
- Showcase your creation by hanging it on the wall or photographing it to share with family.

Online resources

Tutorials:
https://apprentissagecreatifdelarabe.weebly.com/

<u>**To work on the tablet or phone screen:**</u>

- https://sketchbook.com/

ACA APPRENTISSAGE CRÉATIF DE L'ARABE

Reconnaissez-vous les figures et les mots qui se cachent dans les puzzles
?

W ACA APPRENTISSAGE CRÉATIF DE L'ARABE

a⎽Aд!и

Learning heritage languages through artistic and innovative approaches

The Walk of Knowledge (in Damascus)

We invite you to take a short interactive stroll through the old city of Damascus. During this walk, you will follow a path marked by eight letters forming a message. At each stage corresponding to a letter, different challenges await the children. These challenges aim to improve their Arabic writing skills through games, while enriching their knowledge of this magnificent and ancient city. The exercises have been designed to work around the concept of cultural heritage. They also address complex but essential themes for a young audience living in exile, such as peacebuilding, appreciation of diversity, and many others.

a⌐AD!N

Participant profile: 7-12 years old

Maximum number of participants: 20

Duration: 60 to 120 minutes (the exercises can also be implemented over several sessions)

Material :
Printed versions of the map and games contained in this document
- Computer with internet connection to project the interactive map:
- https://view.genially.com/683714d551182ac5c5333b85
- Video projector
- Colored pencils for coloring

Language skills: Writing, letter recognition, vocabulary
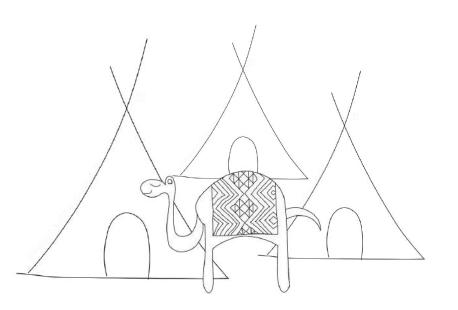
Other skills: creativity, knowledge of Syrian and Middle Eastern cultural heritage

Levels: from level A1 - possible adaptation to other levels by making the creative side of the exercises more complex

Developed by / Origin / Original language: Kata Keresztely COTA ONG/Arabic

THE KNOWLEDGE WALK

Step by step activity

The Knowledge Walk Step-by-Step Activity:

1. Preparation

Print the games suggested at the end of this document: coloring pages, dot-to-dot to reveal hidden drawings, letters to trace, problem tree, treasure hunt, etc.

Get a computer and a video projector.

Log in and project the interactive map in the classroom:

https://view.genially.com/683714d551182ac5c5333b85

2. In the classroom – The journey

Distribute the printed games and coloring pages to the students.

On the interactive map, identify together the entry point (e.g. Bāb Tūmā) and the exit point (e.g. Bāb al-Ṣaghīr).

Read the instructions for each step: a letter is hidden there!

Follow the steps one by one, in the order given.

Each place invites you to take on a little challenge: observe, listen, draw, photograph, discuss or write.

Take the time to discover the history of the places, the objects, the people, the ornaments... and even the smells that surround them!

The Knowledge Walk

We invite you to take a stroll through the old city of Damascus, to discover an exercise course while crossing this beautiful city with its warm earth colors.

This is where your journey begins, at Bab Tuma (باب توما), one of the city's seven historic gates, which allows you to enter this world of new knowledge. You will exit through Bab al-Saghir (باب الصغير), the Small Gate to the southwest.
You will have to follow a defined path... while getting lost in the small alleys and buying some wonders so as not to return empty-handed!

<div dir="rtl">

نزهة المعارف

ندعوكم إلى نزهة عبر أزقة المدينة القديمة في دمشق، لاكتشاف مسار مليء بالأنشطة بينما تسيرون في هذه المدينة الجميلة بألوان ترابية دافئة.

من هنا تبدأ رحلتكم، من باب توما ، أحد الأبواب السبعة القديمة التي تفتح لكم الطريق نحو عالم من المعارف الجديدة. وستنهون رحلتكم عند باب الصغير ، الباب الصغير الواقع في الجنوب الغربي من المدينة.

عليكم أن تتبعوا مسارًا محددًا... ولكن يمكنكم أيضًا أن "تضيعوا" قليلًا في الأزقة الصغيرة، وتبتاعوا بعض الأشياء الجميلة، حتى لا تعودوا إلى البيت وأيديكم فارغة!

</div>

باب توما

Read the following instructions carefully to determine the order of the steps and draw the path as in a maze game. Between steps, you are free to choose your own path and get a little lost in the alleys.

Start by visiting the Saint Ananias Chapel, a very old church dating from the 5th century.

1. Cross Bab Tuma Street: As you leave the Christian Quarter, head towards Qaymariyya Street. Stroll along the street and perhaps buy some local handicrafts.

2. Upon arrival near the Umayyad Mosque, stop at the end of the street and have tea at the Naufara café to listen to a story of the hakawātī.

3. Walk around the Umayyad Mosque and enter through the opposite gate to admire the mosaics in the courtyard.

Then continue to the medieval citadel and visit it.

1. Walk to the end of Souq al-Hamadiyya to buy some clothes and eat some pistachio Bakdash ice cream.

2. Continue to the Medhat Pasha covered market. When you reach the Buzuriyya market, buy some spices on the corner.

3. Finally, turn around and go straight down to the Bāb al-Saghīr, the Little Gate, to end this rich walk.

اقرأوا التعليمات التالية بعناية لتتعرفوا على ترتيب المراحل، وارسموا المسار الذي سلكتموه كما في لعبة المتاهة. بين كل مرحلتين، يمكنكم اختيار الطريق الذي تحبونه، والتوهان قليلًا في الأزقة.

١. ابدؤوا بزيارة كنيسة القديس حنانيا، وهي كنيسة قديمة جدًا تعود للقرن الخامس الميلادي.

٢. عبروا شارع باب توما وعند خروجكم من الحيّ المسيحي، اتجهوا نحو شارع القيمرية. تمشّوا في الشارع القيمرية، وربما تشترون بعض المنتجات الحرفية المحلية.

٣. عند وصولكم بالقرب من الجامع الأموي، توقفوا في نهاية الشارع وتناولوا كأس شاي في مقهى النوفرة للاستماع إلى قصة من الحكواتي.

٤. قوموا بالدوران حول الجامع الأموي وادخلوا من الباب المقابل لتأمل الفسيفساء في الساحة.

٥. تابعوا بعد ذلك باتجاه القلعة القديمة وقوموا بزيارتها.

٦. امشوا حتى نهاية سوق الحميدية لشراء بعض الملابس وتذوقوا بوظة البكداش بالفستق الحلبي.

٧. تابعوا السير حتى السوق المسقوف في مدحت باشا. وعند وصولكم إلى سوق البزورية، اشتروا بعض التوابل من زاوية الشارع.

٨. وأخيرًا، عودوا أدراجكم وامشوا مباشرة حتى تصلوا إلى باب الصغير لإنهاء هذه النزهة الغنية.

Identifiez les lettres qui marquent les étapes. Si tu as suivi le bon chemin, les lettres formeront une petite phrase, un message secret. Cette phrase peut vous guider pendant toute la balade... et peut-être même après, dans la vraie vie.

Recopiez-les, puis reliez-les ensemble.

Quel est ce message ? Discutez ensemble : êtes-vous d'accord avec ce qu'il dit ? Pourquoi ?

Votre balade continue ! Allez à la lettre suivante pour révéler votre prochaine épreuve.

حددوا الحروف التي تحدد المراحل. إذا تتبعتم الطريق الصحيح، ستكوّن الحروف جملة صغيرة، رسالة سرية. يمكن لهذه الرسالة أن توجهكم طوال الجولة... وربما حتى بعدها، في الحياة الحقيقية.

انسخوا هذه الحروف، ثم اربطوها معًا.

ما هي هذه الرسالة؟ ناقشوها معًا: هل توافقون على ما تقوله؟ ولماذا؟

تستمر جولاتكم! اذهبوا إلى الحرف التالي للكشف عن مهمتكم القادمة.

ART FOR SOCIETY

Identify the letters that mark the steps. If you've followed the right path, the letters will form a short sentence, a secret message. This sentence can guide you throughout the walk... and maybe even afterward, in real life.

Copy them, then link them together.

What is this message? Discuss together: do you agree with what he says? Why?

Your journey continues! Go to the next letter to reveal your next challenge.

حددوا الحروف التي تحدد المراحل. إذا تتبعتم الطريق الصحيح، ستكوّن الحروف جملة صغيرة، رسالة سرية. يمكن لهذه الرسالة أن توجهكم طوال الجولة... وربما حتى بعدها، في الحياة الحقيقية.

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تستمر جولاتكم! اذهبوا إلى الحرف التالي للكشف عن مهمتكم القادمة.

باب توما

كنيسة حنانيا

قلعة دمشق

شارع القيمرية   ل

ق

ك

سوق الحميدية

الجامع الأموي   م

و

ع

سوق البزورية

ت

سوق مدحت باشا

ك

باب الصغير

The letters of the secret message: ____ ____ ____ ____ ____ ____ ____ ____ ____ ____

حروف الرسالة السرّية:

The secret message (linked letters): _____   _____

الرسالة السرّية (الحروف مرتبطة):

The Seven Gates of Knowledge

الأبواب السبعة للمعرفة

Now that you've located at least two gates in the Old City—the entry and exit points for your walk—let's see what the other gates are called.

الآن بعد أن حددتم على الأقل بابين من أبواب المدينة القديمة – نقطة الدخول ونقطة الخروج من جولتكم – هيا نتعرّف على أسماء الأبواب الأخرى.
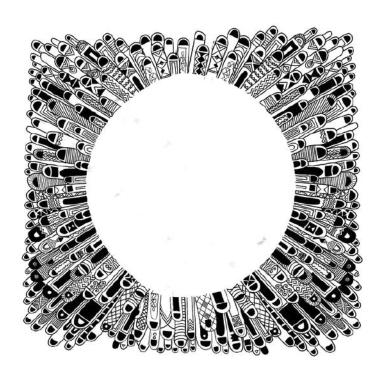
You'll find their names at the top of the map. Read them carefully, then copy them in the correct places, right next to the door drawings.

ستجدون أسماءها في أعلى الخريطة. اقرأوها جيدًا، ثم انسخوها في الأماكن المناسبة، بجانب رسومات الأبواب.

There's also a little clue so you don't get confused... Can you guess what it is?

يوجد أيضًا تلميح صغير لمساعدتكم حتى لا تخطئوا...هل تستطيعون تخمين ما هو؟

باب توما   باب الفرج   باب كيسان   باب شرقي   باب الفراديس   باب السلام   باب الصغير

قلعة دمشق

الجامع الأموي

سوق الحميدية

سوق مدحت باشا

سوق البزورية

شارع القيمرية

كنيسة حنانيا

شارع باب توما

ق

و

ت

ك

أك

م

ع

ل

ك

ART FOR SOCIETY

Hidden Letters

This is the camel, the ship of the desert... We have hidden its name in its image. Do you see where the letters jīm, mīm and lām are hidden?

الحروف المخفية

هذا هو الجمل، سفينة الصحراء... لقد خبّأنا اسمه في صورته. هل ترون أين تختبئ الحروف جيم، ميم ولام؟

ها هي :

Here they are:

ج م ل

It's your turn, find the letters of the word "door" ("باب") in these two drawings inspired by the doors of old houses in Damascus.

إنه دوركم، ابحثوا عن حروف كلمة "باب" في هذين الرسمين المستوحيين من أبواب البيوت القديمة في دمشق.

Print the drawings, first redraw the lines of the letters. Then you can go over all the outlines and color the drawing.

اطبعوا الرسوم، وأعيدوا رسم خطوط الحروف أولًا. بعد ذلك، يمكنكم إعادة تحديد كل الخطوط وتلوين الرسم.

م

Hide words in your drawings!

Now it's your turn to invent drawings of objects, animals, or scenes, and to hide letters or words in them, like in this little house with two cats. Find the letters of the word "house" (بيت), "door" (باب), and "cat" (قِطّ).

خفوا كلمات في رسوماتكم

حان دوركم الآن لتخترعوا رسومات لأشياء أو حيوانات أو مشاهد، وتُخفوا فيها حروفًا أو كلمات، مثل هذا البيت الصغير مع قطتين. حاولوا أن تجدوا حروف كلمة "بيت"، و"باب"، و"قِطّ".

And who is this old man, sitting with his back bent, holding a fruit in his hand? We don't really know, but it's him. Do you see the word "هو" (huwwa) in the drawing?

ومن يكون هذا الرجل العجوز، الجالس، منحني الظهر، ممسكًا بثمرة في يده؟ لا نعرف تمامًا، لكنه هو. هل ترون كلمة "هو" في الرسم؟

بيت

باب

قطّ

Be the guides of your own neighborhoods!
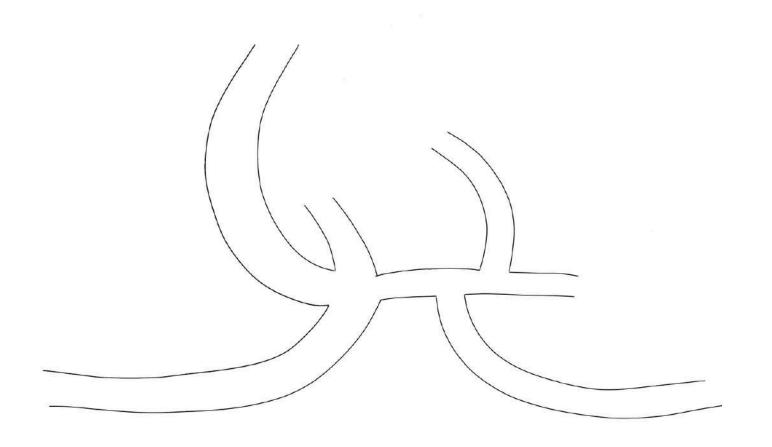
Remember the places and things you like in your neighborhoods: because they are beautiful, because they smell good, or because you can do fun or cool things there. Draw your houses in the center, and around them, the streets of your neighborhoods. Try to remember where the things you like are, in relation to your houses. You can also add details that come to mind to your drawings, or draw yourself and other characters. If you already know how to write, add short texts to explain what you see there. If not, tell them about it and ask an older friend to write them down for you.

كونوا أنتم المرشدين لأحيائكم!

تذكّروا الأماكن والأشياء التي تحبّونها في أحيائكم: لأنها جميلة، أو لأن رائحتها طيبة، أو لأنكم تستطيعون القيام فيها بأشياء ممتعة أو لطيفة. ارسموا بيوتكم في الوسط، وحولها شوارع الحي. حاولوا أن تتذكّروا أين توجد الأشياء التي تحبّونها بالنسبة لبيوتكم. يمكنكم أيضًا إكمال رسوماتكم بتفاصيل تتذكرونها، أو أن ترسموا أنفسكم وشخصيات أخرى. إذا كنتم تعرفون الكتابة، أضيفوا نصوصًا قصيرة لشرح ما يُرى في الرسمة. وإذا لم تكونوا تعرفون بعد، احكوا ذلك واطلبوا من طفل أكبر أن يكتبها بدلاً منكم.

Other resources for the same type of activity:

Go outside with a cell phone, notebooks, pencils, and do the same exercise outside by taking pictures of the places and things you like, or drawing them:

موارد إضافية لنفس نوع النشاط:

- اخرجوا مع هاتف محمول، ودفاتر، وأقلام، وقوموا بنفس التمرين في الخارج من خلال التقاط صور للأماكن والأشياء التي تحبونها، أو برسمه

- https://cotaassociation.wixsite.com/re-stor-e/fr/map-me-happy-a-sensorial-explorration-of-the-neighborhood

https://apprentissagecreatifdelarabe.weebly.com

ق

La maison de tous

Bienvenue dans Beyt al-Kull, la maison de tous, qui accueille tous les peuples du monde entier.

Reliez les points pour découvrir à quoi ressemble cette maison. Ci-contre, un petit aide-mémoire pour vous aider à reconnaître les chiffres arabes.
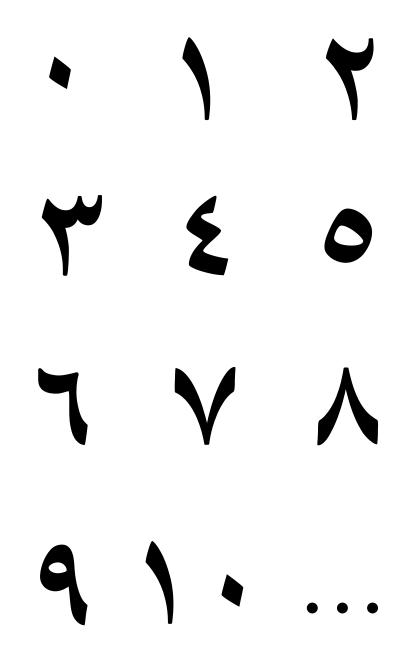
Et n'oubliez pas que les nombres à plusieurs chiffres s'écrivent de gauche à droite !

٠ ١ ٢

٣ ٤ ٥

٦ ٧ ٨

٩ ١٠ ...

ببيت الكُلّ

مرحبًا بكم في بيت الكُلّ، البيت الذي يرحّب بكل الشعوب من جميع أنحاء العالم.

صلوا بين النقاط من لاكتشاف شكل هذا البيت. مقابل هذا النص، تذكير صغير لمساعدتكم على التعرّف على الأرقام العربية.

ولا تنسوا أن الأعداد التي تتكوّن من أكثر من رقم تُكتب من اليسار إلى اليمين

Everyone's home

Welcome to Beyt al-Kull, the home of all, welcoming all people from around the world.

Connect the dots to discover what this house looks like. Here's a quick reminder to help you recognize Arabic numerals.
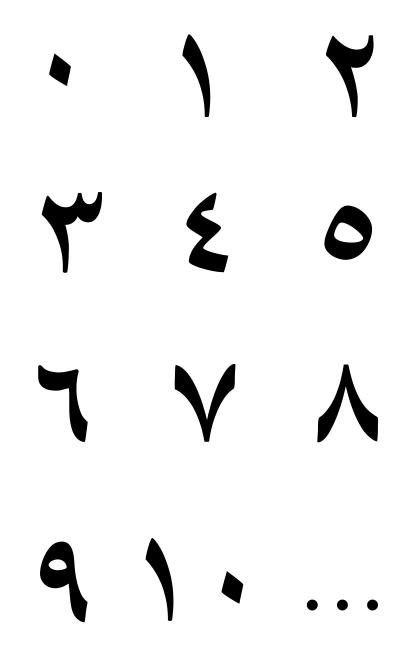
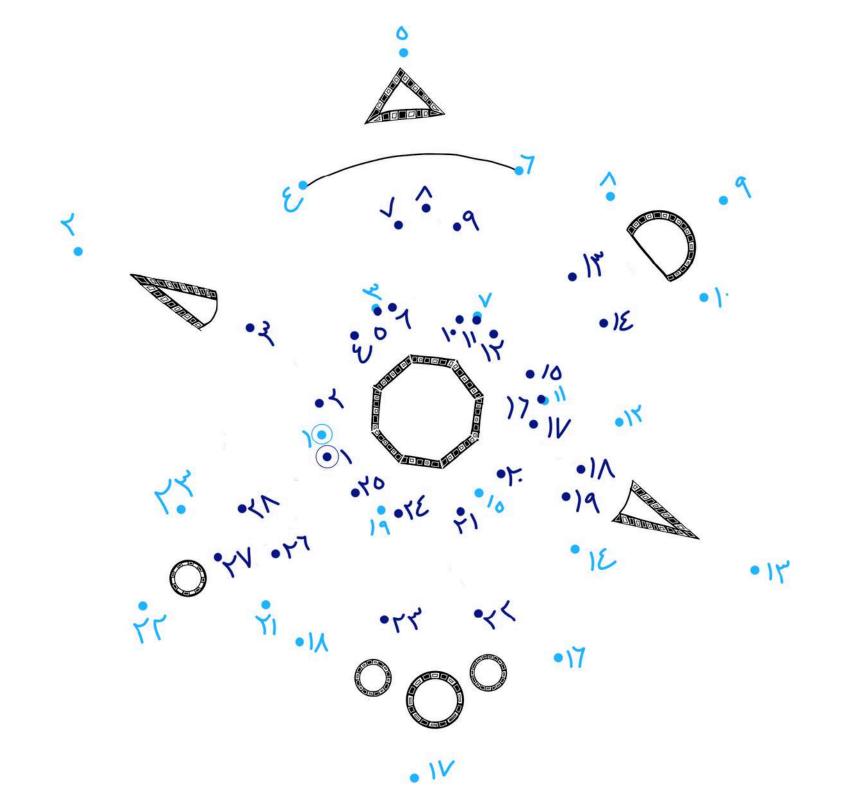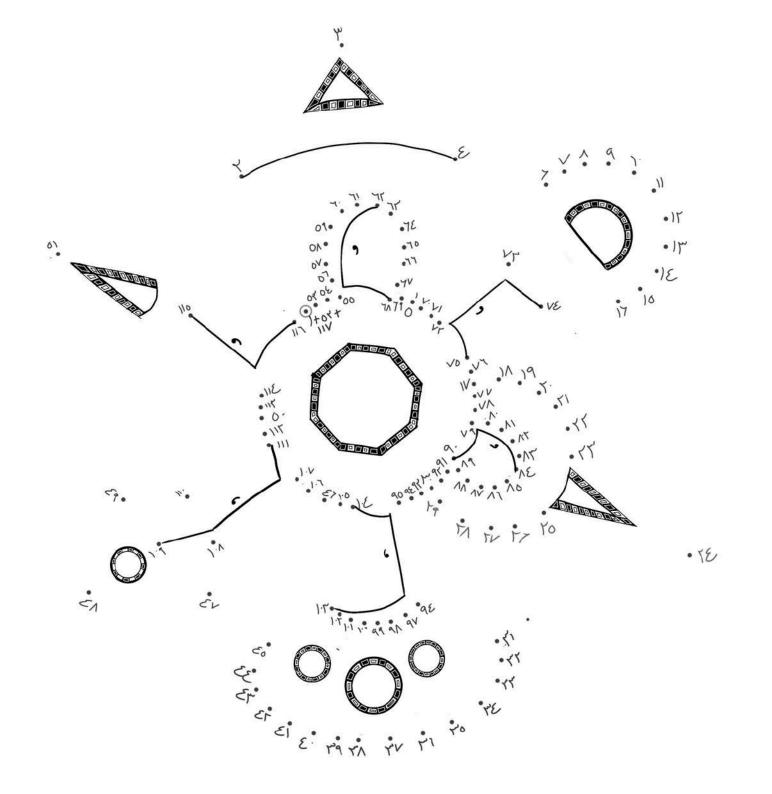And remember, multi-digit numbers are written from left to right!

٠ ١ ٢

٣ ٤ ٥

٦ ٧ ٨

٩ ١٠ ...

ببيت الكُلّ

مرحبًا بكم في بيت الكُلّ، البيت الذي يرحّب بكل الشعوب من جميع أنحاء العالم.

صلوا بين النقاط من لاكتشاف شكل هذا البيت.مقابل هذا النص، تذكير صغير لمساعدتكم على التعرّف على الأرقام العربية.

ولا تنسوا أن الأعداد التي تتكوّن من أكثر من رقم تُكتب من اليسار إلى اليمين

و

Ornaments and mandalas

Discover Syrian craftsmanship through magnificent ornaments. Remember that dromedary shaped like letters, whose back was covered in fabric? In fact, these designs come from appliqués: several fabrics layered and sewn together. They were created by Shamse and Yasé, from the Hadidiyyin tribe, in the Salamiyyeh region of Syria, not far from the city of Hama. They use this type of fabric to decorate the interior of their tents.
By printing the next page, you can color the fabric, and decorate the tents with geometric patterns of your choice.
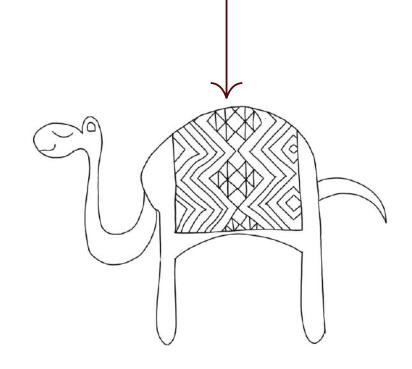

Image credit: Claude Mabélé, The Textile Artisans, Magellan & Cie, PAris 2012

زخارف و ماندالات

كتشفوا الحرف اليدوية السورية من خلال زخارف جميلة. هل تتذكرون ذلك الجمل المكوّن من حروف، والتي كان ظهرها مغطى بقماش؟ في الحقيقة، هذه الرسومات مأخوذة من قطع "أبليك" (أقمشة متعددة توضع فوق بعضها وتُخاط معًا). صممتها شمسة وياسى من قبيلة الحديديين في منطقة سلمية في سوريا، قرب مدينة حماة. وهنّ يستخدمن هذا النوع من الأقمشة لتزيين داخل خيامهن.
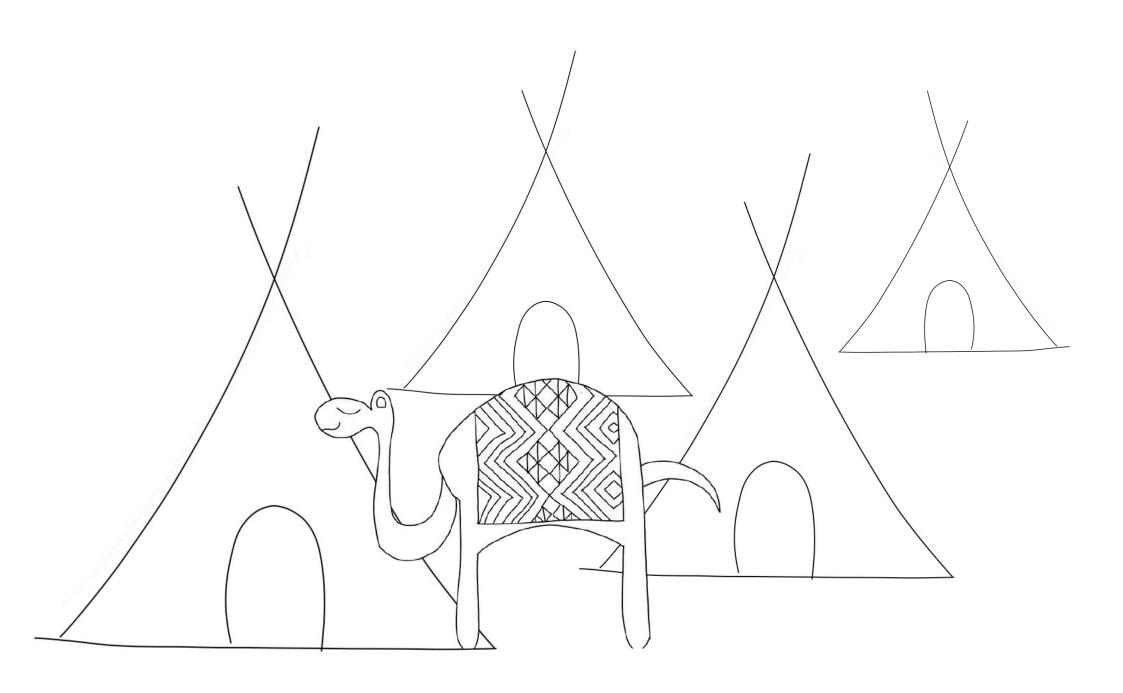عند طباعة الصفحة التالية، يمكنكم تلوين القماش وتزيين الخيام بزخارف هندسية من اختياركم.
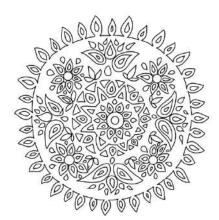
Ornamental mandalas

Do you know how to make fabrics with repeating patterns? With a stamp! Stamping is an art… and a craft. First, you have to carve beautiful stamps, like those created by the Wattar brothers in Aleppo, out of mulberry wood. We've redesigned one of these stamps so you can color it, like a mandala.
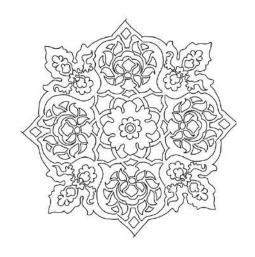

ماندالات الزخرفة

هل تعرفون كيف تُصنع الأقمشة المزيّنة بنقوش مكرّرة؟ تُصنع باستخدام الطابع! فن الطبع هو فن بحد ذاته... وهو أيضًا مهنة. أولًا، يجب نحت طوابع جميلة، مثل تلك التي صنعها الإخوة وطّار في حلب من خشب التوت. لقد أعدنا رسم أحد هذه الطوابع كي تتمكنوا من تلوينه، كما تفعلون مع الماندالا.
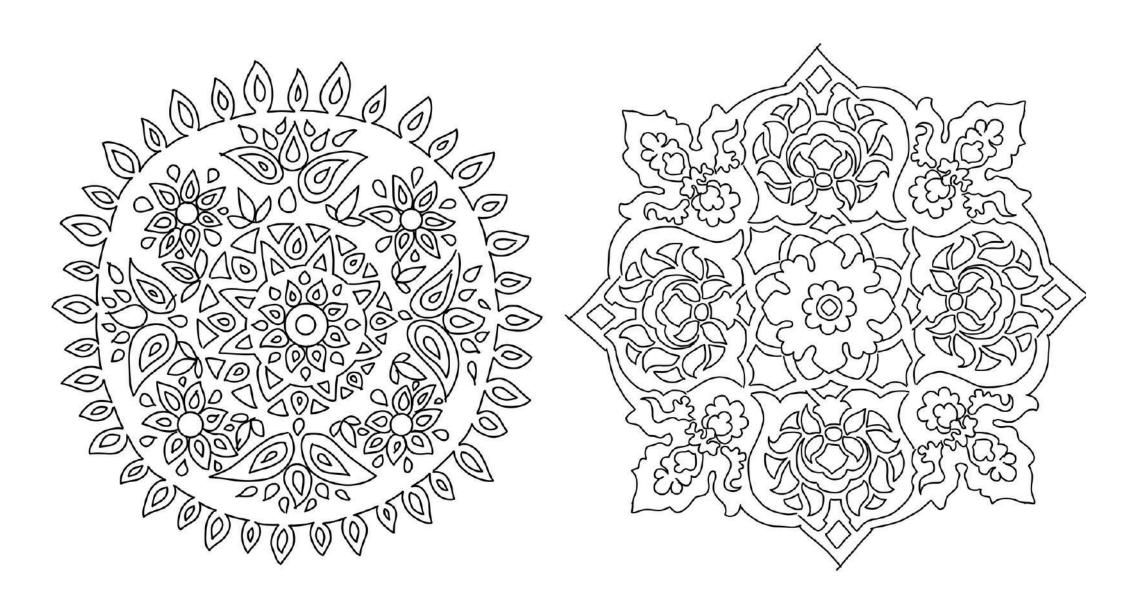
Another common feature that you may encounter, covering the facades of houses and mosques, both indoors and outdoors, are painted tiles. They are often placed side by side to form a mesmerizing web of patterns. Here is an example from the mausoleum of Muhi al-Din Ibn Arabi, in the Salihiyya neighborhood of Damascus.

من الأشياء الأخرى التي يمكنكم رؤيتها كثيرًا، والتي تُغطي واجهات البيوت والمساجد من الخارج والداخل، هي البلاطات الملوّنة. غالبًا ما تُرتّب بجانب بعضها البعض لتشكّل شبكة من الزخارف المُبهرة. هذا مثال من ضريح محيي الدين ابن عربي في حي الصالحية بدمشق.

Daily ornaments

No matter where we are, we are always surrounded by ornaments. We can find them on window railings, manhole covers, walls, on the ground...

الزخارف اليومية

أينما كنّا، نكون دائمًا محاطين بالزخارف. يمكننا أن نجدها على القضبان أمام النوافذ، وعلى أغطية المجاري، وعلى الجدران، وحتى على الأرض...

Go out together in your neighborhood with a notebook and pencils, or a cell phone to take pictures, and collect ornaments.

You can also play the hidden letters game again.
Do you see Arabic letters in these drawings?

اخرجوا معًا في حيّكم مع دفتر وأقلام، أو هاتف محمول لالتقاط الصور، واجمعوا الزخارف.

يمكنكم أيضًا إعادة لعب لعبة الحروف المخبّأة.
هل ترون حروفًا عربية في هذه الرسومات؟

Redraw the letters you see there by following the dots.

Think together: can you make a word with it?

عيدوا رسم الحروف التي ترونها من خلال تتبّع النقاط. فكّروا معًا: هل يمكنكم تكوين كلمة منها؟

Your letters:

حروفكم:

....

....

....

....

Your words:

كلماتكم:

....

....

....

....

Other resources for the same type of activity:

Ornament Collections:

- https://www.cotaartforsociety.com/copy-of-ornamental-maps
  https://cotaassociation.wixsite.com/re-stor-e/fr/finding-ornaments-in-the-city

https://apprentissagecreatifdelarabe.weebly.com

موارد إضافية لنفس نوع النشاط:

- مجموعات الزخارفباستخدام الحروف ج، م، ل: ج، م، ل :

The Tree of Peace

The olive tree is a very important tree in Syria. It is a symbol of peace, fertility, wisdom, prosperity, and immortality. It can live for a very long time, even up to 3,000 years!

We will use this tree to reflect together on 10 important things in life.

Here are the 10 words: peace – cooperation – hope – healing – respect – memory – friendship – security – unity – diversity

Talk about words together Read the words aloud. What do they mean? Give examples. Tell us if you have a story related to any of these words.
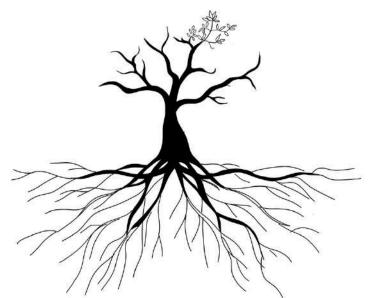
اشجرة السلام

شجرة الزيتون شجرة مهمة جداً في سوريا. وهي رمز لـالسلام، والخصوبة، والحكمة، والازدهار، والخلود. يمكن أن تعيش لفترة طويلة جداً، حتى ٣٠٠٠ سنة!

سنستخدم هذه الشجرة اليوم لنفكر معاً في ١٠ أشياء مهمة في الحياة.

ها هي الكلمات العشر : السلام – التعاون – الأمل – الشفاء – الاحترام – الذاكرة – الصداقة – الأمان – الوحدة – التنوع

تحدثوا معاً عن هذه الكلمات. اقرؤوا الكلمات بصوت عالٍ.
ماذا تعني؟ هل عندكم أمثلة؟ هل تتذكرون قصة حقيقية تتعلق بإحدى هذه الكلمات؟

Regardez le dessin de l'arbre : il a des racines, un tronc, et des branches.

Les racines : ce sont les choses les plus importantes, les bases.
Écrivez ici les mots dont on a besoin en premier pour que tout le reste fonctionne.

Le tronc : il pousse grâce aux racines.
Écrivez ici les mots qui dépendent de ce qu'il y a dans les racines.

Les branches : elles se développent grâce au tronc.
Écrivez ici les idées ou choses qu'on peut avoir ou faire si on a tout ce qu'il y a en bas.

Exemples: « On a besoin d'unité (racines) pour avoir la paix (tronc), et alors on peut se sentir en sécurité (branches). » ou
« On a besoin d'amis (racines) pour apprendre le respect (tronc), ce qui nous aide à vivre dans la diversité (branches). »

Chacun peut faire son propre arbre. Il n'y a pas de bonne ou de mauvaise réponse. L'important, c'est de réfléchir ensemble et de partager vos idées ! Vous pouvez aussi compléter l'arbre avec des feuilles, ajouter d'autres idées qui vous semblent importantes, ou même dessiner un autre type d'arbre : un cyprès, un oranger, un cèdre... c'est à vous de choisir !

انظروا إلى صورة الشجرة: فيها جذور، وساق، وأغصان.

الجذور: هي الأشياء الأهم والأساسية.
اكتبوا هنا الكلمات التي نحتاجها أولاً ليظهر كل شيء آخر.

الساق: ينمو بفضل الجذور. اكتبوا هنا الكلمات التي تعتمد على الجذور.
ا

لأغصان: تكبر بفضل الساق. اكتبوا هنا الأشياء أو الأفكار التي يمكن أن نحصل عليها عندما نملك كل ما في الأسفل.

أمثلة: « نحتاج إلى الوحدة (الجذور) لكي نحصل على السلام (الساق)، وعندها نشعر بالأمان (الأغصان). »

« نحتاج إلى الأصدقاء (الجذور) لنتعلم الاحترام (الساق)، وهذا يساعدنا على أن نعيش في التنوع (الأغصان). »

كل واحد منكم يمكنه أن يرسم شجرته الخاصة.لا توجد إجابة صحيحة أو خاطئة. المهم هو أن تفكروا معاً وتتبادلوا أفكاركم! يمكنكم أيضاً تزيين الشجرة بالأوراق، وإضافة أفكار أخرى تراها مهمة، أو حتى رسم نوع آخر من الشجر: سرو، أو شجرة برتقال، أو أرز... الأمر لكم!

Look at the drawing of the tree: it has roots, a trunk, and branches.

The roots: these are the most important things, the foundations.
Write here the words that are needed first to make everything else work.

The trunk: it grows thanks to the roots.
Write here the words that depend on what is in the roots.

Branches: they develop thanks to the trunk.
Write here the ideas or things we can have or do if we have everything below.

Examples: "We need unity (roots) to have peace (trunk), and then we can feel safe (branches)." or "We need friends (roots) to learn respect (trunk), which helps us live in diversity (branches)."

Everyone can draw their own tree. There is no right or wrong answer. The important thing is to think together and share your ideas! You can also complete the tree with leaves, add other ideas that seem important to you, or even draw another type of tree: a cypress, an orange tree, a cedar... the choice is yours!

انظروا إلى صورة الشجرة: فيها جذور، وساق، وأغصان.

الجذور: هي الأشياء الأهم والأساسية.
اكتبوا هنا الكلمات التي نحتاجها أولاً ليظهر كل شيء آخر.

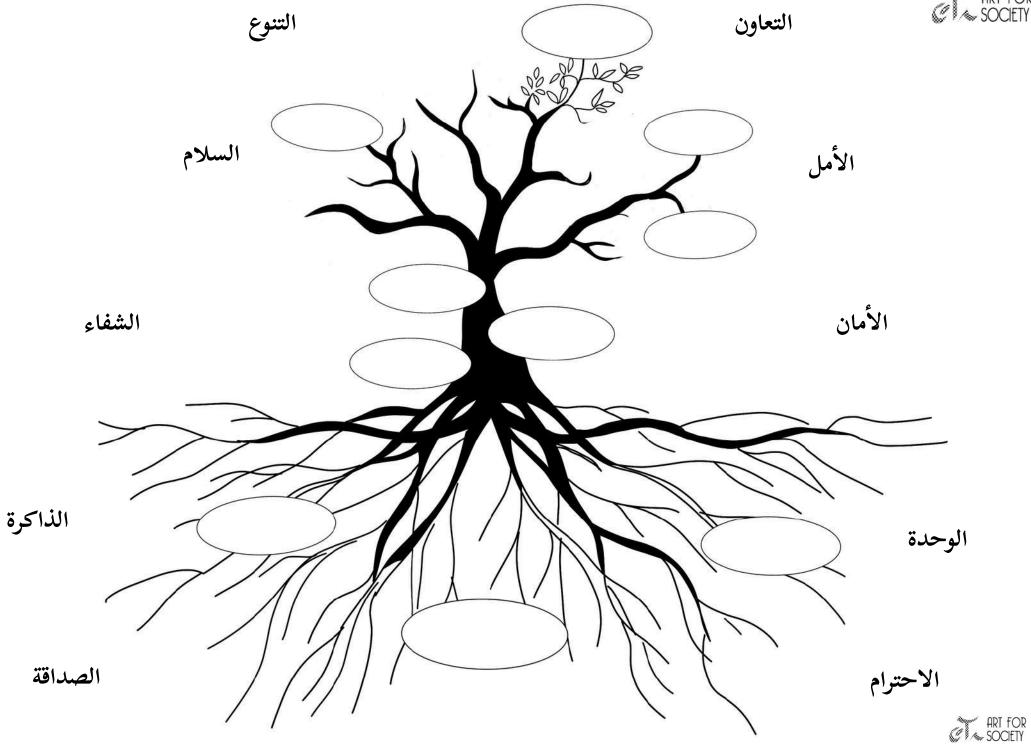الساق: ينمو بفضل الجذور. اكتبوا هنا الكلمات التي تعتمد على الجذور.

الأغصان: تكبر بفضل الساق. اكتبوا هنا الأشياء أو الأفكار التي يمكن أن نحصل عليها عندما نملك كل ما في الأسفل.

أمثلة: « نحتاج إلى الوحدة (الجذور) لكي نحصل على السلام (الساق)، وعندها نشعر بالأمان (الأغصان). »

« نحتاج إلى الأصدقاء (الجذور) لنتعلم الاحترام (الساق)، وهذا يساعدنا على أن نعيش في التنوع (الأغصان). »

كل واحد منكم يمكنه أن يرسم شجرته الخاصة.لا توجد إجابة صحيحة أو خاطئة. المهم هو أن تفكروا معاً وتتبادلوا أفكاركم! يمكنكم أيضاً تزيين الشجرة بالأوراق، وإضافة أفكار أخرى تراها مهمة، أو حتى رسم نوع آخر من الشجر: سرو، أو شجرة برتقال، أو أرز... الأمر لكم!

التنوع   التعاون

السلام

الأمل

الشفاء   الأمان

الذاكرة   الوحدة

الصداقة   الاحترام

Other resources for the same type of activity:

Try the interactive online version of the Tree of Peace:

- https://view.genially.com/683a8d7e7a8b8d63b2c577ec

موارد إضافية لنفس نوع النشاط:

● جرّبوا النسخة التفاعلية على الإنترنت من "شجرة السلام":

https://apprentissagecreatifdelarabe.weebly.com

ADAPTATIONS AND RECOMMENDATIONS

Adantations

Adaptation to other languages

Although this series of exercises was designed for learning Arabic, all the exercises can be adapted to other languages, by creating a map of another city to explore and by providing learning materials prepared in advance, inspired by the activities contained in this document.

Adaptation of exercises to more advanced levels and age groups

- Personalized letter hunt: Take inspiration from the "letter hunt" exercise and create your own card with a message adapted to the learning objectives (message of peace, encouragement to study, call for creativity, etc.).

Make the map more complex: place the letters in such a way as to make them more difficult to find.

Add an element of competition: each student works alone on the anagram to be reconstructed.

- Creating puzzle drawings: Once the exercise is well understood, invite students to create their own drawings with hidden letters.

Pair them up so they can invent riddles for each other.

- After creation, each pair exchanges their drawings with another, who will have to find the hidden letters or words.

Adaptations

Be the guide of your own neighborhood: This activity can be preceded by an exploratory walk. Learners can identify places they like in their own neighborhood, or discover a neighborhood they are not yet familiar with.

Encourage them to draw more complex maps.

Other media can be used:

Genially, to create interactive maps and develop digital skills.

Tote bags, to create memories by transforming maps into ornaments (get inspired by this tutorial: Mapping on Tote Bags).

- "Everyone's House" Activity and Working with Numbers

Reproduce this type of game in class: the numbers can also be used to trace a hidden word or message in Arabic.

- Exploring Ornaments

Introduce activities around ornaments with a field trip, looking for architectural decorations in the neighborhood.

- Tree of Peace – Advanced Version
- Create a version where the words are not given.

Learners must identify for themselves the important concepts and causal links that lead to an ideal state (peace, mutual aid, justice, etc.).

This activity encourages independent and collective reflection on positive values.

Recommendations for teachers and educators

1. Educational preparation

Familiarize yourself with the interactive map before the session, test the links and explore the stages of the course.

Prepare the materials in advance: print the game sheets (coloring pages, hidden letters, drawings to complete, etc.), provide pencils, scissors, glue, sheets, etc.

- Adapt the instructions to the age, language level and dynamics of the group.
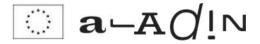
2. Animation of the activity in class

- Start with a group introduction: show the projected map, locate the doors and explain the mission (find the letters, solve puzzles, discover places, etc.).
- Alternate between independent and guided work: students can follow certain steps alone or in pairs, then return to the group to discuss.
- Encourage interactions: discussions about places, words, sensations experienced or imagined.
- Rely on the interdisciplinary dimension: language (reading, writing), culture (places, traditions), arts (drawing, observation), geography (maps, orientation).

3. Exploitation after the activity

- Organize a restitution: each student or group can present a letter, a place, an impression, or a small production (drawing, word, invented memory, etc.).
- Review the vocabulary and concepts covered during the game.

Extend the work with similar exercises adapted to their own city or neighborhood.

Recommendations for parents

- 1. A fun and educational activity
- Use the interactive map as an exploration game to discover the old city of Damascus while playing with letters, locations, and challenges.
- Do the activity as a family: choose a quiet time, project the map (or display it on a tablet), and follow the steps together.

- 2. Stimulate curiosity and discussion

Ask simple questions:
- "What do you think that word means? Where would you go if you were there? What do you see on that door?"
- Share your memories if you know the city or talk together about a city you would like to discover.

3. Additional activities at home
- Print the games and do them together: coloring, hidden letters, mazes...
- Draw your own maps: of the neighborhood, of the house, or of an imaginary world with hidden letters or messages.
- Create puzzles between parents and children using the activities as inspiration.
- Watch videos or books about the city of Damascus or other ancient cities to continue the cultural exploration.

- 4. Promote language learning

Read the names of the places together (in Arabic or French), practice writing them or recognizing them in the drawings.
- Make letter or word games based on the map findings.
- Encourage the child to tell their imaginary walk or to invent a new version.

aLADIN

Learning heritage languages through artistic and innovative approaches

Hidden words in drawings

In this creative and fun workshop, participants learn to draw animals using the Arabic letters that make up their names. Starting with a simple word (e.g., جمل – camel), they imagine how each letter can become an element of the animal's body (hump, legs, head, etc.). The activity promotes vocabulary learning, letter recognition, and develops artistic expression. Accessible to children, teenagers, and adults with beginner or intermediate Arabic skills, this workshop can be done on paper or on screen, in person or online.

ABOUT ALADIN

PROJECT NAME
Art Based Learning of Language of Origin through Didactic Innovation

PROJECT NO.
KA210-ADU-239BA964

COORDINATOR
COTA ONG (FRANCE)

PARTNER ORGANIZATIONS
Comparative Research Network e. V. (GERMANY) KOOPKULTUR e.V. (GERMANY) SINDIANE (FRANCE)

Hidden words in drawings

Participant Profile: From 12 years old

Number of Participants: 4- 20 Participants

Duration: 30 to 45 min

Materials: Blank paper or sketchbook, pens, pencils, markers, or colored pencils, projector/screen or computer to view the video, (Optional) graphics tablet or drawing application such as Sketchbook, Procreate, or Autodesk Sketchbook

Language skills: written and oral comprehension, recognition of Arabic letters in different contexts, understanding of simple oral or written instructions (especially in easy Arabic), vocabulary enrichment, acquisition and memorization of concrete words (animals, body parts, shapes).

Other skills: creativity, artistic skills, concentration and fine motor skills

Levels: from A1 to A2

Developed by / Origin / Languages: Kata Keresztely, COTA NGO/Multilingual

Hidden Words in Drawings Step-by-Step Activity:

1. Introduction

Present the project: draw an animal from the letters that make up its name.

- Show some inspiring examples (captures from the video, or personal creations).
- Distribute a vocabulary sheet: 5 to 8 animal names written in Arabic + translation + vocalization.
- Watch the video (or excerpts) together to learn more about the context and comment on the steps.
- Pause to let students observe the transformation of letters into graphic elements.

Apprendre l'alphabet arabe à travers la création artistique - partie 2

WWW.COTAARTFORSCIETY.COM
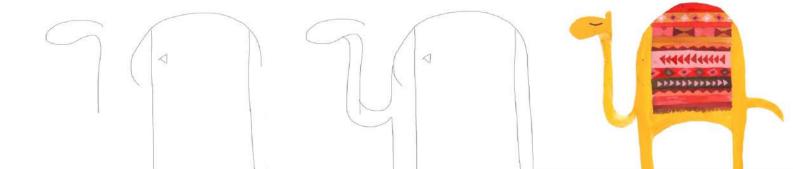
Hidden Words in Drawings Step-by-Step Activity:

2. Choice of animal and sketch

Each participant chooses a word (from those proposed or of their own choice).
Write the word in Arabic, analyze the letters, then start imagining how they could become a head, a leg, a tail, etc.

3. Artistic creation

Participants create their final drawing, stylizing or decorating the letters integrated into their animal.
Digital variant: creation on a graphics tablet or drawing application.

Mots cachés dans les dessins
Activité pas à pas :

. Partage et discussion
- Chaque participant présente son dessin :
- Quel mot ? Quelles lettres ont été utilisées ? Quelles parties de l'animal ont été dessinées à partir de quelles lettres ?
- Donner un retour positif et ouvrir la discussion sur la beauté de l'écriture arabe.

Variations pour apprenants plus avancés

- Ajouter une phrase descriptive sous l'image en arabe : « هذا جمل بني » (Ceci est un chameau brun.)
- Créer une série d'animaux ou un mini-alphabet illustré (ex. : un animal pour chaque lettre initiale).
- Introduire d'autres champs lexicaux :
  - Objets (ex. : كتاب, باب, كرسي...)
  - Fruits (ex. : تفاح, موز...)
  - Personnages ou professions (ex. : معلم، طبيب...)

En ligne :

- Utiliser un tableau collaboratif comme Padlet, Jamboard, ou Canva Whiteboard pour que les participants postent et commentent leurs œuvres.
- Encourager les apprenants à partager une courte vidéo ou un enregistrement audio pour présenter leur création en arabe (ex. :
- « هذا جمل. كتبته ورسمته من الحروف ج، م، ل » – Ceci est un chameau. Je l'ai écrit et dessiné à partir des lettres ج، م، ل).

Hidden Words in Drawings Step-by-Step Activity:

4. Sharing and discussion

Each participant presents their drawing:

What word? What letters were used? What parts of the animal were drawn from which letters?

- Provide positive feedback and open discussion on the beauty of Arabic writing.

Variations for more advanced learners

Add a descriptive sentence below the image in Arabic: "هذا جمل بني" (This is a brown camel.)

Create a series of animals or a mini-illustrated alphabet (e.g., one animal for each initial letter).

Introduce other lexical fields:

Objects (ex.: كتاب, باب, كرسي...)

Fruits (ex.: تفاح, موزة...)

Personnel or professions (e.g., طبيب، معلم، etc.)

Online :

Use a collaborative board like Padlet, Jamboard, or Canva Whiteboard for participants to post and comment on their work.

Encourage learners to share a short video or audio recording to present their creation in Arabic (e.g.: هذا جمل. كتبته ورسمته من الحروف

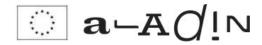ج، م، ل This is a camel. I wrote and drew it from the letters ج, م, ل.

Recommendations for educators

- Prepare some examples in advance (simple drawings to show at the start of the workshop)
- Encourage students to work in pencil first, then go over it again
- Provide a reminder sheet of letter shapes at the beginning, middle and end of words
- Promote the diversity of creations, even if they are very abstract
- Incorporate words from the local dialect if relevant (Moroccan Arabic, Tunisian, etc.)

- **Recommendations for parents**

- Do the activity in pairs with the child, discovering words and letters together
- Suggest inventing imaginary animals with letters chosen at random
- Create a gallery at home with the drawings hanging on the wall

Online resources

Tutorials:
https://apprentissagecreatifdelarabe.weebly.com/

<u>**To work on the tablet or phone screen:**</u>
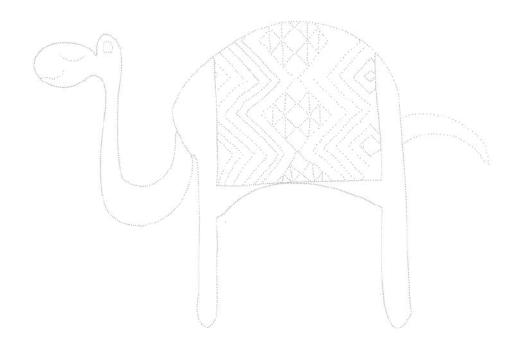
- https://sketchbook.com/

ACA APPRENTISSAGE CRÉATIF DE L'ARABE

Reconnaissez-vous les figures et les mots qui se cachent dans les puzzles ?

W ACA APPRENTISSAGE CRÉATIF DE L'ARABE
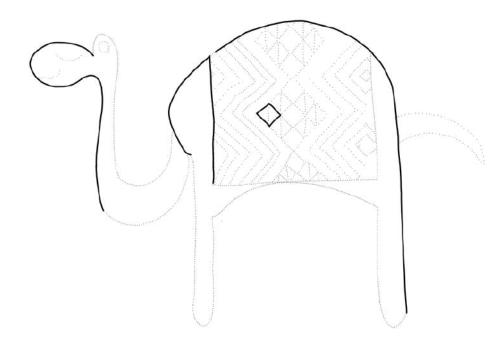
PRINTABLE WORKSHEETS

Hidden Letters

This is the camel, the ship of the desert... We have hidden its name in its image. Do you see where the letters jīm, mīm and lām are hidden?

الحروف المخفية

هذا هو الجمل، سفينة الصحراء... لقد خبّأنا اسمه في صورته. هل ترون أين تختبئ الحروف جيم، ميم ولام؟
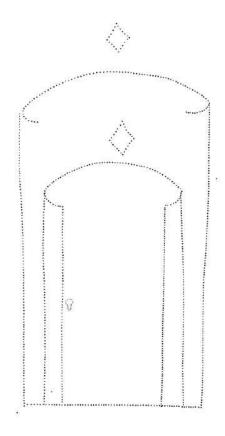
Here they are:

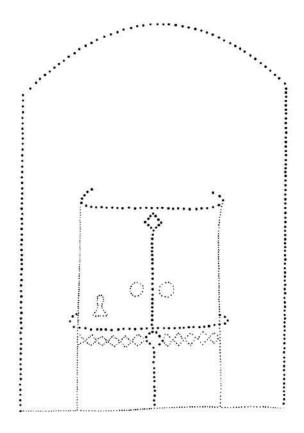camel

C'est votre tour, cherchez les lettres du mot "porte"("باب") dans ces deux dessins inspirés des portes des vieilles maisons de Damas.

إنه دوركم، ابحثوا عن حروف كلمة "باب" في هذين الرسمين المستوحيين من أبواب البيوت القديمة في دمشق.
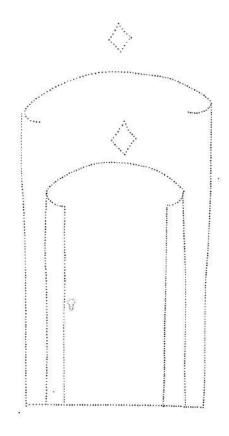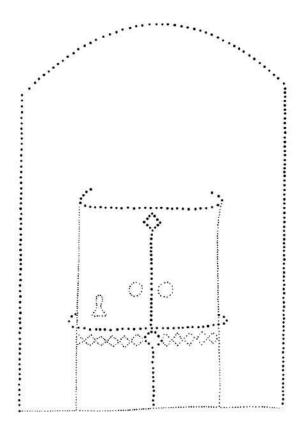
Imprimez les dessins, redessinez d'abord les lignes des lettres. Ensuite, vous pouvez repasser tous les contours et colorier le dessin.

اطبعوا الرسوم، وأعيدوا رسم خطوط الحروف أولًا. بعد ذلك، يمكنكم إعادة تحديد كل الخطوط وتلوين الرسم.

It's your turn, find the letters of the word "door" ("باب") in these two drawings inspired by the doors of old houses in Damascus.
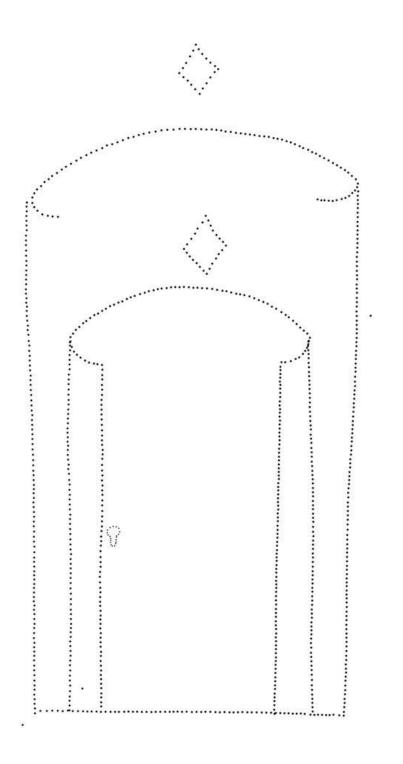
إنه دوركم، ابحثوا عن حروف كلمة "باب" في هذين الرسمين المستوحيين من أبواب البيوت القديمة في دمشق.
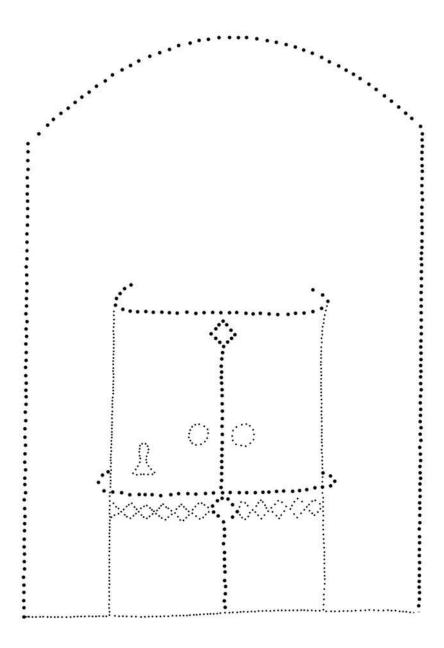
Print the drawings, first redraw the lines of the letters. Then you can go over all the outlines and color the drawing.

اطبعوا الرسوم، وأعيدوا رسم خطوط الحروف أولًا. بعد ذلك، يمكنكم إعادة تحديد كل الخطوط وتلوين الرسم.
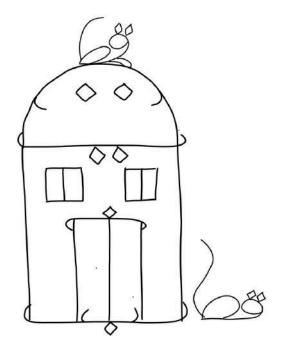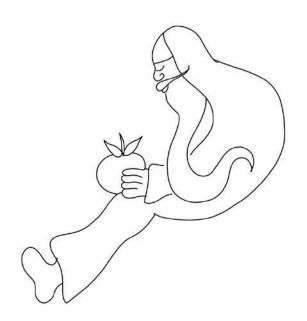
Cachez des mots dans vos dessins !

Maintenant, c'est à vous d'inventer des dessins d'objets, d'animaux ou de scènes, et d'y cacher des lettres ou des mots, comme dans cette petite maison avec deux chats. Retrouvez les lettres du mot "maison" (بيت), de la "porte" (باب) et du "chat" (قِطّ).

خفوا كلمات في رسوماتكم

حان دوركم الآن لتخترعوا رسومات لأشياء أو حيوانات أو مشاهد، وتُخفوا فيها حروفًا أو كلمات، مثل هذا البيت الصغير مع قطتين. حاولوا أن تجدوا حروف كلمة "بيت"، و"باب"، و"قِطّ".

Et qui est ce vieil homme, assis, le dos courbé, tenant un fruit à la main ? On ne sait pas vraiment, mais c'est lui. Est-ce que vous voyez le mot "هو" (huwwa) dans le dessin ?
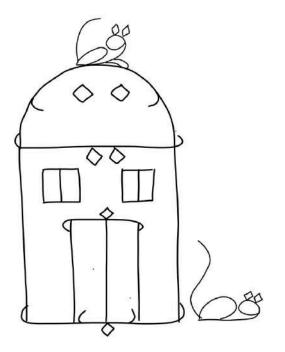
ومن يكون هذا الرجل العجوز، الجالس، منحنِي الظهر، ممسكًا بثمرة في يده؟ لا نعرف تمامًا، لكنه هو. هل ترون كلمة "هو" في الرسم؟

Hide words in your drawings!

Now it's your turn to invent drawings of objects, animals, or scenes, and to hide letters or words in them, like in this little house with two cats. Find the letters of the word "house" (بيت), "door" (باب), and "cat" (قِطّ).

خفوا كلمات في رسوماتكم

حان دوركم الآن لتخترعوا رسومات لأشياء أو حيوانات أو مشاهد، وتُخفوا فيها حروفًا أو كلمات، مثل هذا البيت الصغير مع قطتين. حاولوا أن تجدوا حروف كلمة "بيت"، و"باب"، و"قِطّ".

And who is this old man, sitting with his back bent, holding a fruit in his hand? We don't really know, but it's him. Do you see the word "هو" (huwwa) in the drawing?

ومن يكون هذا الرجل العجوز، الجالس، منحنِي الظهر، ممسكًا بثمرة في يده؟ لا نعرف تمامًا، لكنه هو. هل ترون كلمة "هو" في الرسم؟
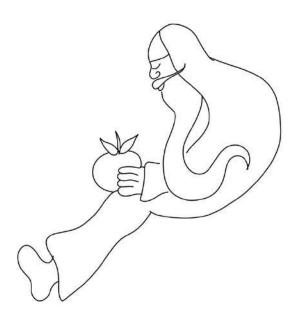
بيت

باب

قطّ

هو

aᒪADIN

Learning heritage languages through artistic
and innovative approaches

Create a clock to learn Arabic numbers

In this creative and linguistic workshop, participants learn the numbers 1 to 12 in Arabic by creating a personalized clock. After watching a video tutorial, they create their own clock face—on cardstock or wood—and decorate the center with a geometric ornament inspired by Islamic art. The activity combines vocabulary learning, oral and written expression, cultural discovery, and artistic work.

Create a clock to learn Arabic numbers

Participant Profile: From 12 years old

Number of Participants: 4- 20 Participants

Duration: 1 hour 30 minutes to 2 hours

Materials:

- Paper/Cardboard Option: Cardstock or thick cardboard, scissors, glue, colored pencils or markers, paper clips to attach the hands, templates for Arabic numerals 1 to 12, circular clock template (optional)
- Wood option (artistic version): round or square light wood plaque (MDF or plywood, 20–30 cm), acrylic paint, fine brushes, stencils, compasses or rulers to create geometric patterns, paint markers or pyrography pen (optional), clock hands and mechanism. These items can be easily purchased online (e.g. Amazon, Etsy, Cultura, or craft stores). For example, search for: "quartz clock mechanism + hands".

Language skills: Oral comprehension, Written comprehension, Thematic vocabulary

Other skills: Creativity, Artistic skills, Cultural skills
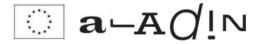
Level : A1

Developed by / Origin / Languages: Kata Keresztely, COTA NGO/Arabic

Create a clock to learn Arabic numbers Step-by-step activity:

1. Introduction et inspiration

Introduce the Arabic numerals from 1 to 12 using a poster or visual aid.

Watch the YouTube video together: Learn Arabic numbers by creating a clock. This video introduces the idea of the clock as a visual and manual learning tool.

Discuss with participants numbers, colors, and decorative ideas.

Create a clock to learn Arabic numbers
Step-by-step activity:

2. Discover and be inspired by Islamic geometric ornaments

- Before decorating the clock face, participants are invited to explore traditional geometric patterns from Islamic art, which are widely used in architecture, mosaics, ceramics, and manuscripts. These patterns are based on simple shapes (circles, stars, squares, hexagons) repeated with great precision.

- Show a short video or illustrated presentation explaining these reasons. Example:
Introduction to Islamic Geometric Design – by Eric Broug (YouTube, anglais)
Pattern in Islamic Art – high-resolution pattern database

- Active research (in pairs or individually): Give participants some printed or digital sources.
Their mission: identify a pattern they like, briefly describe its shape or copy it, understand how it is constructed (central circle, symmetry, repetition, etc.)

- Create your own central ornament
    - integrate this creation into the center of the clock on paper or wood.
    - Reproduce a pattern you have found, or create a personal pattern inspired by the shapes you have observed
    - Think about symmetry (often 6, 8 or 12 points to correspond to the hours)

- Decorative option: use colors, gilding, black outlines.

Create a clock to learn Arabic numbers Step by step activity:

3. Add the Arabic numerals around the dial.

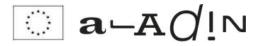Install a clock mechanism (optional) or cardboard hands.

- **Online variant**

- Create the clock on Canva, Tayasui Sketches or other digital tool.
- Use a collaborative board (Padlet, Jamboard) to publish creations.
- Integrate a video or audio capsule where each participant pronounces the numbers of their creation.

RECOMMENDATIONS AND ADAPTATIONS

Recommendations for teachers
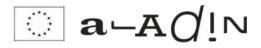
Prepare the vocabulary:
- Introduce the numbers 1 to 12 in Arabic before the activity.
- Provide a memo sheet with the numbers written in Arabic and phonetically.
- Watch the video in class:
- Show YouTube Tutorial – Create a Clock as an introduction.
- Pause at each key step to check understanding.

Adapt according to the level:
- For beginners: provide a template to complete.
- For more advanced students: include a descriptive sentence or the complete expression of the time in Arabic.
- Include guided research on Islamic art:
- Provide printed or digital examples of geometric patterns.
- Encourage students to create their own ornament in the center of the clock.
- Provide the equipment:
- Prints, compasses, rulers, cardstock or wood plates, paint, clock hands/mechanism if needed.
- Integrate an oral presentation phase:
- Have students present their creations in Arabic or in the language of instruction.
- Stimulate expression with simple guiding questions.
- Evaluate differently:
- Emphasize participation, creativity and active use of vocabulary rather than linguistic perfection.

Recommendations for parents

Encourage learning through play:
- Promote the activity as a shared creative and cultural moment.
- Help the child pronounce numbers and recognize them visually.

Support according to age:
- For younger children: help cut out or glue the numbers.
- For older children: encourage independence, especially in drawing the pattern.

Use vocabulary in everyday life:
- Name all the hours in Arabic at home (« three o'clock », etc.).

Use the new clock as a playful support.

Explore Islamic art together:
- Watch videos or children's books about geometric patterns.
- Look at examples in local architecture, books, or online.
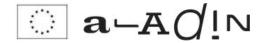
Create a family project:
- Participate in making the clock with the child.
- Create several versions (paper/cardboard/wood) as desired.

Share creations:
- Photograph or film the child's presentation of the clock.
- Post to a class Padlet, WhatsApp group, or keep as a souvenir.

Online resources

Tutorials:

https://apprentissagecreatifdelarabe.weebly.com/

To work on the tablet or phone screen:

- https://sketchbook.com/

ACA APPRENTISSAGE CRÉATIF DE L'ARABE

Reconnaissez-vous les figures et les mots qui se cachent dans les puzzles ?

W ACA APPRENTISSAGE CRÉATIF DE L'ARABE

aLADiN

Learning heritage languages through artistic and innovative approaches

Symbols in stories

Symbols surround us, often silently: in the streets, on our screens, in books, gestures, or everyday objects. They condense complex meanings into simple forms. Yet, their interpretation is never neutral: it depends on our culture, our experiences, our shared or personal references.

In this activity, symbols become story triggers. They become language. Each player assigns them meaning, connects them, and interprets them freely. This game explores, through storytelling, what a representation, an intention, a story is—and how each player constructs them in their own way.

Symbols in stories

aLADIN

Participant profile: from 8 years old, up to teenagers and young adults

Maximum number of participants: minimum 3 players, up to 6 or more with collaborative variations.

Activity duration: 30-45 minutes

Materials: Set of symbols: abstract or figurative drawings, easy to recognize. Each series (about 6 to 10 symbols) is reproduced in 6 different colors, Supports: cardboard, magnets, tokens, stickers - any visual or tactile support that makes handling pleasant and expressive, a game board (optional) with boxes to place the symbols in the chosen order, paper, pens, board or digital support to note the criteria, the scores, or illustrate the stories, stopwatch (optional) to pace the interventions.

Language skills: Oral skills (continuous speaking: telling a structured, fluent and expressive story, oral interaction: listening, reacting, asking questions, evaluating other stories, pronunciation and intonation: adapting one's voice to the narration to capture attention, Discourse skills, understanding polysemy

Other skills: Creativity and cognitive, cultural and social skills

Levels: A2 to B2 of the CEFR, adaptable through the richness of the vocabulary and instructions.

Developed by / Origin / Original language: Kata Keresztely, COTA ONG, Multilingue

The "ALADIN methods handbook" has been developed under Erasmus+ KA210-ADU Project "Art Based Learning of Language of Origin through Didactic Innovation" (acronym ALADIN) (Project No. KA210-ADU-4990C6DD) and it is licensed under Creative Commons.

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The power of signs - context:

In our daily lives, signs are everywhere. They organize how we move around, behave, and find our way. They can prohibit, indicate, guide, and prevent, but also exclude, impose, or normalize. Often, we don't even notice them anymore: they're part of the landscape, integrated into our routines. But what happens if we decide to look at them differently? If we stop for a moment to question them, divert them, and reinvent them?

This activity was born from this question. It offers a dive into the world of signs and symbols that surround us, to understand their codes, deconstruct the obvious, and above all, explore their creative potential. Because behind each sign lies an intention, a culture, a power. And behind each diversion, a possibility of personal or collective expression.

The adventure begins outside, in the city or neighborhood. Learners set out in search of signs: road signs, logos, icons, urban signage. Everyone photographs or notes what catches their eye. Back in class, we share and discuss. Why does this sign exist? What does it say? Who is it for? Is it clear, or does it carry ambiguities? Is it universal, or does it depend on a specific cultural context? Is it inclusive? Excluding?

Little by little, signs become a subject for play, reflection, and creation. They are given new meanings, they are repurposed, and they are translated into words. They then become linguistic objects, pretexts for educational and grammatical games: transforming a sign into a verb, an adjective, or a story. We thus understand that each sign can have a multiplicity of interpretations depending on people, cultures, and perspectives.

But the activity doesn't stop there. It invites you to go further: to create your own signs, carrying messages that concern us, that tell our realities, our needs, our hopes. We learn to transform an image into a sign—by simplifying, by geometrizing—or to do the opposite, by making a sign more complex to the point of making it an ornament, by inserting cultural, symbolic, and personal references. We reflect on the role of colors, shape, repetition, and symmetry. We question the link between sign and image, between abstraction and emotion.

The power of signs - the context

This approach results in the creation of a trail: a walk through the city or school, guided by temporary signs designed by the participants. These new signs mark significant places: a place we love, an invisible corner, a poorly designed space, a noisy passageway, a missing bench. Through this trail, we share a personal and collective perspective on our environment. We draw attention to hidden beauties, to dysfunctions, to what is missing to better live together.

It is therefore much more than an artistic or linguistic exercise. This project invites us to take part in the creation of the city and to develop critical thinking about our living environment. It allows us to enter into a participatory dynamic, where we become actors, and no longer simple users, of the territory. It is a way of saying: "this is what I see", "this is what I feel", "this is what I propose".

In summary: The objectives of the activity
Understand the meaning, functioning and codes of visual signs
Developing creativity and imagination around graphic language
Work on interpretation, expression and argumentation skills
Promote collaboration, listening and the co-construction of meaning

The following activity description presents one possible use of signs — a simple one adapted for children.

Symbols in Stories Activity 1 Step by Step

1: Game preparation

Collective choice of a narrative objective: define together a criterion to be achieved in future stories: be funny, logical, poetic, absurd, coherent, fantastic, realistic...

Draw or choose a common ending symbol: This will be the last element of all stories. It can be drawn randomly or chosen deliberately.

- Define the number of steps (3 to 5) that each story must include before reaching the end.

Symbol distribution: Each player receives a sequence of symbols (of the same color). Another player chooses these symbols for them, or they are drawn at random.

2. Narration - Each person, in turn:

Imagine and tell a story incorporating the symbols in order or not.

Respect the defined number of steps.

Ensures that the imposed common end is achieved.

Symbols can be interpreted freely: a spiral can become a snail, a confused thought, a labyrinth, or a magical vortex. This vagueness is intentional: it opens up the space for meaning.

3. Listening and evaluation - The listeners (other players or a "jury") evaluate whether: The story respects the symbols and the criteria set, whether the story is coherent (or deliberately incoherent according to the instructions!), whether the story is fluid, creative, clear, expressive. If the criteria are met, the player earns a point.

Variants and extensions

Forced start and end: Add an initial constraint to further structure stories.

1. Parallel series: Each player has a different sequence of symbols but a common ending. Each player tells their own version of the same story.
- Cooperative version: players take turns telling a single story, incorporating the symbols drawn for them.

Comic strip or theater: the symbols become the elements of a storyboard or the props of a skit.

Symbols in Stories Activity 2 Step by Step

1. Reflection and creation around symbols

After the game, there is time for discussion to take a step back:

What does a symbol represent? What can it evoke?

Why do some symbols seem "obvious" and others ambiguous?

What are the cultural, emotional or cognitive elements that influence our reading?

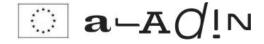Where do we find symbols in everyday life? (transport, food, digital, religion, etc.)

- **2. Create your own symbols**

Creative workshop in several stages:

- Create absurd symbols: an inverted umbrella, an arrow biting its tail, a square heart...

Visual interpretation game: draw a sentence in the imperative mood ("Slow down", "Dream bigger", "Turn around") and draw a corresponding symbol.

Collective mapping: associating invented symbols with places, emotions or ideas.

Educational recommendations

For teachers:

Facilitate discussions around the reading of symbols: each interpretation is a valid hypothesis.
Adjust narrative constraints according to the group's abilities.
Encourage the reformulation, elaboration, and justification of symbolic choices.
Use play as a pretext for interdisciplinary projects: visual arts, citizenship, literature, media education

For parents:

Play at home to prolong the fun of inventing.
- Create sets of symbols together: about emotions, the weather, the house, etc.
- Encourage your child to draw, tell stories, transform their symbols—visual language is as rich as words.

ABOUT ALADIN

PROJECT NAME
Art Based Learning of Language of Origin through Didactic Innovation

PROJECT NO.
KA210-ADU-239BA964

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Comparative Research Network e. V. (GERMANY) KOOPKULTUR e.V. (GERMANY) SINDIANE (FRANCE)