# Language learning to support active social inclusion

Co-funded by the
Erasmus+ Programme
of the European Union
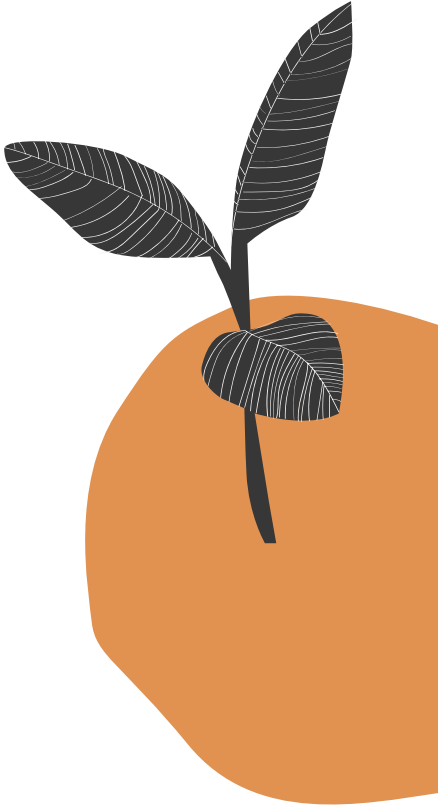
"One language sets you in a corridor for life. Two languages open every door along the way."

-Frank Smith

# About the project

The project "Language learning to support active social inclusion" is a long term initiative, which created by 3 international partners: FUNDACJA ACTIVE KIDS (Poland), A.D.E.L. - ASSOCIATION FOR DEVELOPMENT, EDUCATION AND LABOUR (Slovakia) and ASOCIACIJA TAVO EUROPA (Lithuania).

Upon completion of the project, the overall and most important expected result corresponds to our highest expectation: a paradigm shift in thinking that can be seen both in behavior and in attitude.
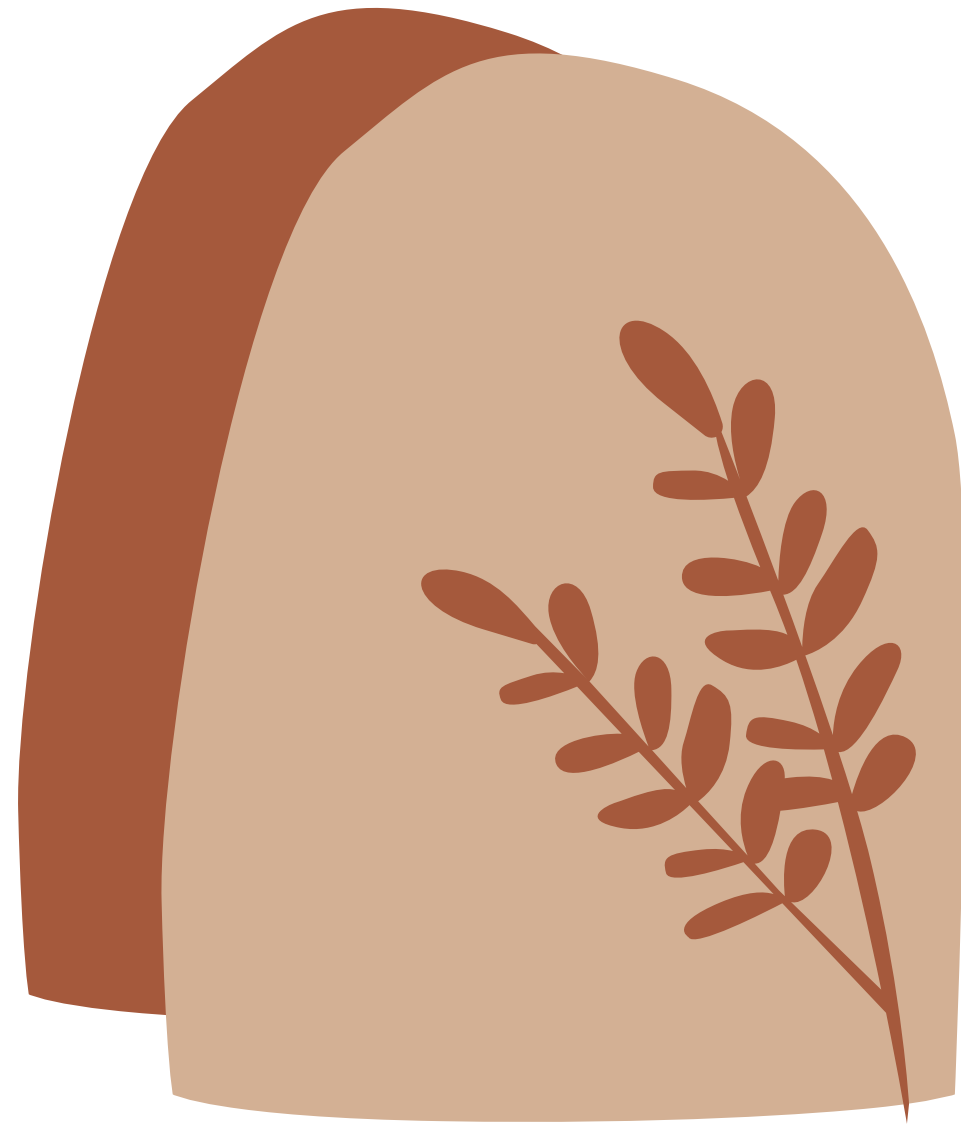
# About the project

This shift involves a shift in perspective from a traditionalist approach to language education and teaching while the learner is viewed as a receptor for a more progressive communicative approach that takes into account the needs of the participants and the motivation to learn the language as the primary source for further follow educational activities as well as cares about the development of communication skills in general, which are necessary in the 21st century.

The project is financed by the Erasmus+ programme.

"He who knows no foreign languages knows nothing of his own."

-Johann Wolfgang von Goethe

# Structure of the project

The Language learning to support active social inclusion project includes 3 short-term joint staff training events.

# Task based teaching

CLT - Communicative Language Teaching - as an approach both on a conceptual and practical level. The principles of CLT will be of key importance as this seems to be the approach at present well known, but not so many educators take into account the basic principles of CLT.

Besides, they learn about the methodology of task learning as one of the basic ones CLT methodologies and will practice a lot in this area of using this type of techniques. In addition, they will have the opportunity to exchange good practices in working with various groups of adults in their local communities.

"Learning another language is not only learning different words for the same things, but learning another way to think about things."

-Flora Lewis
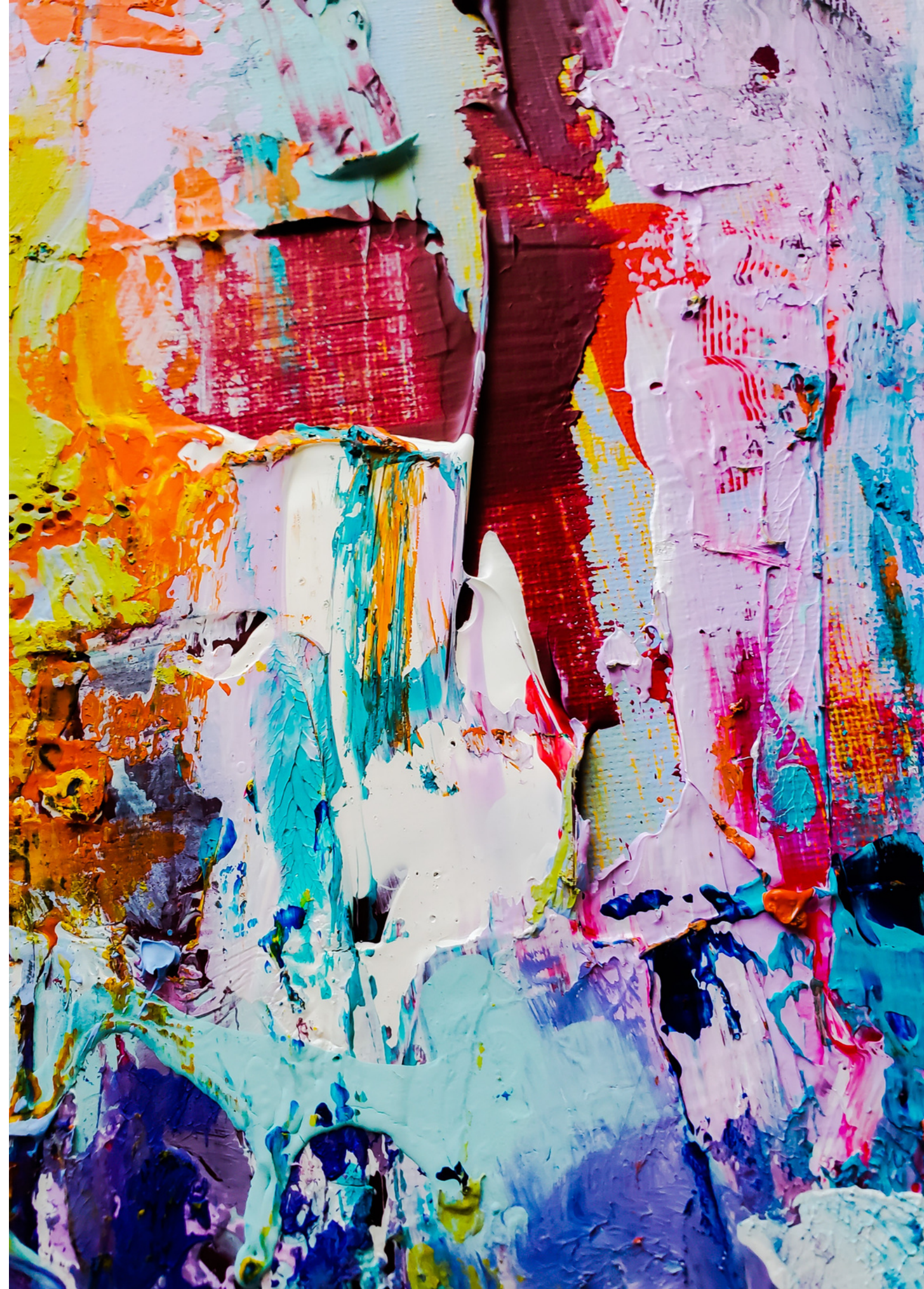
# English through drama and art

This activity will allow teachers to learn and practice the use of theater techniques as a methodology for learning adult languages.

Thanks to this, educators will get language teaching skills through integration games, improvisations and stage studies with particular emphasis on the use of non-verbal communication as complementary to verbal.

"Language is the blood of the soul
into which thoughts run and out of
which they grow."

-Oliver Wendell Holmes

# Social inclusion through English

The last activity will focus on learning more about social inclusion in education.

Participants will learn how language competences can serve as a tool for social inclusion, and will also consider ways to ensure social inclusion when teaching languages to different groups of adult learners (including rural areas, social differences, cultural diversity, migrants, refugees).

"Language is not a genetic gift, it is a social gift. Learning a new language is becoming a member of the club – the community of speakers of that language."

-Frank Smith
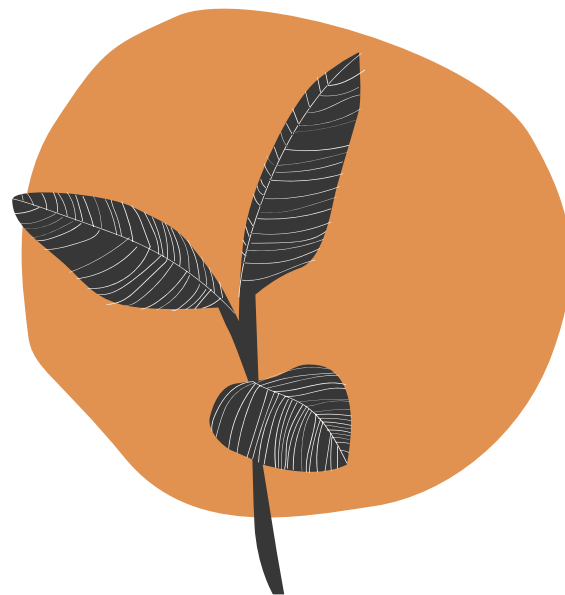
# Main pillars

- Supporting educators
- Innovative teaching
- Cultural diversity

# Supporting educators

Effective methodologies and approaches that educators can use in their professional work, equipping them with evaluation tools and evaluating educational activities, as well as discussing ways of motivating and involving adult learners in educational activities, and leading an informed path of professional development of educators throughout the project.

# Innovative teaching

Various effective, innovative methodologies and tools that can be used in foreign language teaching (based on a communicative approach to language learning and drama techniques).

They are all based on the principles of non-formal education and will promote active participation and learner involvement as well as readiness to learn as one of the core approaches.

# Cultural diversity

Developing language skills as one of the ways of solving problems related to linguistic and cultural diversity in communities that create a common ground for the communication process. By improving the quality of language learning opportunities, the project will contribute to the development of communication skills in general and in English in particular of adult learners, providing a foundation for well-being and integration in culturally and linguistically diverse communities, as well as better job opportunities and greater job opportunities. employment opportunities.
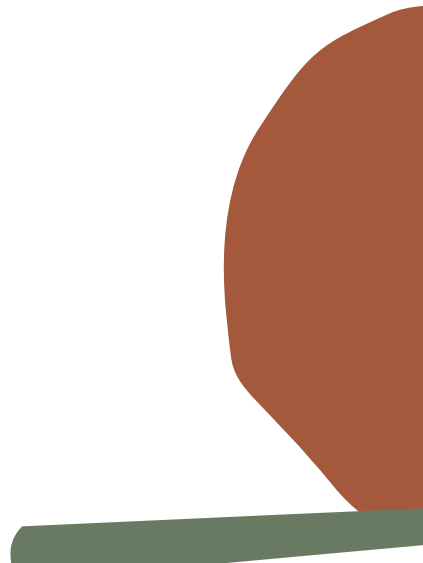
"If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, that goes to his heart."

-Nelson Mandela

# Non-formal education

Non-formal education refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum.

Non-formal education is what happens in places such as youth organisations, sports clubs and drama and community groups where young people meet, for example, to undertake projects together, play games, discuss, go camping, or make music and drama.

Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing. Non-formal education should also be:

Non-formal education should also be:

-voluntary
-accessible to everyone (ideally)
-an organised process with educational objectives
-participatory
-learner-centred
-about learning life skills and preparing for active citizenship
-based on involving both individual and group
-learning with a collective approach
-holistic and process-oriented
-based on experience and action
-organised on the basis of the needs of the participants.

# MODEL OF KOLB'S EXPERIENTIAL LEARNING CYCLE

- Concrete Experience (experiencing) – a new experience of situation is encountered, or a reinterpretation of existing experience.
- Reflective observation (reviewing) of the new experience – especially important is a difference between the experience itself and the way it is perceived.
- Abstract conceptualization (concluding) – reflection gives rise to a new idea, or a modification of an existing abstract concept.
- Active experimentation (planning) – the learner applies conclusions to the world around them to see what results
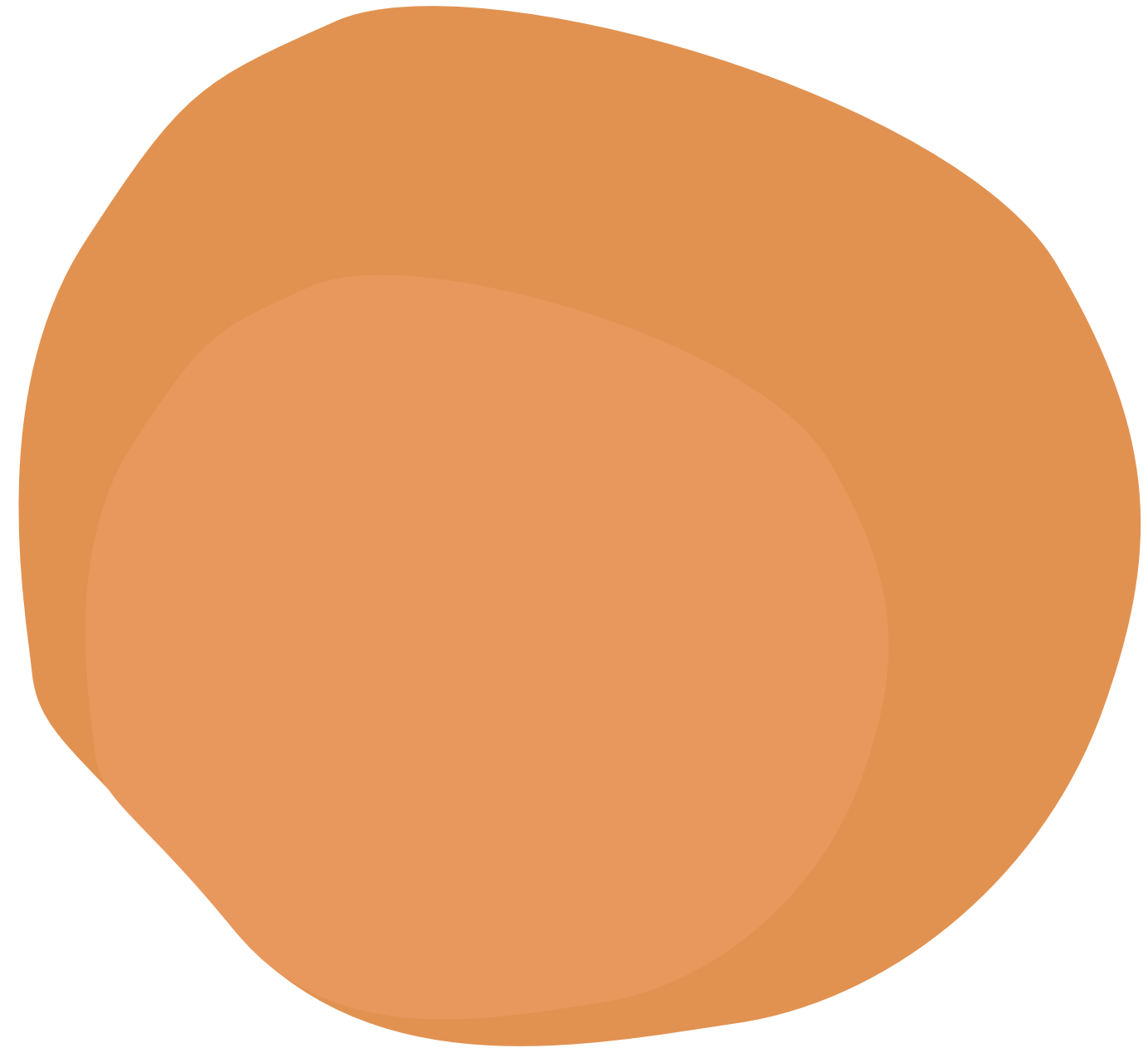
# Learning Languages

Learning a language is a complex, time-intensive task that requires dedication, persistence, and hard work. If you're reading this, then you probably already know that.

What you might not know is that there are strategies that can help you study more effectively, so that you make the most of your time and energy. This handout first explains some of the key principles that guide effective language learning, and then describes activities that can help you put these principles into practice. Use these tools to create a strategic study plan that helps your language skills grow.

https://learningcenter.unc.edu/tips-and-tools/learning-a-second-language/

# Key principles of language learning

First, let's talk about the basics. Research in this area (called "second language acquisition" in academia) suggests that there are three key elements to learning a new language.

- The first is comprehensible input, which is a fancy way of saying being exposed to (hearing or reading) something in the new language and learning to understand it.
- Comprehensible output is the second element, and unsurprisingly it means learning to produce (speak or write) something in the new language.
- The third element is review or feedback, which basically means identifying errors and making changes in response

Brown, H. D., & Gonzo, S. T. (1995). Readings on second language acquisition. Englewood Cliffs, NJ: Prentice Hall Regents.

# Balance

Learning a new language involves listening, speaking, reading, writing, sometimes even a new alphabet and writing format. If you focus exclusively on just one activity, the others fall behind.

This is actually a common pitfall for language learners. For example, it's easy to focus on reading comprehension when studying, in part because written language is often readily accessible—for one thing, you have a whole textbook full of it. This is also true of the three key elements: it's comparatively easy to find input sources (like your textbook) and practice understanding them. But neglecting the other two key principles (output and feedback/review) can slow down language growth.

Instead, what you need is a balanced study plan: a mix of study activities that target both spoken and written language, and gives attention to all three key principles.

# Mistakes are good

Sometimes, the biggest challenge to language learning is overcoming our own fears: fear of making a mistake, of saying the wrong thing, of embarrassing yourself, of not being able to find the right word, and so on.

This is all perfectly rational: anyone learning a language is going to make mistakes, and sometimes those mistakes will be very public.
The thing is, you NEED to make those mistakes. One of the key principles of language learning is all about making errors and then learning from them: this is what review & feedback means.

Plus, if you're not willing to make errors, then the amount of language you produce (your output) goes way down. In other words, being afraid of making a mistake negatively affects two of the three key principles of language learning!

# Spread it out

Studying a new language involves learning a LOT of material, so you'll want to use your study time as effectively as possible. According to research in educational and cognitive psychology, one of the most effective learning strategies is **distributed practice**.

This concept has two main components: spacing, which is breaking study time up into multiple small sessions, and separation, which means spreading those sessions out over time

https://learningcenter.unc.edu/tips-and-tools/learning-a-second-language/#_ftn1

# Common "memory killers" to avoid

**Stress and anxiety:** Just like other strong emotions, stress and anxiety drastically reduce your ability to make new memories and recall information.

**Information overload:** Studying for hours at a time might seem like a great idea, but it's actually a really ineffective use of time. In fact, taking a short break every 30 minutes helps improve focus, and after 2 hours you should consider switching topics.

**Fatigue:** The more tired you are, the less effective your memory is. Chronic sleep deprivation is particularly detrimental, so those late-night study sessions might actually do more harm than good!

**Multitasking:** As you may have noticed, all of these "memory killers" are also things that disrupt focus. Multi-tasking is probably the most common source of distraction. In fact, here's a great rule of thumb for protecting your memory: if you're not supposed to do it while driving, then you shouldn't do it while studying

https://learningcenter.unc.edu/tips-and-tools/learning-a-second-language/#_ftn1
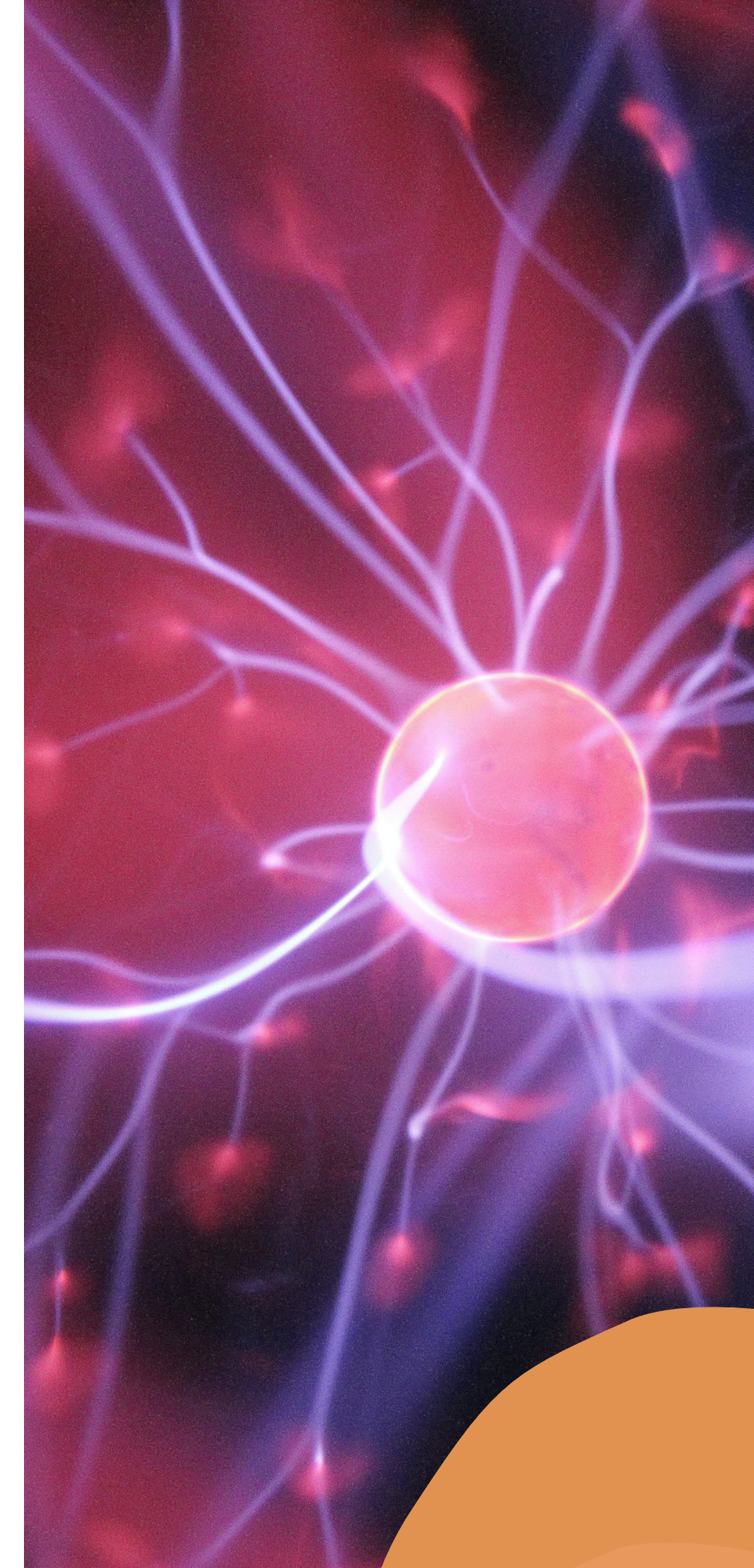
# Word collection

Capture new words. Listen for them in class, seek them out in conversations, find them in your "authentic sources," etc. Record them in the moment, without worrying too much about spelling and definitions.

Review your new words. Establish a routine so that you regularly "empty out" your recording tool and add the new words to your collection.

Record and organize your collection. Create an organized system for your collection; common tools include digital flashcard apps, spreadsheets, and traditional index cards.

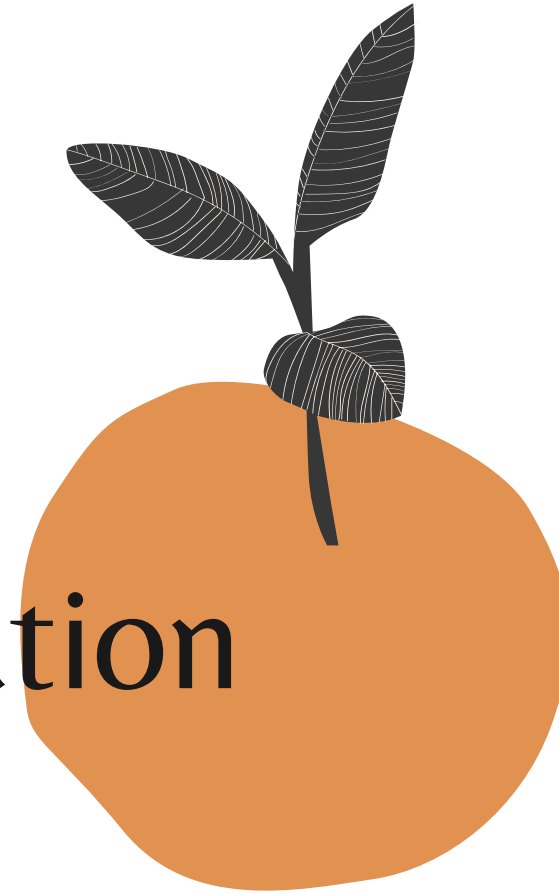Use your words! Make sure you're learning new additions and also periodically reviewing older words.

"Learning is a treasure that will
follow its owner everywhere."

-Chinese Proverb

Theatre in education

Theatre in education (TIE) originated in Britain in 1965 and has continued to present day. Monica Prendergast and Juliana Saxton cited TIE as "one of the two historic roots of applied theatre practice".

TIE typically includes a theatre company performing in an educational setting (i.e. a school) for youth, including interactive and performative moments.

The idea of a high-impact child-centred performance for a specifically targeted school audience became hugely popular.

Due to small audiences students can be encouraged to participate through work in-role and through debate.

Student experimentation can be supported with resource materials and training or support for the students by teachers*

-https://www.bbc.co.uk/bitesize/guides/zsbjn39/revision/1

Theatre pedagogy is an independent discipline combining both theatre and pedagogy.

As a field that arose during the 20th century, theatre pedagogy has developed separately from drama education, the distinction being that the drama teacher typically teaches method, theory and/or practice of performance alone, while theatre pedagogy integrates both art and education to develop language and strengthen social awareness.

Theatre pedagogy is rooted in drama and stagecraft, yet works to educate people outside the realm of theatre itself.

The primary purpose of theatre pedagogy is to bring about change in understanding the world around us.

In achieving this objective, several other skills are taught and learned. These include:Developing language, including non-verbal and non-written language.Honing drama skills and a theatrical vocabulary.Use of collective action to overcome problems in the community.

Theatre pedagogy enhances these forms of communication to facilitate human interaction, helping participants to learn about themselves, their peers, and their surrounding world.

Rooted both in traditional education and amateur theater, the field of theatre pedagogy has grown to span many sectors, including:Use of drama in the social sphere, such as work in prisons, with people in recovery, as violence prevention, etc.

Theatrical collaboration between laypeople and actors.As education, both in ordinary schools and in the theatre.

In medical education improving communication between faculty and students and between physicians and patients.

In job training, integrating kinesthetic learning to teach public speaking, body language awareness, motivational training, etc.

Developing contact between theatre-makers and their audiences.

Specific theatrical techniques and dramatic forms, such as Forum Theatre and other methods from the Theatre of the Oppressed.*

*Ramaswamy, Radha. "UCMS". Medical students at University College of Medical Sciences, New Delhi, India. Center for Community Dialogue and Change.

# DIFFERENCE BETWEEN DRAMA IN EDUCATION AND THEATRE IN EDUCATION (TIE)
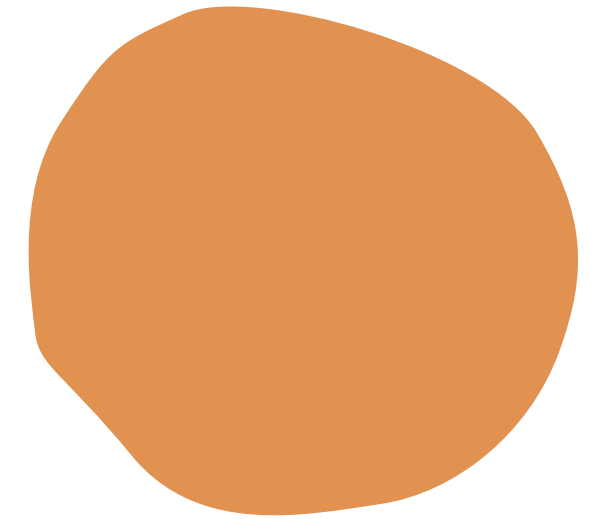
In the last twenty years many books have appeared describing drama and theatre activities with children.

These various labels are indicative of the range of the work and of the possible confusions that can arise. Some of the main areas of work are*:

Drama in Education In the school curriculum, this is both a method and a subject.

As a curriculum subject it uses various dramatic elements, and acting out.

In many high schools drama is now a separate department. In some Primary schools it is used as a method to teach a number of subjects.

*Ann Redington, Christine (December 1979). "Theatre in education : an historical and analytical study" (PDF). University of Glasgow

Theatre in Education A professional team of trained and experienced actor/teachers, who prepare relevant material/project/experiment to be presented in schools often involving more than one visit.

These programmes are usually devised and researched by the team/teachers and are for small groups of one or two classes of a specific age.
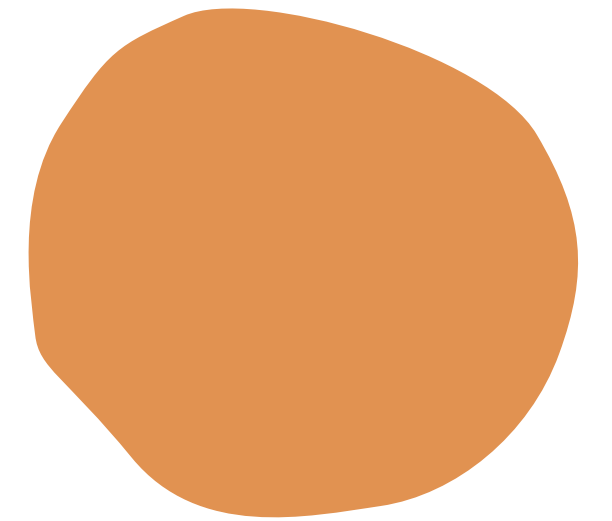
The aim of the programmes is essentially educational, and uses theatre, drama in education and teaching techniques for educational purposes.

This work provides an educational aid, resource and stimulus for both teachers and pupils, but to do so it may vary from place to place, total participation sessions to performance and discussion.

Theatre in Education can be considered as a method of work used by some companies all the time, and by others only occasionally.

# BENEFITS OF TIE

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-Communication Skills: In a play a student enhances verbal and nonverbal expression of ideas. It also improves voice projection, articulation of words, and fluency with language.

-Emotional Outlet: In the play the student is allowed to express a range of emotions. Sadness, aggression and tension are released in a safe, controlled environment, reducing antisocial behaviours.

-Relaxation: Theatre activities reduce stress by releasing mental, physical, and emotional tension.

-Physical Fitness: Movement in drama improves body balance, coordination, flexibility, and control.*

It is crucial to emphasize the role of gesture in the dramatic expression because it allows every teenager to "feel" his own body as something important in the mechanism of relationships.

Today semiology and linguistics consider verbal and nonverbal communication as the most important human means of communication so it is important to understand how a teenager uses body language.

First of all we have to clarify if we can define a "language" the teenager's storytelling. Actions are organized in precise movements: climb up and down, run, roll out different object, climb chairs or furniture. Dramatize a situation means play it with the body, so other people ca understand the meaning. Gesticulation appears as an expressive function that develops during childhood.

There is not the embarrassment of verbal communication and everybody can have the chance to live situations in which feeling integrated and participant. They understand these situations and create a link between them and some elements of the speech. Even if they are not perceived in their linguistic sense they are detected as one of the elements of communication. It can be said that the step of gestural language experienced into the dramatic storytelling is a first attempt of communication and it is especially an active production, which liberate vital energies of the human being.*

# Second Language Acquisition Constructs Through Theater

Motivation

Language Hypotheses

Authentic Environment

Constructivism

Thanks to the laboratory model created and developed by Grotowski, a new form of theatre begins. Its aim is toeducate the person.

It is a warm and friendly environment in which man is able to enhance his psycho-physical well-being through a process that leads him to experience both his own intimacy and external reality, without fear to be judged, because the starting point is the respect of the experimentation, of creativity and of personality of the other.

So, "theater does not promise to transform a man in a super-man, but it can be an excellent test, can give to everyone the measure of his personal nature. So we do not talk about an actor as an abstract entity, but of a 'person-actor' [...]"*

Grotowski's Laboratory is based on the concept of person-actor, whose finality is precisely to value and respect personal qualities; the idea of object-actor is denied: the man is no more seen as an object of the market because which is considered only as an executor of an artistic product.*

*Oliva, G. (2005). Educazione alla teatralità e formazione. Dai fondamenti del movimento creativo alla form-a-zione. Milano: LED.
*http://www.edartes.it/doc/Gaetano_Oliva,_Education_to_Theatricality_inside_Secondary_School,_Art_and_Body.pdf

In particular, theater has to communicate: with pedagogy, the educational science par excellence that investigates the person as an educable human being and that bases the educational action on relationship; with sociology as a science that studies man in relation to the society in which he is inserted, investigating its influences and characteristics; anthropology, because it is a science that studies the human being in his essence and from different points of view (social, cultural, religious, philosophical, artistic-expressive); philosophy as science that raises questions about man and reflects about sense of life; aesthetics, field of philosophy that explores the relationship between human being and beauty by an artistic, scientific, moral and spiritual point of view; psychology as a science that studies the behavior of man under the psychic/mental profile and, last but not least, all disciplines of expressive arts.

Thanks to this interconnected dialogue, every man is considered in his whole being.*

*http://www.edartes.it/doc/Gaetano_Oliva,_Education_to_Theatricality_inside_Secondary_School,_Art_and_Body.pdf

# Erasmus+

The Erasmus+ programme aims to boost skills and employability, as well as modernising Education, Training, and Youth work. The seven year programme will have a budget of €14.7 billion; a 40% increase compared to spending levels between 2007 and 2013, reflecting the EU's commitment to investing in these areas. Erasmus+ will provide opportunities for over 4 million Europeans to study, train, gain work experience and volunteer abroad.

Erasmus+ will support transnational partnerships among Education, Training, and Youth institutions and organisations to foster cooperation and bridge the worlds of Education and work in order to tackle the skills gaps we are facing in Europe.

It will also support national efforts to modernise Education, Training, and Youth systems. In the field of Sport, there will be support for grassroots projects and crossborder challenges such as combating match-fixing, doping, violence and racism. Erasmus+ brings together seven previous EU programmes in the fields of Education, Training, and Youth; it will for the first time provide support for Sport As an integrated programme, Erasmus+ offers more opportunities for cooperation across the Education, Training, Youth, and Sport sectors and is easier to access than its predecessors, with simplified funding rules.

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# Contact us...

## Email

info@activekids.org.pl

## Website

https://www.languageinclusion.com/

## Facebook

https://www.facebook.com/LanguageToSupport