



Erasmus+



**YOUTH  
TOGETHER  
FOR  
REFUGEES**

**A MULTIDISCIPLINARY APPROACH: THEORY AND  
PRACTICE FOR YOUTH WORKERS ASSISTING  
REFUGEES**

Project n° 2017-3-IT03-KA205012352



Andalucía **ACOGE**



## Youth Together For Refugee Is A Project Financed By The Italian Erasmus+ Agency

The present Toolkit reflects the views only of the authors and project's consortium organisations, the Erasmus+ agency and the European Commission cannot be held responsible for the contents and for any use which may be made of the information therein."

The toolkit is available in an open source format and is intended as an aid tool for youth workers and practitioners in the field of migration.

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# THE TOOLKIT

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## ABOUT THE PROJECT

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**Youth Together for Refugees** is a project funded by the ERASMUS+ Agency, designed by a consortium of partners actively involved in the reception, education and advocacy for asylum seekers and refugees, particularly the very young ones.

In Europe, services for the care of young refugees are often possible thanks to large numbers of youth workers and volunteers who dedicate their time (often on volunteer basis) and energies to a right cause, improving the level of integration and wellbeing of the target group they're working with.

However, young volunteers are usually not equipped with the right training and tools to work with vulnerable individuals such as young refugees; and often operate in contexts where budget and structures are at low levels. We define these places as "high pressure environments".

This project was born looking at conditions of youth workers and young refugees within the reception, accommodation and recreational centres work in.

We believe that youth workers are crucial actors in promoting socialization and inclusion, to develop inter-subjective skills for the refugees' future life as European citizens. Thanks to their age, energies and enthusiasm, they're often able to build trust relationships and become role models for young refugees like no others.

Those youth workers we have met through years of practice, often point out lack of adequate timing, sufficient budget and the need of training focusing both on the individual worker and around their target group. With this toolkit, we want to answer to these needs, since we believe that to bridge these gaps is not only possible but also the right thing to do.

This toolkit collects best practices from 4 European countries to reach the right tools to address daily work-life promoting multidisciplinary approaches and empowerment for a positive social change, in line with the European values of democracy and active citizenship.

### WHO IS THIS TOOLKIT FOR?

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This toolkit is dedicated to all youth workers, volunteering and employed in the field of migration and particularly those ones working with young refugees and asylum seekers at recreational and educational facilities; including refugee camps and migrants' centres. We want to address the most important subjects they need to know about the the needs of the people they work with. It also represents a valuable aid for all workers involved in these activities such as social workers, coordinators and their managers.

### HOW TO USE THE TOOLKIT?

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This toolkit is divided in 4 main sections that cover and explore different topics: Mental Health and Wellbeing Assisting Refugees, Diversity and Interlanguage. At the end of each section, you will find a useful specific part dedicated to practical activities that can be implemented in your daily work routine, without requiring consistent budget or structures. The last part of the toolkit is dedicated to the description and guidelines on how to design and put in practice a role game activity with young refugees and is based on an event carried out in a cultural centre for migrants in Athens, ANKAA PROJECT, were it was tested and evaluated.

The present version of this paper is in form of draft. It will be tested during events organised by Youth Together for Refugees partners in 4 different European Country and it will be modified for the final verison by collecting all the feedbacks of youth workers and workers in the field of migration, who will tested it in the next five months.

Both the draft copy and the final version will come in form of open source and will be available at no cost for other 2 years after the project is ending in

May2020. This is to ensure that will be as reachable as possible and available for every youth worker.

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# INTRODUCTIONARY CHAPTER: YOUTH WORKERS AND REFUGEES IN EUROPE

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For the Council of Europe, youth work is a broad term covering a wide variety of activities of a social, cultural, educational, environmental and/or political nature by, with and for young people, in groups or individually.

Youth work is delivered by paid and volunteer youth workers and is based on non-formal and informal learning processes focused on young people and on voluntary participation. Youth work is quintessentially a social practice, working with young people and the societies in which they live, facilitating young people's active participation and inclusion in their communities and in decision making.

However, still nowadays there's not common definition in single European countries (nor in the rest of the World) regarding youth work and what it is (The Socio-economic Scope of Youth Work in Europe, Council of Europe:2013). Yet, to develop the project *Youth Together for Refugees*, which this toolkit is a part of, we have generated our definition of youth work in the area of refugees' assistance and protection, that is defined by what we have observed especially during the period of the rise of arrivals in 2015 (See UNHCR Report: Dead and Missing in the Mediterranean sea, August 2015).

In fact, many refugees and asylum seekers in Southern and Northern European countries are waiting for their application process to arrive at an end, while being hosted in often overcrowded refugee camps

and facilities in general, with not much to do. A high number of asylum seekers are children or aged below eighteen years old. Some are coming with their families; some are coming alone. (See UNICEF Report: Protecting children affected by migration. February 2019)

Interestingly, due to the complexity of this situation, the lack of resources and answers from central governments in dealing with the crisis, many European citizens have decided during this year, to apply for and join volunteering programs both with NGOs and local or European Institutions. (See Eurostat: Social participation and integration statistics: September 2017 ).

A good part of these volunteers are aged below 35 and operate directly assisting young refugees and asylum seekers (Ibidem).

The very proximity of age between the workers and the young asylum seekers have a positive effect on each other. Sharing a same youth culture, it is often more easy for the workers to stay with them, promoting their wellbeing as a true matter of fact. Youth work activities also provide many informal learning opportunities, as young people learn while simply being active, being a volunteer or just being with their peers. They learn informally in daily life and leisure time just as they learn informally in school, at work and in family life, just learning by doing; it is typically not structured and not intentional and does not lead to certification. It provides specific learning opportunities, in particular of social, cultural and personal nature, often called "soft" skills.

But also, engaging positively with youth, is also a way to improve our entire society as a whole. The Council of Europe emphasises the fact that Youth work, coupled with effective government policies, is invaluable in ensuring that young people are given the opportunity to acquire the knowledge, skills and attitudes they need for civic engagement and social action. When the right government policies are

in place, young people are supported to realise their full potential as autonomous members of society, which in turn enables them to develop life plans and enjoy fully their democratic citizenship (From the Youth Portal of the Council of Europe <https://www.coe.int/en/web/youth/youth-work>).

All learning in the youth field enables young people to acquire essential skills and competences and contributes to their personal development, to social inclusion and to active citizenship, thereby improving their employment prospects. Learning activities within the youth field - and youth work in general - provide a significant added value for society, the economy and young people themselves. Youth work is situated between the social sector, pedagogy and civil society. In the last years, many programmes and mission statement have been developed to support and encourage youth work. Such as the "Pathways 2.0 towards recognition of non-formal learning/education and of youth work in Europe" (2011, FR, DE), a Working Paper of the partnership between the European Commission and the Council of Europe in the field of youth, elaborated jointly with the SALTO Training and Cooperation Resource Centre, the European Youth Forum and the Directorates responsible for Youth in the European Commission and the Council of Europe. It replaces the milestone working paper "Pathways towards validation and recognition of education, training & learning in the youth field" (2004). This work wants to improve and activate ways for strategies and best practice to recognize of non-formal learning in youth activities and of youth work in general.

As stated above, participation in voluntary activities enables young people to become active citizens, agents of solidarity and positive change for communities across Europe. For this reason, in the EU Youth Strategy, EU Member States have committed to promoting support schemes and capacity-building of organisations active in the

field of volunteering, raising awareness of opportunities and providing information about rights and benefits. Also the establishment of the European Solidarity Corps aims at increasing youth participation in cross-border volunteering schemes. ([https://eacea.ec.europa.eu/national-policies/en/national-programme\\_en](https://eacea.ec.europa.eu/national-policies/en/national-programme_en))

Under the European Union Work Plan for Youth (2016-2018), expert groups looked into the following subjects:

- Defining the specific contribution of youth work as well as non-formal and informal learning to:  
foster active citizenship and participation of young people in diverse and tolerant societies as well as preventing marginalisation, and radicalisation potentially resulting in violent behaviour;
- Respond to the opportunities and challenges raised by the increasing numbers of young migrants and refugees in the European Union.
- Addressing the risks, opportunities, and implications of digitalization for youth, youth work and youth policy.
- Youth work quality systems in EU Member States and the role of common indicators or frameworks
- Specific contribution of youth work to address the challenges young people are facing, in particular the transition from education to employment

The Youth Portal and the Youth Wiki, for example, provide information and advice on how to start volunteering. Plus they are a place where to search for opportunities and organisations which are actively looking for volunteers.

In addition, there are initiatives to recognise Youth Work such as the European Training Strategy to support the competence development of youth workers to work international and to support young people

in learning mobility projects. In the course of this process, a competence model for youth workers, training offers and platforms to exchange knowledge will be offered.

Yet, the very complexity in managing facilities for refugees especially when the context is precarious and emergency-led, leave volunteers not provided with specific tools to establish relationship at best with young refugees and asylum seekers. That is why we believe that this toolkit represents a real aid for those working in this field and it has the added value of being highly specific and tailored around a specific area of intervention.

We decided to rely on multidisciplinary approach that gather together different forms of art and art-related activities. In fact, art has the power to talk beyond language and cultural barrier, is accessible and it talks of universal message.

Sure that the reader will be able to gain important help and knowledge from this text, we invite you to contact us to give us feedback and to help us to produce the final version of the present paperwork: [info@itakatrainig.org](mailto:info@itakatrainig.org)

# PART 1

By Federación Andalucía Acoge

## GROWING UP IN DIVERSITY

‘On the one hand I must attempt to change the soul of individuals so that their societies may be changed. On the other I must attempt to change the societies so that the individual soul will have a change’  
Martin Luther King

### INTRODUCTION

We live in a diverse world, with varied and plural societies full of people with multiple and exclusive characteristics.

**DIVERSITY** exists even if we don't talk about it. From my own person, which is diverse in various aspects, at different points of my life, in different places, with my circumstances and beliefs, which are unique and expressed uniquely, to the recognition of diversity in relation to others and in the construction of societies.

Everyone has dreams, expectations, hopes and also despairs, fears or frustrations. But our dreams, as well as our fears, are different and exclusive to each one of us, not just in comparison to others but to ourselves, too.

Diversity implies recognizing the other person, for which we must understand that they have their own “I” which is different from mine. I can only recognize my own self in the relationship I establish with other “I”s apart from myself (my parents, friends, neighbours, teachers...). This is also true for the other person, who looks at me to discover their own self. Then, both the other person and myself are complementary. But the other person and I are not myself. This recognition of my identity that requires a relationship with the other person, necessarily, involves making oneself available to the other.

This process leads to the opening of recognition and, therefore, to acceptance.<sup>1</sup>

Culture forms part of our identity. But “who I am” goes beyond where I was born, the values I learned in contact with other people, the beliefs transmitted by my generations, etc., that at a certain point of my life helped me to adapt to the context.

People are not just cultural baggage, we are a multitude of related aspects and circumstances.

Part of this reality has been evidenced by migratory movements, which have characterized human beings throughout history, from regional movements to travel between countries and continents.

The “looks” in migratory processes, the looks of those who migrate and the looks of those who “receive” in a destination. Some and others may be full of stereotypes, prejudice, from the own perceptions of each person. The impression or representation of the person emigrating and reaching another culture, how they feel, how they

<sup>1</sup> Ricoeur, Jean Paul Gustave (1996)

think other people view them, what might shock them, what things they might like from the other culture, what they discover overall. The unknown for each person can move certain emotions such as fears and uncertainties.<sup>2</sup>

What happens when we share with others, when we meet people, their traditions, their cultural references, their ways of interpreting life. The unknown becomes known, the two parties transform, the person who emigrated and the person who did not, they expand their learning, we are enriched by the other and the group harmony is favored. Not from tolerance, but from celebration. *"...We must realize that all cultures have their own coherence that each one identifies as the truth. Therefore, intercultural reflection must lead to the realization that the truth is plural and relative, and that each culture must work on overcoming its own horizons if it wants to understand the values of the other more freely and objectively."*<sup>3</sup>

To be open to this way of seeing the other requires a significant level of recognition and empathy towards people, starting with the starting position, our own identity.

#### POSITIVE PSYCHOLOGY

The challenge is to develop the valuable resources that the people, groups and communities undoubtedly have. The impact of these developments will not only have individual positive effects, it will also have collective positive effects in a complex world that constantly suggests new challenges for its residents, a multicultural world such as ours.

## LIGHTHOUSE PROPOSALS

For the action and participation in multicultural contexts, the theoretic framework and useful concepts to know, for growth with regards to the other, the Multifactorial Method (Giménez, Carlos (2002, 2010) and the Intercultural Focus (Cohen-Emerique, Margalit (2013) can be used as a basis.

**1. Multifactorial Method:** includes the identification of three factors or variables, interrelated in a complex, dynamic and open manner: personal, situational and cultural factors, thus integrating the wide range of circumstances and processes that make up the human reality.

- Personal: Features, attitudes linked to the idiosyncrasy of the person, own characteristics. Self-perception, perception of the other, usual behavioural guidelines, personal skills, affective structure, emotionality, "scale of values", etc.
- Situational: Characteristics of the context where people develop, environmental, political and ideological factors. Family, economic and professional situation, gender system, age, social status, prestige, other factors that are mostly taken into account with people of foreign origin, such as legal status, economic responsibility with family members and other people at origin, migratory project, strategies and expectations.

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<sup>1, 2</sup> Laureano, María A. (2011)

<sup>3</sup> Weber, Max (1996:22)

- Cultural: Behavioural guidelines and modes of significance of reality that the person has acquired during learning and group validation, mostly shared with people in their same ethnic, social or identity group. Rules, prohibitions, structure and hierarchy of values, roles and stereotypes of age, gender, language and verbal and non-verbal communication guidelines, beliefs and religious practices, ethnic identity, symbols, relationships, etc.

**2. Intercultural Focus** recognizes that relationships are between people and groups and not between cultures, going beyond simple knowledge of cultural codes to come into contact and interact between individuals and communities.

Phases in the process:

- Decentration with regards to oneself: Observe and recognise the own cultural references in order to leave our own identity to one side, which does not imply denying it, and facilitating the relativisation of the points of view.
- The understanding of the Other requires an attitude of openness, curiosity and time in order to approach the system and codes of the other.
- Negotiation in the relationship, which implies finding solutions to conflicts where both parties reach mutual agreements and improvements.
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When observing ourselves, in direct or indirect interaction with others, we can find our **“SENSITIVE AREAS”**, which can be defined as topics, issues that have a significant effect on us and can interfere in communication, as the issue in question is related to our personal history, our beliefs, values, social standards, which we consider to be untouchable, non-negotiable, etc. In the phase of understanding the

other, there may also be difficulties. Reaching a meeting point is a way of resolving differences in the conflicts of values and rules.

**ACTIVE LISTENING**  
 As a communicative process, which goes beyond hearing what the other person has to say, and rather means understanding why and for what purpose they are saying it, placing ourselves in their shoes, without judging, without interrupting and without showing interest. Thus, we create a space for dialogue, to narrate own stories and to establish bonds, recognising that what is verbalised is as important as what is not verbalised, i.e., the words and gestures or behaviours, as a message is always linguistic and physical and symbolic. This diversity leads to a more rich interaction.

## EMOTIONS ARE IMPORTANT TOO

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In **INTERCULTURAL COMMUNICATION**, the psychic processes intervene on the three levels: COGNITIVE, PHYSICAL and AFFECTIVE, with emotions being a fundamental part of our life, of our relationships with others and also being related to our desires and vulnerabilities. In the same way, the discovery of the other may affect our emotions which may, in turn, facilitate or impede the interaction.

For a long time, emotions have always been relegated to a second level, giving greater importance to thoughts, to intelligence, to the rational part of the human being. However, as they are so closely linked to the acquisition of culture, they must be brought into play in the intercultural relationship.

**EMOTION** is an affective status that we experience, a subjective reaction to the surroundings that is accompanied by organic changes (physiological and endocrinal) of an innate origin, influenced by experience. Emotions have an adaptive function in our organism to what surrounds us. It is a status that appears suddenly and sharply. They are intense and short-lived, preceding feelings and depending on sensations.

In human beings, the experience of an emotion generally involves a set of cognitions, attitudes and beliefs about the world (thought) that we use to assess a specific situation and, therefore, they influence the way we perceive said situation.

Emotions indicated internal personal statuses, motivations, desires, needs and even objectives.

Basic emotions are universal, but emotional expressions are shown differently depending on the culture.

The emotions associated to personal growth and resilience, which have important psychological and social benefits, are:

- Emotions in the present: joy, peace, enthusiasm, euphoria, pleasure, elevation and fluidity.
- Positive emotions in the future: optimism, hope, faith and trust.
- The emotion of elevation<sup>4</sup> is a positive emotion that is experienced as a strong feeling of affection in the chest. It occurs when we are witnesses to acts that reflect the best of the human being and provoke a desire to be better people.<sup>5</sup>
- The experience of this emotion makes it more likely that we will want to be present, cooperate and help other people<sup>6</sup>

- This positive spiral has beneficial social effects in terms of charity, altruism, cooperation etc. and effectively contributes towards creating social networks of support and cohesion in society. In short, it permits improving the quality of life within the communities, groups and organisations.<sup>7</sup>

## MINDFULNESS: STAY YOURSELF

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In all relationships with other people, we involve our perceptions, the assignment of stereotypes and prejudices, our ethnocentric trends... Which, on the other hand, are usually operative in every person. We are constantly marked by what we think, say or do, they are tremendously influential.

This technique reveals these elements, makes us aware of ourselves, positions us to be aware of what is happening to us in the present, the here and now, and opens us up to an attitude of openness, non-judgement and acceptance of all thought. It can also have an impact on the best actions within relationships.

**MINDFULNESS** is a practice of full or meditative attention (awareness) that favours our capacity to come into contact with the present time, and increases our capacity to realise and helps us with challenges implied by adaptation and intercultural relationships, contact with the “other”, through emotional self-management and empathy.

Increasing our awareness of our own emotions will help with listening and fighting prejudices and preconceived ideas that we have of ourselves and of others.

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<sup>4</sup> Jonathan Haidt (2000, 2002, op.cit.

<sup>5</sup> María Luisa Vecina (2006), Gonzalo Hervás (2009) and Ahmad Ramsés Barragán and Cinthya tzel Morales (2014)

<sup>6</sup> Ibidem

<sup>7</sup> Fredrickson, Barbara L. (2004)

The attitude for practising medication consists of the following elements<sup>8</sup>:

- **ACCEPTANCE:** serenity to leave things as they are, in the moment they are in.
- **NO EFFORT:** not seeking a specific objective during practice, the only objective is to be present, accepting whatever happens.
- **LEARNER'S MIND:** curiosity open to the flow of events, without drawing conclusions.
- **LACK OF JUDGEMENT:** the attitude of not judging positions us as impartial observers of our own experiences.
- **PATIENCE:** implies accepting the rhythm of life as it comes, not as we would like to make it.
- **TRUST:** in yourself and in your intuition.
- **LETTING GO (OR YIELDING):** trying not to become too attached to anything.

To transform society is always possible, but it always starts by transforming ourselves.

To understand the other, everyone must place themselves in the same position, everyone must have the opportunity to speak, to dialogue, to express. We can only enter into dialogue if I recognise the other person as my equal.<sup>9</sup> If people want to express themselves and there are barriers such as language, the opinion can be shared, in this case, with a broad vision of the word, through the body, rescuing the symbolic nature of the word.

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} Jon Kabat- Zinn, (2009)

} Jürgen Habermas, (1991)

“Communication is not just an exchange of messages. It is, above all, a construction of sense<sup>10</sup>.”

## TOOLS-KIT FOR PERSONAL GROWTH

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It is necessary to carry out a prior analysis of the profiles of the people participating and the context where the activity will take place, in order to select the most suitable option, taking into account the heterogeneity of the people within the categories.

### 1. WEAVING OUR NETWORK

**INTRO:** Presentation activity

**DURATION:** 20 min

**NUMBER OF PARTICIPANTS:** Any

**MATERIALS:** Spool of wool.

**INSTRUCTIONS:** The people in the group, sitting in a circle, will introduce themselves: why they are participating in the activities, what they expect from the group, what they will contribute to the group and what positively defines them or what they like to do. When they end the presentation, they pass the spool of wool to another person in the group who will then do the same. When everyone has finished, a network will have been created, representing what has been constructed by the group and which will continue to be built through their experiences, knowledge, etc. It also represents what brings them together as a group. Once there has been reflection on this, the network will be lifted above their heads and there will be discussion about how what is built between them serves as support.

<sup>10</sup> Miquel Rodrigo Alsina, (1999)

## 2. THE MIRROR

**INTRO:** What the other reflects in me and what I reflect in the other. How do I know that I am myself? Because I am different to the other. It is in relation to the other that I discover myself, my values, my codes, my behaviours, my thought pattern, etc.

**DURATION:** 45-60 min

**NUMBER OF PARTICIPANTS:** 6 to 15 participants

**MATERIALS:** paper, colours, clay

**INSTRUCTIONS:** First, the participants write things, draw elements or create a sculpture that differentiates them from the other. Secondly, the same procedure, but with things in common with the other. Lastly, the participants talk about the differences and similarities found, analysing the universal characteristics of people.

## 3. BODY FIGURES

**INTRO:** Activity which uses the representation of oneself in relation to their body and their integration within the space and time.

**DURATION:** 60 min

**NUMBER OF PARTICIPANTS:** 6 to 15 participants

**MATERIALS:** Any

**INSTRUCTIONS:** Participants form pairs, one is A and the other is B. A makes a shape with their body (physical posture, expressions, symbolisms, proximity-distance). Two options: they represent how they feel, what impulse or thought they have in relation to having reached a new country or being in the situation of receiving others in the reception country; or simply representing how they feel now, at this time. B observes them and makes a movement, taking a position or making a shape in relation to what is transmitted by A. A, if they wish, does another representation with their body, without saying a

word to the other person and then finishing. Then, B carries out the same procedure. Take some time to view the shapes. Photos can be taken if permitted by the participants. In a large group, talk about experience. Guide questions: How did you feel? What have you discovered about yourself? How was the meeting with the other person? (Positive/negative/easy/difficult/there was interference...)

### TIPS:

- Another option: The person is guided about which emotions or thoughts they can represent: I feel rejected, I feel excluded, I feel curiosity, surprise, lonely, isolation, hope, excitement, fear, alienation, concern, empathy... I feel welcome, appreciated... people look at me the wrong way, they don't understand me, I understand the other cultural codes...
- Before starting this dynamic, it is important to do a relaxation exercise.
- It is important to take into account that there will be people who don't want physical contact. The suggestion is made.
- Gestures and expressions can mean different things, depending on the culture. This will be analysed before, during and after the final conversation in the activity.

## 4. PRACTICE OF MINDFULNESS

**INTRO:** This consists of drawing attention to breathing: inhaling and exhaling. Don't force the breathing, it is natural. If it is not very calm, let it be, just take notice of it, and after a while, the quality of the breathing will improve naturally. The present moment is the only moment that is real. Your most important task is to be here and now and to enjoy the present. This simple exercise brings the mind back into the body.

**DURATION:** This can take an increasing amount of time. Start with meditations of 3 minutes and finish with 15 minutes.

**NUMBER OF PARTICIPANTS:** Any

**MATERIALS:** None. Music, candles if preferred.

**INSTRUCTIONS:** The participants are sitting. In a straight but not rigid position, seek a comfortable posture. Closed eyes will help to connect with our interior. If not, look downwards. The person guiding will ask the questions, explaining that the purpose is not to answer the questions, but for the question to enter our depths. After completing the practice, ask how they felt, what they thought of the experience and explain the benefits of meditation.

Guide questions:

- a. Do I want to change something in my life?
- b. Am I who and where I want to be?
- c. In what way do I feel identified with my cultural references?
- d. How do I experience the world?
- e. What frightens me about the other?
- f. What does diversity generate for me?
- g. What do I find difficult to accept about the other?
- h. What is my “sensitive area” in intercultural communication?

**TIPS:**

-Other option: mindfulness focused only on breathing, without guide questions.

-Benefits of meditation: favours calmness, facilitates empathy, understanding of the other, harmony in relationships with people, increased capacity to enjoy the present, creativity...

## 5. WE SET THE PACE

**INTRO:** Activity which uses the representation of oneself in relation to their body and their integration within the space and time.

**DURATION:** 20 min

**NUMBER OF PARTICIPANTS:** Any

**INSTRUCTIONS:** The participants stand up in a circle. The QUEEN reference music will be [https://www.youtube.com/watch?v=mhTRhAX\\_QBA](https://www.youtube.com/watch?v=mhTRhAX_QBA) and the person in charge makes the symbolic sound of QUEEN - it is very clear listening to the song - hitting both palms of the hands in the thighs three times. The following person will continue playing that characteristic sound but he/she will be able to do it in the same way or another (jumping, dancing, following the rhythm but to his/her form, making a sound in another way than with the palms of the hands) and repeating it three times.

First, it will be done one by one, with a minimum of two laps, so that each person can choose if he / she returns to make the same sound-movement or change, and then it will be done (putting the music back but all together at the same time each one in its own way but forming an integrated group.<sup>11</sup>

## 6.KALEIDOSCOPE

**INTRO:** Activity to create together. At the end, a didactic support material is made. The kaleidoscope is used as a metaphor for “diversity in perspectives”.

**DURATION:** 90 min

**NUMBER OF PARTICIPANTS:** 8 to 25 participants

**MATERIALS:** Internet, cardboard, colours, glue, paper, scissors

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<sup>11</sup> This exercise is based on a dynamic carried out in the course African Feminism and Decoloniality (March, 2019) organised by MAD Africa in collaboration with the Pablo de Olavide University in Seville.

**INSTRUCTIONS:** A cardboard tube is created with is then decorated as a kaleidoscope. Here, different cards are introduced that contain each of the activities that are developed next:

- The story of the 6 wise women and the elephant. This will be represented by the group.

Six wise blind Hindu women, dedicated to study, want to know what an elephant was. As they were blind, they decided to find out through touch. The first to reach the elephant bumped into its wide and hard side, and said: "I see, it's like a wall". The second, feeling its tusk, shouted: "This is so sharp, round and smooth that the elephant is like a spear". The third touched its twisted trunk and said: "God help me! The elephant is like a snake". The fourth reached out her hand to its knee, felt its shape and said: "It's obvious, the elephant is like a tree trunk". The fifth, who happened to touch an ear, exclaimed: "Even the blindest of women would realise that the elephant is like a fan". The sixth, who touched its wagging tail, said: "The elephant is very like a rope".

And so, the wise women had a long and detailed discussion, and even though they were partially right, they were also wrong.

Reflection as a guide: it often occurs that we see "the truth" from our limited perception and try to impose it on others, without listening, without looking for other ideas or solutions, without thinking that perhaps we are all partially "right", but not completely right.

- Divergent thought for problem resolution. First ask the group, what is divergent thought? The participants will write a definition. Later, all of the definitions are put together and the card is created. Exercise to put divergent thought into practice: Create your display: with three elements, you must create a display. Choose a colour, drawing or

symbol and an item of clothing. For example: yellow, birds and hat. The participant must relate all of the elements and say what they suggest to them, what country, culture or community they identify them with and why. Possible alternatives that will arise from the group conversation.

- Photographs to describe: They are asked: What is happening here? The participants explain what is happening in them. There is reflection on how the interpretation, our own code, influences the story. Our

mind interprets the reality. We will have as many interpretations as participants in the group. Later, there can be a simple description of what we see in the photo.

- Photographs of optical illusions (figure-background drawings): They are asked, what do you see in the photo? In the same context: Is the zebra white with black stripes or black with white stripes? Reflection: There is no single reality, it depends on the person's perception. Question: Are maps territories? Reflection: The lines, the stripes, limit areas, separate... Drawings are not reality, maps are not reality, therefore lines as symbols of borders that don't exist are created by ourselves.<sup>12</sup>

## 7. BUILDING TOGETHER

Dynamics that favour overcoming fears and insecurities. Outdoor activities with young people: rock climbing, etc. Phrases that can inspire based on rock climbing: "If you can manage this, you can manage anything (work, family, studies...)". "Without the storm, there couldn't be a rainbow". Reading stories: The chained elephant, The red

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<sup>12</sup> Part of the activity inspired by a work of art (2019): <https://www.youtube.com/watch?v=Y6CM-imWJ0> min. 1.03

tree (stories based on situations where people feel they have no control and what they are doing is useless). Video on the concept of learned helplessness. After the readings and/or watching, there is a group conversation.<sup>13</sup>

Dynamic: “The theatre of self-construction”. Creation of positive stories through own experience. Common elements from personal experiences in the group can be used, and from there the representation is created. For example, to work on identity with adolescents or young people.

You can start with narrating and/or representing:

- Situations of exclusion or xenophobia that have been experienced.
- Feelings they have had regarding the positioning demanded of them from outside themselves, towards one culture or another. At school, with friends, sentimental relationships, etc.
- When they emigrated: What did you expect from the country you arrived in? What did you feel? What did you want to do? Where did you want to go? What did you see?

They can represent the situation through the creation of images using the body. From there, they can be asked whether they want to change the image, whether they want to build another story. The viewers can participate, if permitted by the person creating the image, or simply be observers in order to later share their reflections.

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## PART 2

By Itaka Training

# MENTAL HEALTH AND WELLBEING ASSISTING REFUGEES

## WHAT IS TRAUMA?

In general, trauma can be defined as an emotional, psychological response to a deeply distressing event. However, assisting or experiencing a traumatic event does not necessarily mean developing a post-traumatic stress syndrome. Every person can develop her\his way to overcome difficulties or react in different ways.

The term is broadly used nowadays in many different contexts. In the case of refugees and war victims, this RESPONSE takes place after experiencing or witnessing particularly violent events.

Trauma in refugee population is not only linked to their pasts in their home countries (wars or natural disasters such as famine) but also to events that took place during or after their travel to a safer country. This is why refugees usually experience COMPLEX TRAUMA: the accumulation of different prolonged and repeated traumatic events.

How trauma is perceived depends greatly by DIFFERENT FACTORS and everyone have their own way to deal with it. There's a level of individual subjectivity and personal history; but also of cultural beliefs

surrounding health, care, violence, memory and loss. Therefore, in refugee population, CULTURAL FACTORS always have to be taken in consideration.

#### WHAT IS PTSD?

PTSD in western psychology refers to a condition, disorder, caused by experiencing traumatic events.

It is associated with an acute stress reaction. It is diagnosed when certain symptoms would last more than a month. The symptoms are many and divided in 4 main categories:

1. RE-EXPERIENCING the trauma through nightmares, flashbacks, memories and more.
2. AVOIDANCE of places, people and activities reminding trauma (triggers), and more.
3. EMOTIONAL NUMBNESS, difficulty in establishing trust relationship and engage in pleasant activities, and more.
4. INCREASED AROUSAL, feeling jumpy, hypervigilant, difficulty in concentration, being easily irritated, and more.

PTSD is often connected with a natural human reaction called “flight or fight”: when we meet danger our brain quickly answers preparing your body to fight or flee. This response should last only for the time needed to face danger. But in PTSD, this answer is persisting in time and it has also tangible effects on the body:

- heart rate increase
- distorted vision
- muscular tension
- sensitive hearing
- sweating
- and more

These symptoms correspond to a series of neural (brain) and physiological (body) mechanisms that release stress hormones

(adrenaline and cortisol). The excessive release of these hormones can have long term side effects such as insomnia and diabetes.

#### TRAUMA AND CULTURAL RELATIVITY

ETHNOPSYCHIATRY and transcultural psychology, study how disease is perceived and treated in different cultures.

This approach is fundamental when assisting people from a different culture. In fact, disease, health and therapy in general are specifically culturally driven processes. People have their own vocabulary, expressions, intonations, and metaphors when talking about health. For example, in many culture mental health is related with spiritual identity.

Also, the role of the community is of great importance, while for others individuality is. For example, someone might prefer to include family\community members during therapy meeting; others might prefer to go alone. And there are influencing cultural factors such as traditional medical practices, faith and the way how violence and its aftermaths are perceived.

### HOW IS PTSD TREATED?

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There are many ways how practitioners, psychologists and psychiatrists treat PTSD. Some of them concentrate on first response (ex. Narrative Exposure Treatment) some on long term treatments (ex. Cognitive Behaviour Treatment); some try to integrate intercultural elements to western approach (ex. Soul Healing Therapy); some point on stress management (ex. Grounding); some other point on reintegrate memory (ex. EMDR).

All of them have similar goals:

- Restore safety (eliminate fears)

- Traumatic experience integration (generate a positive biographical narrative)
- Relational re-engagement (improve socialisation)
- Positive affect enhancement (improve interpersonal relationships)
- Restore control (plan the future)
- Restore dignity and value of the self (celebration of accomplishments)

### HOW CAN WE CONTRIBUTE TO HELP?

There are many ways in which you can contribute to help persons you assist reaching these goals, but you have to remember that you are not a therapist and you should not try to act as such, engaging in co-dependent relationship.

Remember

You should always follow the guidelines provided by your organisation on conduct. This is to protect not only them, but also you. In fact, it is important that you take care of your own health and wellbeing when volunteering, avoiding burnout.

Allow time for yourself to relax and rest. If needed, take a pause of few days to put some distance from difficult situations. Rely on your team and communicate when feeling uncomfortable or overstressed.

If you think someone is experiencing PTSD, or that symptoms are getting worst, talk to your coordinator before taking any action.

### WHAT CAN I DO?

There are many activities that have good impacts, promoting healing and providing positive environment and relationships.

Usually any activity including relaxation and stress relief can be helpful. Also, all those activities performed outside at open air, are

reported to have positive effects. For example, listening relaxing music, use relaxation techniques such as diaphragm breathing, and similar. Activities including art techniques (painting, sculpting, photography etc.) and creativity in general (theatre games, creative writing, cooking and more) are proven to provide moments for socialising in a safe and calm environment.

### SOME TIPS

Here are some suggestions when running activities including refugees with PTSD:

- Don't group them together just because they have PTSD, include different people.
- Provide a safe and predictable environment (arrange the place to be cosy and welcoming, but also discrete).
- Avoid arranging chairs giving their back to doors (they feel more comfortable when the exit is in front of them).
- If you notice they are feeling stressed, give them the possibility to step out and take a pause.
- Write down important information, as they might struggle remembering things.
- Dedicate moments for gratifications where personal achievements are celebrated
- Include them in the decision: ask them what they would like to do (make a list of proposals could help as well)
- Introduce them to the local context and talk about them with the local community (organise a public events)
- Don't make too specific questions about their past\stories\home countries
- Don't victimize them, they are actually very strong and resilient persons.
- Prepare them well in advance to changes (especially when a member of the staff is leaving)

- Sometimes mental health could be perceived as a taboo (avoid using medical jargon)

## ACTIVITIES' IDEAS

Here below you can find some ideas for running activities that are easy to perform and include people of different age and cultures.

### THE TREE OF LIFE

**Intro:** The tree of life is pretty simple and straightforward. It is a visual metaphor in which a tree represents your life and the various elements that make it up: past, present, and future.

By labelling parts of the tree, you begin to discover aspects of yourself shaped by the past that can then reflect the kind of person you want to be moving forward.

**Duration:** 45 min

**Number of participants:** 6 to 18

**Materials:** paper, colours

**Instructions:** Firstly, participants start drawing their tree. The tree must be composed by roots, trunk, branches, leaves, fruits and flowers. Secondly, the participant will label each part starting by their own life story: the roots will represent the person origins' (home country\home town\ culture etc.); the trunk represents those solid skills and values that each person has (cooking\freedom\etc.); the leaves are people that have a positive role in your life (family\friends\mentors\etc.); flowers and seeds will be the legacy you would like to pass to others (values such as love, strength, wisdom etc.). At the end, the participant will have a meaningful idea of his\her life and will look at it as a complex system of conceptual support. Participants might share their tree with others



but the outcome of this activity is meant to be personal. You can start a conversation about how they felt during and after drawing their tree.

## 1. DIAPHRAGM BREATHING

**Intro:** Diaphragmatic breathing (deep breathing) is a method involving the contraction of the diaphragm, a muscle located between the thoracic cavity and the abdominal one. In this breathing, is the belly that expands, regulating the flow of air, maximizing the amount of oxygen into the bloodstream. It is a natural and relaxed form of breathing in all mammals and is proven to be beneficial in stress relief and to interrupt fight-flight response.



**Duration:** 10-15 min

**Number of participants:** any

**Materials:** none, just find a warm cosy set

**Instructions:** Participants can lay down or sit. Ask them to close their eyes and focus on their normal breath. Then, tell them to put one hand on their chest and one on their abdomen; this will help them to understand if they are doing the correct movement. Tell them to breathe in slowly through their nose. The air going into the nose should move downward, to feel the stomach rising with the other hand. Don't force or push the abdominal muscles outward. The movement (and the airflow) should be smooth, and it should ideally mainly involve the abdomen area. They shouldn't feel like forcing the lower belly out by clenching muscles. The hand on the chest should remain relatively still. Exhale slowly through slightly pursed lips. If they find belly breathing awkward at first, it may be because they usually breathe with chest. Although the frequency of this breathing exercise will vary, the sequence is often done three times when beginning. Most people can work up to 5 to 10 minutes one to four times a day.

If they feel lightheaded at any time, discontinue the breathing exercise.

## 2. BE A JOURNALIST FOR A DAY

**Intro:** In this activity participants will be asked to be a journalist for a day and to explore their local area, taking pictures, interviewing locals and write down a simple text to present what they observed. This will promote the knowledge of the environment surrounding them, increasing the level of trust and providing a safe structure to engage others and socialise. For the locals, it could be a moment to get to know your organisation's activities.

**Duration:** half day (4h)

**Number of participants:** 4 to 15

**Materials:** notebook, pen, camera and recorder (optional)

**Instructions:** Begin the activity explaining that this will be an opportunity to go out together and explore the local area. Go out with the group and then ask them to spread in the neighbourhood and observe how life is in the local area. For example, they can go to the library and ask how the service is organised inside and if there are events planned. Or go to the the local GP and ask how many people go there every week; or to the main bus stop and ask people where are they going, etc. You can go with them and support. If they feel shy, they can just observe and write down only what have noticed. If there's the possibility, provide them with a camera to take few pictures. At the end, you can write and edit their material to be presented to local events such as an exposition.



## 3. THEATRE GAME: THE HUMAN KNOT

**Intro:** Theatre games have multiple benefits. They provide a moment to explore the relationship with others, with the environment and oneself, through your own position and movement. To be confident with your body is very important and helps to gain trust in yourself. These games also help creating a sense of belonging, sharing an intimate and creative moment with others.

**Duration:** 20 min.

**Number of participants:** 6 to 20

**Materials:** none

**Instructions:** Together, participants will circle up and join their hands to form a knot that they will have to untangle without letting go the hands they are holding. First, once they are in circle close to each other, ask them to close their eyes, make one step forward and rise their arms. At this point they should touch each others' hands. Ask them to hold the first pair they can touch. Once everybody is holding a pair of hands (you can help if they cannot reach any), ask them to open their eyes. At this point they will have formed a human knot. Take few minutes to have a look at it and how it is composed. Players should be ready to bend, twist, and move in any way that is required to untangle the knot. Try to facilitate the game helping participants to move without feeling uncomfortable.



## 4. THEATRE GAME: ROMEO AND JULIET

**Intro:** This game involves a necessary level of trust and acting skills. It is a good way to experiment fun and sociality in a safe environment

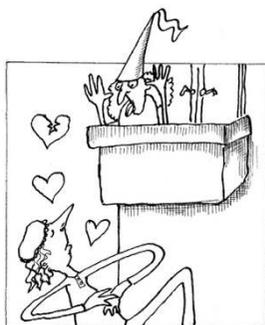
**Duration:** 30 min

**Number of participants:** 8 to 25

**Materials:** none

**Instructions:** participants will circle up and in turns, 2 of them will be chosen as Romeo and Juliet. They will be blinded using a scarf or a piece of fabric. Be sure they cannot see anything. After that, they will be placed at opposite sides inside the circle. The goal of Romeo is to reach Juliet; the goal of Juliet is to escape from Romeo. Romeo will have the chance to understand where Juliet is asking her: Juliet oh Juliet, where are you?

At that point Juliet will have to answer: I'm here my Romeo! After calling at each other, both of them will have the right to make 1 step each, Romeo towards Juliet and Juliet away from Romeo. The group will ensure they will be safe while walking blindly in a limited space. Give the possibility to more players to try the roles. Not necessarily roles have to respect participants' gender.



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## PART 3

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# WHAT IS INTERLANGUAGE?

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Second language learners develop an internal linguistic system called “interlanguage.” Interlanguage theory is generally credited to Larry Selinker, an American professor of applied linguistics, whose article “Interlanguage” appeared in the January 1972 issue of the journal *International Review of Applied Linguistics in Language Teaching*.

Interlanguage refers to a unique system which is neither the first language (L1) nor the second language (L2), but something in the middle. The system draws in part on the learner L1 but also from the target language. More specifically, interlanguage is the type of language (or linguistic system) used by second- and foreign-language learners who are in the process of learning a target language. Interlanguage is a language created by learners of a second language which is between the target language and the learner's first language (L1). An interlanguage is an emerging linguistic system that has been developed by a learner of a second language (L2) who has not become fully proficient yet but is only approximating the target language: preserving some features of their first language (or L1) in speaking or writing the target language and creating innovations. An interlanguage is uniquely based on the learners' experiences with the L2. The learner creates an interlanguage using different learning strategies such as language transfer, overgeneralisation and simplification.

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Interlanguage is based on the theory that there is a “psychological structure latent in the brain” which is activated when one attempts to learn a second language. Larry Selinker proposed the theory of interlanguage in 1972, noting that in a given situation the utterances produced by the learner are different from those native speakers would produce had they attempted to convey the same meaning. This comparison reveals a separate linguistic system. This system can be observed when studying the utterances of the learners who attempt to produce a target language norm.

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## INTERLANGUAGE THREE KEY PRINCIPLES

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The interlanguage theory revolves around three key principles.

1. The first principle is that L2 learners construct a system of abstract linguistic rules.
2. The second principle suggests that L2 learners' competence is transitional and variable at any stage of development.
3. The third main principle argues that interlanguage development is affected by cognitive and communicative strategies.

The concept of interlanguage has been influenced and examined from three main perspectives: linguistics, psycholinguistics, and discourse.

## THE PSYCHOLOGICAL PROCESSES OF INTERLANGUAGE

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To study the psychological processes involved one should compare the interlanguage of the learner with two things:

1. Utterances in the native language to convey the same message made by the learner
2. Utterances in the target language to convey the same message made by the native speaker of that language.

## STAGES OF DEVELOPMENT

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Individuals learning a second language may not always hear spoken L2 words as separate units (Altarriba, Jeanette; Heredia, Roberto R., eds. (2008)). The learners might blend some words together and these words will become a single unit in the learner's L2 system. These blended words are called "prefabricated patterns" or "chunks". These chunks are often not immediately obvious to the learner or anyone that listens to them speak, but may be noticed as the learner's L2 system becomes more developed and they use the chunk in a context where it does not apply.

Example of an English learner: The sentences beginning with "do you", they may associate it with a question but not as two separate words. For the learners, the word is "doyou". They may say "What do you doing?" instead of "What are you doing?" Eventually the learner will learn to break the chunk up in to its component words and use them correctly.

When learners experience significant restructuring in their L2 systems, they sometimes show a U-shaped learning pattern. According to Lightbown, P (1983), a group of English language learners moved, over time, from accurate usage of the "-ing" present progressive morpheme, to incorrectly omitting it, and finally, back to correct usage. The Altarriba, Jeanette; Heredia, Roberto R., eds. (2008), assert that the period of incorrect usage is seen as a learning regression.

However, it is likely that when the learners first acquired the new "-ing" morpheme or "chunk", they were not aware of all of the rules that apply to its use. As their knowledge of tense in English expanded, this disrupted their correct usage of the morpheme. They eventually returned to correct usage when they gained greater understanding of the tense rules in English.

These data provide evidence that the learners were initially producing output based on rote memory of individual words containing the present progressive "-ing" morpheme. However, in the second stage their systems contained the rule that they should use the bare infinitive form to express present action, without a separate rule for the use of "-ing". Finally, they learned the rule for appropriate use of "-ing".

The "chunking" method enables a learner to practice speaking their L2 before they correctly break the chunk up in to its component parts. According to interlanguage theory, this seeming progression and regression of language learning is an important and positive manifestation of the learner's developing understanding of the grammar of the target language.

## HOW CAN WE CONTRIBUTE TO HELP?

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In order to have successful activities which will assist refugees to learn a new language through interlanguage method, a youth worker is needed to believe and accept that the non-formal education is a necessary element for the development of human nature. Modern scientific studies shows that the activities which contained drama game, visual arts, bodily practices, etc, are a source of culture and today there can be no integration without the arts and culture being in it.

## THE ROLE OF THE YOUTH WORKER

The role of the youth worker is decisive. The youth worker according to the activity acts on many levels.

In pedagogic level. The youth worker must devise various ways for youth to mobilize and discover various codes of communication and expression.

In artistic level. The youth worker must help youth discover their creativity, their imaginations and their role play (in drama games).

In psychological level. The youth worker must help them feel safe and confident, using group building activities, energizers etc.

In expressive level. The youth worker must give the necessary instructions, tools and materials to refugees in order to express as individual and in collective actions.

## SOME TIPS

Youth worker is the co-player and co-creator of the activities. Here are some suggestions for youth workers who running interlanguage activities which are including refugees:

Youth worker:

- ✓ PARTICIPES, does not rule
- ✓ FOLLOWS the youth and does not control them
- ✓ Play with the children, they do not teach them.
- ✓ Does not remain impartial and immune to emotions and events

To play his/her role properly, he/she must:

- Can leave his body free

- Release from inhibitions and tensions
- Being able to stand in front of youth, relaxed, intimate, human, without any formalities and teachings.
- Being able to inspire the group, to motivate it not to direct it wherever it wants but to guide it to discover the joy of play and creation.

Dear Youth Worker please REMEMBER!

There are many ways in which we can contribute to help refugees learn a new language, but you have to remember that you are not a teacher and you should not try to act as such, engaging in this kind of relationship. If the activities will have transformed into a lesson, it is certain that it will not be resonant in young refugees.

## SOME IDEAS

Here below you can find some ideas for running activities that are easy to perform and include people of different age and cultures.

### 1. BODY ALPHABET



**Introduction:** The Body Alphabet activity is pretty simple and straightforward. It is a visual help for refugees to understand the different letters the L2 contains. The participants will shape letters by using their bodies.

In this activity youth workers will use drama game, performing arts, improvisation, and applied improvisation. Theatre games have multiple benefits. They provide a moment to explore the relationship with others, with the environment and oneself, through your own

position and movement. To be confident with your body is very important and helps to gain trust in yourself. These games also help creating a sense of belonging, sharing an intimate and creative moment with others. Improvisation in the performing arts is a very spontaneous performance without specific or scripted preparation. Applied improvisation is the application of improvisational methods in various fields like consulting, facilitating (workshops, team trainings, meetings, conferences etc.), teaching, coaching, researching, generating or evolving ideas and designs, theatrical training and playing, medical and therapeutic settings or in social work.

**Duration:** 45 min

**Number of participants:** 6 to 30

**Materials:** Coloured papers, markers.

**Instructions:** Youth worker must explain to the participant the activity. Firstly, participants will create a circle by holding hands. Youth worker will be part of this circle and will start by picking three (or as many are necessary) of the participants in order to shape the first letter of the L2 alphabet in the centre of circle. The outcome we can call as “human letter” must be in the centre of the circle in order to be visible from everyone.

The rest of the team will say loud the sound of the first letter. For example in English the first letter is “A” so they will say all together “Aaaaaa”.

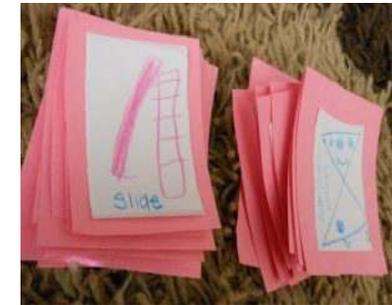
The team must think a word starting for “A” in L2. With the assistance of youth worker and using the materials they are putting next to the “human letter” the rest letters of the word on paper, one letter per paper.

In the case that the participants will not know a word starting with the specific letter, they can say a word in their L1 which starting from the same letter or from the sound of the same letter. The participants must try to explain the word to people who doesn't have the same L1 through Improvisation. The youth worker must translate the word

and put it at the “translated words” box. Youth worker can use the content of this box for another activity with the same group.

**Tip:** You can make a picture of every letter and use it for another activity.

## 2. STORYTELLING WITH HANDMADE CARDS



**Introduction:** The participants will paint individually a specific object, animal, food or whatever they want, which they believe that will be useful for a story telling. The participants will narrate their story (true or imaginary) by using the handmade cards group made.

In this activity youth workers will use painting art, narrative art and theatrical improvisation. Narrative art is a visual art that tells a story. It manifests itself in every kind of medium, in every culture, in every form that you can imagine. Narrative art is art that tells—or narrates—a story through imagery. The power of a story is in how and what it makes us feel.

**Duration:** 40 min

**Number of participants:** 10-30

**Materials:** Board, colours, markers, white papers A5 size, inspiration materials (books with pictures, books for children, story cards, etc.), CD player or laptop to play music as background.

**Instructions:** Youth worker must explain to the participant the activity. Participants can lay down or sit and relax with the background music. Put at the middle of the room all the material and motivate participants to draw their own object, animal, food or whatever they want, which they believe that will be useful for a story telling. At each card should be written

Before getting started youth worker will talk about the different parts of a story; beginning, middle, and end. Youth worker can create a short story as an example.

Participants must pick at least 4 cards which may contain character, setting, problem and object. This will help them to come up with the bones of the story.

Participants must have time to think before they start and to create at least 1 minute story. If they have the bones the meat is easier to fill in!

Youth worker must advise them to use details, different voices, etc, in order to develop their vocabulary. This is all about improvisation and creativity so youth workers must be flexible. Youth worker must listen, and make mental notes of certain parts of the story. This is an important step, even if the story makes no sense!

Once the story is finished, youth worker must ask questions. "What colour was that? Did the main character succeed?" These questions just might soak in and help the storyteller expand on the story he/she tells next time, to develop their vocabulary and they will understand you were paying attention.



### 3. ART AND EMOTIONS

#### **Introduction:**

The participants in this activity by listening or seeing a piece of art will express individually their feeling in an artistic way and will present to the group.

The relationship between art and emotion has newly been the subject of extensive study. Emotional or aesthetic responses to art have previously been viewed as basic stimulus response, but new theories and research have suggested that these experiences are more complex and able to be studied experimentally. Emotional responses are often regarded as the keystone to

experiencing art, and the creation of an emotional experience has been argued as the purpose of artistic expression. Research has shown that the neurological underpinnings of perceiving art differ from those used in standard object recognition. Instead, brain regions involved in the experience of emotion and goal setting show activation when viewing art.

**Duration:** 40 min.

**Number of participants:** 4 to 30

**Materials:** Board, colours, markers, white papers, coloured papers, any piece of art the youth worker believe will assist the participants to express their feelings.

**Instructions:** The youth worker will explain the activity to the participants. They will start by listening or seeing the piece of art. Continuously, participants will use the way they feel more comfortable to express their feelings. It could be painting, singing, improvising, dancing, etc.. They will represent to their group individually one by one their feelings and then the group must recognize and say the feeling they understand in L2.

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## THE BIG GAME AT ANKAA PROJECT

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ANKAA project is a resource centre for refugees, asylum seekers and migrants in general, who find themselves living in Athens. It is located near to a hotspot centre of the Greek Capital and it provides programmes for labour itegration and social inclusion.

It is one of those concrete action promoted by the civil society we are talking about in our project and is run by volunteers. Therefore, it represented the best location to make a trial of our idea of youth work in refugee assistance. We went there with a group of 20 youth workers who followed a specific training based on the subjects collected it this toolkit. Then, they elaborated a big one day game and offered the activity to the refugees and migrants present at the centre.

The game was a great success not just for the migrants who participated, but also for the students who designed and implemented it, as it gave them the chance to put in practice what just learnt and receive first hand best feedback.

Below, we had the idea of sharing with you the description of this exciting and fun activity who left everybody engaged, energised and with a positive attitude towards community and their future.

### THE GAME

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The main subjects that participants decided to choose as base of the game's narration, was around the concept of travelling, encounter with diversity, personal heritage and home. To address such critical and crucial topics for refugees, we used the metaphor of the space travel.

In this way, we set the game in a context far from reality (planets, stars, spaceships and aliens) with still the chance to talk about subjects they want to address and need to address; but in a safer way and environment.

The group of participants at the game had to imagine to be a group of space travellers who are travelling to visit other worlds before to establish themselves and make their own. Activities were set in different planets locations, where they had to perform tasks and challenges, play to receive elements and materials pivotal for their new lives in their new planet.

We focused on the idea of cultural sharing for human development and how important is to be united and celebrate diversity for better inclusive societies.

Each location, each planet, was in fact characterized by different areas of activities which represented the cultural heritage and identity of its inhabitants: the planet of music-of visual art-of dance-of all senses.

On the last planet, we put together what we had collect form the different planets and imagine how to build our new world, how we imagined it and how we wanted it to be.

At the end, everybody had a feedback session together were we shared thoughts and ideas about the day and about what we have learnt.

The most reported feedback from the refugees there was that they got the possibility to play, relax and have fun together thanks to the game activity. Fun, pleasure, trust in others, informal learning, are all fundamental for a good development of individuals and for the society as whole as consequence. Often, they are not treated with the same attention as basic needs are. But they have the same importance and should be provided as well, especially to the very young ones; but also to adults and teenagers.

## CONCLUSIONS

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