



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

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Intercultural Service Learning

Teaching the Global Peace Path project in the English language classroom: Concepts and materials for secondary education

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1. Introduction

The 21st century is accompanied by drastic changes and challenges of all kinds - whether they are political, social, environmental, digital or technical. Globalisation demands adaptability, flexibility, openness and a willingness to embrace diversity. Our societies are increasingly pluralistic and marked by a heterogeneous composition, rather than by a homogeneous structure. Thus, modern life is characterised by a ubiquitous atmosphere of constant development and change. This state also raises questions about how to deal with those changes. Flexibility in thinking and an unbiased awareness in order to perceive the world around us in an unprejudiced and open-minded way are most crucial attributes to manoeuvre ourselves through the difficulties of modern societies.

One of the prominent remits of educational institutions, apart from offering a general education, is to prepare young people for their roles as emancipated and independent but yet responsible citizens. At schools, and later at universities, students spend long - and particularly influential - periods of their lives. Therefore, it is not surprising that concepts and approaches — such as role plays, intercultural learning activities or projects that go beyond school life (e.g. Service Learning projects) which prepare young people for the consequences and implications of a globalised world — find their way into teaching curricula. Teaching syllabuses are of paramount importance, because they do both react to societal and political changes on the one hand and have a determining influence on the shaping of young peoples' minds and understanding of the world through the learning content on the other hand. One of the overall teaching objectives for all teachers should be to help young learners to assimilate and adjust to global mechanisms. Consequently, new didactical approaches find their way into foreign language teaching, whether they are an advancement of older methods or combinations with new educational frameworks.

One recent project that combines *Service Learning* as a didactic principle with foreign language teaching and civic education is the *Global Peace Path*¹ project. The project suggests the combination of learning English as a foreign language with elements from *Intercultural Citizenship Education*. Particularly in the foreign language classroom, teachers can foster intercultural competences and promote a sensitive coping with an increasingly globalised and multicultural world in combination with language teaching. It is important not to underestimate the civic-educational value of foreign language learning, specifically the

¹ <https://www.tefl.anglistik.uni-muenchen.de/projects-events/globalpeacepath/index.html>

development of a positive attitude towards and the ability to understand other people who speak other languages (cf. Rauschert / Byram 2017, p. 1).

Historically speaking, a number of useful theoretical methods of how to integrate broader educational fields into language learning have been developed. Michael Byram's (cf. 1997, p. 34) model of *Intercultural Communicative Competence* has been refined and supplemented with political dimensions and is now used as the *Framework for Intercultural Citizenship* (cf. Byram 2008, p. 238). These models provide a solid and proficient theoretical approach, and whereas plenty valuable material for fostering intercultural competences already exists, there is surprisingly few practical material for *Intercultural Service Learning* or *Intercultural Citizenship Education* available. On a theoretical basis, Byram's model in fact does give clear instructions and mentions definite learning targets but there are very few concepts about how to implement those into practical use.

Thus, the purpose of this paper is to unite two recent innovations, *Intercultural Service Learning* and *Intercultural Citizenship Education*, on the basis of the already existing *Global Peace Path* project. This *Intercultural Service Learning* project for the English classroom, which was originally developed and conducted at the University of Munich (LMU), is yet taught as a master seminar for teacher trainees and students of English, who come from all over the world. Nevertheless, the *Global Peace Path* project addresses any group of learners of English worldwide who are motivated and interested in participating in a peace-oriented project, and not only students at university. Therefore, the main body of this paper will be a coherent teaching concept including lesson plans, teaching materials, worksheets, ideas for classroom activities and didactical reference. This coherent concept is provided in the appendix as part of this paper for educationalists from Germany and worldwide who teach English on the level of B1/B2 or higher (according to the *Common European Framework of Reference for Languages*²) and they are invited to participate. Although the teaching material is composed for Secondary School students (approximately of grade 10 or 11) as the target audience in mind, it can also be perfectly used for further adult education and language learning classes that aim at both English as a foreign language and English as a second language.

<https://www.coe.int/en/web/common-european-framework-reference-languages/table-1-cefr-3.3-common-reference-levels-global-scale>

2. The Global Peace Path: Integrating recent approaches in foreign language learning

The second chapter gives a short overview of the *Global Peace Path* (GPP) project, followed by a definition and short explanation of the two didactical approaches, *Intercultural Service Learning* (ISL) and *Intercultural Citizenship Education* (ICE). Whereas *Service Learning* as a didactical principle for schools first occurred in American schools already in the 1930s, *Intercultural Service Learning* with regard to foreign language learning is a rather recent development. Elements and efforts based on *Intercultural Citizenship Education* are apprehended and realised in the GPP project as well. Therefore, the project is to be understood as an innovative means to build a bridge between both democratic and civic education and foreign language learning by opening and extending the English classroom for interdisciplinary and superordinate educational frames. One of the significant features of the GPP project is the necessity to communicate in a foreign language, namely English. In contrast to other ISL projects or educational frames fostering IC, the language which is used by all group members during the GPP project can be a foreign language for all participants, e.g. English, if all group participants are not from English speaking countries. However, the GPP project is first and foremost designed to bring students from different ethical and cultural backgrounds together to collaborate on the topic of peace and therefore also includes participants who speak the language used during the project as their native language. The project therefore does not exclude students from the English speaking world.

Up to now, only few models of ISL have been taking into consideration the importance of foreign language learning. This is particularly surprising, because the ability to communicate in a different language should be recognised as a huge part of both intercultural learning and ICE (cf. Wagner 2018, p.4). Thus, the GPP project focuses on learning outcomes such as linguistic development and foreign language learning. It should be kept in mind, however, that this version of *Intercultural Service Learning* that relates to foreign language teaching is an innovative approach and therefore still under development (cf. Rauschert/Byram 2017, p. 3).

2.1 The Global Peace Path project

The *Global Peace Path* project was developed at the University of Munich (LMU) at the Institute for English Philology at the TEFL department (Teaching English as a Foreign Language) during the summer term in 2018. Responsible for the idea, development and implementation are Dr. Petra Rauschert and Mrs Claudia Owczarek. Until now, this project has been carried out by the Pacific Harbor Multicultural School in Fiji, at St. Lawrence School in Telangana and at Junior High School in Chourson, both in India, and in Germany by Egauschule in Dischingen, Josef-Effer-Gymnasium in Dachau and the LMU in Munich. For updates on the project, please click [here](#).

The idea behind this project is that two groups of learners of English come together to write poems about ‘peace’. Ideally, the two groups use English as a lingua franca and therefore as a means to communicate. In doing so, the project not only promotes productive skills (speaking and writing) but also intercultural competences and democratic education for two reasons: Firstly, students are encouraged to learn and work with students from a different nation and subsequently a different culture in order to dispel inhibitions towards the unknown and practice the use of the English language in a realistic and natural way. Secondly, this project strongly fosters the preoccupation with extra-curricular, general matters and issues which are not necessarily dealt with in the particular classrooms but are evidently important for personal growth and development. Furthermore, the project aims at a public display of the results. The Service Learning component of the GPP project is manifested in the principle to not only present group work results to peers but also to the public and to fulfil its utmost purpose — to advocate peace and integration. With the GPP project, students realise how their efforts reach people outside their usual school setting and how their actions take effect beyond school and in society, whereby the presenting of the poems to the public can take place in various forms. In this respect, the LMU-based project serves as a leading example: the texts were printed on signs and these were permanently erected alongside Karlsfelder See, a lake to the northwest of Munich. Other possibilities could be to publish poems as artful installations or on posters put up anywhere in school or in public buildings of the home town - visible, readable and accessible for many more than just the producers (cf. LMU 2019).

In the wake of the refugee crisis that hit Germany in 2015, the need and impulse for projects which concentrate on intercultural learning and which help combine specific professional content (e.g. English) with issues of global importance grew even more and this is where the

GPP is brought into effect. The project's overall aim is to produce a series of poems which circle around the term 'peace'. In the course of time, it is hoped that there will be multiple participants from all over the world that publish peace poems in cooperation with people from different cultures. The project specifically discusses the term 'peace', because of recent political and global circumstances. Never in history have there been more people on the run worldwide than at the present. According to the *UNHCR*, short for *United Nations High Commissioner for Refugees*, (www.unhcr.org), 68.5 million people are currently forcibly displaced. With 44.400 people forced to flee their homes daily because of an armed conflict or persecution (www.unhcr.org), the preoccupation with 'peace' in all its meaning (whether it is personal or political) is of great importance. As such, the project's essential idea is that striving towards peace will become a global joint venture (cf. LMU 2019). In doing so, the GPP project sets an example of how enriching, invigorating, informative and insightful a meeting and cooperation of people of different backgrounds can be.

2.2 Intercultural Service Learning

Service Learning (SL) is a pedagogic approach which connects active service to the learner's community with formal learning. Therefore, it can be applied in every subject and is capable of incorporating different contents (cf. Rauschert/Byram 2017, p. 3). SL is not restricted to a particular standard or level of teaching and benefits from its wide range of versatility. It is important to view SL not as a mere community service which takes place as an extracurricular activity but as a method which is integrated in educational institutions and linked to teaching and learning processes (cf. Rauschert/Byram 2017, p. 2). In that regard, Minor (2001) provides a definition which highlights the link between active community service and course-based learning in an educational institution:

“Service Learning is a union of community service and formal learning. It involves students going into their communities and using what they learn in class to help people, and then bringing what they learn in their community back into the classroom to enhance their academic learning. It is service with learning objectives and learning with service objectives.”
(Minor 2001, The Internet TESL Journal)

As stated above, SL can be applied in almost any subject and does not have any curricular boundaries. In this chapter, it is discussed in how far the concept of SL offers many positive outcomes and implementations for the foreign language classroom. Thus, SL provides positive outcomes not only for the students themselves but also for the community they are involved with. The fact that students conduct important curricular learning activities by providing service (for others) yields benefits for all parties who are involved in such a project (cf. RMC 2003, p. 1), especially because SL projects enhance the students' sense of personal and social responsibility and nurture their concern for the welfare of others (cf. Minor 2002, p. 11).

Foreign language learning and second language learning require two needs in particular and both are fulfilled in SL projects. First of all, one of the main foundations of language learning is to embed the learning process in a meaningful context. As much as possible, students should be placed in context-rich situations (cf. Latulippe 1999). Similarly, Christison (1991) states that language skills which are taught connected to something meaningful are much better remembered than those taught in isolation. Besides, when in-class learning is connected to learners' experiences and ideally complements those experiences they make in the real world, the learning is far more motivating for them (cf. Minor 2002, p. 11). So, besides being perceptibly more motivated, students also memorise better: without incorporating the language acquisition in meaningful activities, it takes much more practice and rehearsal, more time and palpably more effort to remember learning content (cf. Christison 1999).

The second need for foreign language learning is the development of humane values and intercultural skills (cf. Minor 2001, The Internet TESL Journal). There is a growing concern for the responsibility to give young adults the "skills and breadth of knowledge to think deeply about the structures of their society and to appropriate values which must govern their personal and professional lives" (Berry / Chisholm 1999, p. 12). Teachers are given the vital role to prepare the next generation "for a lifelong commitment to productive citizenship [...] at local, regional, national, and global levels (Berry / Chisholm 1999, p.15).

Service Learning, and in particular *Intercultural Service Learning*, is a pedagogic approach which provides frames in which teachers can do exactly this. Students not only learn in meaningful and context-rich situations but also expand their humane values and develop a global citizenship, while at the same time they engage in their community and provide active service to their community. Thus, ISL is — because of its focus on intercultural learning and

therefore close link to citizenship education — one type of SL that is particularly suitable for foreign language teaching (Rauschert / Byram 2017, p. 3). *Intercultural Service Learning* is in so far different from SL that the term ‘community service’ as found in the definition above by Minor is used in a wider sense. In the context of citizenship education, ISL is associated with local neighbourhoods and the state but most importantly with the nation and “global communities” (Jacoby 1996, p. 5). It is one of the crucial points of ISL that relates to foreign language teaching to help improve the communication between nations and different cultural groups. In accordance with Dewey’s early work *Democracy and Education* (1916), communication is assumed to be the pivotal point for community building. In other words: we cannot build a community, whether it is with our neighbours or in a cross-border or even global context, without talking to each other. Consequently, foreign languages play a major role in communicating and interacting with each other on wider levels — with special regard to the today’s globalised world (cf. Rauschert / Byram 2017, p. 3).

However, attention should be drawn to the fact that societies nowadays are increasingly complex and heterogeneous; they consist of multiple ethnic groups with different perceptions and values. Homogeneity as such is not a characteristic of nations, states and communities today. As a consequence of migration and an ever more globalised world, communities do not necessarily share values, history and means of communication anymore (Rauschert / Byram 2017, p. 3) which means that *Intercultural Service Learning* is a pedagogic approach of great importance to serve communities at a local level as well as ‘global communities’.

2.3 Intercultural Citizenship Education

Intercultural Citizenship Education (ICE) is a theoretical development of approaches that combine intercultural learning and political democratic education. Considering the rapid change the world is currently undergoing (i.e. globalisation processes, technological inventions, digitalisation and international mass migration — just to name a few factors), teachers and educationalists are in desperate need to draw on educational frames and theoretical models which also give implications for practical use in order to help young learners to develop into intercultural and democratically competent citizens (cf. Byram et al. 2017, p. vii).

Michael Byram's *Framework of Intercultural Citizenship Education* (2008) is an advancement of his earlier developed *Model of Intercultural Communicative Competence* (1997) and thus, focuses in particular on intercultural democratic citizenship. Byram's framework of ICE goes beyond the dimensions of *Intercultural Communicative Competence* (ICC) in so far that students are required to apply their acquired intercultural knowledge to intercultural interactions with people of another culture in another language (cf. Porto/Byram 2015, p. 17). In essence, the ICE model is a combination of skills, knowledge, and attitudes that are necessary for a person to engage in any kind of social action which is based on the awareness that the involved persons hold different perspectives (cf. Wagner 2018, p. 1). However, the concept of *Intercultural Citizenship* requires more than showing critical cultural awareness, having knowledge about other cultures, developing attitudes and values and the ability to interpret and relate as well as to discover and interact. Recent developments of citizenship education foster the acquisition and implementation of skills of "active citizenship" (Wagner 2018, p. 3). However, citizenship education is associated with only taking place within the own nation on a local and national level and therefore it is often confused with the concept of national identity as opposed to the concept of active and global citizenship (cf. Porto/Byram 2015, p. 21). Because of the restriction to the nation state, the modal of *Citizenship Education* is not sufficient enough: to be an active citizen and be part of a 'community involvement', defined in the 'Crick Report' as someone who learns "about becoming helpfully involved in the life and concerns of their neighbourhood and communities, including learning through community involvement and service to the community" (Qualifications and Curriculum Authority 1998, p. 38), is now tried to be embedded in a broader, more international, frame.

Indeed, most countries today are populated by different cultural groups who often speak more than one language. This growing heterogeneity and multicultural composition of societies needs to be taken into account when it comes to developing newer concepts of citizenship. Theoretical developments like the modal of ICC or the German ideas of '*Demokratie Lernen*' (Himmelman 2016) and '*politische Bildung*' (learning democracy and political education) which have a standing tradition in political teaching and learning are now enhanced and expanded by a strong intercultural, politically motivated, factor (cf. Byram 2008, p. 158). The main aims of traditional *Citizenship Education* are the following: first, to consider involvement in political actions desirable; second, to recognise forms of democratic actions as worthwhile values; and lastly, to acquire interest in public affairs (cf. Byram 2008, p. 158).

Subsequently, Byram's ICE model adds a strong focus on the outcome of intercultural exchange and experiences. He defines intercultural citizenship as given when "people who perceive themselves as having different cultural affiliations from one another interact and communicate, and then analyse and reflect on this experience and act on that reflection by engaging in civic or political activity" (Byram et al. 2017, p. vii). It is this appeal of valuable political or civic engagement based on cross-cultural acting that constitutes the core ideas of *Intercultural Citizenship Education*.

Another definition, which is based on the importance of dialogue and relationship between two groups of different identifications, is given by Stavenhagen:

"The idea of intercultural citizenship points to the building of political and social institutions by which culturally diverse communities within a multiethnic and multilingual nation can solve their differences democratically by consensus without tearing apart the common structures and values or having to abandon their particular cultural identities, such as language, culture and ethnicity" (2008, p. 176).

This definition particularly calls attention to the fact that although many states have one dominant social group that shapes the expectations upon which the respective models for education and citizenship are based, they also have other cultural groups and ethnic minorities with their own visions and conceptions of what citizenship entails (cf. Porto/Byram 2015, p. 23). Summarised, Byram's framework of ICE includes — besides learning to be an active citizen in one's own country — the acquisition of skills, abilities and knowledge which are vital to act in a community that exists of more than one set of beliefs, behaviours and cultural values (cf. Wagner 2018, p. 3f). Since language and communication are core parts of a person's cultural identity and a major factor in the acquisition of intercultural competences, the framework of ICE is closely linked to foreign language learning.

The European Union also incorporates this philosophy, postulating intercultural dialogue with slogans such as "unity in diversity" and initiatives that mean to support and improve intercultural teaching and assessment (cf. Wagner 2018, p. 3). In a framework developed by the Council of Europe, the European Union establishes once again its ulterior goal of promoting democracy and human rights: The *Common European Framework of Reference for Languages: Learning, teaching, assessment* (CEFR) puts emphasis on intercultural learning in foreign language teaching in order to establish values that "promote the favourable development of the learner's whole personality and sense of identity in response

to the enriching experience of otherness in language and culture” (Council of Europe 2001, p. 1). It further continues with an emphasis on values that combine the autonomy of learners with the rich heritage of linguistic diversity in Europe (cf. Byram 2012, p. 4). In accordance with the CEFR, approaches that combine intercultural learning with language learning have found their way into language teaching curricula in the last decades. Newer approaches now try to establish a close link between foreign language learning and ICE in so far as acquiring a language not only means to be able to communicate in that language but also to be able to act and behave in a socially and politically valuable way.

Foreign language learning nowadays demands more than ‘just’ to understand the grammatical and communicative patterns of a new language. It increasingly fosters intercultural competences in connection with personal development and a distinctive sense for political matters. It is important to keep in mind, as learners and as teachers of a foreign language, that the acquisition of a foreign language should not be viewed independently from broader educational frameworks such as Human Rights Education, Education for Democratic Citizenship and profound intercultural knowledge. In a way, foreign language learning and civic education complement each other, they are inherently integrated (cf. Guilherme 2002, p. 207). In fact, *Intercultural Citizenship Education* has been explicitly developed for foreign language learning with a strong theoretical manifestation in Byram’s *Framework of Intercultural Citizenship education* (cf. Rauschert/Byram 2017, p. 5). Thus, ICE and its notion of educating people to become global citizens within the foreign language classroom combined with *Intercultural Service Learning* is perfectly implemented in the *Global Peace Path* project. This project allows the integration of content and language in the learning process by attending to a very global matter, the issue of ‘peace’, combined with not only learning about different cultures but also with real social engagement with members of other cultural groups and, last but not least by doing all this in a foreign language.

3. Teaching Literature in the English Classroom

Texts of all types have always been a central element of foreign language learning. The moment when students understand what they are reading and when they take pleasure in the reading process and find the text inspiring, leads to positive implications for the language learning process. Most of all, dealing with texts fosters linguistic skills, informs about the

culture the text is set in and leads to motivated speech prompts and means to write (cf. Klippel / Doff 2009, p. 128). Texts have several didactic implications: they inform, entertain, promote personal growth and development and serve both as a language model (authentic texts in particular) and a cultural modal (cf. Klippel / Doff 2009, p. 128). The three last mentioned points are of particular importance when it comes to interpreting the *Global Peace Path* project didactically. The issue in how far the project is classified and justified in regard to didactic principles will be discussed in chapter five.

Generally speaking, texts have three main functions. It is important to note that the term 'function' can have several meanings and it depends on the context and the approach to assign the term to a certain meaning. Therefore, 'function' can also mean task, role, achievement or impact (cf. Nünning / Nünning 2007, p. 25). Thus, a text can have a descriptive function which means that the main goal of the text is to give information about the world which can be approved, verified or rejected by others (cf. Klippel / Doff 2009, p. 128). This function is not of significant importance, since the main focus of this paper are poetic texts. The second function a text can have is the social function. This comes in place when a text is used as a tool or mechanism to establish relations between the reader and the author or between readers themselves. The reading of a text can either secure, change or end those relations (cf. Klippel / Doff 2009, p. 128). Lastly, a text can have an expressive function. When aiming at this function, the author wants to state his or her personal opinion, prejudices, wisdom or experiences (cf. Klippel / Doff 2009, p. 128). For the GPP project, it is especially the social and the expressive function which play a major role. By having students compose poetic texts about the issue of 'peace' in cooperation, they establish a relationship with each other and with a readership. The topics the students write about are very sensitive and at times personal and aim at reaching out to readers in order to raise awareness about certain situations or events going on in the world, to give hope and to bring people together. In any kind of writing process, students will contribute by using their own experiences or judgements. Writing poems about 'peace' inevitably means writing about something personal and expressing individual needs, wishes and opinions.

Teaching literature has a great many positive outcomes. Texts in the foreign language classroom serve as a useful method to foster a variety of competences. The overall teaching objectives of teaching literature are to promote linguistic, discursive, affective, productive, reflexive and creative competences as depicted in Carola Surkamp's model (in: Hallet /

Krämer 2012, p. 84) — ‘fremdsprachliche literarische Kompetenz’ (foreign language literary competence).

The ultimate objective of teaching literature is not, however, to impart literary knowledge and methods, but to foster communicative competences. Teaching literature primarily aims at students communicating with each other in English about English texts. Communicative competences include interaction with literary texts, speaking and writing about the respective texts and the learner’s individual reading experiences (cf. Nünning / Surkamp 2006, p. 22). By doing so, students draw on the linguistic and discursive knowledge they already have acquired and enhance their own foreign language skills by recognising communicative patterns and structures in the given texts (cf. Hallet / Krämer 2012, p. 84).

Text and reading apprehension is the second competence to be enhanced through literature. These skills require the ability to linguistically and semantically decode words and syntactic structures as well as to recognise all captured content including characters, plot, time and space. Necessary to that end is the ability to formulate hypotheses and revert to ‘world knowledge’ or personal experiences to fill in slots, whenever some information is not overtly given. Students need not only make use of their declarative, lexical and grammatical knowledge, but they also have to be firm in cultural studies and text analysis strategies (such as skimming and scanning) (cf. Nünning / Surkamp 2006, p. 22).

The term literary competence, therefore, comprises several other competences. This model includes not only aesthetic and reflective skills but also cognitive and analytical skills (cf. Hallet / Krämer 2012, p. 84). Students are to recognise the aesthetic structure of a literary text. For that, they need to have a profound knowledge about the different literary genres and acquire basic literary competences (cf. Nünning / Surkamp 2006, p. 23). For the GPP project, this means that students must get to know the different types of poems and the basic elements of which poems are composed. In particular, students should be able to realise and recognise the formal features and genre specific characteristics of poetry (also called *close reading*). Literary competence also includes analytical skills which allow the learner to comment on the text and evaluate it critically in order to be able to understand and explain the specific impact a text has on its readers (cf. Nünning / Surkamp 2006, p. 23). Lastly, another important goal for students of foreign language teaching is to achieve a distanced and reflected Reader-Response criticism (cf. Pfeiffer 2002, p. 199). This includes reflecting a text by evaluating its content regarding actions and moral values as well as reflecting the own process of reception (cf. Hallet / Krämer 2012, p. 84).

Besides communicative, comprehensive and literary competences, learners of a foreign language also acquire affective skills through the study of literature. To truly understand a text, learners need not only cultivate cognitive abilities. Emotions, individual associations with and subjective reactions during the reading process play an equally significant role (cf. Nünning / Surkamp 2006, p. 20). This is expressed in the form of sympathy or empathy towards fictional characters. Without the affective component, students would not be able to connect their own experiences with the fictional world of experiences (cf. Donnerstag / Bosenius 2000, p. 153).

Motivation can be very well fostered through teaching literature. Not only does teaching literature help to motivate a personal pleasure in reading, which, at best, is carried on outside school. It also helps to build up a tolerance of frustration, especially when it comes to finding motivation for longer or more complex texts. A growing consciousness about literature being of great relevance for their own lives can give the learners a higher motivation and openness for reading experiences. Particularly a student-oriented approach of teaching literature — regarding the choice of text and the text's relevance to the every day life of the learners — can arouse reading enthusiasm (cf. Hallet / Krämer 2012, p. 84).

Last but not least, literary competence includes productive skills. Working with literary texts in the foreign language classroom presents multiple opportunities to foster productive competences. Students can either write about the respective texts, they can rewrite them or continue writing the original text. They might also write literary pieces under their own name or transform an original text into a different medium, e.g. transform a text into a play, film or song (cf. Nünning / Surkamp 2006, p. 26). The production of texts, which is an overall teaching objective of foreign language teaching, promotes language learning in multiple ways: it fosters productive writing skills, knowledge of grammar, linguistic and analytical skills.

However, this chapter in particular focuses on the implications of teaching poetry and eventually even composing poems. Nonetheless, poetry and other literary texts have many positive aspects in common, which is why teaching the GPP project also fulfils the criteria for teaching literature in general. Teaching literature is an important part of foreign language learning and the project offers the possibility to fulfil the teaching targets while trying something less conventional by combining literature teaching in the form of poetic texts with intercultural learning and citizenship education. Thus, the following paragraph aims at

displaying in how far working with poetry can fulfil the criteria and standards set through the model of literary competences:

To begin with, working with poems helps to produce authentic speech prompts (cf. Nünning / Surkamp 2006, p. 17). The students might recite a poem, discuss its topics, engage with peers about further information that is necessary to understand the poem's initial meaning. Besides that, working with lyrical texts supports the affective-emotional component of foreign language learning by appealing to the senses, e.g. haikus, and by writing and talking about highly sensitive topics (cf. Nünning / Surkamp 2006, p. 20). Reading a poem as well as writing a poem requires power of imagination and creativity. The use of poetic language, the structure of lyrical texts and rhythm all foster aesthetic competences as well. Dealing with lyrical texts generally enables learners to expand their horizon and broaden the understanding of human personality. Through texts, students encounter new ideas, situations, emotions and matters (cf. Nünning / Surkamp 2006, p. 20). Lastly, reading and working with texts as well as producing texts provide and require insight not only into one's own culture but also into other cultures. The cultural component of a text is highly important, because it trains not only empathy, tolerance and the ability to understand the unknown, it also encourages a change of perspectives and finally the development of ethically valuable thinking and judgement (cf. Nünning / Surkamp 2006, p. 27f).

Thus, those mentioned learning effects of poetry fulfil the requirements, teaching objectives and learning standards set for teaching literature. Consequently, the GPP project with its focus on reading, analysing and producing poetic texts serves as a valuable option to foster exactly those literary competences. Moreover, teaching poetry entails a great many more advantages such as brevity, complexity, linguistic distinctiveness, the handling of universal topics, rhythm and musical character which will be referred to in chapter five.

4. The *Global Peace Path* project in School: Organisational matters

The goal of this paper is to provide ideas, suggestions and impulses for secondary teachers of English to participate in the project with their classes. Indeed, in order to teach the GPP project at school certain conditions and premises must be fulfilled. Factors such as time and place must be taken into consideration: Does the school offer suitable premises, particularly after official school hours? How much time can be spared for the project? Can weekend days

be used to conduct the writing workshops, etc.? Besides organisational questions, planning and arrangements with colleagues play a significant role, since this project cannot easily be conducted in a short period of time. A minimum of eight to ten lessons of English are required to prepare the students for the workshop, then at least two whole mornings or afternoons are needed for the poetry writing sessions as such and finally, after the practical part a couple of lessons are needed to reflect upon the project and publish, exhibit or present it to others. For the writing workshop alone, the teacher must find at least two whole school days, which can prove difficult for reasons of administration and regular school routine, or he must find two days at the weekends to hold those.

The second challenge for the teacher is to find project partners. Among the dealing with the topic of 'peace' and the profound familiarisation of the students with poetry, the initial idea of the GPP project was to contribute to the integration of immigrants, refugees and members of ethnic minorities into the main society. The GPP project aims not only at promoting the importance of 'peace' in all its meanings through poetry but also at raising awareness about global conflicts and instability and hence, the possibility of catastrophic consequences. These consequences are often palpable and perceivable in the moment when citizens of a country encounter and meet immigrants and asylum-seekers. The project provides a frame to reflect and discuss those matters and events. The project's purpose is to bring inhabitants and 'new' citizens together by a writing poems about 'peace', an issue which to seek was the main reason for most of the refugees and immigrants to leave their country. Since this project is highly sensitive, it requires thorough preparation and tolerant and open-hearted students.

It lies in the responsibility of the teacher to find project partners. In Germany, voluntary associations and clubs exist throughout the country, whose task it is to take care, support, help and spend time with asylum-seekers. These associations are, in most cases, called 'Helferkreis' (helpers' circle) followed by the name of the city. Many of such associations have a homepage through which chairmen can be contacted and asked for information³. For further information, the relevant 'Landratsamt' (administrative district offices), or the local municipality can be contacted. Another possibility can be to contact schools, which have separate school classes, so called 'Übergangsklassen' (classes in transition) for students who just recently entered the country. These students often come from quite heterogeneous backgrounds from many different countries who do not speak German fluently. This would increase the need to use English as a lingua franca as it is designated in the GPP project

³ To find a homepage, type in any search engine: 'Helferkreis' followed by the name of the town / city

anyway. However, project partners do not necessarily need to be refugees, newly arrived immigrants or asylum-seekers. An exchange with a school in a different country would also be conceivable. For this purpose, it makes sense to organise the workshop via internet. Facetime, Skype, Viber and other services provide a convenient (and costless) tool to be in a face-to-face video-call live session. Apart from online live-communication, students can also produce and exchange video messages. Peace poems can certainly also be written in a co-production with students from the same country, however, the intercultural learning effect is a major part of the GPP project and should therefore be taken into consideration. It can be a challenge to find a group of students or other project partners who speak English at a comparably similar level as the class in which the GPP is originally taught and who share the interest in poetry writing and who feel they can offer and contribute to a cross-cultural and global involvement with the matter of 'peace'. Yet, the GPP project combines global and intercultural education for citizenship and therefore it is a great means of integration and learning from each other. Furthermore, it promotes the dealing with poetry, which is often disregarded in the EFL classroom (cf. Nünning / Surkamp 2006, p. 83). Finally, it vastly contributes to intercultural learning and it includes a service - component, which is a great opportunity for students to experience that what they learn at school is meaningful and can have an impact on society and life beyond school.

For the writing workshop, teachers should prepare some ideas about how to introduce the project participants to each other and prepare small writing tasks in order to stimulate the participants. A warming-up phase helps to familiarise the students and project partners with each other, dispels inhibitions and helps to 'break the ice'. Depending on the partner group, one could also start off the writing session by quick presentations about the group members' origin and culture so that all participants gain new insights and information which might be helpful for the beginning of the writing process itself later on.

Eventually, the teacher is responsible for the way the poems are going to be published and made accessible to the public. Ideally, the teacher together with the class comes to a decision beforehand so that students and teachers alike can take on necessary steps and tasks. An involvement with the broader community is a key point of *Service Learning*. Ways and means to publish the poems are many, however, the administrative efforts should not be underestimated. Therefore, it is suggested to decide early on in which form of media or publication the poems will be published. As a leading example, the lecturers who conducted the GPP project at LMU Munich erected signs with the poems in different languages printed

on them permanently along a lake close to Munich. Yet, a project realisation to this extent is certainly not always required for all participating groups. For instance, poems can also be printed in local newspapers, school and university magazines, accompanied by interviews, pictures or articles dealing with the topic of integration and ‘peace’ in a broader sense. In addition to a journalistic approach, students can also publish their project results as an exhibition to which they invite family, friends, peers and press. For that, public places or school rooms can serve as a gallery for the exhibition of poems. Time allowing, a cooperation with art institutions, academies or art classes is conceivable, too. The project also displays a valuable cross curricular potential by offering many opportunities which can be embedded in other (educational) frames like art, history, geography or journalism, especially because it is a combination of multiple current and significant issues which provide various fields of application.

5. Teaching concept

Teaching literature in the English language classroom has gained importance over the last decades. For a long time, literature was deemed to be expendable with regard to communicative foreign language teaching. Yet, in the course of time, educators have been attaching more and more value to the use of literary texts, in particular poetry (cf. Koch 1970, p. 53). The growing popularity of this genre in the Anglo-American world should be used for the English classroom, especially because teaching modern poetry helps abandon the prejudices about poems that generations of students have had. Poetry is often regarded as ‘old-fashioned’ and as an outdated text form to work with but it has in fact a great potential which should not be underestimated (cf. Nünning / Surkamp 2006, p. 86) — as research has shown, poetry-based activities in the EFL classroom prove beneficial for many reasons (cf. Kellem 2009, p. 12). Thus, poetry is not only a source of content-rich reading material, it also offers highly creative language use and is an alternative way to introduce unknown vocabulary embedded in context. Apart from that, teaching poetry is a good means to focus and channel students’ attention on pronunciation, rhythm, and stress (cf. Kellem 2009, p. 12). Therefore, teachers should keep in mind that teaching the genre of poetry offers a great variety: there are various forms of modern poetic texts to which students feel attracted more easily than to the classical set, for instance Shakespeare’s sonnets. The diversity of poetic text

forms also provides opportunities to create student-oriented, realistic lessons which take on contemporary pop culture and the students' world, their preferences and interests. Thus, poetry facilitates a creative, lively and unconventional approach to language teaching (cf. Nünning / Surkamp 2006, p. 87). Finally, poetry is a source of content-rich reading material which provides opportunities to focus the students' attention on stress, rhythm and pronunciation as well as introduce vocabulary embedded in a meaningful context (cf. Kellem 2009, p. 12).

The purpose of the teaching material provided in the appendix of this paper is to go beyond the formal-analytical methods of classical poetry teaching. It is necessary to expand the repertoire of approaching poetry by more creative and playful means and to remove eventual obstacles (such as rhymes) in order to initialise the learners' spontaneous acting and to tune them in to their own strong feelings, sensitivity and inventiveness (cf. Koch 1970, p. 25). Furthermore, the second part of the teaching material is a selection of exercises and tasks in order to build up and train intercultural competences. This part of the preparatory lessons is regarded indispensable, particularly when the GPP project is conducted in collaboration with people from various different ethnical and cultural backgrounds. Thus, in accordance with the *Common European Framework of Reference for Languages*, the following lessons and classroom activities have two main goals: First, they aim at enhancing particularly communicative language competence which includes not only linguistic, but also sociolinguistic and pragmatic components (cf. Council of Europe 2001, p. 13). Second, the activities and the suggested material focus on the learner as an intercultural speaker, i.e. the learners of English not only acquire a foreign language in terms of grammatical correctness but also acquire the ability to learn about and relate to otherness (cf. Bland / Lütge 2013, p. 97).

5.1 Different forms of poetry

The teaching material suggested to be used as a preparation for the GPP project is produced with specific regard to *Content and Language Integrated Learning (CLIL)*. Thus, every lesson should feature the following characteristics to ensure a successful CLIL classroom: first, lesson plans for the teacher should include both language and content goals to ensure that the language content learnt is always embedded in meaningful context; second, learners

should have meaningful interaction with each other and the teacher; third, the teacher should provide material and tasks that promote the acquisition of communicative skills, i.e. productive (speaking and writing) as well as receptive skills (reading and listening) and linguistic skills, i.e. grammatical competence. Lastly, teachers should always ensure a proper evaluation after each lesson (cf. Center for Applied Linguistics, 1995). These key points will be applied in the following lesson plans (see appendix: for each poetry lesson, there will be an accompanying lesson plan for teachers).

The first six lessons deal with the teaching of various kinds of poetry. They not only involve poetry in the traditional sense but they also include songs, poetry slams, haikus and less conventional poems, such as poetic texts which do not necessarily rhyme or are composed of abstract, and sometimes even ungrammatical, language. Material regarding different types of poetry will be found in appendix 1 to 15. The preparatory lessons for the GPP project start off with an introduction of the project itself and a demonstration of example poems (appendix 1). The next step serves as an introduction to the topic of 'peace', however, not by jumping right into poetry but by looking at art pieces (appendix 2). This exercise is meant to be a creative and playful approach to getting the poetry lessons started by using a medium that is not poetry. Particularly because the students are required to act artistically and aesthetically later on when it comes to composing poetry, this task functions as a transition to the topic of 'peace' through a different medium (cf. Nünning / Surkamp 2006, p. 65). Appendix 3 also serves as an introductory task. It requires students to deeply engage with the topic. The preoccupation with the complex issues of peace and conflict requires students to activate their foreknowledge and world knowledge. This is important for the following weeks, because the students will get increasingly involved in the complex issues circling around 'peace', different cultures, social engagement and poetry for which they need to refer to foreknowledge on a regular basis.

The following lessons two and four (app. 4 - 10) deal with a variation of poems with the goal to familiarise students as much as possible with the opportunities of this specific genre. All lessons are divided in pre-, while- and post-reading phases and consist of a combination of dialogic, creative and analytical methods and approaches. Appendixes 4, 6, 9 and 10 are to be subordinate to the premise of teaching literature according to the Reader-Response approach combined with stylistic approaches that place importance on the study of language elements. The Reader-Response approach moves the focus of the reading process away from the author and text itself and towards the reader. In doing so, the creation and construction of meaning is

inseparable from the act of reading (cf. Kellem 2009, p. 13). All four poems and the respective tasks (particularly appendixes 6 and 10) accredit the readers to play an active and constituent role. In order to allow the students the experience of reading in a risk-free environment, tasks should rather include the drawing of pictures or a discussion about in how far the poem might relate to their own lives and not include questions which the learners might get wrong. If precise questions on poems are being formulated, they should be in a format of open questions, allowing the students to formulate their own impressions and interpretations (cf. Kellem 2009, p. 13). This is precisely what is done in appendix 6 and 10. Altogether, the four chosen poems are to produce a strong interaction between text and reader in so far that the readers not only develop empathy and feel with the character in the poem but also view the text objectively from the outside (cf. Klippel / Doff 2009, p. 139). It is exactly this tension between the internal and external perspective the reader should strive to take that makes foreign language literary teaching so lively and exciting. Through the poems, the learners are encouraged to do two things: On the one side, the students learn to identify with the lyrical narrator, which ideally leads to crossing ethical and cultural boundaries and thus, helps the learners to broaden their own perception and understanding of the world. On the other side, they simultaneously hold an external viewer-perspective which allows them to evaluate and judge the character's actions (cf. Klippel / Doff 2009, p. 139). For instance, the poems *Sonnet for Peace* (app. 4) and *Won't you celebrate with me* (app. 10) require critical judgement, because they deal with highly sensitive topics such as discrimination and racism and nuclear weapons. The cognitive and moral abilities required here go beyond identifying with the lyrical narrator, which to trigger is a teaching objective of literature teaching in the English classroom (cf. Klippel / Doff 2009, p. 139).

Besides enhancing the aesthetics of reception through Reader-Response criticism, the tasks given in appendix 4 primarily aim at a formal analysis of poems. Albeit purely cognitive analysis and interpretation of poems is often regarded neither enjoyable nor perceived as useful in the 'real' world (cf. Bland / Lütge 2013, p. 161), it nonetheless equips the learners with basic skills and abilities which are needed for a thorough engagement in poetry and therefore should be practiced at the very beginning of the teaching sequence. Appendix 4 targets at the teaching objective referred to in the CEFR as "linguistic competence" (Council of Europe 2001, p. 13), a subordinate component of communicative language competence. Being familiar with the linguistic and analytical component of language learning means not only being able to apply lexical, phonological and syntactical knowledge, it also means

organising and applying the knowledge cognitively (cf. Council of Europe 2001, p. 13). Language-centred activities that provide opportunities to explicate the formal features of English, such as phonology, grammar, vocabulary and discourse, and how they relate to the respective poems should not be underestimated (cf. Kellem 2009, p. 13). In regard to the poems given in appendix 4 and 10, this means having a good knowledge about rhyme schemes, syntactic structures and stylistic devices (see app. 5) and more importantly, about how to apply and activate those skills. Cognitive organisation skills and associative networks are necessary to comprehend lyrical texts, because often poems are redundant and compressed, which means that a lot of content and information is not overtly expressed which in turn requires the learners to draw on associative networks and mindsets (cf. Nünning / Nünning 2007, p. 48). Furthermore, analytical approaches prove beneficial on the grounds of displaying critical, transferable and transparent forms of interpretation. Analytical means are characterised by precision, methodology and teachability (cf. Nünning / Surkamp 2006, p. 66). Therefore, they contrast significantly with intuitive and impressionist ways of interpreting a poem. Despite the general objection against analytic approaches for not contributing to text comprehension, teachers should stick to a mixture of analytic and creative methods (cf. Nünning / Surkamp 2006, p. 67).

Lesson 3 (appendixes 7, 8) is about another form of poetry which has several positive implications for teaching poems: Haiku poetry. It is recommended for teachers to familiarise themselves with additional background information about the history, characteristics and background of haiku poetry before teaching them. For recommendations, see below⁴. One of the greatest advantages of teaching haikus in the EFL classroom is that “the haiku, due to its brevity, is at once demanding and not quite overwhelming in its challenges” (Higginson / Harter 2009, p. 47). This makes haikus so tempting to teach, particularly because the brevity of the haiku allows for a dynamic lesson in which several teaching objectives can be addressed and all students can both present their work in a 45 minutes long lesson and evaluate and review their peers’ poems in the same lesson (cf. Higginson / Harter 2009, p. 161). Besides, haikus do not necessarily require formal skills or knowledge, for instance about rhythm and rhyme schemes. Therefore, another advantage is the fact that haikus tend to

4 a) Higginson, William and Penny Harter (2009): *The Haiku Handbook: How to Write, Teach, and Appreciate Haiku*. Kodansha International, Tokyo

b) Blasko, D and D. Merski (1998): “Haiku Poetry and Metaphorical Thought: An Invitation to Interdisciplinary Study”. In: *Creative Research Journal*. Vol. 11, No. 1, pp. 39-46.

c) Iida, A. (2008): “Poetry Writing as Expressive Pedagogy in an EFL Context: Identifying Possible Assessment Tools for Haiku Poetry in EFL Fresman College Writing”. In: *Assessing Writing*. Vol. 13, pp. 171-179.

avoid figurative language and rather express thoughts, emotions and experiences in a clear, blunt and unambiguous language (cf. Higginson / Harter 2009, p. 154). This makes it easier for students to capture their sensation and emotions and write about them in a straightforward way. Another positive factor is the wide field of application of haikus. Since the topic matter is everyday human experience, haikus can be “written and read by people of all ages, sexes, and education levels” (Blasko / Merski 1998, p. 43). Moreover, the lesson on haikus as suggested in appendix 7 is product-oriented. Productive classroom activities for poetry teaching provide a pragmatic basis for practising productive language skills, i.e. writing haikus. Apart from an exercise in appendix 4 where students are asked to continue writing a given poem, this is the first lesson where the learners are actually asked to write a piece of poetry themselves. The main teaching objective here is to train literary and communicative competences by making the students use their prior acquired knowledge about haikus and their linguistic resources in general (cf. Council of Europe 2001, p. 13) as well as to foster their productive writing skills in the form of meaning-focused output.

The traditional Japanese haiku consists of images that often originate from senses, memory or even fantasy (cf. Higginson / Harter 2009, p. 157) ; it is a word-picture that, in most cases, describes a scenery or action that triggers some kind of emotional reaction (cf. Blasko / Merski 1998, p. 43). Furthermore, a haiku should have a grammatical interruption which divides the poem into two parts. Finally, a traditional Japanese haiku consists of three lines with a syllable structure of 5-7-5, adding up to an overall syllable count of 17 (cf. Iida 2008, p. 173). Moreover, traditional haikus (see app. 7, first page) tend to include a seasonal reference, known as a *kigo* (cf. Iida 2008, p. 173). An example of such *kigo* is presented in appendix 8 for the students to work with. It consists of a listing of seasonal words as well as a list of words which relate to the GPP project and the issue of ‘peace’ in general. Since the list is not exhaustive, teachers and students alike are encouraged to add more words to it. For the writing process itself, students can be encouraged to use at least one word from the list and build their haiku around it. This might prove helpful, particularly with more inexperienced learners, because a *kigo* can be an aid to learning by providing both lexical and inspirational input.

Lesson 5 and 6 (appendixes 11-15) deal with more unconventional types of poetry — a poetry slam and a pop-song. While working with more unconventional, modern forms of poetic texts, students receive meaningful input and at the same time they are exposed to new linguistic material (such as colloquial English, rap language and vernacular English) in a

relevant context. The tasks for the poetry slam *Bi-racial hair* and the song *Imagine* are meant to comply with *tasked-based language teaching* (TBLT) in so far that tasks should be designed in a way that they stimulate and encourage the students to make use of new grammatical structures and linguistic resources (cf. Ellis 2009, p. 223). Furthermore, learners should rely on their own linguistic and non-linguistic resources to complete the task (cf. Ellis 2009, p. 223). This is particularly the case in appendix 15, where students are asked to fill in missing words and bring the respective lines in the correct order. For this activity, they need to have lexical knowledge about the words that they are to fill in and they have to assume from the context and the surrounding lines which are the correct words and the correct order. Further, in the light of the Reader-Response approach, this activity requires the learners to think about fine distinctions in meaning and how vocabulary items work together in the song (cf. Kellem 2009, p. 15). Another characteristic of TBLT activities is that they include some kind of a ‘gap’ which prompts the learners to convey information and infer meaning from other sources or the context (cf. Ellis 2009, p. 223). This purpose is taken into account in appendix 11, whereby students are asked to predict the content and the tackled issues by reading (or hearing) only parts of the poem. The exercises for poem B in appendix 10 and appendix 14 also serve this purpose. By being asked to make a portfolio about the author and learn about her background and by collecting information about John Lennon, the students activate background knowledge which will help them to understand and analyse the poem (cf. Kellem 2009, p. 15). The multiply choice questions on the poetry slam (appendix 13) is meaning-focused as well. Students make choices based on linguistic evidence from the text source and discuss those choices. They are partly also response-focused, where students personally relate to the ideas and issues in the poem (cf. Kellem 2009, p. 16).

In conclusion, appendixes 11-15 are significant for poetry teaching, because they depict contemporary content in the form of contemporary designs. Any kind of cultural content that is consumed by students daily and which they surround themselves with daily in extra-curricular activities — whether it be songs, raps, comics or memes — is perfectly qualified for teaching. Teachers and students alike can only gain from material with which especially the students are familiar and acquainted (cf. Nünning / Surkamp 2006, p. 87). Among rap and pop music, performance poetry and slam poetry are particularly motivating and they provide a great opportunity to expand the repertoire of methods in foreign language poetry teaching. They also provoke emotional response and enhance the development of the learners’ feeling for language. Last but not least, teaching performance poetry encourages not only creative

and product-oriented approaches but also action-oriented classroom activities such as live-performances, rapping, singing and slamming out loud (cf. Nünning / Surkamp 2006, p. 88). Altogether, it should be stated that teachers are advised not to strictly follow either Stylistic-Analysis or Reader-Response approaches but to develop activities and tasks that help the learners to work with the language closely and engage with the material on a personal level at the same time.

5.2 Intercultural competences

The second part of the teaching material consists of a series of classroom activities and exercises to enhance intercultural understanding and intercultural competences. These activities should help prepare the students for a collaboration with participants from various cultural, religious and geographical backgrounds. In accordance with Byram's ICC model (cf. 1997, p. 15f), these activities should help students to acquire sociocultural competences which lead to both successful inter-group and cross-cultural relations. It is specifically that concept of understanding and relating to 'otherness' that foreign language teaching necessarily needs to deal with in order to promote the learners' development of interculturality. In order to become plurilingual, a learner must acquire more than 'just' linguistic competences in respect of the language that he or she is learning (cf. Byram / Parmenter 2012, p. 4). Thus, the term intercultural communicative competence comprises cultural knowledge about the country of the target language (e.g. social manners, habits, customs or values), linguistic skills (i.e. the ability to understand and speak the target language) and, most crucially, communicative competences (i.e. the ability to successfully use the target language in specific communicational situations). Very importantly it also means to acquire certain attitudes such as self-respect and respect and openness towards others, tolerance, flexibility in thinking, the ability to broaden one's own perception and finally, the capability for empathy and the willingness to change perspectives (cf. Nünning / Surkamp 2006, p. 28). Foreign language learning not only offers the great advantage of knowing another language and inherently a foreign culture, it also leads to personal growth and development. Therefore, the CEFR, too, puts great emphasis on the cultural value of language learning:

“[Cultural competences] enable the individual to develop an enriched, more complex personality and an enhanced capacity for further language learning and greater openness to new cultural experiences. Learners are also enabled to mediate, through interpretation and translation, between speakers of the two languages concerned who cannot communicate directly” (Council of Europe 2001, p. 43)

The teaching material for the second part of the teaching sequence (app. 16-21) consequently encompasses the occupation with foreign cultures in comparison with the own culture. The teaching material includes classroom activities and teaching suggestions with the overall teaching objective of broadening the learners’ multicultural awareness (cf. Chlopek 2008, p. 11). The sequence starts off with optical illusions and a riddle (app. 16) that provoke the learners’ understanding that their perception and comprehension of the world is highly influenced by their own culture. It goes without saying that realising that the differences in attitude, values, behaviour and language are highly dependent on the respective native culture is the very first step for a homogeneous group of learners to start their intercultural training (cf. Chlopek 2008, p. 12). Appendix 17 provides a number of classroom activities divided into different stages — starting with the native culture, followed by activities that provide information about other cultures and means to compare these with the native culture in stage two and concluded by the stage of intercultural education in the sense of expanding cultural knowledge and learning about world cultures. The teaching objective of stage one is to help learners look at their native culture from an objective point of view. After completing exercises of stage one, students should be able to see their own culture, which has always been self-evident, from a new perspective (cf. Chlopek 2008, p. 12). Phase two aims at a comparison of the learners’ native culture with other cultures. For doing so, students are asked to think of stereotypes and prejudices of their own culture (app. 18) (Cetinavci 2012, p. 3447) and test those stereotypes by engaging with a person from a different cultural background (app. 19). This stage is concluded by providing the learners with theoretical knowledge from cultural studies based on the work of Geert Hofstede, a well-known pioneer of cross-cultural research. Hofstede’s most notable work is the development of the theory of cultural dimensions. With the help of a website, which allows students to compare various countries, they approach cultures not by differentiating between values, behaviours or attitudes (see ‘iceberg theory’) but by classifying cultures by means of transparent categories, namely the six cultural dimensions (app. 20). Lastly, phase three deals with intercultural education. Since it is highly dependent on the respective curricula, if and whether the EFL

textbooks contain detailed information about world cultures (cf. Chlopek 2008, p. 15) apart from English-speaking cultures, this stage is vital for the expansion of cultural knowledge and goes beyond the requirements of engaging with the culture of the target language. Arguably, intercultural education in the English classroom should be taught in a new model as an international language, whose culture is the world itself and not with British or American culture as the primary target culture to consider (cf. Alptekin 2002, p. 61). Systematic intercultural training surely is easiest to implement with adult learners, because they are more likely to have been in touch with different cultures and are more experienced in regard to awareness and knowledge about cultural differences. Adult learners have the advantage to being able to draw back on existing world knowledge. Yet, intercultural lessons can be created in a learner-centred, fun and interesting way and are therefore motivating and profitable for learners of all age groups (cf. Chlopek 2008, p. 17). It lies in the teacher's responsibility to help students understand that there exist multiple sets of beliefs, values, and behaviours and that 'others' are accepted as such and not "reduced to being people assumed to be (almost) 'like us'" (Byram 1997, p. 4). Successful intercultural training should lead to the realisation that intercultural knowledge is indispensable for communication around the world and therefore an indispensable element of modern education (cf. Chlopek 2008, p. 17f). It is, in fact, a pre-condition for the education of newer generations of young people who will recognise the need to not only tolerate, but accept, respect and understand people from a different cultural background (cf. Chlopek 2008, p. 18).

5.3 The writing workshop

The teaching material for the poetry writing workshop includes suggestions for introductory games (app. 22), an idea for a warm-up writing exercise to tune the students in to the mood of writing poetry in English in groups with people they just met (app. 23). The section finishes with a variety of reflection exercises that can be conducted during and after the GPP project (app. 24).

Since playing games, and playfulness in general, is an inherent and basic humane need, the use of games in the foreign language classroom indeed promotes motivation and creates a relaxed, but concentrated environment and atmosphere (cf. Nünning / Surkamp 2006, p. 144). Further, games and role plays are a holistic way of language learning and foreign language

use that capture the person as a whole. They also provide a space for learners to use the English language without the seriousness and demand of a normal lesson (cf. Klippel / Doff 2009, p. 184). The latter is an important point for the GPP project, because playing these ‘icebreaker’ games provides an opportunity for the project participants to get to know each other, test each others’ level of English and dispel inhibitions before they start working together on emotionally sensitive and complex matters.

Finally, what is of paramount importance for intercultural education and specifically for the implementation of the *Global Peace Path* project is critical reflection and evaluation. In regard to Service-Learning projects, Eyler and Giles call reflection the “link that ties student experiences in the community to academic learning” (1999, p. 171). Generally spoken, through reflection processes, students integrate prior knowledge and experiences with new experiences which leads to the development of problem solving skills, critical thinking and abilities such as comprehension and evaluation (cf. RMC 2003, p. 85). According to Bringle and Hatcher, the service experience only then becomes valuable and educative “when critical reflective thought creates new meaning and leads to personal growth and the ability to take informed action” (1999, p. 180). To ensure that reflection does not only take place in the form of a short summary or report or a listing of one’s feelings about the experience after the project is finished, the exercises and ideas in appendix 24 try to supply teachers with a wider field of reflection applications. Teachers and educators who conduct the GPP project are strongly advised to recognise reflection as one of the vital key points of Service-Learning projects, because it is what connects the learners’ actions with their thinking and thus, stimulates critical higher order thinking skills (cf. RMC 2003, p. 1). Appendix 24 includes a selection of reflection exercises that encourage students to think about their experiences carefully (e.g. reflection-roundabout), analyse the information they gained (e.g. ‘Word of the Week’), examine their values before and after the Service-Learning experience (e.g. through a learning diary), describe and discuss their feelings and impressions from the project with others (e.g. ‘Heads-Hearts-Hands’ or ‘Tree of Knowledge’).

In summary it can be said that not only do reflection processes link the service to the learning and stimulate cognitive abilities but conscious reasoning about one’s own actions also promotes the acquisition of subject-specific competences and skills. Reflection also stimulates the students to understand the influence of their own actions and in how far their individual actions are relevant for the success of the project (cf. Seifert 2012, p. 95). Finally, it is particularly significant in regard to the GPP project that reflection exercises make the

participants view their experiences as part of a bigger, societal context and help them realise that the project reaches far beyond usual school projects.

6. Conclusion

The *Global Peace Path* project is a great development that seems to have been originated at exactly the right time. This project combining so many factors, components and approaches for pedagogical education, provides a platform for important topics and raises awareness for current political, societal and moral issues. At first sight, teaching the *Global Peace Path* in school might appear to be a tremendous project for which time, possibilities, energy and endurance might not seem to be available. Yet, the GPP project can also be taught partially, or adapted to the respective needs and teaching conditions. The teaching material provided in the appendix does not need to be taught in one wholesome sequence. It primarily serves as a suggestion and frame for the implementation of the project; alterations and adaptations are very well possible. Although it is not easily implementable into the curricula for secondary schools, teachers should keep in mind, however, that the realisation of this project complies not only with one peculiar teaching objective or specific competence, but with many of them. The usual classroom is opened by inviting others into it which is a rare opportunity — for learners and teachers alike. The necessity of developing and training intercultural competences in foreign language teaching has long been realised and acknowledged as a core component of foreign language syllabi. Yet, practising in ‘real life’ what students have learnt through text books, literature or other theoretical material is an outstanding feature of the GPP project. Not often do students in secondary schools come together with students from very different backgrounds to form a heterogeneous working group. The coming together of more than two different cultures also provides a great opportunity to open the English classroom for lifeworld and genuine learning experiences. Today, the majority of people who do speak English as a second or foreign language exceeds the number of people in the Anglo-American world by far. Thus, the GPP project provides room for students speaking English as a foreign, second or native language to meet and collaborate with people from non-British and non-American backgrounds who might speak a very different kind of English. The probability that two persons use English as a lingua franca is quite high whereas the

probability that an English learner meets up with an English native speaker is considerably low. It is exactly this which makes the project student- and future-oriented.

Another positive learning objective of the GPP project is its integrative and inclusive aspect. From politicians to curricula — in all fields of society and politics, the discussion about integration and inclusiveness is persistently present. However, students rarely take part in activities which are determined to improve and enhance societal inclusion of minority groups, migrants, refugees or other groups who benefit from inclusive activities. The project certainly serves as a great example to realise processes of integration and inclusion, for schools in particular. While society is constantly changing and growing, the composition of school classes in secondary and higher education (particularly in the ‘Gymnasium’, less so in the ‘Mittel- and Realschule’) remains surprisingly homogeneous and unchanging. Therefore, the *Global Peace Path* project helps to raise awareness for issues and circumstances which the students usually do not get in touch with very often during school-time.

It is hoped that, with the help of this paper, English teachers worldwide are encouraged to implement the project and contribute to the *Global Peace Path* around the globe and, in doing so, take a stand on peace, on poetry and on cultural diversity.

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Appendix



Teaching Materials and Classroom Ideas

Table of Contents

I. Teaching poetry

- Appendix 1: Introducing the *Global Peace Path* project
- Appendix 2: Working with 'peace'-related paintings / pictures
- Appendix 3: Brainstorm — reasons for 'peace' and the absence of it
- Appendix 4: Analysis and interpretation of two poems
- Appendix 5: Stylistic devices
- Appendix 6: Creative post-reading tasks for the poems in app. 4
- Appendix 7: Haikus
- Appendix 8: *Kigo* — lists of words for inspiration
- Appendix 9: Reconstruction of two different poems
- Appendix 10: Post-reading tasks for the poems in app. 10
- Appendix 11: Poetry Slam: *Bi-racial hair* by Zora Howard — pre-reading task
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II. Intercultural competences in the English classroom

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- Appendix 17: Classroom activities for fostering intercultural competence
- Appendix 18: Newspaper article about German humour
- Appendix 19: Worksheet for interviews
- Appendix 20: Dimensions of culture (based on Hofstede) — worksheet
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III. The poetry writing workshop

- Appendix 22: Meet & Greet, icebreaker games
- Appendix 23: Warm-up writing exercise
- Appendix 24: Reflection — different suggestions to reflect during and after the workshop



Introducing the GPP project; lesson on 'war' and 'peace'

Preparation

- Find paintings, artworks, pictures or postcards representing both 'peace' and 'war'
- Find poems about 'peace' as an example to show to your students

Lesson
(part 1)

- Introduce the GPP project to the class using example poems and pictures from previous GPP projects and invite students to participate **(see Appendix 1a/1b)**
- Collect ideas about how, where and in what form to participate and about how and where to possibly publish own results
- Have students brainstorm about the terms 'refugee', 'war' and 'peace' in open classroom conversation

Lesson
(part 2)

- Hand out paintings / pictures / postcards and let students collect ideas and impressions; social forms for this task can be individual, partner or group work **(see Appendix 2)**
- Discuss results
- Hand out mind map for students to brainstorm about both the term 'peace' and the absence of it **(see Appendix 3)**

Evaluation
&
Finalisation

- Collaborative classroom conversation: Find a definition for peace that all can agree on
- These youtube clips may help: <https://www.youtube.com/watch?v=oB956Na0dWU>; <https://www.youtube.com/watch?v=vP4iY1TtS3s>; <https://www.youtube.com/watch?v=QkGOM42dxN0>

Content goals:

- students gain knowledge about the GPP project and SL projects in general
- Students are being sensitised for the issues of global conflicts
- They deal with the term 'peace' on both a personal and global level

Linguistic goals:

- Focus on productive language skills: speaking
- Students can talk and discuss sensitive topics fluently with peers
- They know how to describe emotions and impressions

The Global Peace Path Project



Working together ...



Celebrating together ...





Polina Vinikhina, Russia
Simeon Mansaray, Sierra Leone
Jan Luis, Germany

Feelings

**I want to step out and see
What life has in store for me.
The world around is falling apart.
Shall we start doing our part?
Let's plant, create, and build
A bright and thriving place that's filled
With fruit, birds, and trees,
Sunshine, light, and the Seven Seas.
How does that make you feel?**

Peace is ...

**... smoking shisha in tranquility,
help when others need you desperately,
tolerance for all that is strange,
having a say and speaking for change,
equal rights for big and small,
but being free is most important of all.**

Asma, Afghanistan
Assaad, Syria
Lili, Germany

Appendix 2



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

Insert here: Painting, picture, postcard

For instance: Picasso's *Guernica*

Note: Pictures cannot be included in here for reasons of copyright and data protection regulations

What do you see?

Colours:

Interpretation:

Mood / Atmosphere:

Symbols / signs:

Other:

Insert here: Painting, picture, postcard

For instance: Picasso's *Dove with olive branch*

Note: Pictures cannot be included in here for reasons of copyright and data protection regulations

What do you see?

Colours:

Interpretation:

Mood / Atmosphere:

Symbols / signs:

Other:

Appendix 3

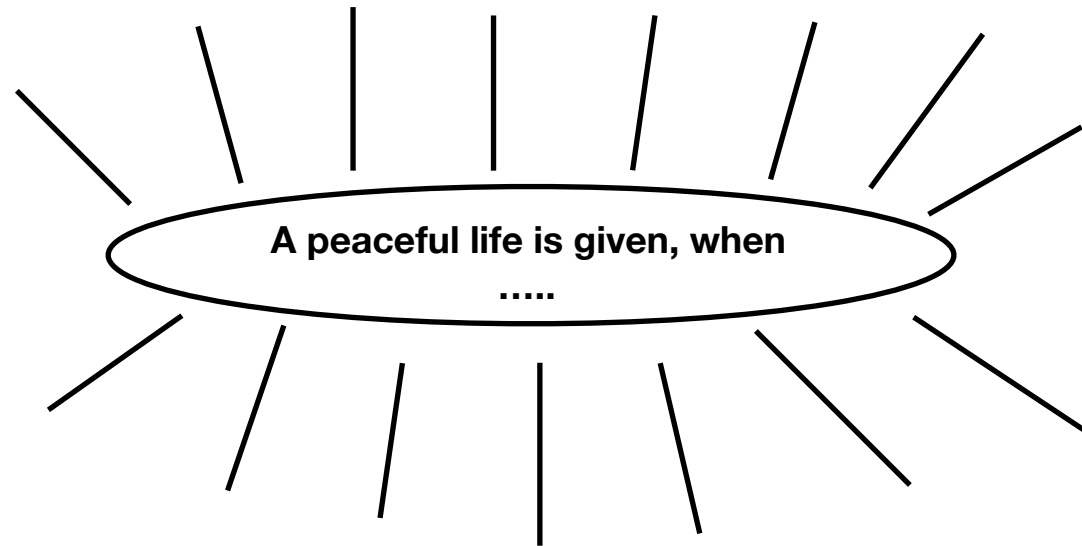
Worksheet 1a:

What does 'peace' mean to you?

Which factors, conditions and circumstances lead to a peaceful life?



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS



Appendix 3

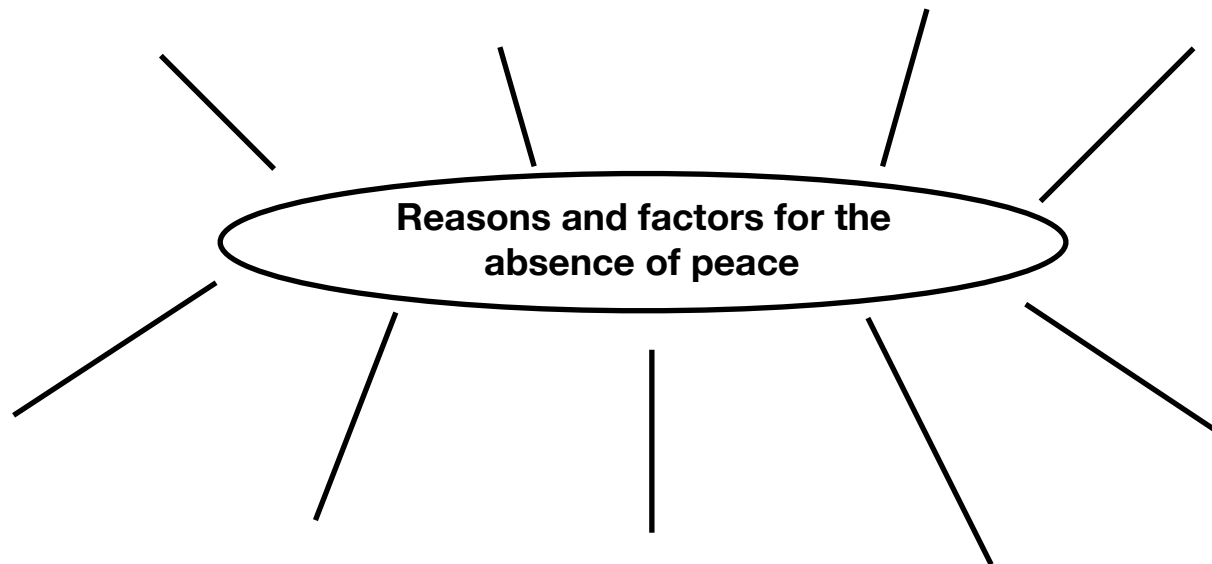
Worksheet 1b:

Which factors, reasons and circumstances could lead to the absence of peace?

What could possibly cause instability and conflicts?



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS



Appendix 3 - Key

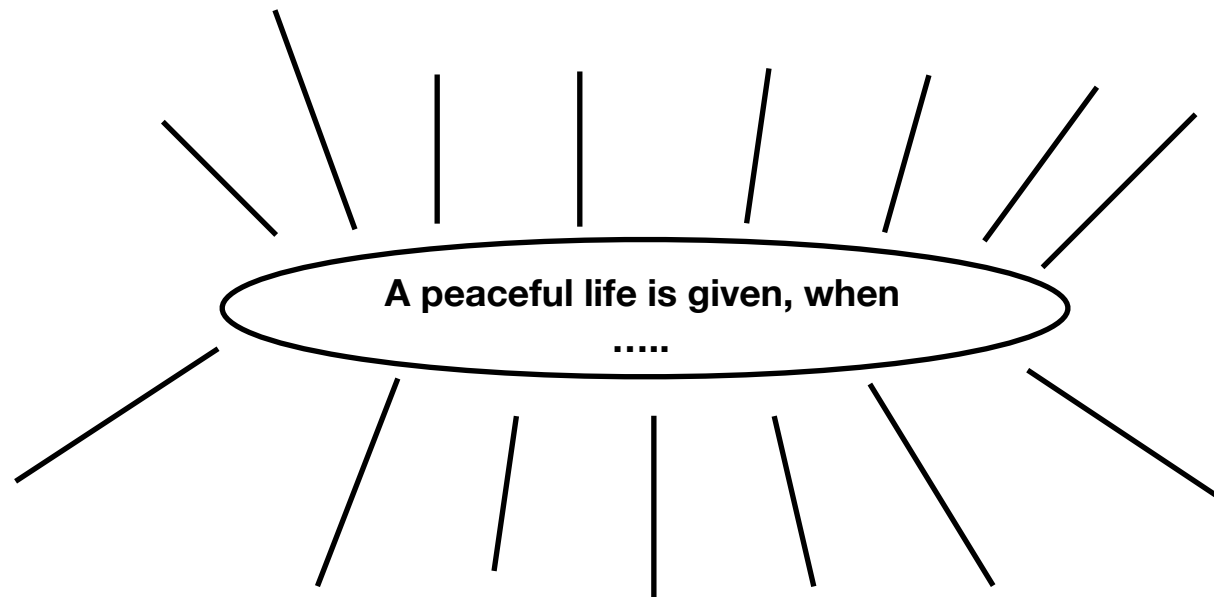
Worksheet 1a:

What does 'peace' mean to me?

Which factors, conditions and circumstances lead to a peaceful life?



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS



'Peace' on a global level:

- Fair distribution of resources
- Counteracting climate change
- Protecting the environment
- Gender equality
- No wars or armed conflicts
- No oppression of people through other groups of people
- Valuing respect, tolerance, fairness and diversity
- Democracy
- ...

'Peace' on a personal level:

- Harmony
- Friendship and love
- Health
- Security
- Freedom of action: being able and allowed to act freely without having to fear negative consequences
- Respecting others; being respected
- Financial (economic) stability
-

Appendix 3 - Key

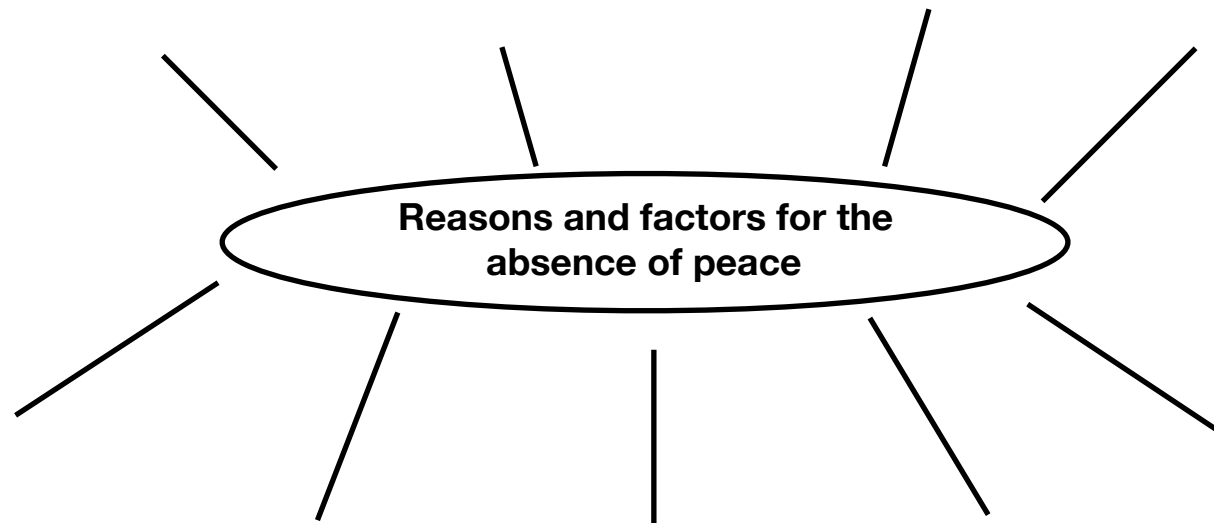
Worksheet 1b:

Which factors, reasons and circumstances could lead to the absence of peace?

What could possibly cause instability and conflicts?



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS



Political factors:

- Corrupt and undemocratic political systems
- Violation of Human Rights
- Control and deprivation of freedom through political leadership: oppression
- Shortage of goods: food, water, money, education
- Armed conflicts; civil wars; riots

Climatic conditions:

- Dirty / no water
- Draughts / floods
- Air pollution
- Food shortage

Economic factors:

- Deficient payment
- Social and monetary injustice
- Unequal distribution of goods and money

Personal factors:

- Fighting within the family
- Violence, abuse
- Loneliness and isolation
- Restriction of personal freedom

General reasons:

- Religion
- Poverty
- Provocation
- Inequality
- Greed
- Territorial claims



Preparation

- Prepare different sonnets and other poems (for a selection see below)
- Ensure students have internet access and electronic devices to do online research
- Bring paper, marker and other utensils to make posters

Lesson
(part 1)

- **Pre-reading:** pre-teach necessary vocabulary to help students understand the text(s), e.g. brainstorm what 'Hibakusha' could mean; 'Peace is to me when...'
- **While-reading** activities: Analysis of the two poems (**see Appendix 4**)
- **See Appendix 5** for a selection of stylistic devices to work with

Lesson
(part 2)

- **Post-reading** activity: Tasks (**see Appendix 6**)
- Students either work in groups (whereas each group deals with only one of the poems and the appertaining questions) or all students analyse both poems and answer all questions

Evaluation
&
Finalisation

- Results are discussed together / each group presents their results to the class
- Posters, pictures, music and other online findings can be discussed and compared

Content goals:

- Students understand how literature can enhance meaning and arouse emotions through images
- They are now familiarised with different types of poetry (e.g. sonnets, free verse poems)
- Students deal with the term 'peace' in detail

Linguistic goals:

- Students use language skills including reading, writing and speaking
- Students gain knowledge about stylistic devices and their use + rhyme schemes
- Students learn new vocabulary



Poetry - different styles

A sonnet

I. Sonnet for Peace (Mark Odeo, 2011)

1 With the power to destroy in a breath, 1 _____
2 can we not hear the voices of reason; 2 _____
3 listen to memories darkened by death, 3 _____
4 and reignite humanities season. 4 _____

5 From the cities crushed by new inventions, 5 _____
6 were born the cries for an era of peace; 6 _____
7 from the dust that has choked generations, 7 _____
8 we must create a world where wars will cease. 8 _____

9 We look to the past for inspiration, 9 _____
10 the words of the Hibakusha our script; 10 _____
11 their stories must act to light our passion, 11 _____
12 never to fade like a fleeting eclipse. 12 _____

13 Should our world suffer our stubbornness, 13 _____
14 why not gift it our infinite brightness? 14 _____

- reignite - revive, resurrect, reawaken
- cease - come to an end, stop
- Hibakusha - Japanese word for the surviving victims of the 1945 atomic bombings of Nagasaki and Hiroshima
- fleeting - short, momentarily
- eclipse - darkness, blackness

What are the main topics of the poem?

Rhyme scheme?

Structure?

Stylistic devices?



II. Path Of Peace (Paul McCann, 2008)

1 Peace is an easy path to tread	1 _____
2 Peace is where our fears are mislaid	2 _____
3 Peace is beginning to restore	3 _____
4 Peace for each man, woman and child	4 _____
5 Peace for the troubled streets gone wild	5 _____
6 Peace is for the old and the young	6 _____
7 Peace in the end will overcome	7 _____
8 Peace builds trust into a lifestyle	8 _____
9 Peace is a friendly open hand	9 _____
10 Peace is a place to understand	10 _____
11 Peace in the end will overcome	11 _____
12 Peace is for the old and the young	12 _____
13 Peace is a legacy to leave	13 _____
14 Peace is when we don't have to grieve	14 _____
15 Peace is an end to all the hate	15 _____
16 Peace is why we negotiate	16 _____
17 Peace for all the victims of war	17 _____

- tread - walk / step on
- mislaid - when sth. is (unintentionally) hidden or lost
- legacy - inheritance, heritage
- negotiate - discuss, debate

Rhyme Scheme?

(Sentence) structure?

This poem uses many metaphors and images. Can you detect them? What do they stand for?

According to the poet, what is important to gain 'Peace'?

Appendix 4 - Key



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

Poetry - different styles

I. Sonnets

Sonnet for Peace (Mark Odeo, 2011)

1 With the power to destroy in a breath,
2 can we not hear the voices of reason;
3 listen to memories darkened by death,
4 and reignite humanities season.

5 From the cities crushed by new inventions,
6 were born the cries for an era of peace;
7 from the dust that has choked generations,
8 we must create a world where wars will cease.

9 We look to the past for inspiration,
10 the words of the Hibakusha our script;
11 their stories must act to light our passion,
12 never to fade like a fleeting eclipse.

13 Should our world suffer our stubbornness,
14 why not gift it our infinite brightness?

1 Metaphor: a seconds's time
2 Personification ('reason speaks')
3 Alliteration
4 Metaphor: Cycle of Life (seasons come and go)

5 Metaphor: atomic bombs as new inventions
6 Personification: 'Cries': longing for peace
7 Metaphor: dust = WW I, II / atomic contamination
8 Alliteration

9 Irony: the future requires a look to the past
10 Reference to Japan
11 Antithesis: light & eclipse
12 Metaphor: peace as sth. solid, not ephemeral

13 Rhetorical question
14 Answer to rh. question: advise, proposal

What are the main topics of the poem?

- The atrocities committed during war times / atomic bombing of cities
- The longing for peace after experiencing war
- Learn from mistakes made in the past to prevent such things from happening again
- Put hope in the future: The poem is a plea for peace (brightness and peaceful spirit defeat misery and stubbornness)

Rhyme Scheme?

- Cross rhyme (abab, cdcd, efef, gg)
- Metre: mostly four-footed with some exceptions (e.g. line 5, 8, 14)

Structure?

- A sonnet always consist of 14 lines and 4 verses
- The first 3 verses consist of 4 lines, each called quatrains
- The last two lines function as a conclusion, outlook, summary, rhetorical question, etc. called couplet

Stylistic devices?

- Metaphors: l. 1: *In a breath* (in an instance); l. 4: *Humanities season* (cycle of life) l. 5: *New inventions* (nuclear weapons); l. 13: *Stubbornness* (wars are being started because men cannot stand back, give up or compromise)
- Imagery: Personifications of darkness, dust, cries, black (reference to the past); inspiration, passion, light, brightness (reference to the future)
- Antithesis: dark past versus light future
- Alliteration: "world where wars will cease" (l. 8); "darkened by death" (l. 3)



III. Path Of Peace (Paul McCann, 2008)

- 1 Peace is an easy path to tread
- 2 Peace is where our fears are mislaid
- 3 Peace is beginning to restore
- 4 Peace for each man, woman and child
- 5 Peace for the troubled streets gone wild
- 6 Peace is for the old and the young
- 7 Peace in the end will overcome
- 8 Peace builds trust into a lifestyle
- 9 Peace is a friendly open hand
- 10 Peace is a place to understand
- 11 Peace in the end will overcome
- 12 Peace is for the old and the young
- 13 Peace is a legacy to leave
- 14 Peace is when we don't have to grieve
- 15 Peace is an end to all the hate
- 16 Peace is why we negotiate
- 17 Peace for all the victims of war

- 1 Metaphor
- 2 Personification (fear)
- 3 Personification (peace)
- 4 Enumeration
- 5 Personification
- 6 Antithesis
- 7 Personification
- 8 Personification
- 9 Metaphor
- 10 Metaphor
- 11 Personification
- 12 Repetition, antithesis
- 13 Metaphor
- 14 Alliteration
- 15 Personification / metaphor
- 16 Alliteration
- 17 (Alliteration)

- tread - walk / step on
- mislaid - when sth. is (unintentionally) hidden or lost
- legacy - inheritance, heritage
- negotiate - discuss, debate

Rhyme Scheme?

- Pair rhyme, interrupted by three single lines (l. 3, 8, 17): aa **b** cc dd **e** ff dd gg hh **i**
- Artistic structure: forced 'disruption' of the pair rhymes; unexpected breaks (like in war = disruption of life and peace)
- Repetition of the words *the old and the young* (l. 6, 12) and *overcome* (l. 7, 11): *young, come / come, young* (entwined and incorporated structure; like and embrace)

(Sentence) structure?

- Anaphora and Parallelism: repetition of the word 'peace' and a parallel sentence structure throughout the whole poem: *Peace is / Peace for / Peace in ...*

This poem uses many metaphors and images. Can you detect them? What do they stand for?

- Metaphors: l. 1: *a path to tread* (peace is an ever evolving process, always in motion); l. 13: *a legacy to leave* (peace is something to be proud of; something that people hope to achieve and then leave behind; an achievement)
- Personification: Peace impersonates ideas, wishes and situations throughout the whole poem; l. 5: *troubled streets gone wild* (civil war, fighting on the streets, see Syria, Egypt, Northern Ireland, also politically motivated actions like demonstrations, protests — e.g. Arab Spring, Yellow Vests protests in France); l. 8: *build trust in a lifestyle* (people can choose their lifestyles without having to fear oppression — e.g. homosexuality, religious beliefs / peace means to trust yourself; l. 9: *a friendly open hand* (peace means to invite and include, not to exclude / hand = guidance and openness towards everything which includes the unknown and the unfamiliar)

According to the poet, what is important to gain 'peace'?

- Not to be fearful, because fears do not have a place in a peaceful community
- 'Peace' means to trust each other
- 'Peace' is the willingness to understand, and it requires understanding of otherness
- 'Peace' requires constant communication (e.g. *negotiate*, l. 16)
- 'Peace' requires cooperation of old and young / men and women (l. 4, 6, 12).

Appendix 5

STYLISTIV DEVICES

IMAGERY

Simile: A figure of speech involving the comparison of one thing with another thing of a different kind, using words such as *like* or *as*. Used to make a description more emphatic or vivid.

She walks like an angel. / I wandered lonely as a cloud. (Wordsworth)

Metaphor: A comparison between two things without using *like* or *as*. While a simile only says that one thing is *like* another, a metaphor says that one thing *is* another: a word or phrase is applied to an object or action to which it is not literally applicable.

All the world's a stage / And all the men and women merely players ... (Shakespeare)

Personification: A kind of metaphor in which animals, plants, inanimate objects or abstract ideas are represented as if they were human beings and possessed human qualities.

Justice is blind. / Necessity is the mother of invention.

Synecdoche: A figure of speech in which a part of something stands for the whole (lat. *pars pro toto*) or where the whole stands for a part (lat. *totum pro parte*).

All hands on deck (all sailors on deck / Germany (= the German team) lost 1:2.

Symbol: Something concrete (like a person, object, image, word or event) that stands for something abstract or invisible.

The Cross is the symbol of Christianity. / The dove symbolises peace. / "The limousine was another symbol of his wealth and authority".

Antithesis: A literary device in which an opposition or contrast of ideas or between things is expressed.

To be or not to be, that is the question (Shakespeare, Hamlet) / We will extend a hand if you are willing to unclench your fist (Barack Obama).

SOUND

Alliteration: The occurrence of the same letter or sound at the beginning of closely connected words.

Peter Piper picked a peck of pickled peppers.

Onomatopoeia: The use of words which imitate the sound they refer to.

The stuttering rifles' rapid rattle / The cuckoo whizzed past the buzzing bees.

METRE

Iambic metre: An unstressed syllable followed by a stressed one (— ‘—)

Trochaic **meter:** Stressed/unstressed (‘— —)

Spondaic **meter:** Stressed/stressed (‘— ‘—)

Anapestic **meter:** Unstressed/unstressed/ stressed (— — ‘—)

Dactylic **meter:** Stressed/unstressed/unstressed (‘— — —)

RHYME

The use of words which end with the same sounds, usually at the end of lines.

End rhyme (rhyming of the final words of lines in a poem):

*Tiger! Tiger! burning **bright** / In the forests of the **night***

Internal rhymes (rhyming of two words within the same line of poetry):

*Once upon a midnight **dreary**, while I pondered, weak and **weary**...*

Slant rhymes, sometimes also called imperfect, partial, or near rhymes:

*Between my finger and my **thumb** / The squat pen rests; snug as a **gun***

Eye rhymes (rhyme on words that look the same but are actually pronounced differently):

*Shall I compare thee to a summer's day? / Thou art more lovely and more **temperate** / Rough winds do shake the darling buds of May / And summer's lease hath all too short a **date***

STRUCTURE

Anaphora: The repetition of a word or several words at the beginning of successive lines, clauses or sentences.

To raise a happy, healthy, and hopeful child, it takes a family; it takes teachers; it takes clergy; it takes business people; it takes community leaders (Hillary Clinton).

Parallelism: The similarity of syntactical structure in neighbouring phrases, clauses, sentences or paragraphs.

Let every nation know that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty (John F. Kennedy).

Triple (Trikolon): A kind of parallelism where words, phrases or sentences are arranged in groups of three ("rule of three").

Government of the people, by the people and for the people (Abraham Lincoln).

Climax: A sequence of propositions or ideas in order of increasing importance, force, or effectiveness of expression.

Some books are to be tasted, others to be swallowed, and some few to be chewed and digested (Francis Bacon).

Anticlimax: The sudden fall from an idea of importance or dignity to something unimportant or ridiculous in comparison, especially at the end of a series.

The bomb completely destroyed the cathedral, several dozen houses and my dustbin.

Enumeration: The listing of words or phrases. It can stress a certain aspect e.g. by giving a number of similar or synonymous adjectives to describe something.

Many workers find their labor mechanical, boring, imprisoning and repetitive.

OTHER:

Euphemism: Hiding the real nature of something unpleasant by using a mild or indirect term for it.

“He has passed away.” instead of “He has died.” / “the underprivileged” instead of “the poor”.

Hyperbole, also overstatement: Deliberate exaggeration. Its purpose is to emphasise something or to produce a humorous effect.

I'm so hungry I could eat a horse.

Understatement: The opposite of hyperbole; the deliberate presentation of some thing as being much less important, valuable etc. than it really is.

“These figures are a bit disappointing” instead of “... are disastrous”

Irony (Ironie): The expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect.

What a great idea!

Satire: A kind of text which criticises certain conditions, events or people by making them appear ridiculous.

Paradox: A statement that seems to be self-contradictory or opposed to common sense. On closer examination it mostly reveals some truth.

The child is father of the man (Wordsworth) / It is awfully hard work doing nothing. (Oscar Wilde)

Oxymoron: A figure of speech in which apparently contradictory terms appear in conjunction (mostly adjective and noun).

Sweet sorrow / wise fool / bittersweet / O hateful love! O loving hate! (Romeo and Juliet).

Rhetorical question: A question asked in order to create a dramatic effect or to make a point rather than to get an answer; also a question to which the answer is so obvious and therefore not expected.

Don't we all love peace and hate war?

Appendix 6



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

Task 1: Mark Ode: “Sonnet for Peace”

- a) Try to associate the sonnet with a collection of music and pictures (including online research)
- b) Line 7,8: *“From the dust that has choked generations / we must create a world where wars will cease”*
Brainstorm: What could such a world look like? What would change if there was global peace and stability?

Task 2: Paul McCann: “Path of Peace”

- a) Find pictures online, on your phone, in books, newspapers or magazines for the following lines:
- line 4: *“Peace for each man, woman and child”*
 - line 5: *“Peace for the troubled streets gone wild”*
 - line 8: *“Peace builds trust into a lifestyle”*
 - line 9: *“Peace is a friendly open hand”*
 - line 14: *“Peace is when we don't have to grieve”*
 - line 16: *“Peace is why we negotiate”*

- b) Try to continue the poem by using the same structure. Write at least 5 more lines.



Preparation

- Compose a selection of haikus and
- Make a list of seasonal words (*kigo*) and other thematically suitable words (see below)
- Be sure to know the history and concepts of haikus and their characteristics
- Bring objects that allude to nature, season, senses (stones, leaves, flowers, branches, ...)

Lesson
(part 1)

- **Pre-reading** phase: Introduce the historic background of haikus and read out loud an example from your selection
- **While-reading** task: Hand out worksheets on traditional and modern haikus: students try to find patterns of form and characteristics by themselves (**see Appendix 7**)

Lesson
(part 2)

- Collect all characteristics: 17 syllables, 5-7-5 pattern, clear images, etc.
- Hand out *kigo* (**see Appendix 8**) and objects / items you brought
- **Post-reading** activity: students write own haiku with the help of *kigo* words and objects

Evaluation
&
Finalisation

- Students present their haiku in class
- Situation, image and atmosphere of the respective haiku can be discussed
- Students give each other constructive feedback on their writings

Content goals:

- Students can read and write haikus
- Students can transform single images into poetic language
- Students know about the concept of haiku and its impact on modern poetry
- Students know how to give positive evaluation and feedback

Linguistic goals:

- Students practice receptive and productive language skills including listening to, reading and writing a poem
- Students know a set of vocabulary linked to nature, season and 'peace'
- Students practise to give and receive feedback

Appendix 7

Poetry - different styles



Worksheet 3

I. Traditional haikus*:

a)
In the twilight rain
these brilliant-hued hibiscus
A lovely sunset.

Matsuo Basho, Japan, 17th c.

b)
An old silent pond...
A frog jumps into the pond,
splash! Silence again.

Matsuo Basho, Japan, 17th c.

c)
Ah, tranquility!
Penetrating the very rock,
A cicada's voice.

Matsuo Basho, Japan, 17th c.

d)
On a winter day
nobody has died or was killed,
Peaceful day, indeed.

Marwan (Syria); Reiko (Japan);

Johannes (Germany)

GPP-project, Munich, 2018

e)
Wakened by birdsong;
drifting from one world of dreams
into another.

Robert Major, USA, 1999

f)
The names of the dead
sinking deeper and deeper
into the red leaves.

Eric Amann, Canada, 2016.

Which stylistic devices do you find?

Do you find a structure or recurring pattern?

What do the respective haikus above express? Try to describe each haiku with one or two words!





II. Modern international haikus:

From *The Essential Haiku: Versions of Basho, Buson, & Isha (1994)*

a)
New Year's Day—
everything is in blossom!
I feel about average.

b)
Goes out,
comes back—
the love life of a cat.

d)
Napped half the day;
no one
punished me!

c)
All the time I pray to Buddha
I keep on
killing mosquitoes.

e)
Love between us is
speech and breath. Loving you is
a long river running.

Which stylistic devices do you find?

Do you find a structure or recurring pattern?

What do the haikus on this page express? Try to describe each haiku with one or two words!

Is there a difference to more traditional haikus?



Photo by sl wong from [Pexels](#)



Poetry - different styles

I. Traditional haikus*: (Traditional in the sense of the 5-7-5 form and its association with nature)

a)
In the twilight rain
these brilliant-hued hibiscus
A lovely sunset.

Matsuo Basho, Japan, 17th c.

b)
An old silent pond...
A frog jumps into the pond,
splash! Silence again.

Matsuo Basho, Japan, 17th c.

c)
Ah, tranquility!
Penetrating the very rock,
A cicada's voice.

Matsuo Basho, Japan, 17th c.

d)
On a winter day
nobody has died or was killed,
Peaceful day, indeed.

*Marwan (Syria); Reiko (Japan);
Johannes (Germany)
GPP-project, Munich, 2018*

e)
Wakened by birdsong;
drifting from one world of dreams
into another.

Robert Major, USA, 1999

f)
The names of the dead
sinking deeper and deeper
into the red leaves.

Eric Amann, Canada, 2016.

Imagery and stylistic devices?

a: Nature: rainfall and flowers; light (sunset, twilight); colour (red: hibiscus, sun); climax (from twilight to sunset)

b: Water and 'natural' sounds (splash); antithesis (silence / splash)

c: Nature: no human sounds expect animals, mountains; antithesis (tranquility, cicada; calm, penetrating)

d: Winter: Ironic use here; poem about war contrasted by the image of winter (white, pure, peaceful); antithesis (death / peaceful winter day)

e: Early morning; birds; peaceful, tranquil; intermediate stage between sleeping and being awake; plays with the idea of 'reality'

f: Nature: autumn (red leaves); red colour associated with death (blood); setting: possibly a graveyard? Poem reads as a warning about the atrocities of war (forgetting / vanishing of the names of war victims)

Do you find a structure or recurring pattern?

- Each haiku consists of three lines; no rhyme
- Distributed not by words, but by syllables: 5-7-5 pattern; altogether 17 syllables

What do the respective haikus above express? Try to describe each haiku with one or two words!



- Generally all haikus describe a natural scenery (rain, water, animal sounds, winter, autumn) => each haiku depicts a particular sensation associated with nature; it is as one can 'feel' & 'see' the described situation clearly (highly metaphorical)
- Frequent appeal to senses (hear, see, feel)
- a) weather / summer
- b) sound of water / heat
- c) calm summer night / sound of cicadas = holiday
- d) coldness & war
- e) summer morning / questioning reality
- f) cycle of life (death-nature) / oblivion / grief

*<https://www.thehaikufoundation.org>

*<https://www.poets.org/search/node/Haiku>

Photo by Adrianna Calvo from [Pexels](https://www.pexels.com)



II. Modern international haikus:

From *The Essential Haiku: Versions of Basho, Buson, & Isha (1994)*

a)
New Year's Day—
everything is in blossom!
I feel about average.

b)
Goes out,
comes back—
the love life of a cat.

d)
Napped half the day;
no one
punished me!

c)
All the time I pray to Buddha
I keep on
killing mosquitoes.

e)
Love between us is
speech and breath. Loving you is
a long river running.

Imagery and stylistic devices?

- a) Feeling exhausted, possibly hangover: feeling tired versus the feeling of a fresh start or a new beginning (antithesis)
- b) Simplicity of love; it does not take a lot to love; monotony and routine as something desirable
- c) Hypocrisy: pray-kill; applying of double standards (antithesis); pars pro toto: the killing of mosquitoes representative for all 'immoral' behaviour; irony
- d) Freedom to sleep as much as one wants (versus expectations of society)
- e) Satisfaction of loving someone: endless like a river; eternity; love = giving ('speech') and taking ('breath')



Photo by sl wong from Pexels

Do you find a structure or recurring pattern?

- Three lines
- Dissolution of strict patterns: variance in number of syllables in each line

What do the haikus on this page express? Try to describe each haiku with few words!

- More than images from and about nature
- Description of daily scenes, routines
- Focus on feelings and emotions
- a) 'I-they- perspective; expectation versus reality
- b) Simplicity / satisfaction
- c) Words versus action
- d) Pressure to act according to societies' expectations
- e) Love means giving and taking to let it 'flow' (river)

Is there a difference to more traditional haikus?

- More metaphorical use
- Variety of patterns and structure, although tercet structure remains
- Personal feelings and experiences rather than images of nature

Appendix 8



List of Seasonal Words

Spring:

awakening
May
new-born
blossom
flower
ice melting
green
mud
Easter eggs
hope

Summer:

ice cream
laughing
sun rays
heat
wave
blue skies
warm rain
hot stone
summer storm
lassitude
swim

Autumn:

chestnuts
coloured leaves
heavy rain
bare trees
fog
change
tranquility
dry leaves
wind
clouds

Winter:

mountains
snow
Ice
cold
tea
white
chill
skiing
cookies
cosiness
candle

List of Words for Peace Poems

Peace:

tranquility
harmony
laughter
happiness
respect
freedom
hope
tolerance
unity
diversity
satisfaction
communication
reconciliation
balance
self-acceptance
love
friendship
collaboration
sharing
compromise

dove
white flag
olive branch
V sign
white poppy
rainbow colours
handshake
European Union
UNO

kind
blue
quiet
calm
short
safe
lighthearted



Different types of poetry part II: Emily Dickinson & Lucille Clifton

Preparation

- Prepare a selection of poems suitable for topics related to 'peace'
- Be sure to familiarise yourself with the poets Dickinson and Clifton
- Find clips online that display the respective poems or even videos of poets reading their own work (e.g. https://www.youtube.com/watch?v=q23_8APqMGE; https://www.youtube.com/watch?v=XM7q_DUk5wU)

Lesson (part 1)

- **Pre-reading** activities: a) Cut up and mix the lines of one or several poems. Students then try to order the jumbled lines
- b) Students predict the content of the poem by reading its title
- **While reading** activity: Task: omitted words (**see Appendix 9**): have students reconstruct the poem by choosing the correct words from a list

Lesson (part 2)

- **Post-reading** activities: **see Appendix 10**
- Students work in pairs and answer questions on both poems
- In case of limited time, the class could be divided into two halves, whereas each group deals with only one poem

Evaluation & Finalisation

- The teacher compares the different solutions by having students from both groups reading out loud their poem and presenting the results from app. 10 to the rest of the class
- Teacher adds background information (**see Appendix 10 - Key**) and his / her interpretation of the questions

Content goals:

- Students encounter further examples of peace poetry
- Students gain knowledge about important poets of the 20th and 21st century
- Students learn about the Civil Rights Movement in the USA

Linguistic goals:

- Students learn new vocabulary
- Students practice the structure of different poems by reorganising jumbled lines
- Students practice listening and speaking skills

Appendix 9

Reconstruct the poem by choosing from the list of vocabulary

Emily Dickinson:

'Hope' is the thing with feathers (1862)

- | | |
|---|----------|
| 1 "Hope" is the thing with _____ — | tune |
| 2 That perches in the soul — | feathers |
| 3 And sings the _____ without the words — | at all |
| 4 And never stops — _____ — | song |
| | bird |
| 5 And sweetest - in the Gale - is heard - | kept |
| 6 And sore must be the _____ — | parts |
| 7 That could abash the little _____ | never |
| 8 That _____ so many warm — | storm |
| | land |
| 9 I've heard it in the chilliest _____ — | always |
| 10 And on the strangest Sea - | |
| 11 Yet — _____ — in Extremity, | |
| 12 It asked a crumb — of me. | |

Lucille Clifton:

Won't you celebrate with me (1960s)

- | | |
|---------------------------------------|-----------|
| 1 won't you _____ with me | shaped |
| 2 what i have _____ into | made |
| 3 a kind of life? i had no _____. | model |
| 4 born in babylon | celebrate |
| 5 both nonwhite and _____ | parents |
| 6 what did i see to be except myself? | woman |
| 7 i made it up | man |
| 8 here on this bridge between | friend |
| 9 starshine and clay, | hand |
| 10 my one _____ holding tight | kill |
| 11 my other hand; come celebrate | persuade |
| 12 with me that everyday | failed |
| 13 something has tried to _____ me | succeeded |
| 14 and has failed. | |

I. Read through the different poems

A.

Emily Dickinson:

'Hope' is the thing with feathers (1862)

- 1 "Hope" is the thing with feathers -
- 2 That perches in the soul -
- 3 And sings the tune without the words -
- 4 And never stops - at all -

- 5 And sweetest - in the Gale - is heard -
- 6 And sore must be the storm -
- 7 That could abash the little Bird
- 8 That kept so many warm -

- 9 I've heard it in the chilliest land -
- 10 And on the strangest Sea -
- 11 Yet - never - in Extremity,
- 12 It asked a crumb - of me.

Dickinson, Emily (1999): *The Poems of Emily Dickinson*. Harvard University Press.

- perch - sit on sth.
- Gale - breeze, wind
- sore - hurting, painful
- crumb - little pieces of (old) bread
- chill land - far away, cold

B.

Lucille Clifton:

Won't you celebrate with me (1960s)

- 1 won't you celebrate with me
- 2 what i have shaped into
- 3 a kind of life? i had no model.
- 4 born in babylon
- 5 both nonwhite and woman
- 6 what did i see to be except myself?
- 7 i made it up
- 8 here on this bridge between
- 9 starshine and clay,
- 10 my one hand holding tight
- 11 my other hand; come celebrate
- 12 with me that everyday
- 13 something has tried to kill me
- 14 and has failed.

Clifton, Lucille (1993): *Book of Light*. Copper Canyon Press.

- Babylon - a city during biblical times (today: Istanbul)
- clay - mix of soil, mud and water



II. Answer the questions

Poem A:

- a) What is the poem's essential message?
- b) Why is "hope" put in inverted commas in the first stanza?
- c)
 1. Why do you think describes the poet "hope" as a bird?
 2. What kind of bird are you thinking of while reading the poem?
 3. What animal would you choose to represent "hope" and why?

Poem B:

- a) Try to make a portfolio about Lucille Clifton that includes: Age, origin and her physical appearance. Does she represent someone / something? Do you know someone who compares to her?
- b) Why does Clifton refer to "Babylon" in line 4? What could the metaphor stand for?
- c)
 1. Can the issues tackled in the poem (racism, minorities, skin colour, discrimination, living in constant fear) still be found in today's society?
 2. Think about the USA and your home country: find examples and talk about positive and negative experiences or observations.
- d) In what way can the poem be related to the topic of 'peace'?

Appendix 10 - Key



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

II. Answer the questions

Poem A:

a) What is the poem's essential message?

- Hope is eternal, because it comes from inside (the soul)
- Hope is always there, it never vanishes
- Hope fills the soul but never asks anything of you in return (see l. 11+12)
- Hope can touch you emotionally like a bird's singing

b) Why is "hope" put in inverted commas in the first stanza?

- The poet tries to find a definition
- Similar to a dictionary entry
- Hope as an abstract term at the beginning of the poem that needs clarification: the poet is looking for an answer to what hope really is to her in the poem and when she finds it (in the form of a bird), the term does not seem palpable anymore

c) Why do you think did the poet describe "hope" as a bird?

What kind of bird are you thinking of while reading the poem?

What animal would you choose to represent "hope" and why?

- Connection to the dove as a peace symbol —> birds in general are symbols of peace
- The singing of birds can be very touching and soothing; it is both very beautiful and natural;
- It can represent new awakenings (in spring), the heralding of a new season/year/start;
- The singing of birds and birds in general have a long literary tradition as an extended metaphor: birds are very frequently used in figurative language to express or symbolise something else
- Birds represent lightness, levity, freedom; birds could reach every place (just as "hope" does in the poem); a bird serves as a suitable metaphor, because it shares many features with Dickinson's description of "hope"
- Dove, nightingale, mockingbird, blackbird (beautiful birdsong)

Poem B:

a) Try to make a portfolio about Lucille Clifton that includes: Age, origin and her physical appearance.

Does she represent someone / something? Do you know someone who compares to her?

- Lucille Clifton (1936-2010) was a black US-American and widely acknowledged poet whose work emphasises endurance and strength through adversity, focusing particularly on African-American experience and family life
- In addition to poetry collections, she also wrote children's books and worked and taught as a professor for humanities at the St. Mary's College of Maryland
- "Won't you celebrate with me" was published in her first volume of poetry, *Good times*, which addresses facts of African-American urban life (her own family with six young children serves as an inspiration)
- She was also politically active a) in the American Civil Rights movement which is mirrored in her first two volumes which generally examine racial issues and b) as a feminist in her 3rd volume *An Ordinary Woman* (1974) which focusses on the role of women as writers or poets



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

b) Why does Clifton refer to “Babylon” in line 4? What could the metaphor stand for?

- Reference to the Bible: i.e. **Psalm 137** (the psalm is about the Babylonian conquest of Jerusalem which forced the Jewish people to go into exile)

*By the rivers of Babylon we sat and wept
when we remembered Zion.
There on the poplars
we hung our harps,
for there our captors asked us for songs,
our tormentors demanded songs of joy;
they said, “Sing us one of the songs of Zion!”
How can we sing the songs of the LORD
while in a foreign land?*

- Metaphor for being scattered in exile and longing for a home
- The author is “born in babylon” (l.4), which means she is born far away from home: Babylon is not her home but someone else’s just as US-American people of African-American descent might feel as if they were born in a foreign land (the USA)
- Yearning for a place to call home since Clifton does not feel accepted being “both nonwhite and woman” (l.5)
- Babylon as a reference to emotional, cultural and linguistic confusion because of different cultural identities

c) Can the issues tackled in the poem (racism, minorities, skin colour, discrimination, living in constant fear) still be found in today’s society? Think about the USA and your home country; find examples / talk about positive and negative experiences or observations.

Examples:

- USA today: police violence towards African-American citizens
- Discrimination of minorities in business, schools, job opportunities, education
- Analysis of your native country: Are people being discriminated because of their skin colour, their religion or their gender?

d) In what way can the poem be related to the topic of ‘peace’?

- ‘Peace’ also means to be living peacefully in a community where all members accept each other
- Racism, discrimination and sexism prevent certain groups of people (such as women in general or members of an ethnic minority) to feel welcome and wanted
- Self-acceptance and self-appreciation are important factors to achieve ‘inner peace’
- To be at peace with oneself is as much part of ‘peace’ as global (political) peace
- A good and friendly cooperation of people of different backgrounds is crucial for community peace



Poetry Slam: *Biracial Hair* by Zora Howard

Preparation

- Make sure to have devices to play videos from the internet in the classroom
- Make sure there exist different forms of media for the text you are working with (for Zora Howard performance, see here: <https://www.youtube.com/watch?v=9kzzLpSz7hc>)
- Explain in how far Zora's slam and the issues raised in it are relevant for the project

Lesson (part 1)

- **Pre-reading:** students predict the content of the poem by reading its title followed by the exercises of **Appendix 11**
- **While reading:** hand out the whole poem (**see Appendix 12**) for students to be read silently
- Students confirm what was predicted during the 'pre'-stage or compare their own findings and expectations with the original text

Lesson (part 2)

- **Post-reading activity:** students work closely with the poem and detect the core statements through answering comprehension and multiple choice questions (**see Appendix 13**)

Evaluation & Finalisation

- Students listen to the slam by Zora Howard herself (see youtube link above)
- Students then perform the poem together (in groups, in pairs or individually)
- Teacher may record and play it to improve on pronunciation

Content goals:

- Students are being familiarised with American rap culture / slang
- Tackling of important issues such as racism, discrimination, slave history and ethnicity
- Students perform and not only read and write

Linguistic goals:

- Students deal with colloquial English => different language use
- They realise a poem does not have to rhyme or follow fixed patterns
- Students are being familiarised with a variety of different stylistic devices

Appendix 12



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

Zora Howard

“Bi-racial hair”

1 I have bi-racial hair
2 Pantene Pro-V waves on the top
3 Easy to style, comb, rock-
4 Until I encounter my naps,
5 I'm not talking about those cute detangle with the spray naps.
6 I'm talking about those, slave naps, like,
7 No comb, brush, or man can handle the kind of naps I got-
8 like,
9 No way you are touching my hair-naps like
10 Back 10 feet up, or we can dance naps
11 Those naps like-
12 DAMN!

comb - to use a hairbrush

naps - the knots in a black person's hair

13 I have bi-racial hair,
14 Those smooth and silk rafts hanging all through my mane,
15 Until you get to the back, and encounter the jungle,
16 in which you can find Tarzan and Jane.
17 In the front you forget and relax in the pleasure,
18 Until you get to the back and remember pain
19 Baby hair slicked back with that good 4 dollar pomade,
20 That goes with roots and tangles,
21 Soaked with that same olive oil;
22 mixed with that spaghetti sauce momade.
23 I have bi-racial hair,
24 Combs run freely through my fine breezy, just to the part,
25 the most you can make,
26 Until it gets to the back and
27 Breaks.

tangles - zotteliges Haar

momade - mom made

28 I have bi-racial hair
29 Like-
30 The only thing my mother could put it in was 2 big braids,
31 And sometimes that was to much,
32 So she left half undone.

*braids - a hairstyle with (two) long
pigtails*



33 Hours in the mirror, hours in the mirror,
34 Convincing my self I looked just like Alicia Keys
35 I have bi-racial hair,
36 because I have bi-racial blood.
37 I'm not talking about that-cute they met then fell in love, blood
38 I'm talking about that- slaved, raped six times by the master,
39 Birthing 6 mixed babies, later hung blood
40 I'm talking about that cross burning in the mud, blood
41 And you call me a mud blood,
42 Slit my rist,
43 my blood does not excrete in black and white.
44 I drain in verse and in red
45 Like what drained from Emmett Tills' lips when he was killed
46 for breaking down color lines
47 Bi-racial who surcomes to the abuse
48 from her peers in her middle school,
49 Those who constantly called me an Oreo
50 Well she's not white, its more like Reese's cookie,
51 mixed breed or a mullato
52 That's what it is a reverse mulatto
53 I AM NOT A COOKIE OR A BLURRY!
54 My roots are deep too
55 my bi-racial roots are not blind
56 or more than cotton soft
56 cause my blood were in the sun, picking cotton too
57 a thousand times discrated for my race
58 a thousand time discrated for my history y'all never get
59 let textbooks be your truth
60 and sprinkle the ashes of your history into streams
61 I dream for a time and place where
62 maybe y'all all accept me
63 maybe we need to wake up again and remember a morning of you
64 like something new
65 baby I'll be green cause my people drove there
66 you people drove me there
67 with my tender heart
68 tender head
69 and my bi-racial hair

rist = wrist

drain - remove liquid
Emmett Till - young boy who
was brutally murdered by
white Americans in the 50's

mullato - very rude way to
describe a biracial person

discrate - being treated rude in
public

tender - fragile, soft

Appendix 13



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

Multiple choice and comprehension questions:

Always refer to the lines in the poem when answering the questions.

1) What is the central issue tackled in the poem?

2) Zora really likes her hair, because it is easy to style and comb.

true o **false o** **not mentioned o**

3) Zora sometimes wishes she had straight hair

true o **false o** **not mentioned o**

4) What are her Highschool experiences?

5) Zora describes her hair as a jungle (l. 15). Why?
What does make her hair comparable to a jungle?

6) Would Zora prefer that the history textbooks would say something different?

true o **false o** **not mentioned o**

7) What does she dream of?

8) Why and by whom does she not feel accepted?

9) The only hairstyle Zora often wears is braided hair.

true o **false o** **not mentioned o**

10) Zora worked as a cotton picker, too.

true o **false o** **not mentioned o**

Appendix 13 - Key



Multiple choice and comprehension questions:

Always refer to the lines in the poem when answering the questions.

- 1) What is the central issue tackled in the poem?
 - Racism (l.35ff); mobbing (l.47ff); plea for racial equality (l.61ff); to accept history and learn from mistakes made in the past (l.59-62)

- 2) Zora really likes her hair, because it is easy to style and comb.
true o false x not mentioned o
 - On the contrary: she wishes to have hair that is easier to handle (l.4, l.14f., l.17f.)

- 3) Zora sometimes wishes she had straight hair
true o false o not mentioned x
 - She wishes to have less curly hair, so she is able to style and comb it better but she doesn't express the precise wish to have straight hair

- 4) What are her Highschool experiences?
 - Abuse from her peers in middle school (l.47):
 - a) peers compare her to food and sweets (Oreo, Reese, Cookie, Berry) in l. 49-53 and
 - b) call her mud blood (offensive way of describing people of colour)

- 5) Zora describes her hair as a jungle (l. 15). Why? What does make her hair comparable to a jungle?
 - Zora compares her curls (naps), tangles, roots and thick hair which is like the thicket of a jungle (likewise shaggy and hard to range)
 - Jungle serves as a metaphor to describe her hair because both are associated with wilderness and both are hard to tame, organise or to get under control

- 6) Would Zora prefer that the history textbooks would say something different?
true o false x not mentioned o
 - She wishes that more people, in particular her peers, would pay more attention to the facts listed in textbooks, because they seem to be ignorant about the history of slaves and African-American people (l.59)

- 7) What does she dream of?
 - She dreams of a new start, an awakening to a world where everybody accepts her and where she is not discriminated because of her skin colour or looks (l.61-64)

- 8) Why and by whom does she not feel accepted?
 - She refers to "y'all" in l. 62, presumably talking about her peers in school
 - She could also be referring to 'everyone' else who is not part of a minority group like herself

- 9) The only hairstyle Zora often wears is braided hair.
true x false o not mentioned o
 - It is one of the only hairstyles she is able to do because of her thick curly hair (l.30-32)

- 10) Zora worked as a cotton picker, too.
true o false x not mentioned o
 - No, her ancestors did and she refers back to them (l.56)



Songs: *Imagine* by John Lennon

Preparation

- Make sure to have devices to play songs in the classroom
- Have information and material about John Lennon prepared; in particular his music in combination with his peace efforts

Lesson
(part 1)

- **Pre-listening/reading activity:** information about the Beatles and John Lennon, his biography and his peace efforts. Students should try to fill in all the information they already have (if possible), the teacher later might add additional information (**see Appendix 14**)

Lesson
(part 2)

- **While-reading** activity: Students are asked to work individually and a) fill in missing words in the song text of *Imagine* and b) reorganise jumbled-up lines (**see Appendix 15**)
- They then form groups of five (each group member with a different verse) and put the verses in the correct order

Evaluation
&
Finalisation

- After listening to the song, students check if they filled in the correct words and put the verses in the correct order
- **Follow-up activity:** Students write their own verses of an *Imagine*-song: What would their imagined peaceful world look like?

Content goals:

- Students gain knowledge about The Beatles, John Lennon and his peace efforts
- They are being introduced to another type of 'poetry' – songs

Linguistic goals:

- Students recognise poetic structures in songs (e.g. repetitive syntax)
- They learn new vocabulary of the semantic word-field of 'peace'
- They transform their usual use of the English language into songs

Appendix 14

Worksheet



Pre-reading/listening activity:

Find information about the person John Lennon:

a) Who was John Lennon?

b) Who was Yoko Ono?

c) What were the social and political circumstances during the time of his musical career?

d) (What) do you know about the fact that he was being assassinated?

e) What do you know about John Lennon's and Yoko Ono's peace efforts and the significance for the peace movement during the 1960s and 70s?

Pre-reading/listening activity:

Find information about the person John Lennon, then brainstorm with the students. Students should keep these questions in mind:

- a) Who was John Lennon?
- b) Who was Yoko Ono?
- c) How were the social and political circumstances during the time of his musical career?
- d) (What) do you know about the fact that he was being assassinated?
- e) Make sure students know about his peace efforts and his significance for the peace movement during the 1960s and 70s

- a)
- John Lennon
 - Birth date: October 9, 1940 in Liverpool
 - Death date: December 8, 1980 in New York (through assassination)
 - He grew up with his aunt and uncle and did not have an easy childhood; he got in a lot of trouble but his artistic talents were discovered early in school
 - He was a British singer and songwriter who founded the band *The Beatles*. At the beginning of the 1960s John Lennon and Paul McCartney formed one of the most successful songwriting partnerships in musical history
 - The band became immensely popular during the 1960s and 1970s, hence the term “Beatlemania”
 - Later on, Lennon got engaged in the peace movement as a pacifist and advocate for anti-war movements

- b)
- Yoko Ono, who was an avant-garde artist, was Lennon’s second wife
 - They met in 1966 in a Gallery in London and married in 1969
 - They performed together, doing art and music, after *The Beatles* split up
 - The pair got involved in the peace movement, the anti-war movement (particularly against the Vietnam War) and recorded several ‘peace songs’ such as *Give peace a Chance** (1969) and *Imagine* (1971)
 - *Imagine* became Lennon’s most commercially successful and critically acclaimed of all of his post-Beatles efforts
 - Lennon and Ono moved to New York, USA, in 1971 and continued with their peace efforts
 - They became champions for all sorts of pacifists and in particular the anti-Vietnam War movement

* <https://www.youtube.com/watch?v=0yU0JuE1jTk>

c)

- The 1960s and 70s were characterised by the 'hippie-movement', peace movement(s), the Cold War, the Korean and the Vietnam War
- Lennon and the other Beatles members were all born during World War II and grew up in post-war Britain
- For many, John Lennon's music, particularly the albums he recorded together with Yoko Ono as the *John Lennon / Plastic Ono Band*, heralded the start of a new era; it symbolically stood for a generation that wanted openness, tolerance, freedom, liberty and peace

d)

- John Lennon was shot in New York in 1980
- Marc Chapman, a mentally disturbed fan, shot him in the back when he and Yoko Ono were about to enter their apartment in New York.
- He died on the way to the hospital
- Just hours before, Lennon signed an album for and took a picture with Chapman, therefore he is the last person being photographed with Lennon before his death
- John Lennon died at the age of 40, leaving two sons

e)

- John Lennon (together with his wife Yoko Ono) was a great champion and advocate for peace projects and movements
- His political activism did not only include music but also posters, flyers, speeches, gatherings and art installations
- Among other songs, *Imagine*, *Give peace a Chance* and *Happy Xmas (War is Over)* are still important songs for pacifists all around the world
- His peace activism did not only oppose wars, but refers to other political issues as well, including
 - the British military presence in Ireland (song: *Sunday Bloody Sunday*),
 - the supporting of gay rights,
 - the supporting of working class organisations

https://de.wikipedia.org/wiki/John_Lennon

<https://www.biography.com/people/john-lennon-9379045>

https://en.wikipedia.org/wiki/John_Lennon

During the recordings of *Give Peace a Chance* with Yoko Ono and Lennon in the background



Poster of a Peace Campaign in 1967:

This poster appeared in several cities (Rome, Berlin, LA, NY, Toronto)



Their 'bed-in' honeymoon: dressed in white, they staid in bed for one week during their honeymoon and gave interviews to raise awareness about peace

Pictures from: https://de.wikipedia.org/wiki/John_Lennon

Appendix 15



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

Task for the students: Fill in the blanks and organise the jumbled lines.

Instruction for the teacher: Cut out the lines of each verse and cut out the appertaining box of fill-in words. Each student is to first reorganise one verse and second fill in the missing words. After that they go in groups of five (**whereby each student has a different verse**) and try to bring the verses in the correct order of the song.

IMAGINE

By John Lennon



1 Imagine there's no heaven

2 It's _____ if you try

3 No _____ below us

4 Above us only sky

5 Imagine all the _____

6 Living for today...



7 _____ there's no countries

8 It isn't _____ to do

9 Nothing to kill or _____ for

10 And no _____ too

11 Imagine all the people

12 Living life in _____

difficult
hell
people
easy

easy
Imagine
hard
peace
religion
war
die



13 You may say I'm a dreamer

14 But I'm not the _____

15 I hope someday you'll _____ us

16 And the _____ will live as one

dreamer

find

one

world

join



17 Imagine no _____

18 I wonder if you can

19 No need for greed or _____

20 A _____ of man

21 Imagine all the people

22 _____ all the world...

brotherhood

possessions

jealousy

sharing

hunger

buying



23 You may say I'm a _____

24 But I'm not the _____

25 I hope someday you'll join us

26 And the world will _____ as one

dreamer

believer

live

only one

be

Imagine

by John Lennon and Yoko Ono

Imagine there's no heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people living for today

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people living life in peace

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people sharing all the world

You may say I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one



Example A:

What do you see?

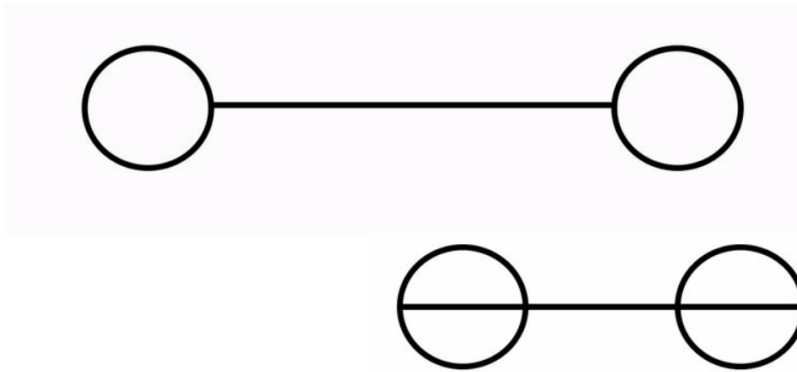


https://www.researchgate.net/figure/The-optical-illusion-The-Young-Girl-Old-Woman_fig1_233626368

Example B:

Müller-Lyer Illusion

Which line is the longer one?



Source: General Social Survey, National Opinion Research Center (2000)

Example C:

A riddle

A father and a son were driving in the car when they had a terrible accident. Unfortunately, the father died. When the son was brought into the hospital for operation, the surgeon said: "I'm sorry, I can't operate, this is my son".

How is this possible?

Appendix 16 - Key

Example A:



https://www.researchgate.net/figure/The-optical-illusion-The-Young-Girl-Old-Woman_fig1_233626368

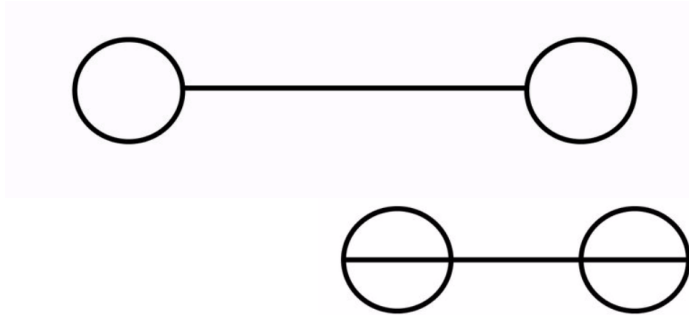
What do you see?

- The picture depicts two different women:
- a) a younger, elegant woman who looks behind her shoulder and has shorter black hair
- b) and an old woman which is seen in profile with a significant nose who wears a headscarf
- People mostly either see only one of them
- The teacher can ask the class to look at the picture and write down what they see on a piece of paper without saying anything
- The teacher then asks the students to hold up the piece of paper so that everybody can see who saw an old or a young woman and the class discusses why this is so

Example B:

Myller-Lyer Illusion

Which line is the longer one?



- Both lines are of the same length
- Interestingly, people from Western countries tend to see the first line as the longer one whereas people who live in a more natural environment (tribes, indigenous people, etc.) immediately recognise them as equally long
- Thus, there is a clear difference of perception between people from WEIRD countries (Western, educated, industrialised, rich, democratic) and people from non-urban settings who are much more surrounded by and intertwined with nature

Source: General Social Survey, National Opinion Research Center (2000)

Example C:

A riddle

A father and a son were driving in the car when they had a terrible accident.

Unfortunately, the father died. When the son was brought into the hospital for operation, the surgeon said: "I'm sorry, I can't operate, this is my son".

How is this possible?

- The surgeon is a woman
- She is the wife of the deceased father and the mother of the son who is brought into the hospital
- This is an interesting riddle, because solving it requires two things: the disengagement from gender-specific prejudices (i.e. doctors are usually men) and the readiness to assign persons in a gender-neutral language (such as English) to both genders equally

Appendix 17

Intercultural Competences: Classroom Activities



Stage I: Starting with the students' native culture

Activity I: Dimensions of Culture

Introduction:

- Brainstorming: draw the word *CULTURE* on the board and collect different associations students have with the term and write all of them down.
- Examples for aspects of culture are: art, music, language / daily life, food, clothing, customs / governmental system, educational system, childcare / housing and construction, architecture / power relationships, working environment / working conditions / tradition, history, religion, values, beliefs (as aspects which are not plainly visible).
- The teacher should add aspects the students have not thought of and shortly introduces the Iceberg Model of Culture (e.g. draw an iceberg on the board or a big piece of paper to visualise the concept).
- Next step: students work in groups and categorise their findings, i.e. they assign their associations with the Iceberg Model and think about which aspects of culture are visible (on the surface) and which aspects of culture are less obvious or even invisible (below the surface). Students do that ideally in form of an iceberg on a big piece of paper.
- Homework: students are asked to observe their own close environment and take additional notes of their own culture and compare those with the rest of the class. The following questions could help:
 - a) What does my daily life look like? Are there any recognisable patterns which hardly change?
 - b) How do I usually plan my day? What does the usual procedure look like?
 - c) How do we, as a family, eat lunch / dinner?
 - d) How do we (family / friends / strangers) greet each other? Are there significant differences?
 - e) How do I spend my leisure time? What kind of free-time activities are popular?
 - f) What does a typical Sunday in my family look like?Note: This task is obligatory for follow-up Activity 2

Activity II: Creative approach to understand cultural diversity

- Following Activity I, students then compare their observations (see homework) at the beginning of the next lesson; they might add them to their poster of different aspects of culture from last lesson (keep posters for later).
- Creative approach: working in groups again, students invent alternatives to existing cultural practices and manifestations. This exercise aims at helping students to understand that there exists a huge variety of cultural norms and habits and that it may take some time to understand what people of a different culture intend or mean by certain gestures. This exercise should also help students to realise that their own cultural customs are just one of many ways of expression.

- For instance, students could come up with various forms of greeting, different eating habits, multiple ways of giving thanks to someone or how to express particular emotions. The meaning of certain symbols (like shaking one's head for a 'no' instead of a 'yes') could also be collected and alternative mimics, gestures, facial expressions or body language could be invented.
- **Examples** for invented alternative cultural practices could be: Any forms of greeting other than nodding, shaking hands or giving kisses on the cheeks (e.g. jump up or pinwheel as a means to greet someone); different eating habits (with bare hand, with chopsticks or any other kind of 'cutlery'); body language and its associated meaning (crossing arms in front of the chest as an affirmative and positive signal rather than signalling rejection, distance or insecurity).
- The groups present their alternative practices as a sketch or pantomime and the rest of the class guesses what cultural practice (of their own culture) they stand for.

Stage 2: Gain knowledge about other cultures and compare them with native culture

Activity III: Dealing with stereotypes and cultural prejudices

- Students are asked to discuss in groups the question: "Which aspects of my own culture may seem odd to a foreigner?"
- Students first collect possible stereotypes that representatives of other cultures could have about their home country. If possible, they then read or listen to descriptions of their native culture given by representatives of other cultures, which can be printed out from the internet or recorded from a TV program (an example for a British article which deals with prejudices about Germans having no sense of humour is provided as **Appendix 18**. Students can read it in class or as homework task beforehand).
- Examples of **German** stereotypes: punctuality, diligence, efficiency, aloofness, outstanding technology, harsh language, no humour, straightforwardness, honesty, intellectualism ('land of poets and thinkers')
- Task: Testing the stereotypes:
Students are asked to engage with people from other cultures (can be peers, friends, neighbours, parents' acquaintances, etc.) to ask them about those stereotypes and their experiences in Germany and whether they think they are true or not.
- Students are asked to do interviews. To prepare those, questions and topics to be covered should be prepared beforehand (see **Appendix 19**).
- Students either record or write down their findings
Note: This exercise can later be repeated when students ask their Global Peace Path project partners about those stereotypes and how they experience the German way of doing things.
- To finish this exercise, the teacher could add other perspectives, e.g. how other nations or cultures view the own culture or how members of the own culture view themselves compared to members of other cultures. This could be done by using 'stereotype maps' or data from surveys. For German culture in particular, see here: <https://www.translatemedia.com/de/blog-de/deutsche-klischees/>. *Translate Media* conducted a survey about 27 EU countries to ask both what stereotypes their citizens hold of Germans on the one hand and what Germans think of themselves on the other hand. For more information about the survey and its outcome, see here: <https://www.thelocal.de/20180518/what-stereotypes-do-other-europeans-have-of-germany>. The weblink also includes visual features in form of a map which allows you to click on the respective countries to see the different results.

Activity IV: Cultural standards

- Provide theoretical background with the help of Geert Hofstede's diagram of cultural dimensions. Present his findings to the class and give examples of each dimension by explaining what they stand for and which cultures / nation typically represents the respective dimension (see Appendix 20).
- Task: Self-experience: Students 'play' with this program: <https://www.hofstede-insights.com/product/compare-countries/>. Here, a great many nations can be compared to each other whereby all six dimensions of culture are taken into account. In doing so, striking and prominent differences are presented clearly and visually. Each group should be given different countries and specific aspects for comparison (e.g. countries with a collectivistic vs. an individualistic philosophy). The homepage further provides detailed information about the specific search: Students should take notes.
- Group work: students try to step back and look at their collected data (from activity 1 and 2) critically and objectively: each group tries to look at their data through the eyes of a representative from a different culture; this could be a neighbouring country as well as a country or region with very different cultural practices (for better understanding, students are asked to switch in the role of those cultures they 'played' with in the exercise before).
- Students are allowed to do online research or ask peers who have different cultural backgrounds.
- The group work is followed by a whole-class conversation during which all groups present their results. For example, a group might come up with statements like: "In Germany, it is acceptable to disagree with a person of higher rank (for example your boss or teacher), whereas in some countries people would hardly challenge someone who is above them on a hierarchical level". However, the results do not need to be in accordance with Hofstede's diagram, students could also rely on personal experiences or knowledge about a different culture from books or films: "Germans even greet good friends by shaking hands; everywhere in Southern Europe or in most Arab countries that would be perceived as rude, distanced and unfriendly".
- This activity should be finished off with a reflection session. Students are encouraged to discuss whether they found any results surprising or unexpected or if the findings of Hofstede's diagram made them be aware of cultural differences they have not recognised before or else, if they have learnt to understand that potential prejudices simply arise from the fundamental and structural differences between cultures.

Stage 3: Intercultural education - students expand their cultural knowledge

Activity V: Learning about other cultures — group of experts

- The teacher prepares and prints out information about specific world cultures. Those could include body language, conversational topics, table manners, prejudices, etc. A selection of information, dos and don'ts and manners about specific cultures (Chinese, Japanese, Afghan, Moroccan, British) is provided in **Appendix 21**.
- To start the lesson, students brainstorm together what they know about one or more of the cultures at hand.
- Next step: Group work - 'Group of Experts': Students divide into teams and each member of the team receives a different text about one specific culture.
- Second step: learners regroup so that all students with the same text form a new group to work on their tasks together. By discussing the texts and helping each other understand the content, they become 'cultural experts'.
- After gaining expertise, they return to their original groups and share what they have learnt with the other group members. Eventually, each team member possesses all information about the 5 different cultures.
- To test the learner's knowledge, the teacher could randomly ask group members to answer questions about information from all text sources. This could be done as a following-up activity in form of a quiz (the team with most correctly answered questions wins).

Appendix 18



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

- a) Read the article
- b) Shortly comment on it:
 - Do you agree with the author?
 - Have you made similar or in fact contrary experiences?

LET ME EXPLAIN THE PROBLEM WITH GERMAN HUMOUR

It may be clichéd but it's true: Germans have no sense of humour. *The Economist's* Berlin bureau chief explains why

ANDREAS KLUTH | AUGUST/SEPTEMBER 2016

Shortly after moving back to Germany in 2012 after decades of absence, mainly in Anglo- Saxon countries, I took my kids to the Berlin zoo. The children were two, four and seven at the time, and had already developed a keen sense of irony – or at least they understood that dad doesn't always mean things literally, because, you know, it's funny. So we queued for our tickets, trading silly jokes. Like me, the kids are dual citizens of America and Germany, though at that time, fresh from California, we still felt more American and more at ease in English. But we deliberately spoke German, to help us acclimatise to our new home. In a mood of levity, we approached the ticket window.

The lady behind it informed me that the price for the elder two was such-and-such and the littl'un was free. "What if I pay you a bit extra and you keep them?" I suggested. The kids chortled and started naming prices that might clear the market.

The lady stared back, horrified. Then, slowly, she leaned forward to look at my children, who stiffened. "Your dad does not really mean that," she said. "He does not really want to sell you."

That pretty much killed the mood for all four of us until somewhere between the giraffes and the polar bears. "Why did she say that?" my daughter asked, in English, as though out of an instinct for cultural self-preservation. As I pondered the question, I couldn't help but think there was something peculiarly German about the lady's reaction. First, Germans really, really struggle to grasp non-literal meanings. Second, Germans really, really can't help but say when they think you're wrong.

It's a realisation I came to recently at a dinner party attended by the Turkish ambassador to Germany. The most German of traits, he said, is this need to correct people, no matter how trivial the point. The rest of the table, a group of expats, nodded. A bit later the conversation turned to wine, and my wife described a trip we once took through Napa County. "Actually, it was Sonoma," I interjected. The ambassador burst out laughing. "See?"

Once primed, I began to notice this habit all the time. The other day, riding shotgun in a taxi with friends in the back who were visiting from America, I tried to explain the origins of both the word "Berlin" and the city's coat of arms. There is a phonetic coincidence here: the first syllable of Berlin sounds like Bär (bear), I began, and the coat of arms features a bear.

But just then I was cut off by the taxi driver, who argued that no, it's not true, the word is Slavic and means "swamp". It does, as it happens, and I was going to get there. But the taxi driver was now deep into a lecture that lasted several minutes. I turned and saw my friends roll their eyes. We got out and got drunk.

This need to correct feels most jarring when it is combined with the German failure to understand irony, overstatement and understatement – the rhetorical trifecta on which British humour is based. To be fair, I have met some Germans who employ these devices – a dozen-and-a-half, to be exact, after only four decades of visiting or living in the country.

That's not to say that Germans live in a world devoid of comedy or laughter, but it is largely empty of irony, overstatement and understatement. Take the "heute-show", for instance, a fairly blatant copy of America's "The Daily Show". The German version is so awkward that it makes me cringe. Instead of a raised eyebrow, we get full-body signals to laugh now. Punchlines don't twist meaning ironically so much as invert it: they rely on sarcasm – the lowest form of wit.

Now imagine my day-to-day life in Germany, and mix this literalism with the need to correct. A typical exchange might run as follows. German acquaintance: "Your wife is looking for you, Andreas." Me: "Really? She's usually trying to lose me." This gives pause to the acquaintance and then: "No, really, she's looking for you. She went over there."

The steady drip of micro-miscommunications produces a feeling of loneliness. Not connecting is always painful. Not connecting in the way that ironists do, as a means of coping with a depressing world, is more so. Many expats in Germany simply circumvent the inevitable rejection by speaking to the natives in as straightforward a manner as possible, as though talking to Siri on an iPhone. When the interlocutor spots a mistake and delivers the inevitable correction and explanation, these expats grin and bear it, and move on. It doesn't make life easier, but it does make it simpler.

The problem is that this defence mechanism changes the expats over time. An Irish journalist based in Berlin told me that when he goes home and meets friends in a pub, they usually don't know what to make of him for the first few hours – he's being so literal. "Come off it," they demand. "You don't understand," he replies, "it's like this." And then he explains.

Appendix 19



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

How to conduct an interview

You want to know more about people who live in your home country but have a different cultural background as well. This could be a person with migrant background, a person who just moved to your country for work or university, a refugee, a tourist or a person with mixed racial background. What do they think about stereotypes? Are there any prejudices that they would confirm as true or false? Fill in this form after each interview you conducted.

My Interview:

Interview from _____ (date, time & duration of interview)

Name and cultural background of the interviewee: _____

For how long has your interview-partner been living in your country? _____

My questions

1)

2)

3)

4)

5)

6)

7)

8)

9)

10)

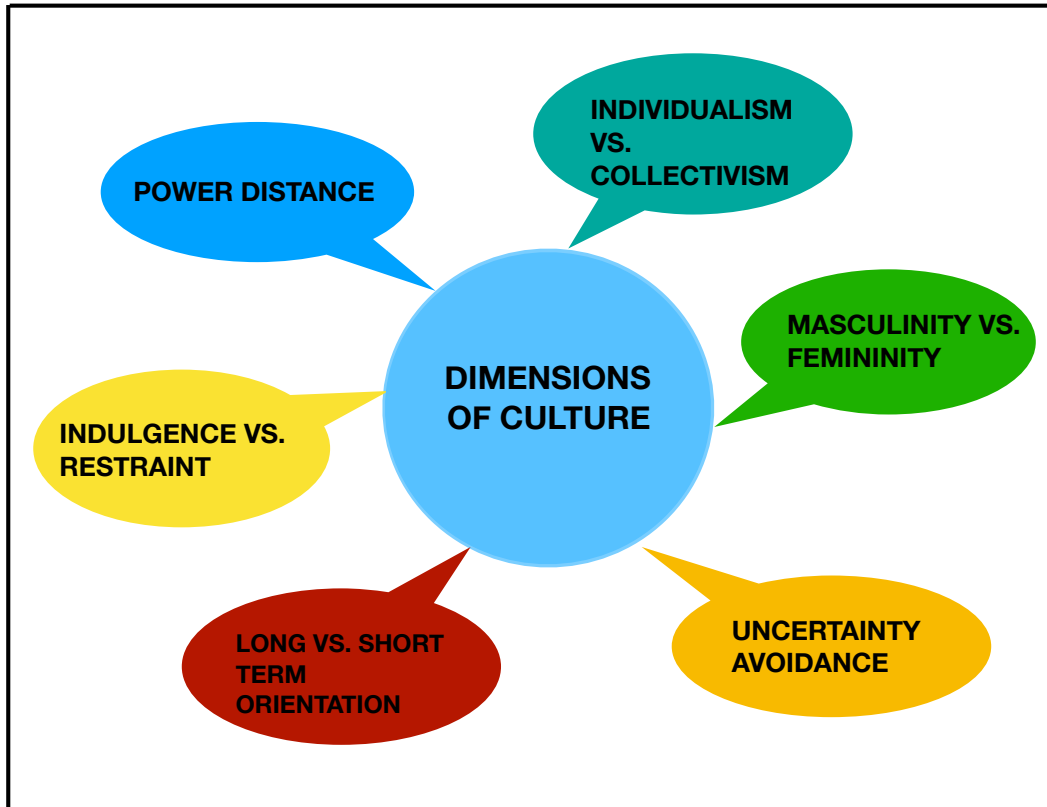
Check list: How to be successful

- ✓ Brainstorm together with your classmates about how to start the interview. Practice with your peers in form of a little role play.
- ✓ Prepare yourself well for the interview: Think about one or two sentences to explain your project to the interviewees so that they know why you are interviewing them
- ✓ Prepare your questions in written form and make sure they cover all the fields you are interested in.
- ✓ Think about how you want to note down your answers. You could either bring a clipboard and a pen or record your interview-partner (note: always ask for permission before you record any conversation!)
- ✓ Ask your questions clearly and unambiguously. Do not ask multiple questions at the same time - that is only going to confuse the interviewee.
- ✓ Make sure not to forget anything: Take your time to check all your questions on your questionnaire before you end the interview.
- ✓ Say thank you at the end of the interview! Always express your thanks that the interviewee invested his / her time.



Dimensions of culture

FIGURE 1: Hofstede's 6 Dimensions of Culture



Based on: Hofstede, Geert (2004): *Culture's consequences: Comparing Values, Behaviours, Institutions and Organizations Across Nations*. 2nd ed. Sage Publications, London, pp. 79-351.

1) Power distance

2) Individualism vs. collectivism

3) Masculinity vs. femininity

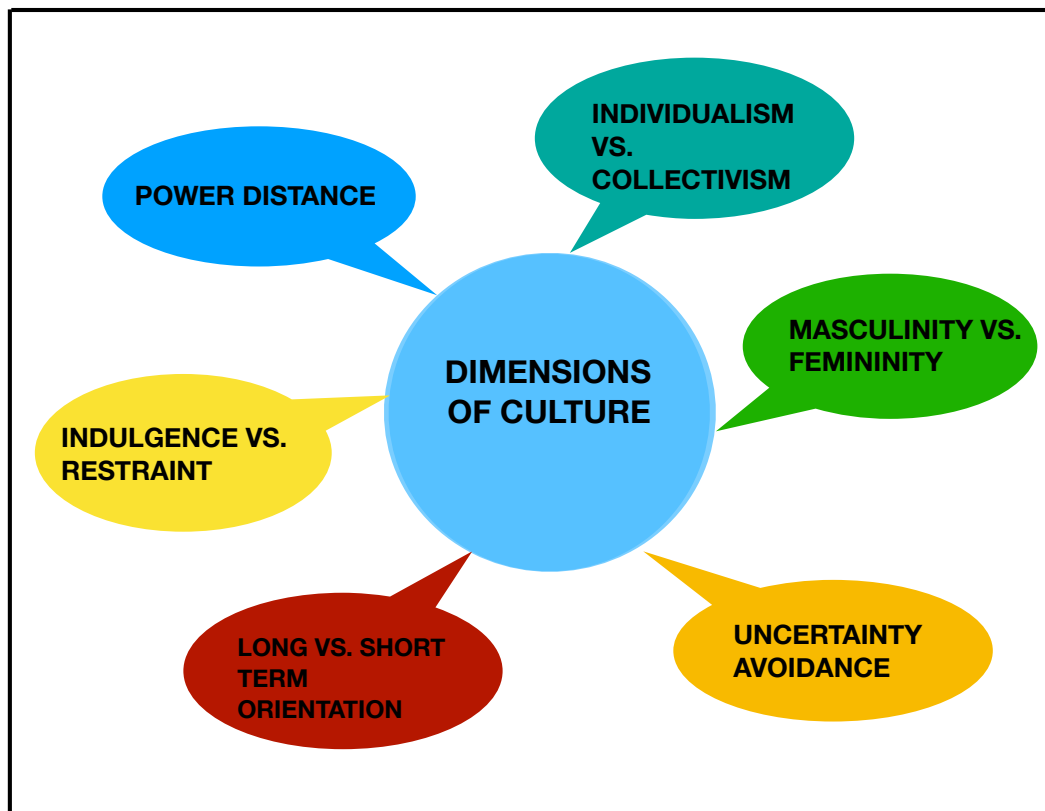
4) Uncertainty avoidance

5) Long term vs. short term orientation

6) Indulgence vs. restraint

Dimensions of culture

FIGURE 1: Hofstede's 6 Dimensions of Culture



Based on: Hofstede, Geert (2004): *Culture's consequences: Comparing Values, Behaviours, Institutions and Organizations Across Nations*. 2nd ed. Sage Publications, London, pp. 79-351.

1) Power distance

- = Social inequality / the amount of authority of one person over others
- *'The extent to which less powerful members of institutions and organisations accept that power is distributed unequally'*
- Examples: "We just had a meeting and I told my boss that I absolutely disagree with his decision" / Co-determination rights on all levels / people accept a hierarchical order in which everybody has a place and which needs no further justification
- Countries with a high Power Distance: Syria, Saudi Arabia, Iraq, Romania, Albania, China
- Countries with a low Power Distance: Austria, Germany, Australia, Switzerland

2) Individualism vs. collectivism

- = In how far individuals are dependent on the group; his/her self-concepts as "I" or "We"
- Individualism: *'When people are supposed to look after themselves and their immediate family only'*
- Collectivism: *'When people belong to in-groups or collectivities which are supposed to look after them in exchange for loyalty'*
- Examples: Loyalty overrides most other societal rules / take responsibility for the group and always act in the groups interest / society fosters strong relationships / relationships with 'in-group' members are very close (like family), but hostile to 'out-group' members / personal relationships prevail over company or task: "I work here, because I like my colleagues and my boss"
- Individualistic societies: Iraq, UK, USA, Australia, Netherlands, Belgium
- Collectivistic societies: South Korea, China, Chile, Venezuela, Colombia

3) Masculinity vs. femininity

- The fundamental issue here is what motivates people — wanting to be the best (masculine) or liking what you do (feminine).
- Masculinity: *‘a situation in which the dominant values in society are success, competition, money and things’*
- Femininity: *‘a situation in which the dominant values in society are caring for others and the quality of life’*
- Examples: “I live in order to work vs. I work to live” / “I feel good, when I succeed in business” / importance of status symbols / focus on well-being and not on economic status
- > Masculine societies: Germany, United Kingdom, China, Ethiopia, Japan
- > Feminine societies: Scandinavian countries, Russia, Portugal, Costa Rica

4) Uncertainty avoidance

- = How society deals with a) conflicts and aggression and b) ultimately with life and death
- *‘The extend to which people feel threatened by ambitious situations and have created beliefs and institutions that try to avoid these’*
- Examples: “I don’t like my job at all, but it’s good money and I need to feel safe” / “I have an insurance for everything - you never know” / “I’d like to have my career planned out so I can start a family before I turn 30 / a general intolerance towards unconventional behaviour and ideas / to have a systematic and detailed overview to create certainty
- > High Uncertainty avoidance in: Uruguay, Colombia, Russia, Germany, Spain, Italy, Greece
- > Low Uncertainty avoidance in : Sweden, Denmark

5) Long term vs. short term orientation

- = In how far a society a) prefers to maintain traditions and suspects societal change (low score, short term oriented) or b) in how far a society takes a more pragmatic approach and views modernisation and education as a way to prepare for the future (higher score, long term oriented)
- *‘The extend to which a society maintains links to the past while dealing with challenges of the present and the future’*
- Examples: “We do, what we know” / “I don’t like digital education, handwriting is a much better means to learn” / people believe that truth depends very much on situation, context and time (long-term orientation, quick adaption)
- > Short term orientated countries (low score, honour traditions, normative): Egypt, Iraq, Iran, Morocco, Syria, Nigeria,
- > Long term oriented countries (high score, adapt quickly; pragmatic): Japan, China, Germany, Russia, South Korea

6) Indulgence vs. restraint

- = In how far society suppresses the gratification of needs (restraint) and regulates enjoyment of life by means of strict social norms or in how far desires and personal preferences can be played out (high score = indulgent country)
- *‘The extend to which people try to control their desires and impulses, based on the way they were raised’*
- Examples: alcohol and drug use / clothing style / accepting of sexual preferences / women in public life / showing emotions openly / having a pluralistic worldview / “I really don’t like the taste of the food, but I am eating it to not be impolite”
- > Countries with a high indulgence score: Venezuela, Colombia, Angola, USA, UK, Australia
- > Countries with high a restraint score: Albania, Russia, Ukraine, Bulgaria, Iraq

Sources:

Hofstede, Geert (2004): *Culture’s consequences: Comparing values, behaviours, institutions and Organizations across Nations*. Sage Publications, London, pp. 79-403.

Hofstede, Geert & Michael Bond (1984): Hofstede’s Culture Dimensions. An Independent Validation Using Rokeach’s Value Survey. In: *Journal of Cross-Cultural Psychology*. Vol. 14, No. 4, pp. 417-433.

<https://www.hofstede-insights.com/country-comparison>

Appendix 21



GLOBAL PEACE PATH
VISIONS, WORDS AND ACTIONS

Text 1: On Chinese culture

Collectivism vs. Individualism:

- In general, the Chinese are a collective society with a need for group affiliation, whether to their family, school, work group, or country.
- In order to maintain a sense of harmony, they will act with decorum at all times and will not do anything to cause someone else public embarrassment.
- Individuals are typically willing to subjugate their own feelings for the good of the group which can often be observed by the use of silence in very structured meetings. If someone disagrees with what another person says, the person will remain quiet rather than disagree publicly. This gives face to the other person, while speaking up would be deemed to cause both parties lose face.

Gender Roles:

- Historically, women held a subordinate role to that of men, although they had some power of authority within the home. *Confucianism* played a role in the subjugation of women who were seen as the possessions of men, first by their father and then by their husband.
- The role of women began to change during the 20th Century, when equality of the sexes was encouraged. However, the strong ideology of Confucianism which identifies women as weak still prevails in some communities.
- Today, although women have many more advantages and take up roles which were traditionally held by men (e.g. medicine, pharmacology, education and science), they still struggle to hold executive positions.

Socialisation

- The one-child policy, which was introduced in 1979, to curb the rapidly growing population has created problems in a society where the male child is traditionally favoured over female children.
- After the first month, both baby and mother are presented to friends and relatives who give their blessings at what is called the 'Full Moon Celebration'.
- Children, although highly prized in China, are required to show obedience and respect to their elders and to undertake chores in the home and at school.
- Under communism, women are encouraged to take work outside the home which is supported through the provision of kindergarten facilities. Chinese families are close and it is common for grandparents to play an important role in the care of the children.
- Education in China is mandatory for nine years. At least three quarters of the population go on to attend secondary education which lasts for three years.

Communication style:

- Chinese communicate a lot non-verbally.
- Since they strive for harmony and are group dependent, they rely on facial expression, tone of voice and posture to convey meaning or intention.
- Frowning while someone is speaking is interpreted as a sign of disagreement. Therefore, most Chinese maintain an impassive expression when speaking.
- It is considered disrespectful to stare into another person's eyes. In crowded situations, the Chinese avoid eye contact to give themselves privacy.

Personal Space:

- Chinese people are precious of their personal space and do not like over-familiarity.
- Touching is only acceptable between family and close friends.
- Prolonged eye contact could be seen as confrontational and avoiding eye contact can be seen as reverential rather than rude.

Text 2: On Japanese culture: Social Customs and Protocol in Japan

Meeting & Greeting:

- Greetings in Japan are very formal and ritualised.
- It is important to show the correct amount of respect and deference to someone based upon their status relative to your own.
- Wait to be introduced: It is considered impolite to introduce yourself, even in a large gathering.
- While foreigners are expected to shake hands, the traditional form of greeting is the bow. How far you bow depends upon your relationship to the other person as well as the situation. The deeper you bow, the more respect you show.
- A foreign visitor may bow the head slightly, since no one expects foreigners to generally understand the subtle nuances of bowing.

Communication style:

- The Japanese rely on facial expression, tone of voice and posture to tell them what someone feels.
- They often trust non-verbal messages more than the spoken word as words can have several meanings.
- The context in which something is said affects the meaning of the words. Therefore, it is imperative to understand the situation to fully appreciate the response.
- Frowning while someone is speaking is interpreted as a sign of disagreement.
- Non-verbal communication is so vital that there is a book for foreigners on how to interpret the signs
- It is considered disrespectful to stare into another person's eyes, particularly those of a person who is senior to you because of age or status.
- In crowded situations the Japanese avoid eye contact to give themselves privacy.
- Saving face is crucial in Japanese society.
- If a request cannot be agreed to, they will say, 'it's inconvenient' or 'it's under consideration', never a simple 'no'.
- They do not openly insult or put anyone on-the-spot.

Personal Space:

- The Japanese prefer to have some distance, at least arms-length in their personal space.

Gift Giving:

- In Japan, gift-giving is highly ritualistic and meaningful.
- The ceremony of presenting the gift and the way in which it is wrapped is as important, and sometimes more important, than the gift itself.
- Do not give potted plants as they encourage sickness, although a bonsai tree is always acceptable.
- Give items in odd numbers, but not 9 (the numbers 9 and 4 are considered unlucky in Japan)
- If you buy the gift in Japan, have it wrapped. Pastel colours are the best choices for wrapping paper.

Dining & Food:

- On the rare occasion you are invited to a Japanese house:
- Remove your shoes before entering and put on the slippers left at the doorway.
- Arrive on time or no more than 5 minutes late, punctuality is appreciated.
- Never point your chopsticks, nor pierce your food with chopsticks.
- Do not cross your chopsticks when putting them on the chopstick rest.
- Don't be surprised if your Japanese colleagues slurp their noodles and soup.
- Mixing other food with rice is usually not done.
- Conversation at the table is generally subdued. The Japanese like to savour their food.

Text 3: On Afghan culture

Afghan Culture & Society:

- Islam is practised by the majority of Afghans and governs much of their personal, political, economic and legal lives.
- Friday is the Muslim holy day. Most shops and offices will be closed. Government offices and businesses may also close on Thursday, making the weekend Thursday and Friday.
- During the holy month of Ramadan all Muslims must fast from dawn to dusk and are only permitted to work six hours per day. Fasting includes no eating, drinking, cigarette smoking, or gum chewing.

The Family:

- The family is the single most important unit in the Afghan culture.
- Men and women's roles are much more defined along traditional lines.
- Women are generally responsible for household duties, whereas men will be the bread winners. In the cities, professional women do exist.
- Families commonly arrange marriages for their children.
- Families traditionally live together in the same walled compound, known as the *kala*. When a son gets married he and his wife begin their married lives in a room under the same roof.
- As with much of the Muslim world, the family is sacred and as such highly protected.

The Concepts of Honour and Shame:

- Honour in Afghan culture defines the reputation and worth of an individual, as well as those they are associated with.
- The male head of a family is responsible for protecting the honour of the family.
- The issue of honour drives much of the behaviour surrounding the protection of women, modes of dress, social interaction, education and economic activity.
- If someone's honour has been compromised, they are shamed and will look for a way to exact revenge for themselves, their family or group.

The Role of Hospitality:

- Hospitality is an essential aspect of Afghan culture.
- No matter who you are, if you visit a home you will be given the best the family has to offer, which relates back to the idea of gaining honour (through exceptional hospitality)

Meeting and Greeting:

- When meeting someone the handshake is the most common form of greeting. You will also see people place their hands over their hearts and nod slightly.
- Women and men will never shake hands let alone speak directly to one another.
- Eye contact should also be avoided between men and women. Between men eye contact is acceptable as long as it is not prolonged - it is best to only occasionally look someone in the eyes.

Mixing Between Genders:

- Free mixing between genders only takes place within families.
- Foreign females must learn to read the rules and live by them.
- If a man speaks to a woman directly in a social context, he is dishonouring her. Women should keep their eyes lowered when walking down the street to maintain their reputation.
- Women must always dress properly to avoid unwanted attention. Always wear loose fitting pants under your skirts and be sure the definition of your legs is indistinguishable. It is also strongly advisable to wear a headscarf in public.
- On the other hand foreign men should note that it is inappropriate to initiate social conversation with a woman, and one should not ask a male about his wife or female relatives.
- Men and women should never touch one another or be alone in the same room. If this happens you should ensure a door is left open.

Text 4: On Moroccan culture

The Concept of Shame - *Hshuma*:

- Moroccans' most cherished possession is their honour and dignity, which reflects not only on themselves but on all members of their extended family.
- Moroccans will go out of their way to preserve their personal honour.
- A Moroccan's sense of self-worth is externally focused, so the way others see them is of paramount importance.
- If someone is shamed, they may be excluded from society, or even worse from their family.
- To avoid *hshuma*, many Moroccans will say or do things differently and possibly against their personal views in public so that it makes them look good or helps them avoid embarrassment or awkwardness.

Moroccan Family Values:

- The family is the most significant unit of Moroccan life and plays an important role in all social relations.
- The individual is always subordinate to the family or group.
- Nepotism is viewed positively, since it indicates patronage of one's family.
- The elderly are revered and respected and often exert a great influence on the rest of the family.

Customs in Morocco:

- When Moroccans greet each other they take their time and converse about their families, friends, and other general topics.
- Handshakes are the customary greeting between individuals of the same sex.
- Once a relationship has developed, it is common to kiss on both cheeks, starting with the left cheek while shaking hands, men with men and women with women.
- In any greeting that does take place between men and women, the woman must extend her hand first. If she does not, a man should bow his head in greeting.

Dining Etiquette:

- If you are invited to a Moroccan's house:
- You should remove your shoes.
- Dress smartly. Doing so demonstrates respect towards your hosts.
- Check to see if your spouse is included in the invitation. Conservative Moroccans may not entertain mixed-sex groups.
- Shake everyone's hand individually.

Etiquette in Morocco:

- Moroccans prefer to do business with those they know and respect, therefore expect to spend time cultivating a personal relationship before business is conducted.
- Who you know is more important than what you know, so it is important to network and cultivate a number of contacts who may then assist you in working your way through the serpentine bureaucracy.
- Expect to be served mint tea whenever you meet someone, as this demonstrates hospitality.
- Moroccan business practices have been greatly influenced by the French and emphasise courtesy and a degree of formality.
- Since Moroccans judge people on appearances, dress and present yourself well.

Text 5: On British culture

Social Class:

- Historically, a class system has operated in the UK with the 'Upper Class' and (former) 'Aristocracy' at the top of the pecking order.
- The next strata are known as the 'middle class' and the 'working class'.
- Traditionally, the working classes defined themselves as hard working and with no social privilege, born into a family dependent upon unskilled labour. Historically, the working classes were unlikely to have access to higher education.
- Those who affiliate to the middle classes have been viewed as 'white collar' workers living in privately owned suburban homes and having access to higher education.
- However, in the past few decades people from varied backgrounds have had greater access to higher education and business opportunities which is levelling wealth distribution and allowing for upward mobility. Hence the middle class and the working class have become more heterogeneous, although an elite and privileged class still exists in Britain.

Gender Roles:

- Until the middle of the 20th century, gender roles were male dominated. The man was the head of the household.
- In the 1970s, a national debate began to champion the employment rights of women in society. In the following decade, the 'feminist' movement reflected the role of women in the workforce and the part they played in the developing economy. The discussion regarding women during this period concentrated upon the life balance between working and family duties.
- It is estimated that more than fifty percent of women in the UK work (half of those are part-time workers). Despite the changes made in the last few decades there is still much debate regarding gender division in respect to status in the work place and pay levels.
- Three quarters of women who are working on a full-time basis, believe that household chores and family organisation should be shared equally.

Communication style:

- The British have an interesting mix of communication styles encompassing both understatement and direct communication. However, many British people still rely upon formal use of established protocol.
- Although the British may appear to be reserved and perhaps even aloof, they are in fact friendly people and welcoming to foreign visitors.
- Most British are masters of understatement and do not use effusive language. If anything, they have a marked tendency to use 'qualifiers' such as 'perhaps', 'possibly' or 'it could be'.
- When communicating with people they see as equal to themselves in rank or class, the British are direct, but modest. If communicating with someone they know well, their style may be more informal, although they will still be reserved.
- Written communication follows strict rules of protocol. How a letter or an email is closed varies depending upon how well the writer knows the recipient.
- The communication style remains, at least initially, more formal than in many other countries. Most British will not use slang or abbreviations and will think negatively if your communication appears overly familiar.
- The etiquette when greeting is to shake hands with all those present, even children.

Taboos:

- Do not rest your elbows on the table.
- Do not stare someone in the eye. This will be regarded as intrusive and disrespectful.
- Do not be overly familiar with people you do not know well.
- Do not ask personal questions such as how much someone earns, who they voted for etc.
- Do not speak too loudly or cut into a conversation.

Appendix 22

The poetry writing session

How to start the workshop: Meet&Greet

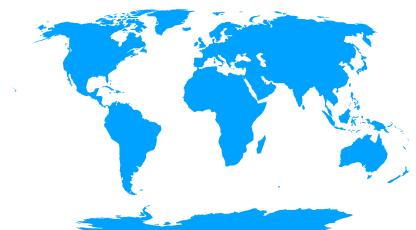
Suggestions for icebreaker games to get to know each other

I. Speed dating

- The teacher can prepare some questions and impulses that help the teammates to start a conversation, e.g. name, age, background, hobbies, expectations, writing experiences, etc.
- To start the game, participants divide into two equal groups
- They form two lines with two people respectively opposing each other
- Participants then start to talk to each other in English for a minute
- After one minute, the teacher gives a signal and everybody moves one step to the right / left
- Now, two new people face each other and talk for a minute
- This continues until all participants have talked to each other

II. Forming a 'map of origin'

- For this game, participants and teachers use a spacious room and use the floor of the room as a 'map'
- With a tape or streamer, teachers and students then only mark the four cardinal points south, north, east and west
- If this is too little information, it is also possible to indicate the location of the different continents on the floor to give a clearer idea about a world map
- All group participants are then asked to put themselves on a spot in the room where they think it is the closest to where they are originally from
- After everybody has found their spot on the 'map', the teacher asks those who are closest to each other to talk to each other
- This game is a playful opportunity for all participants to find out about each other and get a positive first impression about the diversity of the group
- It leads to both those sharing similarities automatically talking to each other and everybody else finding out about the diversity of the group regarding origin, background and culture



III. 'I have never ever'

- For this game, all participants sit or stand in a large circle and the person in the middle asks a question that always starts with "I have never ever" followed by things they have never seen, done, heard of, been or made before
- At best, the questions asked by the person in the middle of the circle are related to the GPP project
- Examples: "I have never ever written a poem before"; "I have never ever worked together with students from a different country"; "I have never ever met people from ... before"; "I have never ever heard the language ... before"; "I have never ever worked with people I did not now before"
- After the inquirer asked his / her question, everybody who HAS DONE it before gets up and has to find a new seat
- To simplify the game, the person asking the question also simply can ask for anything else in a positive couched question
- E.g.: "I have a sister"; "I have never been in Europe before"; "I speak three languages", etc.
- Again, everybody who can affirm the question gets up and finds a new seat

V. Personal Attributes

- All participants sit in a circle
- Everybody is asked to write down an adjective which characterises him- or herself
- The adjective must start with the same letter as his or her first name
- Additionally, the teacher can ask the participants to chose adjectives which they think are related to their cultural identity as well
- After everybody thought of an adjective, the participants tell each other one after another both their name and the adjective they chose
- The neighbour has to repeat the last two names and the corresponding adjective of the last two persons next to him
- This continues until everybody has said his name and characteristic
- The exercise serves as a opportunity to gain an impression about the participant's self-concept and self-perception

VI. Asking questions

- The teacher prepares as many notecards with different questions on them as there are participants
- Every participant receives one notecard with a question on it
- They are asked to walk around the room, form pairs and ask their partner the question from their notecard
- After the partners asked each other their question and answered them, they flip notecards and go to another person to ask another question
- This games provides an opportunity to carefully get to know each other and learn about somebody else's features, personality or habits

Based on:

<http://www.baustein.dgb-bwt.de> (accessed Feb 20, 2019)

<http://www.dija.de> (accessed Feb 20, 2019)

Appendix 23

Warm-up writing exercises

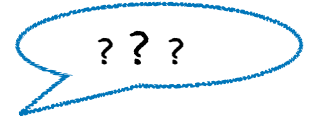
Collaborative story writing

- The teacher decides beforehand about topics, issues, events, feelings or experiences the participants should write about
- The teacher either thinks of a specific questions to give to the participants which trigger a creative impulse or come up with a sentence which serves as the introductory sentence of a short story
- Questions sentences could look like these: “A perfect day in my life starts with...”; “My best childhood memory is ...”; “If I won a million euros, the first thing I would do is ...”; “What is your biggest fear?”; “The sound of water dropping on the ground..”; “When I see the colour blue, ...”; “sunshine”; “Once upon a time in a dark forest”; “Wind in my hair...”
- Each participant then takes a piece of paper and the teacher hands out **various** sentences, ideas, words or questions to the students (each participant receives only one sentence but there should be several different ones)
- Each participant then gets instructed to continue writing the story for exactly **one** line and fold it in a way that the next person only gets so see the last written line but not the lines before that
- The next step is to hand over the piece of paper to their neighbour and receive another piece of paper with a different story on in and continue writing
- When the pieces of paper are all covered with writing, the teacher collects and unfolds them
- Now the participants read the stories out loud to the amusement of the rest of the group
- This exercise has multiple advantages, one of them being that the participants should not have writing inhibitions since they only have to write one line at a time. These stories often are quite entertaining and amusing, which also helps to ease the atmosphere and last but not least, this task requires being creative and spontaneous which are attributes strongly needed for the writing of poetry per se



How to reflect - during and after the project: Some methods and ideas for teachers

I. Methods for students to reflect during the project



a) **'Word of the week'** (adapted from *RMC Research Corporation*, p. 59)

- Students note down words or terms they came across and which they found interesting but did not know before (one word per week) or
- Have students ask project partners during the service-learning experience to tell them one word the students do not already know that describes something about the experience
- This could be a technical term, a new word or anything related to the project and the worksheets the students did beforehand
- Have each student collect one word and bring it to class. This exercise can be used as a finish-up exercise at the end of the week or as an introductory exercise to begin a new session / week
- Instead of discussing the words with peers, students could alternatively note them down in a learning diary or translate the term into a sketch or a drawing
- The following questions could help guiding the discussion:
 - *What do the others think about the word?*
 - *What could it mean?*
 - *What does this term remind you of?*
 - *Who knows the meaning of the word / Where could you find information about it?*
 - *Are there any images you associate the word with?*
- Alternative option: Students do the same with feelings and emotions they experienced instead of words

b) **Learning diary** (adapted from Seifert, A. (2012): *Praxisbuch Service-Learning*, p. 211)



- Similar to a reading journal, students write diary entries during the Service-Learning project
- They are to write down their impressions, experiences, adventures, thoughts and learning results in the course of the program. Creative tasks (like writing their own *Imagine*, their drawings or composed Haiku) could be included in the diary
- It is up to both the teacher and the class to decide whether the journals are for personal use only or if it is accessible for the teacher as well. A compromise would be to keep some parts of the diary private whereas other parts are being given to the teacher
- To ensure that the learners' impulses are triggered in the right direction, the teacher should present questions to help with the writing process. Example questions could be:
 - *How is / was the atmosphere during the project, in particular during the writing workshop?*
 - *How do I feel? Were there any great moments or else, situations I did not like?*
 - *Did I feel comfortable during the poetry writing process or did something make me feel uncomfortable?*
 - *Poetry writing experience: I find writing poetry easier / harder than other writing tasks*
 - *How well could I work with my team?*
 - *Did we have communicative difficulties?*
 - *What was my best experience last week?*
 - *Do I gain any new insights? What do I learn?*
 - *Did something happen that changed my opinion and why is that so?*
 - *My intercultural experience: How do I find working with people from various cultures?*

c) **'Heads – Hearts – Hands'** (adapted from *RMC Research Corporation*, p. 22)

- Throughout the service-learning project, ask students to keep notes that address three areas:
 - a) what they are thinking (heads),
 - b) what they are feeling (hearts), and
 - c) what they are doing or will do (hands).
- Share feelings and thoughts at various times, but only share a few at a time
- Make sure to build in time for sharing before the project begins, at sensible points of time during the writing process, and at the end of the project
- Following the project, ask students to review their notes and discuss the similarities and differences in what students thought, felt, and did. Discuss possible reasons for differences.
- Similar to the following exercise, students can also draw a person on a big piece of paper and pin their notes on the respective body parts (head, heart, hands)
- An extended version of this exercise is a categorisation of similarities and differences by student gender. Discuss the differences in what male and female students say and what might account for those differences

II. Methods for students to reflect upon the finished project



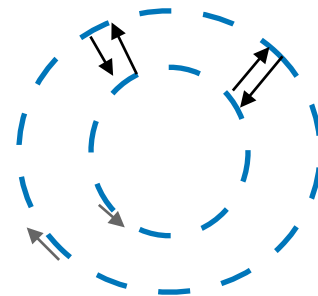
a) **The 'tree of knowledge'**

(adapted from Seifert, A. (2012): *Praxisbuch Service-Learning*, p. 212)

- Students draw a huge tree including treetop, trunk and branches on a big piece of paper
- This tree then needs to 'grow fruits': In order to do so, students are given small pieces of paper in the colours red, green and brown:
 - Red fruits (red cards) symbolise delicious, ripe fruits - positive notes: nice experiences, positive feedback, things that made you happy during the project
 - Green fruits (green cards) symbolise fruits that are not yet ripe but well on their way to become blossoming buds - things you would like to improve, things you liked but did not work out, wishes and proposals for the next project, things you began learning and want to continue with
 - Brown fruits (brown or yellow cards) symbolise food that has already fallen from the tree and is mouldy: negative experiences, situations you hoped would have been different, problems you faced, difficulties, insufficient preparation, ...
- Each student takes some time to reflect upon the whole project (this could also be a homework task to give students the opportunity to think about it properly)
- Later, they put their notes on the tree
- The colours of 'fruits' on the tree will then make a clear visual representation of the overall impact the project had on the students
- Note: It is important to always ensure there will be room and time to discuss the results of the reflection process. It is frustrating and demotivating for the students if their feedback is not properly taken into account.

b) Rotation in circles

(adapted from Seifert, A. (2012): *Praxisbuch Service-Learning*, p. 209)



- The project group is separated in two smaller groups of the same number of participants and they line up in two circles with the students facing each other (see figure on the right)
- The teacher asks one question to the whole group and the participants answer it by talking to the person they face from the other circle line
- The inner circle reports and answers the question, whereas the participants in the outer circle listen and inquire
- After 2 to 3 minutes, everybody rotates. The inner and outer circles move in different directions so that every participant faces a new discussion partner
- For the next question, the inner circle listens and the outer circles answers the questions
- An alternative constellation could be that the project partners form one line of the circle (e.g. the outer line) and the students form the inner line or vice versa
- This exercise is suitable for both while and post-reflection
- **Alternative b:** Take this exercise as a warm-up exercise together with the project partners before the poetry session in order to train communication, dispel inhibitions and get to know each other.

c) Reflection-roundabout (adapted from Seifert, A. (2012): *Praxisbuch Service-Learning*, p. 212)

- The teacher puts up multiple big sheets of paper in different corners of the classroom with different sentence beginnings on each of the paper: those reflection-sentences should be completed by the students
- *Procedure:* students organise themselves in as many groups as there are pieces of paper displayed in the classroom and each group gathers in front of one poster
- Every group member complements or finishes the sentence with his or her associations and ideas. Students can also react to something that other students have written
- When finished, groups rotate until they reach the poster from the beginning
- Now, the group reads through all the notes on the piece of paper (their own and their peers' notes) and they discuss as a group which messages, statements or associations they liked best and present them to the class
- Sentence beginnings could look like the following examples:
 - *During the project, I could use my skills and abilities to ...*
 - *If we do the GPP all over again, I would ...*
 - *Our project summarised in one word:*
 - *Difficulties I experienced during the writing process were*
 - *What I learnt in the past weeks was ...*
 - *A surprising and unexpected situation / event for me was ...*
 - *What I learnt from my project partners:*
 - *The poems we looked at in class were ...*
 - *The meaning of the word 'peace' ...*

Ideas based on:

RMC Research Corporation (2003): *Connecting, Thinking and Action: Ideas for Service-Learning Reflection*. Denver, Colorado, pp. 22-60.

Seifert, Anne (2012): *Praxisbuch Service-Learning*. Beltz, Weinheim, p. 207-212.