LαLI

Language and Literacy Learning through Art

Methodological and theoretical background and curriculum

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Preface

In post-industrial societies, employment and social inclusion crucially depend on the acquisition of basic and soft skills, including home and/or local language literacy, intercultural communication and social abilities. Research shows that less qualified and less skilled adults are economically and socially marginalised; they hold low-wage jobs while their low literacy competence contributes to low self-esteem, and at a macro-economic level, a high percentage of people with low literacy levels reduces the country's gross domestic product (GDP) (Organisation for Economic Co-operation and Development [OECD]/Statistics Canada, 2000). For instance, a 2011 survey in France showed that only 7.7% of adults aged 16–65 attained the highest levels of literacy compared with the average of 11.8% in other participating OECD countries (OECD, 2011). Furthermore, the percentage of adults with the lowest literacy scores is higher in France (21.6%) than in other OECD countries, with an average of 15.5% (OECD, 2011). Therefore, the development of new pedagogical tools aiming at promoting basic and soft skills amongst less qualified adults and instructing migrants in the host country's language and culture are crucial at both individual (personal growth) and social levels (a fairer and more equal society).

The *Language and literacy learning through art* (LALI) project embeds language and literacy learning in cultural education by articulating tasks in museums and classrooms. Thus, in addition to classrooms, learning is transferred into a real-world environment, specifically, to a museum that creates stimulating conditions for peer learning. Art (i.e., a central component of culture) therefore becomes a vital resource for fostering social and linguistic integration. This manual is part of the set of different products and kits for professionals that is available through an online resource centre created by LALI (http://www.lali-project.eu/). Additionally, LALI has developed a mobile application called Art App to support and reinforce the learning that occurs in museums. Specifically, the Art App helps teachers prepare the *in situ* tasks, facilitates language and literacy retention and practice, as well as creates an opportunity for the participants to practise their digital skills. LALI also offers teachers1 a video-based assessment tool and a toolkit that allow them to improve their pedagogical skills and to evaluate and adapt their approaches and methods to the participants' specificities between workshops. The video recordings help the teachers to continuously adjust their teaching, allowing them to optimise communication with the participants during the project. The video recordings of the museum workshops and watching the episodes selected by the teachers will help the participants to improve their performance and enhance their basic foreign language and culture vocabulary. This approach also permits individualised follow-ups and the creation of individual learning paths (Eloranta & Jalkanen, 2015).

This manual provides the theoretical background and the curriculum of the LALI approach. The LALI members who have collaborated on this manual hope that the readers find it inspiring and that it will contribute to facilitating beginning learners' integration to society.

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1   Throughout this manual, we refer to teachers. However, in the museum context, instead of a teacher, a facilitator (e.g., an art mediator) might be present to guide the learning session. All the materials will be available for other teachers, educators and other professionals involved in teaching adults with low skills.

1 Introduction

The interdisciplinary LALI approach provides a new articulation between the action- and the task-based approaches to language learning (see Ellis, 2003 for a synthesis) and tasks of intercultural and art mediation to facilitate foreign language acquisition, literacy and soft skills improvement. In line with the action-based view of learning, the LALI project team members consider learners as social actors engaged in cognitive, emotional, cultural and self-imposed tasks and self-provision of resources, enabling them to participate in didactic interactions in museums and classrooms. LALI relies on the concept of *phenomenon-based learning*, which involves studying real-world phenomena holistically from different points of view (Silander, 2015; for further information, see Section 4.2.2). This concept is based on *problem-based learning*, as studying a phenomenon involves asking questions and answering them collaboratively (Silander, 2015). In LALI, intercultural and art mediation activities afford perspicuous resources to generate phenomenon-based learning. Rather than finding a single correct answer, learners interpret the question (e.g., what emotions the painting provokes), gather additional information, create possible solutions, negotiate, evaluate options and present conclusions together with peers and teachers. Hence, LALI creates a holistic literacy and language learning experience by encouraging active learner participation in different kinds of interactive situations, including learner-learner, learner-teacher and learner-work of art.

LALI addresses the needs and the social inclusion of adults with less qualifications and low literacy levels, mostly migrants who have arrived recently or have not acquired the local language and literacy skills despite their long stay in their settled environment. LALI contributes to the possibility of their further learning and employability by proposing pedagogical tools that aim at developing basic skills (language, literacy and to a minor degree, digital skills), creating collaborative environments for learning, and valorising their particular cultural identities. Less qualified learners are divided into two target groups, as follows: 1) adult learners from the local culture or learners from different cultures with a good oral command of the local language but a low literacy level (literacy development [LD] group) and 2) adult learners from different cultures with low levels of oral proficiency and literacy in the local language (language and literacy development [LLD] group).

The language user competences are based on the descriptors defined in the *Common European Framework of Reference for Languages* (CEFR) (Council of Europe, 2001), which is a commonly used "basis for the elaboration of language syllabuses, curriculum guidelines, examinations, textbooks, etc. across Europe" (p. 1). Three main user levels, each with two subcategories, can be distinguished, as follows: basic user (A1–A2), independent user (B1–B2) and proficient user (C1–C2; Council of Europe, 2001, p. 23). These can be further divided into subcategories according to the learning environment and purpose; these finer differentiations are also used in LALI. Additionally, the four basic competences (understanding, reading, writing and speaking) cannot always be targeted at the same level. For instance, if the recruited group has a very low level of literacy, the acquisition of basic skills (reading/writing) is the focus, whereas if the recruited group has already mastered the basic skills of reading/writing, more complex skills are concentrated on (e.g., stronger focus on the acquisition of basic knowledge in art history and cultural aspects in writing activities). Section 5.2 provides a more detailed description of the targeted learner competences.

The central aspects of LALI are presented in the following sections. First, art and cultural mediation is explained in Section 2, followed by a discussion of interculturality in Section 3. Section 4 focuses on language learning. Section 5 covers the tasks and the target learner competences in LALI. Finally, a synthesis is offered in Section 6.

2 Art and cultural mediation

LALI offers a specific approach to language learning through art to create non-formal situations of language learning (combining characteristics of informal and formal learning; see Section 4.2.1) and soft skills learning. This section introduces LALI's understanding of the field of art and cultural mediation and specific working methods on how to combine language learning and art or cultural mediation. Furthermore, already existing practices in the participating countries are presented to make visible the starting point for the LALI methodology.

2.1 Introduction to cultural mediation

This manual generally uses the term *cultural mediation* rather than art mediation because the first is more inclusive. The term *art mediation* often refers to mediation in art museums, whereas cultural mediation includes other institutions, such as (natural) history museums. The term *mediation* rather than *education* is used with reference to the German term *Kulturvermittlung* or the French term *médiation culturelle*. Even if the English term *art mediation* is a construct that is roughly translated from other languages, it is frequently used in international contexts.[2] These choices are made to underline the LALI project team members' understanding of the subject matter; the LALI approach mediates between an artwork or a cultural object and the museum visitors. The purpose is not necessarily to educate the visitors but to construct a space for dialogue, exchange and interpretation.

2.2 New tendencies in cultural mediation

The modernist art museum, which emerged during the 19th century, conceived of the visitors as individuals who lacked the knowledge and the background to understand art. They were perceived as constituting an *undifferentiated mass*, a *general public* who may need instructions and scientific explanations linked to the exposed pieces of art. According to this concept, the display of the objects, as well as the explanatory and the pedagogical texts associated with them, converge to transmit a single fixed meaning.

Over the past couple of decades, some recent approaches have emerged to achieve a nuanced understanding of the real needs of museum goers, and the public is no longer perceived as an undifferentiated mass but comprising groups of individuals who examine the issues of narrative, difference, identity and voice. The displays tend to fit more heterogeneous and multicultural audiences. At the same time, the nature and the very concept of knowledge itself have gone through important changes. From the idea of knowledge as a unified, objective and transferable entity, newer ways to conceive of knowledge as a plurality of views and discourses can be found, where the very development of the ways of thinking might be more valuable than the solutions achieved. Not only knowledge, but also the comprehension of culture ceases to be a monolithic and unchanging repertoire of canonical subject matters. Culture tends to become "a site of multiple and heterogeneous borders where different histories, languages, experiences and voices come together" (Hooper-Greenhill, 2000, p. 127). Hence, mediation – particularly cultural mediation – can be understood as "a form of cultural production rather than as the transmission of a particular skill, body of knowledge or set of values" (Hooper-Greenhill, 2000, p. 127). It implies a series of revisions of the mediation process and the attitudes of facilitators and participants. The meaning of a piece of art is no longer set up by curators and art historians only, but it can be completed and implemented by the visitors as well. Non-scientific approaches are increasingly appreciated, taken into account or even privileged and now considered part of the reception history of an artwork.

This means the reconsideration of the participants' status and role during cultural mediation programmes; from passive and academic visitors, they become actors who may create new ways or fragments of understanding and who represent or even help realise value pluralism connected to art. Thus, the role of cultural facilitators would shift to combining the diversity of practices, languages and backgrounds to challenge the homogeneous borders of dominant cultural narratives. When opening the art and cultural institutions for multiple identities and interpretive strategies, new ways of museum and guiding practices emerge. "[M]useum workers can become bor-

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2   For interesting thoughts on this topic, visit http://www.kultur-vermittlung.ch/zeit-fuer-vermittlung/. For texts in German, English, Italian and French, visit http://www.kultur-vermittlung.ch/zeit-fuer-vermittlung/v1/?m=1&m2=0&lang=e.

der-crossers by making different narratives available, by bridging between disciplines, by working in the liminal spaces that modernist museum practices have produced" (Hooper-Greenhill, 2000, p. 140). The benefit of this approach would be revealed, not only in the short term, but also in the long run. The immediate advantage is opening the possibility to design activities that increasingly suit each group of visitors' special and diverse needs. By fostering diverse sensibilities and practices, the long-term benefit is the possibility to introduce parallel discourses and broaden the interpretive fields of humanity's collective art and cultural heritage.

At the *Third International Symposium for Cultural Mediation*[3] that took place in January 2017 in St Pölten (Austria), Birgit Mandel from University Hildesheim (Germany) underlined once more that *Kulturvermittlung* – cultural mediation – should really be perceived as *mediating* practice, as in bringing people together *through* art and culture. Cultural mediation should not be about the mediation between an institution and society; rather, it should mediate between diverse publics. She further highlighted art's potential to be ambiguous, symbolic and emotional; from the LALI project's perspective, it offers the potential of exploring the participants' experiences and/or emotions in addition to culturally grounded viewpoints. Some experts, such as Nina Simon (2010, p. 26), director of the Santa Cruz Museum of Art & History and author of the book *The Participatory Museum*, point out that interactivity is a key concept in an intensive museum experience, and facilitators should find new ways and forms to give voice to the visitors. However, interaction should not be limited to linking individuals to the content; instead, facilitators should create situations where museum goers can communicate with one another (Simon, 2010, p. 26). This communication and a possible creation of new meaning are necessarily undertaken through the mobilisation of *linguistic resources*. Thus, LALI focuses its language learning activities on this particular common creation of meaning through description, interpretation and exchange of views.

2.3 The focus on *audience development*

The above-mentioned symposium in Austria showed new tendencies that went beyond the image of cultural mediation as a specific department of an (art) institution. That picture mainly evokes associations of classical guided tours for adult tourist groups or programmes for school children. Opposed to that image, lately, museums and cultural institutions have usually developed a greater sense for the place and the society where they

are situated. The term *audience development* often comes up in this context; institutions reach out to new audiences and therefore engage in new practices. In the beginning, the term *audience development* was often perceived in connection to economic considerations, as indicated in this early definition:

> The aim of Audience Development Arts Marketing practitioners is to bring an appropriate number of people, drawn from the widest possible range of social background, economic condition and age, into an appropriate form of contact with the artist and, in so doing, to arrive at the best financial outcome that is compatible with the achievement of that aim (Keith Diggle, 1984, as cited in European Commission, 2017, p. 54).

Since then, the popularity of audience development as a concept has widely grown and has been used by all kinds of institutions in a variety of formats and for diverse purposes. Walker-Kuhne (2005) lists some of these false justifications for audience development, such as fulfilling a grant requirement, reaching a specific numeric goal or targeting audiences for an ethnic-specific play. However, experts tirelessly repeat that audience development must be a process of transformation for the whole institution. Therefore, it is not just a matter of concern for the departments of cultural mediation, which usually host new outreach programmes. Walker-Kuhne defines it as "the cultivation and growth of long-term relationships, firmly rooted in a philosophical foundation that recognizes and embraces the distinctions of race, age, sexual orientation, physical disability, geography and class" (2005, p. 10).

In this context, Simon (2015) raises the seemingly provocative question of the institutions' need for audience development. She clearly shows what community building *can* provide to a museum and how a whole institution can change from the bottom to the top. At the same time, she highlights that not every institution should have this aim: "I wish that every museum would be clear about its goals, specific about its strategies and measures, and unapologetic about pursuing them" (Simon, 2015, first paragraph, section "Why"). This issue always depends on the institution's mission and mandate (e.g., a museum for Avant Garde Art naturally does not target a broad audience but is meant to serve a few interested people). Audience development is often connected to the wish of reaching new audiences from different backgrounds (e.g., migrants). However, research shows that the borders between social classes are much more relevant than the cultural background. A study on audience development published by the European Commission (2017) defines three main audience categories – audience by habit, audience by choice and audience by surprise. For the third one, "participation could hardly be possible without an intentional, long-term and targeted approach" (European Commission, 2017, p. 11).

Cultural mediation programmes are more likely to overcome these borders, for instance, because of their focus

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3   Symposium. (2017). *3. Internationales Symposium Kulturvermittlung* [Third International Symposium for Art Mediation], NÖKU Kulturvermittlung. St Pölten, Austria. Conference notes by Veronika Hackl http://www.noeku.at/de/kulturvermittlung/symposium/symposium2017.

on school groups that are naturally more diverse than other visitor groups. However, the fact that school children from diverse social and cultural backgrounds join a school visit to a museum does not mean that this group becomes a future "audience by habit" or even "audience by choice." Chris Dercon, Director of Tate Modern (UK), views the progress from cultural mediation as a service to customers towards cultural mediation as a process of community building. However, he also underscores the limitation of this concept; participants of collaborative projects do not become regular audiences of the institution. However, the museum has to be designed as a meeting place to overcome these borders. The focus on participation and co-creation in this process, which is linked to the discussion on audience development in cultural mediation, leads to the blurring of lines between cultural mediators and artists because of the joint process of artistic thinking and acting. Here, the discussion returns to Birgit Mandel who once more highlights the need for cultural mediation, not as an addition to but with the potential of altering the institution (see above, note 3 Symposium, 2017).

LALI focuses on the linguistic benefits of language acquisition in museums, as well as on the use of cultural mediation tools that enable non-formal learning. LALI strongly believes in the power of such hybrid learning contexts for language learners (cf. Section 4.2). However, considerations of audience development strategies play an important role in this concept. The institutions that LALI project team members collaborate with have their own vision of why such a project would be useful for their institutions and visitors. The rise of audience development as a strategic focus for institutions helps implement such programmes. The cultural mediators' expertise in developing ever new forms of practices, working with people of different ages and backgrounds, dealing with groups, as well as their methodological strength, is key to the success of the LALI project team's undertaking. More often than not, innovation lies in the departments of cultural mediation within the institutions. They are more flexible and more eager to always experiment with new approaches, as discussed in the following section.

2.4 Cultural mediation and language acquisition

With the rise of audience development as a focus for cultural institutions, new audiences are paid increasing attention, which leads to the emergence of specific formats to reach them, such as special programmes for language acquisition in museums. Nonetheless, it is not just a matter of new perspectives of the institutions. As stated by Johanna Grützbauch in a telephone interview (personal communication, February 7, 2018), Head of the Department of Cultural Mediation and Audience Services at Graz Museum in Austria, language teachers and trainers also discover the museum as a valuable resource for their language classes. Excursions of language classes often lead to museums and other cultural institutions. Language learners are confronted with (local) history or art and are offered the opportunity to practise speaking outside the classroom setting. It is only natural that institutions react to this development. Released in October 2017, the *sprachpartner.at* platform gathers and posts information about programme offerings of museums and cultural institutions in Austria that focus on language acquisition. It helps teachers and trainers (as well as individuals) gain a quick overview of such programmes in their region. The platform started from an initiative of a couple of individual cultural mediators and is now supported by *Museumsbund* Österreich, the federation of museums in Austria, which is in charge of the collection of practices, i.e., compiling museum activities to a single website. By inquiring with the museums if they have any offerings on the topic of language acquisition, not only does the platform make existing programmes visible but further inspires institutions to develop even new ones. This is likewise the case at Graz Museum, which has already offered tours in simple language and (as stated before) is keenly aware of the new audience group of language learners, and then developed the format "Learning German at Graz Museum." Grützbauch (personal communication, February 7, 2018) describes the development of this offering as "making something visible that was actually already happening and where we found a rising demand". On the other hand, Salzburg Museum has developed a format for language classes in the museums that are supported by a professional language teacher, as well as a cultural mediator. Specific materials have been developed in cooperation with professional language teachers and cultural mediators. According to Nadja Al Masri-Gutternig, the project leader, this format aims to have a mixed and diverse group of language learners and to have participants as actors in the museums. The pilot project has been very successful, and some of the former participants are currently giving tours or volunteering in the museum.

The foregoing cases are just two examples amongst many that show that language acquisition in or with the help of museums is currently a rising issue in Austria. However, the sprachpartner.at platform shows that most of the offerings are still centred on children (because generally, formats of cultural mediation are often designed for school classes), while those for (individual) adult learners still comprise the minority yet are increasing. Many institutions are aware of the target group of adult language learners and are open to including new formats in their programmes.

Regarding French language and literacy learning, the museums in Paris offer limited possibilities. Pompidou Centre organises French conversation courses for foreigners. The Louvre will soon offer guided visits in simple French. The Petit Palace supports socially marginalised groups with broad programmes and a variety of

workshops. Amongst its achievements, an online accessible brochure[4] created by initially illiterate young participants should be emphasised. During literacy teaching, they have learned to express in words their museum experience and compose guides about their interpretation of art pieces depicting humans and representing matters of life.

In Turku, Finland, the museums and the city have recently organised events, such as for young asylum seekers and immigrants. The Aboa Vetus & Ars Nova museum invited young asylum seekers for a visit during the autumn of 2016 as part of the national Museum as asylum project (2016–2017). The project was funded by the Finnish Ministry of Education and Culture, and 15 museums in Finland participated in it.[5] Based on the visit to Aboa Vetus & Ars Nova, an exhibition (on display in early 2017) was created that included "the participants' own artworks, photographs of the visits, and a word installation" (Aboa Vetus & Ars Nova, 2018, first paragraph). While learning about the history of Turku during the visits, the participants related what they learned to their own experiences. The visits also included art workshops, where the participants learned new Finnish vocabulary. Turku has also organised "Get to know Finland" days for immigrants who live in this city. The aim is to familiarise immigrants with Finnish culture and everyday life (City of Turku, 2016). The visits have included tours of the Turku castle, the city council and retirement homes, amongst others.

These examples show that small institutions can more quickly react to current socio-political realities, which can be easily explained by their smaller structures. However, someone's initiative is always needed to start such a process. Audience development as a focus of an institution plays an equally important role in the success of such programmes as demanded by some members of the target group. Only through such reciprocity will new offerings be established successfully.

Building on these already existing practices and in the course of its project, LALI will offer new tools for cultural mediators and institutions for the successful implementation of programmes for the target group of adult language learners in museums. Interactive visits that encourage visitors to develop their own interpretations of the works of art will be organised. Institutions are also invited to adapt their offerings to a range of different audiences, especially the target group of language learners. Doing so will highlight the intercultural dimension underlying language learning activities. The characteristics of culturally diverse groups, which are examined in the next section, are also taken into account.

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4   The online brochure http://www.petitpalais.paris.fr/sites/default/files/guide_tous_humains.pdf.

5   For more information in Finnish, see http://helinamuseo.fi/turvapaikkana-museo/.

3 Intercultural approach to language learning

The preceding section has presented the museums' proposed new methods of organising interactive visits, encouraging visitors to develop their own interpretations of the works of art and adapting their offerings to a wide range of audiences and categories of visitors. This last aspect invites an examination of the intercultural dimension of the museum activities included in this section.

3.1 Introduction to interculturality

The black circles in Figure 1 represent the writing of an alien culture depicted in the recent science fiction movie entitled *Arrival*. These aliens always write in circles, reflecting their vision of time, which is not linear as that of European cultures, but circular. The movie's linguist hero is learning to communicate with the aliens through their writing; as she progresses, she develops visions of the future – she acquires the circular view of time. By learning the aliens' language, she accesses the unique way they see the world, which was completely inaccessible to her before.

The idea of linguistic relativism is borrowed from Whorf (1956) and usually referred to as the Sapir-Whorf hypothesis. It expresses the conviction that each culture inhabits a unique linguistic universe that also corresponds to a separate universe of sensations and thoughts. The often-quoted example is the Eskimo language with its 17 different words for various types of snow. Learning the language would provide access to the Eskimo's unique world of perceptions and thoughts, not accessible otherwise. For Baumeister (2005, p. 54), the idea is so "wildly and outrageously misleading" that he has formulated an "Anti-Whorf hypothesis" that focuses on the observation that languages can very much be translated to one another and that they mostly describe "one basic universe of concepts" but with different words and grammatical rules.

As usual, the devil is in the details. For a Hungarian, learning the French language will not open an utterly different unsuspected world of sensations, but it does reserve some surprises. For instance, the French use the active verb *patienter* to say "be patient", translated subjectively to "do nothing in an active way". They have a unique way of using up to eight characters to write a word that will in the end consist of four pronounced sounds. Culture does matter, and to find cultural differences, people do not necessarily have to cross national borders. Cultural differences can appear amongst urban and rural populations, different regions, districts of the same city, different genders, sexual orientations, as well as groups associated with different physical abilities, sexual orientations, musical subcultures, amongst others. Cultural diversity can play out in two ways in social situations. First, it can imply differences in values

Figure 1. Alien writing from Arrival[6].

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6   Images taken from https://www.pinterest.co.uk/pin/291326669639107713/?lp=true.

and practices; for instance, people in some cultures say hello by kissing or shaking hands, people from other cultures do so by bowing, and people from several cultures greet one another with a sophisticated choreography of hand and shoulder touches and pats. Second, whenever people can be categorised as belonging to specific cultures, the dynamics of categorisation and social identities appear. The categories activate stereotypes and preconceptions; a person does not see the other only as a unique individual but one of a particular age, ethnicity, gender, and so on, with all their possible associations. However, a person has to be cautious with both perspectives, reminding oneself that membership in a particular group does not define the other person. Each person has a unique way of integrating the many cultures of which one is a member, juggling with multiple identities in each situation and in relation to the others in the interaction and adding a unique touch to each identity through one's personal life journey. A proper intercultural approach should help people avoid two possible mistakes – either ignoring cultural factors when they are present or forcing a cultural explanation instead of other factors (e.g., personality, situation). Please remember these two risks while you read this manual. To sum up, culture matters, and it affects the learning of language and writing, at least in three ways. These three perspectives are tackled in the following sections. First, cultural differences in communication are explored. What diversity can be observed in the way that people from different cultures communicate? Second, the dimensions of cultural differences that can have an impact on collective language learning practices, such as language classes or cultural mediation, are discussed. Third, the concept of acculturation is opened up, exploring the process of adaptation and change that migrants undergo during their experience in a new cultural environment.

3.2 Cultural differences in communication

People of different cultures do not inhabit different universes, and in many ways, their experiences are more similar to one another than different, but the differences they display are neither negligible nor superficial. Most of all, the variations may imply specific challenges in the process of learning to communicate in other languages. Furthermore, each person possesses a multiplicity of cultural identities (national, regional, gender, religious, professional, age, etc.). Let us start by exploring the diversity in communication. Being able to know, interpret and use the appropriate expressions is referred to as "sociolinguistic competence" (Burleson, 2007, p. 106; Hymes, 1972); if non-verbal behaviours are also included, it is possible to discuss intercultural communication competence. Such competence has to accommodate at least four types of differences, as follows:

- Preference for formal or informal style. The dominant style in France is much more formal than in Hungary or Finland. In France, people are expected to add *Monsieur* or *Madame* to their greetings; "Good afternoon" alone can be considered impolite. This by no means implies that the French in general are more polite. It merely expresses that (statistically and generally) they attribute more importance to form or to the way that thoughts are presented.

- The repertoires of non-verbal communication differ greatly. In some cultures, direct eye contact is expected; failure to keep eye contact raises suspicion and shows a lack of honesty. The lengths of silence that are tolerated during conversations differ greatly, amongst others. There are various prescriptions for all the facets of non-verbal communication, including kinesics (gestures, body position, etc.), haptics (touching), proxemics (distance), physical appearance, vocalics (modulations of the voice, rhythm, silences, etc.), chronemics (expectations about the duration) and artefacts (use of objects and arrangements) (Afifi, 2007). Not only are there differences in the meanings of the different gestures, but also in the extent to which they are used in communication. Italians generally tend to use more and larger gestures to accompany their verbal messages compared with the Japanese (see Kendon, 2004 for an overview of gesture use in social interaction). At the same time, the Japanese attribute immense importance to non-verbal communication but use it on a smaller scale, possibly even replacing verbal communication more often than the Italians would.

- Hall (1976) proposes the distinction between high- and low-context communication styles. The high-context style implies that contextual elements, such as dresses, artefacts, postures and gestures, hold more importance in decoding the message. In low-context settings, the meaning is mainly carried by verbal communication. The high-context style suggests that the participants in a setting need to know a large amount of normative expectancies to interpret the messages of the other members, regardless of the resources mobilised to produce the message (talk, gestures, etc.). In the case of low-context cultures, the messages are produced in such a way that even non-members can understand what normative expectancies are mobilised at that moment.

- The extent to which people are either allowed to show the emotions they feel in interactions or are expected to hide their feelings is also a cultural variable. This dimension of exteriorisation of emotions is not the same as feeling them, but cultures where the communication style embraces manifestations of the inner affective world would perceive the other cultures as cold or insensitive.

Furthermore, the cultural codes of communication are not independent from the other value orientations, representations and norms that characterise a given culture. For this reason, the means of communication that people use are often very difficult to change. They are not simple behaviour patterns that are arbitrarily chosen, but they comprise the top of the iceberg of underlying norms, values and representations that are expressed in interaction. Consider this example:

> *A female trainer wishes to welcome all new students by introducing herself to them with a handshake. She extends her hand towards Abdullah also, but he does not take it.*

In the preceding situation, the new student would technically be quite able to shake the teacher's hand. What prevents him from doing so is the representation of the need for separation between the sexes. According to his cultural beliefs, the difference between men and women is important and should not be reduced. One way to honour this desire for differentiation is by establishing different communication rules for men-to-men and men-to-women interactions. Some of these differences (e.g., gender, hierarchy or time orientation) may influence the way that people communicate, and they will also affect the language learning process.

3.3 Cultural differences affecting the learning process

As explained in the preceding section, cultural differences influence the way that people communicate, either through specific norms and rules concerning different means of communication or by reflecting underlying cultural values. These value orientations and differences can also have an impact on how adults are able to engage in language learning activities, and they may trigger some challenges that the trainer will have to address. The following dimensions will most likely interfere in the process:

- **Tendency to accentuate or decrease the separation or distinction between genders.** Cultures cherishing the distinction between genders tend to make different prescriptions concerning self-presentation (dress code and way of speaking), communication, social roles and professional choices. They can also prescribe the physical separation of genders or forbid physical contact between men and women who are not family members. Cultures oriented towards the reduction in gender differences will have the opposite preferences, including similar self-presentations, interchangeable roles, non-discriminated professional choices and preference for mixed groups. *In the training context*, this dimension may have an impact on how male students relate to female trainers and co-students.
- **Refusal or acceptance of hierarchy.** Members of societies where hierarchy carries more importance will show better toleration of differences in power distribution, will more likely accept an instruction or an explanation from a person holding a position of authority and will less likely challenge the authority. *In the training context,* this dimension will have an impact on how students respond to the trainer, whether or not they dare to express disagreement, ask questions and so on.
- **Orientation towards individualism or collectivism.** People with an individualist orientation will tend to assertively express their own wishes and needs, while people with an interdependent/collectivist orientation will focus on the group process and harmony amongst the members. *In the training context,* this dimension will have an impact on particular students' motivation to express themselves in front of the others, formulate their own opinions and stand out.
- **Task or relationship orientation.** Task-oriented people will focus on their goals rather than on their relationships. This difference will show during collaborations, particularly during conflicts. Relationship-oriented participants will be more accommodating, while task-oriented group members will not hesitate to oppose the status quo if they think that the task can be improved.
- **Monochronic or polychronic time orientation.** A linear orientation implies sequential turn-taking in speaking; people wait for the current speaker to finish before they start speaking; otherwise, they will appear rude. A polychronic orientation can allow people to tune into the speaker's sentence, not waiting for the person to finish. *In the training context,* this dimension will have an impact on time management, whether students will arrive exactly on time or whether the start and the end of the session will be considered flexible and negotiable.

3.4 The acculturation process

Even if you have never heard about the concept of acculturation, you may have intuitions and expectations about the broader subject matter – how migrants change or should change through their exposure to the new cultural environment. Consider the following examples, and check whether some options seem better than the others:

1. The son of Chinese migrants living in Paris decides not to have Chinese friends and is looking for a Parisian girlfriend. Having alienated his Chinese friends but not having managed to make French friends yet, he after all spends quite some time alone.
2. A Venezuelan woman takes classes from an actor to be able to get rid of her foreign accent completely so that no one will realise that she is a foreigner.
3. A Chinese migrant couple working in the restoration business are trying to find a nice young Chinese woman for their son.

4. A migrant woman who arrived in France 20 years ago has only elementary knowledge of the French language until now. She had never really needed it until recently.

5. A young woman decides to follow the Muslim custom of wearing the veil when she turns 18 to show her identity as a modern French Muslim and a feminist woman.

6. Young people of diverse cultural origins and living in a migrant suburb have developed a language that integrates words from their different languages and is marked by a special accent that is not directly connected to any of their original languages. They use it not only amongst themselves but also when they interact with members of the dominant society.

The concept of acculturation strategies attempts to explain systematically how people change in their new cultural environment. Berry (1980) is the creator of the model that would become the most cited explanation. Berry proposes classifying the acculturation strategies of migrants and minority members according to their answers to the following two questions: "Is it important to engage in relations with members of the new environment?" "Is it valued to maintain relations with the original cultural environment?" From these two questions, four acculturation strategies emerge, as follows: marginalisation, assimilation, separation and integration.

- **Marginalisation** takes place when individuals do not engage with either the dominant culture or their culture of origin. It may happen either due to limited possibilities of interaction with members of the host culture (often for reasons of exclusion or discrimination) or because of a lack of interest in cultural maintenance. This situation may lead to isolation from both cultural groups (host culture and culture of origin). In the first example, the young Chinese man finds himself (at least temporarily) in this situation. The marginalisation strategy has been associated with psychosomatic and adjustment disorders (Berry, 1994).

- **Assimilation** occurs when individuals reject their minority culture and adopt the cultural norms of the dominant or the host culture. They seek daily interaction with the host culture, and their ambition is to become accepted as part of the majority culture. Amongst other effects, assimilation has been associated with a weakening of the immune system (Schmitz, 1992; Ward, Bochner, & Furnham, 2001, p. 93), and it is often reported to cause higher levels of acculturation stress and dissatisfaction (e.g., LaFromboise, Coleman, Hardin, & Gerton, 1993, p. 397). It is assumed that the reason for this negative relationship between assimilation and well-being is that complete assimilation is rarely possible. Visual markers, names and accents often highlight the strangeness of immigrants, and they are still perceived as foreigners even after many years in the host country. Those undertaking an assimilation journey often face a gap between their self-perception and the feedback they receive from the members of the host society.

- **Separation** occurs when individuals reject the dominant or the host culture in favour of preserving their culture of origin. In this case, they focus on keeping their own values and avoid contact with the majority culture as much as possible. Separation is often facilitated by settling in ethnic enclaves. The separation strategy has been associated with high levels of neuroticism, anxiety and psychoticism, cardiovascular problems, as well as addiction to drugs and alcohol (Schmitz, 1992). Separation can be a strategy to find a positive identity in a cultural environment where an immigrant's social group is discriminated against or undervalued by isolating oneself from the negative representations in the dominant group.

- **Integration** happens when individuals are able to adopt the cultural norms of the dominant or the host culture, while maintaining their culture of origin. Integration leads to and is often synonymous with biculturalism. In this case, a person simultaneously maintains some degree of cultural integrity and participates in a larger social network. The person holds on to some aspects of one's own culture, such as central norms and values, but also engages with the new cultural environment. Research (e.g., Berry, 1997) shows that those who employ the integration strategy (by engaging in and becoming competent in the two cultures) usually adapt better than those who are primarily oriented to one culture (by using either the assimilation or the separation strategy) and much better than those who engage in neither culture (the marginalisation strategy).

3.5 How are acculturation strategies connected to language learning?

The *communication accommodation theory* (CAT) proposed by Giles and Ogay (2007) helps identify the impact of acculturation strategies on the way that people acquire and use a language. Accommodation refers to the "constant movement toward and away from the others" (Giles & Ogay, 2007, p. 295). Convergence is used to become more similar to the other, marking agreement and connection to the other. Convergence is in line with the motivation to be accepted and appreciated by others. Its risk is a loss in the sense of social identity, continuity or distinction. Convergence represents a movement similar to "assimilation". In contrast, divergence accentuates the differences between interlocutors, indicating disagreement and the need to separate, marking one's distinctiveness and asserting oneself. It could be connected to the strategy of separation.

It is important to note that the convergence strategy is not superior to divergence; both have their places in relating to others in dynamic ways. In fact, it is precisely an optimal level of convergence and divergence that people usually seek, representing a strategy of integrating, connecting and validating the cultural baggage brought and the baggage acquired in a harmonious or creative way. The sixth example of the suburban youngsters exemplifies such a strategy, even if for the superficial observer, it could be a simple failure of language acquisition.

Finally and more generally, awareness of the different acculturation strategies and their impacts on people's wellbeing helps the trainer create a programme that will work towards integration at its best – offering a space for recognition of the original identities and inviting a positive connection with the new cultural environment.

4 Action-based learning: adult language and literacy learners as social actors

Given LALI's intentions to organise art mediation tasks in museums that favour the participants' free interpretation of the artworks (discussed in Section 2) and considering the intercultural dimension of language learning (discussed in Section 3), the action-based methodology for language learning is chosen as the basis for the LALI approach. The action-based view of learning is presented in more detail in this section.

4.1 Introduction to the action-based view of learning

In line with the view of language use and learning presented in the CEFR (Council of Europe, 2001; discussed in Section 2.1), an action-based view of learning is adopted in LALI. This approach is a learner-centred; in other words, language learners are perceived as social actors engaging in tasks that are part of a larger social context (and not exclusively focused on language). The approach implies that language use and language learning are interconnected:

> Language use, embracing language learning, comprises the actions performed by persons who as individuals and as social agents develop a range of **competences**, both **general** and in particular **communicative language competences**. They draw on the competences at their disposal in various contexts under various **conditions** and under various **constraints** to engage in **language activities** involving **language processes** to produce and/or receive **texts** in relation to **themes** in specific **domains**, activating those **strategies** which seem most appropriate for carrying out the **tasks** to be accomplished. The monitoring of these actions by the participants leads to the reinforcement or modification of their competences (Council of Europe, 2001, p. 9, emphasis in the original text).

In addition to specifically language-related competences, learners also utilise **general competences**, including a) *declarative knowledge* (*savoir*) or knowledge of the world, which is accumulated through formal learning (academic knowledge) or experience (empirical knowledge) and includes sociocultural knowledge and intercultural awareness, for example; b) *skills and knowhow* (*savoir-faire*) or procedural knowledge, which is based on the gradual automatisation of skills through repeated practice and includes social, living, vocational or professional and leisure skills, as well as intercultural skills; c) *existential competence* (*savoir-*être), referring to individual characteristics, such as attitudes, motivations, values, beliefs, cognitive styles and aspects of personality affecting learning; and d) *ability to learn* (*savoir apprendre*), which includes language and communication awareness, general phonetic awareness and skills, study skills and heuristic skills (Council of Europe, 2001, pp. 11–13, 101–108).

Communicative language competences (the specifically language-related competences) comprise a) *linguistic competences*, including lexical, grammatical, semantic, phonological, orthographic and orthoepic competences (i.e., knowledge of the language system); b) *sociolinguistic competences*, including mastery of linguistic markers of social relations, politeness conventions, expressions of folk wisdom, registering differences, and dialects and accents; c) *pragmatic competences*, including discourse competence (producing coherent texts) and functional competence (the use of spoken and written texts in particular contexts) (Council of Europe, 2001, pp. 13–14, 108–130).

LALI adopts the central idea of an active learner presented in the CEFR (Council of Europe, 2001, pp. 14–15). General and language competences are utilised when learners are engaged in different types of tasks, which take place in different contexts (see Figure 2).

The different learning contexts (referred to as domains in the CEFR) include the public (e.g., interactions in public institutions, such as museums), the personal (e.g., interactions amongst family members and friends), the educational (e.g., language used in school) and the occupational (e.g., language in the workplace) (Council of Europe, 2001, pp. 14–15). As presented in Figure 1, the *educational context* and the *public context* are particularly relevant for LALI, as the project involves both clas-
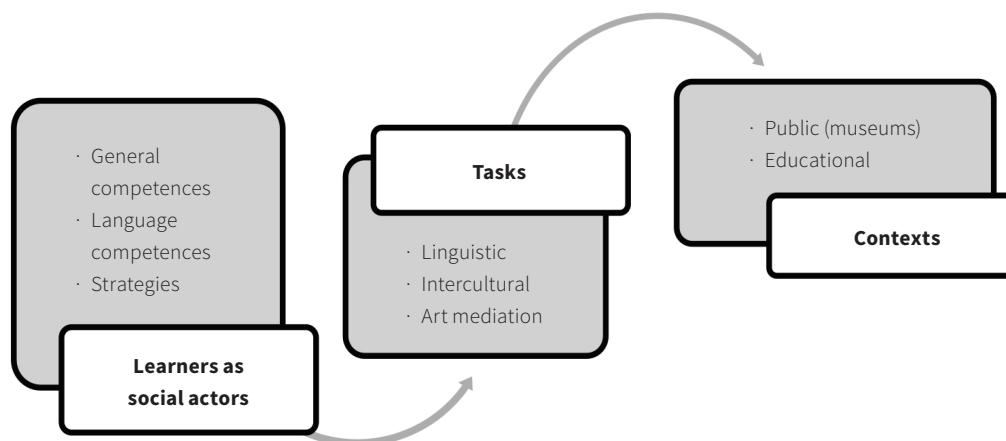
Figure 2. The action-based view of learning in LALI (based on Council of Europe, 2001).

sroom teaching and museum visits for the target groups. In classrooms and museums, the participants engage in various *tasks* containing linguistic, intercultural and/or art mediation components that promote language and literacy learning. When carrying out these tasks of different types, the learners can use various (language-related or other) *strategies* in addition to general and language competences (Council of Europe, 2001, pp. 15–16).

4.2 Learning contexts and types of learning

As described in the preceding section, according to the CEFR (Council of Europe, 2001), opportunities for language learning and communication emerge in different contexts, as learners complete tasks that may involve language-oriented components. These diverse learning contexts relate to various types of language learning; in the CEFR (Council of Europe, 2001, Section 6.2.1, based on Krashen, 1981), language acquisition and language learning are distinguished. Language acquisition is viewed as taking place through exposure to language in naturalistic contexts; the "untutored knowledge and ability to use a non-native language resulting either from direct exposure to text or from direct participation in communicative events" (Council of Europe, 2001, p. 139). On the other hand, language learning is regarded as occurring in formal education and defined as "the process whereby language ability is gained as the result of a planned process, especially by formal study in an institutional setting" (Council of Europe, 2001, p. 139). Furthermore, explicit and implicit learning can be distinguished. Traditionally, explicit learning (i.e., conscious, for instance, based on rules) has been associated with learning in classrooms, whereas outside classrooms, naturalistic/authentic exposure also enables implicit learning (i.e., without conscious attention, for instance, by listening to or participating in a conversation). However, hybrid learning contexts (e.g., museums) involve elements of both explicit and implicit learning and are discussed in more detail in the next section (4.2.1). Hyb-

rid learning contexts can also refer to environments that combine traditional and digital learning (see, e.g., Blin & Jalkanen, 2014; Lintunen, Mutta, & Pelttari, 2017), which are explained in more detail in Section 4.3.

4.2.1 Hybrid learning contexts

Similar to the notions of explicit and implicit learning, museums can be viewed as offering possibilities to combine formal and informal learning types. Following Eshach's (2006) viewpoint, *formal learning* is in principle associated with in-school learning, whereas *informal learning* is related to out-of-school learning. However, in out-of-school learning environments, such as museums, the distinction between formal and informal learning may become blurred, as museum visits may include highly structured activities. Therefore, museums are examples of sites where a third type of learning, *non-formal learning,* likely takes place. Non-formal learning is regarded as occurring "in a planned but highly adaptable manner in institutions, organisations, and situations beyond the spheres of formal or informal education" as opposed to informal learning, which occurs in less structured contexts more spontaneously (Eshach, 2006, p. 173). Due to its planned nature and institutional context, non-formal learning can also be reminiscent of *extracurricular learning*, which takes place in an educational setting, while *extramural learning*, which occurs outside the classroom, is similar to the notions of implicit learning and informal learning (see Sylvén & Sundqvist, 2017, p. ii). As museums offer an environment for the type of learning that combines informal and formal elements, museums can also be characterised as hybrid learning contexts. Compared with informal learning, non-formal learning is usually more structured (containing specific tasks), pre-arranged rather than spontaneous and may involve some type of guidance (e.g., by a guide or a teacher), thus resembling formal learning in these aspects (Eshach, 2006, p. 174). On the other hand, non-formal learning can be perceived as closer to informal than formal learning due to its non-sequential and voluntary nature (typically

intrinsic motivation associated with learning, i.e., learners themselves wanting to learn) and the absence of assessment (Eshach, 2006, p. 174; cf. Section 5.4 on corrective feedback). Figure 3 illustrates the connections amongst formal, non-formal and informal learning. Recognising non-formal and informal learning along with formal learning as equally important types was also a significant aspect of OECD's "life-long learning for all" initiative in 1996 (OECD, 2018). Similarly, in LALI, different learning contexts and types[7] are combined to support foreign language and literacy learning. In addition to formal learning through classroom tasks, the museum visits that LALI organises aim to facilitate non-formal learning. During the visits, the mobile Art App supports learning and provides opportunities for structured tasks that strengthen the participants' language and literacy development, as well as their digital skills (see also Section 2.2). The application also helps bridge the gap between formal and informal learning contexts by creating affordances for personal learning paths with a personalised digital environment before and after the workshops (see also Lintunen et al., 2017). By proposing preparatory tasks, the Art App will facilitate learners' participation in the workshops, for instance, by exposing them to relevant vocabulary and syntax. By proposing post tasks, the Art App will help learners revise their new linguistic resources.

4.2.2 Learning as a social activity

Active participation in communicative interaction can be viewed as one of the essential prerequisites for lan-

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7   From the teaching perspective, LALI also combines different methods of instruction, which facilitate various types of learning.

guage learning (Council of Europe, 2001, p. 140). Combining opportunities for practice with explicit teaching is presented in the CEFR as an approach that will most likely be followed by the majority of teachers, acknowledging that "learners do not necessarily learn what teachers teach and that they require substantial contextualised and intelligible language input as well as opportunities to use the language interactively, but that learning is facilitated, especially under artificial classroom conditions, by a combination of conscious learning and sufficient practice" (Council of Europe, 2001, p. 140). While the CEFR highlights that "it is not the function of the Framework to promote one particular language teaching methodology" (Council of Europe, 2001, p. 142), it presents some suggestions for approaches. The suggestions emphasise the importance of exposure and participation in authentic second language interactions (e.g., with a competent interlocutor, p. 143).

Participating in interactions, especially with more competent interlocutors, has been perceived as particularly beneficial in language learning because more proficient interlocutors can provide feedback and input above the learner's level. For instance, with the help of *scaffolding* (Wood, Bruner, & Ross, 1976), which refers to support from more advanced interlocutors (e.g., teachers or more competent peers), learners can complete activities that they could not manage by themselves. Vygotsky's (1978) concept of the *zone of proximal development*, illustrating how scaffolding is needed to facilitate cognitive development, has been central, especially to sociocultural approaches to learning (e.g., Lantolf, 2000, 2011). The zone of proximal development has been defined as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as deter-
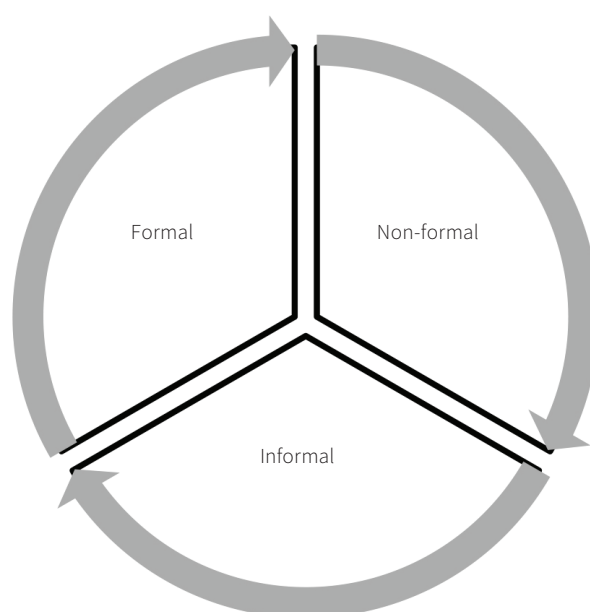
Figure 3. Connections amongst formal, non-formal and informal learning.

Activities learners can
complete themselves

Zone of proximal development
(activities can be completed with
the help of scaffolding)

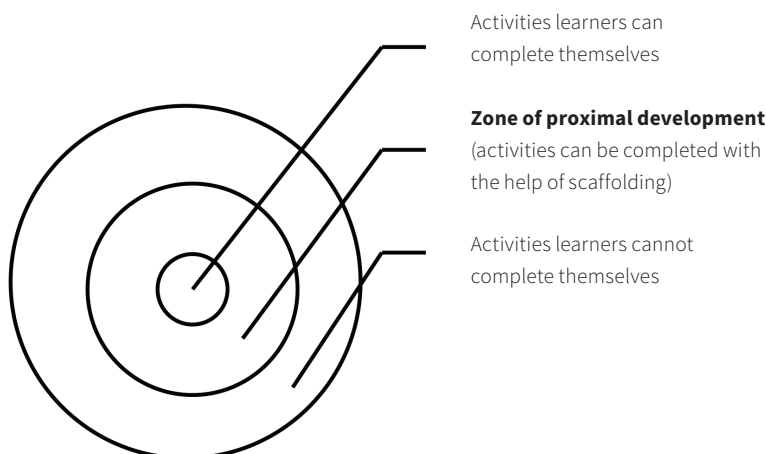Activities learners cannot
complete themselves

Figure 4. Zone of proximal development.

mined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). In other words, the zone of proximal development is the gap between what learners can currently do by themselves and their potential level of development, which can be bridged with the help of scaffolding (see Figure 4).

These ideas form the background of three approaches that centre on the notions of interactive and social learning – collaborative learning, phenomenon-based learning and reciprocal teaching. In *collaborative learning*, students are active participants, and knowledge is viewed as a social construct; learning happens through collaborative activities. As described by Laal and Laal (2012, p. 491), "Collaborative learning (CL) is an educational approach to teaching and learning that involves groups of learners working together to solve a problem, complete a task, or create a product".

Therefore, the idea of scaffolding is essential; learners help one another to solve problems. Collaborative activities highlight the central role of the learner, the importance of interaction, the facilitative aspects of group work and the usefulness of integrating real-world problems into learning activities (Cornell University Center for Teaching Innovation, 2018). Cooperative learning can be regarded as a particular type of collaborative learning, described as follows:

> In small groups, students can share strengths and also develop their weaker skills. They develop their interpersonal skills. They learn to deal with conflict. When cooperative groups are guided by clear objectives, students engage in numerous activities that improve their understanding of subjects explored (Educational Broadcasting Corporation, 2004, third paragraph).

According to Johnson and Johnson (1999, pp. 75–88), the basic elements of cooperative learning include positive interdependence, individual accountability/personal responsibility, face-to-face promotive interaction, interpersonal and small group skills, and group proces-

sing. These elements highlight how interaction amongst the learners is essential for achieving common goals in cooperative learning.

The idea of collaborative problem solving is also vital in *phenomenon-based learning.* As discussed by Silander (2015), in phenomenon-based learning, concepts are studied holistically, and learning centres on asking and answering questions together. The approach is based on a constructivist idea of learning, "in which learners are seen as active knowledge builders and information is seen as being constructed as a result of problem-solving, constructed out of 'little pieces' into a whole that suits the situation in which it is used at the time" (Silander, 2015, second section, first paragraph). Phenomenon-based learning can be described as goal centred, inquiry based, authentic (as the phenomena focused on in the instruction are anchored to real-world phenomena), as well as holistic and contextualised (as opposed to decontextualised, disconnected tasks; Silander, 2015). Furthermore, in line with the action-based approach to learning adopted in LALI, learners are viewed as active participants constructing knowledge collaboratively.

The collaborative construction of knowledge is also crucial in *reciprocal teaching.* This instructional approach centres on four activities, comprising summarising, questioning, clarifying and predicting, developed by Palincsar and Brown (1984) originally for small-group reading. In the approach, teachers first model the four activities and assist students in internalising them. Next, it is the students' turn to assume roles as dialogue leaders and use the four strategies to lead group discussions. As described by Stricklin (2011), this approach "encourages active student participation" (p. 620), and the teacher's roles are mainly to activate knowledge (before reading), monitor and guide the students in using the strategies and help them reflect on their strategy use (after reading). (See also Reading Rockets, 2018). In LALI, this approach can be varied and applied in different ways, such as in other types of tasks besides reading. Reciprocal teaching is one example reflecting

the action-based and learner-centred approach to learning in LALI, which creates an ideal basis for facilitating collaboration and the development of social skills. Further pedagogical approaches involving collaboration and scaffolding (e.g., adult dictation) that are adopted in LALI can be found in Section 5.1.

4.3 Digital and mobile learning

Foreign language learners acquire the target language from many sources. Languages are understood as dynamic means of communication (cf. van Lier, 2000), and the learning process can be strengthened by naturalistic exposure. As discussed in Section 4.2.1, language learning can be implicit or explicit, and these two processes are often intertwined and inseparable. Hybrid learning contexts can thus be viewed as combining formal and informal learning. Moreover, a digital or mobile learning environment creates more affordances for hybrid language learning.

Digital technologies and learning environments are part of the everyday lives of the language learners of today (Erstad, 2010; Lintunen et al., 2017), but this digitisation has affected the contexts of foreign language learning fairly recently (Blin & Jalkanen, 2014; Sunqvist & Sylvén, 2014; Thomas & Peterson, 2014). For instance, computer-assisted language learning (CALL) studies have been accompanied by mobile-assisted language learning (MALL) for about a decade. While Chinnery's (2006) earlier paper discusses emerging technologies, Godwin-Jones' (2017) recent study affirms that despite the technological development of mobile phones or smartphones, the impact of mobile language learning in an instructed (i.e., formal learning) environment has scarcely been studied and "[…] that most published studies of mobile devices in the service of language learning are experimental in nature (with no follow-up)" (p. 4). He adds that these studies are mainly conducted in the instructed context, not outside the classroom, which

[…] is the richest vein of language learning potential, in that students may be engaging in multiple forms of informal learning: *incidental* (e.g., gameplay), *instrumental* (e.g., use of a language learning service or app), or *accidental* (e.g., code-switching in a YouTube video). In any case, those activities will be chosen by the student, not the instructor. This can be a powerful motivator, leading to discovery learning and deeper processing (Oxford et al., 2014). It also offers the possibility of the student integrating language learning into social or professional spheres. *These informal opportunities for language learning are likely to happen through apps.* This is another distinction that is important to make in considering MALL projects, namely, how the project is packaged and delivered (Godwin-Jones, 2017, p. 5; italics used here for emphasis).

The impact of incidental game-based learning on foreign language learning has been studied in informal or extramural environments, showing the positive effects of gaming on foreign language learning and motivation (e.g., Neville, Shelton, & McInnis, 2009; Sundqvist, 2016; Sundqvist & Sylvén, 2014). In the case of LALI, the Art App reinforces learning in museums; it organises formal learning in classrooms and non-formal learning in museums. The app thus facilitates learning in both contexts (see also Figure 3) and enables the learners to engage in an instrumental type of informal language learning (e.g., use of a language learning service or app). Studying language use in hybrid environments also enables researchers and educators to recreate learners' *digital or e-learning profiles and paths* through different educational levels or through life (see, e.g., personal learning environments [PLEs], referring both to creating content on the internet and to personal experiences that promote learning in different contexts; Attwell, 2007; Guth, 2009; Laakkonen, 2015). Overall, the Art App thus supports learning by creating affordances for personal learning contexts.

5 Tasks and language learning and teaching in LALI

First, in Section 5.1, the tasks in LALI are described on a general level. Next, Section 5.2 explains the target proficiency levels for the two learner groups. Section 5.3 discusses case studies of task examples based on two artworks. Finally, Section 5.4 presents how different types of feedback can support language and literacy learning.

5.1 Defining a language learning task in LALI

The two learning contexts in LALI – classrooms and museums – to some extent involve different types of tasks.

1. *In classrooms*, the learners who are engaged in LALI tasks prepare for the museum visits and use the contents examined in the museums in order to read, talk about and write texts.

2. *In museums*, the tasks are designed to elicit interactions amongst the participants (in line with the view of learning as a social activity and learners as social actors, as presented in Section 4). The tasks involve question-and-answer sequences and different games, for instance (see Section 5.3 for examples).

LALI provides tasks that make interactions amongst multiple actors/agents possible and involve different kinds of interactive situations, including learner–learner, learner–teacher, teacher–activity leader and learner–work of art. In museums, learners engage in action, during which they use linguistic items to produce meaning from the visual perception of an artwork. This task can be accomplished in diverse group formats, such as in pairs, amongst the student groups and with or without the teacher. The advantage of small groups is that the discussion is not limited by the number of participants and can occur without or with less stress. The disadvantage is that less feedback can be provided by the teacher. In larger groups (with more than four members), the reverse case applies; the teacher can provide feedback, but the occasions for talk are reduced. The ideal would then be to alternate between small-group and whole-group interactions.

The museum visits offer diverse possibilities to interact, ranging from free discussions to more structured tasks. In a relatively free conversation, the learner group can be led by the museum's cultural mediator, and the exhibition and its objects function as starting points for non-formal conversation. The conversation can be centred on the object (e.g., "What is that? What are its colours?") or lead to other topics, such as living in Graz/Paris/Turku, the personal lives and histories of the participants, amongst others. As in the example of Graz Museum in Austria, there is no special guidance; the conversation can take any direction. The mediators bring their expertise about the objects and the latter's (historical) backgrounds, and the format is meant to be an open dialogue in the sense of cultural mediation, not a formal language class. It is also possible to organise more extensive language classes in museums. It has been done in the Salzburg Museum, where the organised course is structured like a common language class (one constant group, 14 sessions, specific tasks, etc.), except that it is situated in the museum space and takes its objects as starting points for language learning.

The more structured LALI tasks are largely based on collaboration; while completing the tasks, the learners discuss real-world issues and simultaneously engage in language learning. As the tasks in LALI are based on a phenomenon-based approach (see Section 4.2.2), solving problems constitutes an essential aspect of learning. Some problems to solve in LALI include the following instances:

• describing the characters depicted in a picture and their actions,

• comparing several works of art and finding their resemblances and differences and

• asking/answering questions.

Section 5.3 presents further examples of tasks based on case studies.

The problems to solve can also involve the **manipulation of short texts/sentences** to connect with the artwork (e.g., the activity of finding a painting that portrays sadness, surprise, and so on). Next, through talk, the learners explain why and how they have made

their choices. These types of tasks can include discussions to compare the actual artwork with elements of the learner's cultural background or experience. The discussion can continue if other participants share their own experiences/cultural backgrounds on the topic at hand.

A further example of a task is **co-writing**. In phase one, pairs of participants describe an artwork (a model or a frame can be provided) and write about it. Each pair describes a different artwork. In phase two, the facilitator gathers all papers and distributes them to different pairs, each of whom have to read the assigned text and find the described artwork. In phase three, the whole group discusses the described artworks, and the teacher can provide art history elements during the discussion. In this task, all four skills are targeted, comprising writing, reading, speaking and hearing.

In the same way, the four basic skills are targeted in **adult/expert dictation**, which involves the use of oral resources for learning to write by forming writable sentences. The method was originally developed in the 1960s by Laurence Lentin and her team in Sorbonne Nouvelle Paris 3 University to help children to read and write (see e.g., Lentin, 1998); since then, it has been applied to teaching illiterate adults as well. The task starts with the learner being asked to tell a short story, for instance, based on a painting. First, the learner dictates sentences to the expert. Second, the expert writes down only the correct sentences that follow the written norms of the target language. Third, the expert writes the story on the board, and the learner reads it aloud. Fourth, the learner copies the story in his or her notebook and rereads the text with the expert's help. The task can also be completed in small groups, where each learner provides a single sentence to the expert, and the set of sentences forms the text that will be copied by each learner. To add interactivity to the task, one participant can first be asked to tell his or her story, and a second participant can dictate it to the expert.

A comprehensive compendium of tasks to develop language and literacy through art will also be included as part of teacher resources provided by LALI on the project website (*Art Mediation for Language Learning*; http://www.lali-project.eu/).

5.2 Targeted competences for the two learner groups

As discussed in the introduction, the less qualified learners targeted in LALI are divided into two groups but can also be used in other target groups in a modified way, as follows:

- the literacy development [LD] group, in which adult learners from the local culture or learners from different cultures have a good oral command of the local language but a low literacy level and

- the language and literacy development [LLD] group, in which adult learners from different

cultures have low levels of oral proficiency and literacy in the local language.[8]

The language user/learner competences are based on the descriptors defined in the CEFR (Council of Europe, 2001). The CEFR (Council of Europe, 2001, p. 23) proposes the following three main user levels (each with two subcategories): basic (A1–A2), independent (B1–B2) and proficient users (C1–C2). These can be further divided into subcategories; for instance, a finer differentiation might be needed in a lower secondary school or in adult evening classes (Council of Europe, 2001, p. 32). These subcategories are also used in the Finnish applications of the CEFR scales in the upper secondary school curriculum (Finnish National Board of Education [FNBE], 2003, 2016) and adapted for the purposes of LALI. The subcategories used in the Finnish application in upper secondary schools are A1.1, A1.2, A1.3, A2.1, A2.2, B1.1, B1.2, B2.1, B2.2 and C1.1 (FNBE, 2016, pp. 252–261).

Additionally, the four basic competences (listening, reading, writing and speaking) are all targeted separately in LALI. Along with defining the levels for the four basic competences (following FNBE, 2003), the new Finnish application of the CEFR scales (Council of Europe, 2001) is used, which includes interaction skills, along with interpretation and production skills (FNBE, 2016, pp. 252–261). Of the three interaction skills mentioned in the Evolving Language Proficiency Scale, two skills at the core of the LALI approach have been chosen, namely, "interacting in different situations" and "cultural appropriateness of communication" (FNBE, 2016, pp. 252–261). The target levels for these two skills, along with the four basic competences, are outlined in the following subsections for the two groups separately. Appendix 1 presents the levels more comprehensively. It should be noted that these are presented as target levels; on one hand, not all participants necessarily reach these levels, and on the other hand, some might attain higher levels of proficiency.

5.2.1 Targeted proficiency levels for the literacy development (LD) group

The overall target level for the LD group is A2–B1. The descriptions are based on FNBE (2003, four basic competences) and FNBE (2016, interactional skills), but some examples specific to the LALI approach have been added. Both are local applications of CEFR descriptors (Council of Europe, 2001).

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8   In the case of the first group (LD), the target group can vary according to the local society in question. For instance, in Finland, the participants are most likely migrants (foreign language learners), while in France, they may be native French speakers with low literacy (local language learners). In this case, the target levels might be even higher than presented here. The second group (LLD) consists of foreign language learners in all contexts.

Listening
B1.2
- Can understand the main points and the most important details of more extended formal and informal discussions conducted around him/her.
- Understanding requires standard language or a relatively familiar accent and occasional repetition and reformulation. Fast discussions between native speakers and unfamiliar details in unknown topics cause problems.
- In the context of LALI, for instance, some of the vocabulary used during the museum visits may still cause comprehension problems.

Speaking
B1.1
- Can describe familiar things in some detail. Can handle the most common everyday situations and informal exchanges in the language area. Can communicate topics of personal relevance even in slightly more demanding situations. Sustained presentations or abstract topics cause obvious difficulties.
- In the context of LALI, the learners can contribute in an understandable way to discussions in the museums/classroom.

Reading
A2.1
- Can understand simple texts containing the most common vocabulary. Can understand the main points and some details of a few paragraphs of text.
- In the context of LALI, the learners can understand short texts (e.g., on art topics) with relatively simple vocabulary and sentence structure.

Writing
A2.1
- Can manage in the most routine everyday situations in writing.
- Can write brief, simple messages (personal letters, notes), which are related to everyday needs, and simple, enumerated descriptions of very familiar topics.
- In the context of LALI, the learners can write short texts related to topics covered by the project (e.g., art and culture). They can use rather simple, concrete vocabulary when completing tasks but make relatively frequent errors.

Interacting in different situations
A2.2
- Can cope with many types of everyday communication situations reasonably well and is increasingly capable of taking initiative in communication situations.
- In the context of LALI, the learners can participate in discussions related to the project topics. For

example, they can express some elaborated opinions or interpretations about artworks.

Cultural appropriateness of communication
A2.2
- Can use simple language for the most central purposes, such the exchange of information and appropriate expression of opinions and attitudes.
- Can have a polite conversation using common expressions and basic-level communication routines.
- In the context of LALI, the learners can take into account some cultural differences and adapt their own contributions accordingly when completing tasks in a multicultural group.

5.2.2 Targeted proficiency levels for the language and literacy development (LLD) group

The overall target level for the LLD group is A1–A2. Some level descriptions can be seen in the previous section (5.2.1), as the target levels overlap.

Listening
A1.3
- Can follow simple discussions related to concrete situations or personal experiences.
- Can only understand simple messages if delivered in standard dialect, at a slower than normal rate and addressed to him/her personally.
- In the context of LALI, for instance, some of the vocabulary used during the museum visits may cause significant comprehension problems.

Speaking
A1.2
- Can communicate some immediate needs in a limiter manner and ask and answer in dialogues about basic personal details. Requires frequent help from the conversational partner.
- In the context of LALI, the learners can contribute to discussions in the museums/classroom in a brief and simple manner.

Reading
A1.3
- Can read familiar and some unfamiliar words. Can understand very short messages dealing with everyday life and routine events.
- In the context of LALI, the learners can understand very short texts (e.g., on art topics) with simple vocabulary and sentence structure.

Writing
A1.3
- Can manage to write in the most familiar, easily predictable situations related to everyday needs and experiences.

- Can write simple messages (simple postcards, personal details, simple dictation).
- In the context of LALI, the learners can write very short texts consisting of a few sentences related to topics covered by the project (e.g., art and culture). They can use very simple, concrete vocabulary when completing tasks but make a variety of errors.

Interacting in different situations
A1.2
- Can at times cope with the most common routine communication situations, still mostly relying on the communication partner.
- In the context of LALI, the learners can to some extent participate in discussions related to the project topics. For example, with short contributions, they can express some opinions or interpretations about artworks.

Cultural appropriateness of communication
A1.2
- Can use a few of the most common expressions of politeness typical of the language in routine social contacts.
- In the context of LALI, the learners can take into account some cultural differences and to some extent, adapt their own contributions accordingly when completing tasks in a multicultural group.

5.3 LALI tasks – case studies

In this section, we present examples of how to use artworks for language and literacy learning according to the LALI approach. The examples are based on two artworks located in the Louvre; the first is Nicolas Poussin's painting entitled **Eliezer and Rebecca** (1648), and the second is **Angle harp** (from the New Kingdom of Ancient Egypt).
This approach comprises three phases9. First, in the classroom, the learners familiarise themselves with the vocabulary and the grammatical structures needed to describe the artwork. Second, in the museum, the teacher asks the learners some questions to prompt the discussion and may present them with other (oral) tasks. Third, the follow-up session is held in the classroom.

Eliezer and Rebecca
1) Preparation in the classroom
Examples of the vocabulary discussed in the classroom include:
- nouns related to the painting (e.g., male/female, vases, birds, wells, buildings),
- verbs related to the painting (e.g., standing, tal-

king, watching, pouring, gazing, thinking, showing),
- adjectives related to the painting (especially colours and emotions) and
- adverbs of place (e.g., in the middle of, in front of, to the right/left of).

2) Tasks in the museum
Preparation. Take your time to examine the picture. Observe the people and what they are doing. Look at the landscape and the surroundings. Are there some details that you especially like?
a) **Discuss** with your partner or in small groups. What kinds of clothes are the people wearing? What are the people doing? What are the surroundings like? Where is the scene set (which continent/country and city/village/countryside)? What hour of the day/which season is depicted? Does the scene take place in modern or ancient times? (oral skills)
b) What did the teacher/facilitator say about the painting? (listening skills)
c) **"Who am I?"** Choose one of the persons and think about who this could be. You can give the person a name, a profession or a characteristic. If you want, write a note. Then, one after another, imitate the pose of the person in the picture. What could this person say? Say one or two sentences (no questions or comments in between!). **The others try to guess the character.** Next, in the group, discuss the following: Who was the person? What did the person do and say? If there is time left, you can play more with these personas (using oral, listening and interactive skills) by performing the following activities:
– If the participants chose different characters: try to group them as portrayed in the picture, and let them repeat their sentences. Does everything make sense? Do they fit together?
– If the participants chose the same characters: What different sentences did they say?
– Out of these games, we already have a lot of suggestions and interpretations about the story. Try to develop it further as a group: What would be the next scene? Who comes or goes; what happens next? Alternatively, what happened before?
d) Create a **dialogue** between two characters in the painting. (oral + listening skills)
e) In groups of 3–4 participants each, invent together the **story** (or a story) that we see. Share it within the group (oral + listening skills). Share the story represented in the picture, and then discuss whether in the art traditions of the participants, this would be a typical story to represent.
– Finally, explore the art form. Is it typical? In what ways does it differ from art representations in your own traditions? (cultural competence)

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9   The LALI project also provides video snapshots of the museum visits to help teachers develop their approach. These are discussed in the classroom after each visit.

f) **Explore non-verbal communication**. Observe the painting and the people portrayed in it. Select some characters in interaction. What do their physical positions and gestures tell us about their relationships? What may they be communicating with each other? Let us pick up, repeat and explore the gestures with our own bodies. What do these gestures mean in our own cultures? Alternatively, everyone can show the gesture/mimicry that in their culture would convey a specific intention or emotion (cultural and interactive competence).

3) Follow-up activity in the classroom

- Create a written dialogue based on task d) started in the museum. Read it to the others.
- Write a story based on task e) started in the museum. Read it to the others.
- Watch the video snapshots (-> discussion based on these interactions; see *Art Mediation for Language Learning*; http://www.lali-project.eu/).

Angle harp

Preparation in the classroom

In the classroom, some vocabulary related to the object, especially verbs (what can be done with the object) and nouns (different materials), is discussed.

Tasks in the museum

- **Preparation**. Here is an object; take some time to observe and explore it.
  a) **Discuss** with your partner or in small groups (oral + listening skills):
  – What is the object? If you do not know it, use your imagination. What could it be?
  – Do you know something similar? Does it remind you of something?
  – Does the object have a specific function or use? If so, what is it/what are they? Try to imagine as many different uses/functions as possible. What would you do with the object?
  – What was the original use of the object? Where and when was it produced? Who made it?
  – Who was the owner? Where was it placed? Was the owner rich or poor (give arguments for the answer)?
  – When and at what kinds of events could the ancient Egyptians have played music?
  b) Invent the **story**. (oral + listening skills)
  – After discussing the answers to the questions, agree on one story within your small group. Use your imagination for all the details you would not know, for example, the name of the owner, the price it was sold for, and so on. Write the story in 5–10 sentences. Everyone in your group should write at least one sentence!
  – Find another group, and present your story. Next, listen to the story of the other group.
  – Everybody comes together and forms a large

circle. The groups share their experiences. Are there similarities in the stories, or are they very different?
  – Extra: What was easy and what was difficult to fulfil? Ask the participants for their quick feedback and impressions.

c) **Questions for a musician**
  – Create an imaginary conversation. What question would you ask an ancient Egyptian or an ancient Egyptian musician?

3) Follow-up activity in the classroom

- Does such an instrument exist in your cultural traditions? When is it used?
- Let us listen to five samples of harp music from different cultures. To which one would we connect the sound of this object?
- What are your culture's traditions concerning music? Traditionally, when is music listened to in your community and in what contexts?
- Write a story based on task b) started in the museum. Read it to the others.
- Watch the video snapshots (-> discussion based on these interactions; see *Art Mediation for Language Learning*; http://www.lali-project.eu/).

5.4 Supporting language learning

Feedback is an essential element that facilitates language learning and contributes to cognitive and emotional development. The majority of the research on feedback in foreign language learning has focused on *corrective feedback*, that is, on correcting errors in written or oral productions (e.g., Ellis, 2009a). According to Wiggins (2012), helpful feedback should be goal referenced, tangible and transparent, actionable, user friendly, timely, ongoing and consistent. Constructive feedback is therefore preferably immediate rather than delayed and as concrete as possible (Wiggins, 2012). In his guidelines for corrective feedback, Ellis (2009a, p. 14) lists similar aspects and highlights the importance of relating corrective feedback to specific goals, which should be adapted according to the context. He also emphasises that corrective feedback should be focused and identifiable as corrective feedback (especially in the context of oral production) (Ellis, 2009a, p. 14). It is also essential to vary feedback strategies. "Teachers should be prepared to vary who, when, and how they correct in accordance with the cognitive and affective needs of the individual learner" (Ellis, 2009a, p. 14). Feedback should thus be tailored to learners' needs and be useful for each individual (e.g., Wiggins, 2012).

Different types of tasks with diverse objectives may also require various degrees and types of corrective feedback. For instance, in oral production, the focus is on meaning, while in written production, correct forms are often emphasised (e.g., Juurakko-Paavola, 2016). Oral corrective feedback types include both implicit and

explicit strategies. *Recasts* (incorrect items incorporated into utterance and corrected in some way), *repetitions* (incorrect items repeated with emphasis) and *clarification requests* (indicating that the utterances have not been understood) are implicit strategies. On the other hand, *corrections* (incorrect items identified, indicated and corrected), *elicitations* (parts of the utterance repeated with a rising intonation, indicating that the learner should provide the correct items) and *paralinguistic signals* (e.g., gestures indicating incorrect items) are more explicit strategies (Ellis, 2009a, pp. 8–9). For instance, if a learner says, "I go there yesterday", the teacher can ask for clarification ("What?"), repeat the sentence ("I GO there yesterday") or provide an explicit correction ("Not go, went. You should say, 'I went there yesterday'.") (based on feedback types; see Ellis, 2009a, p. 9). Written corrective feedback can also be divided into different types. In *direct corrective feedback*, errors are corrected; in *indirect corrective feedback*, errors are indicated (e.g., by underlining) but not corrected (Ellis, 2009b; see also Rougier, 2014). Corrective feedback may also involve *metalinguistic feedback* (i.e., error codes or grammatical categories) and be *focused* (correcting/commenting on certain errors only) or *non-focused* (taking all errors into account) (Ellis, 2009b). For instance, if error codes are used, the teacher can write a code in the margin (e.g., ww = wrong word, art = article; Ellis, 2009b). Teachers may also use different types of combinations of corrective feedback types; for example, in direct corrective metalinguistic feedback, the errors are corrected with explanations about grammatical categories. More examples of different ways to provide written corrective feedback are presented by Ellis

(2009b) in English and by Rougier (2014) in French. Figure 5 illustrates the different types of feedback provided by the teachers in LALI.

In line with the ideas of life-long learning and self-regulated learning, as well as the action-based view of learning adopted in LALI, successful feedback should encourage learners to take an active role in their own learning (see also Pollari, 2017, pp. 13–14). The different types of feedback are compiled in Figure 5, which also illustrates that students should be able to influence the types of feedback they receive. Many researchers have highlighted the importance of asking students about their views on feedback, such as their preferred types (e.g., Juurakko-Paavola, 2016; Pollari, 2017). Feedback can also be provided via different means (e.g., face-to-face, online on a platform, video) and either individually or in pairs/groups (e.g., Juurakko-Paavola, 2016). While offering peer feedback is also possible, considering the relatively low proficiency level of LALI participants, the main sources of feedback are the teachers, who can adjust the feedback to suit each learner's proficiency level. The teachers can also take into account each learner's personality, cultural background, amongst others, and adjust their feedback accordingly. This idea of learner-centred feedback is also essential in *adaptive corrective feedback* (e.g., Leontjev, 2014), as it is linked to the concept of the zone of proximal development (Vygotsky, 1978; see also Section 4.2.2). The adaptive corrective feedback should be adjusted to the learner's zone of proximal development, where he or she can complete tasks with some assistance (Leontjev, 2014; see also Ellis, 2009a).
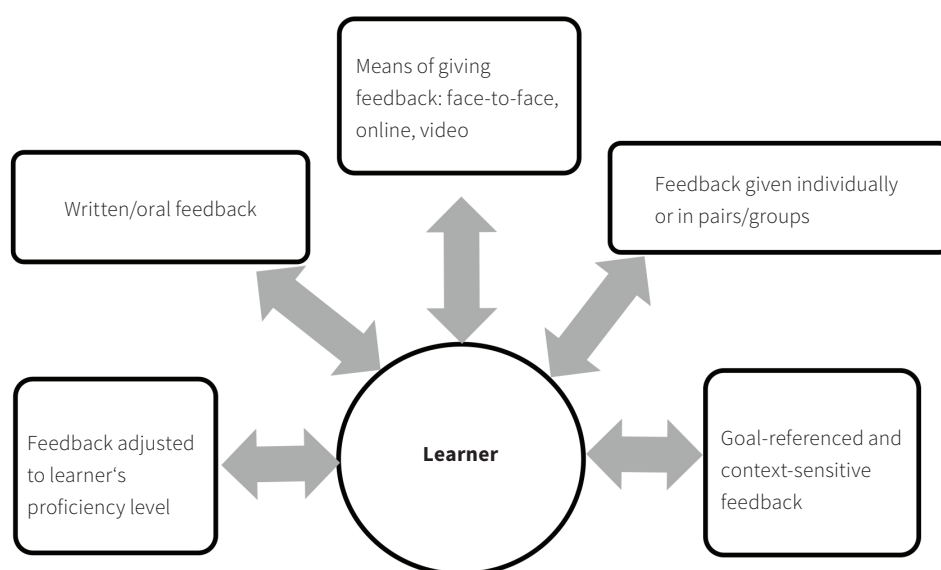

Figure 5. A learner-centred approach to different types of feedback provided by the teachers in LALI.

6 Synthesis

In the LALI approach, teaching and learning of language and literacy skills in classrooms and museums facilitate the acquisition of different skills and competences with the help of naturalistic exposure to language and culture. The tasks in classrooms complement those completed in the non-formal environment (i.e., museums). The LALI approach thus combines formal and non-formal learning contexts and cultural mediation to improve formal language, literacy and soft skills. By integrating elements of interculturality, art mediation and language learning in a unique way, the LALI approach facilitates the development of not only linguistic competence but also literacy and soft skills. LALI thus aims at familiarising learners with intercultural aspects of communication, so they can develop intercultural competence; learn how to decode written, oral and multimodal messages; and create relations in different learning contexts. The action-based view of learning, which views learners as active participants who construct knowledge through problem solving, is integral in LALI. Further-

more, studying real-world phenomena holistically by asking and answering questions according to the principles of phenomenon-based learning supports active learner participation and creates affordances for learners to construct knowledge. With collaborative and versatile tasks, the LALI approach thus supports migrants and other less qualified learners in developing linguistic and literacy skills and promotes their further learning and employability.

The LALI approach aims to contribute to the acculturation process of immigrants and other local inhabitants who might have language- and/or literacy-related challenges that could prevent their integration into society in some ways. The LALI project supports all teachers, educators and other professionals involved in helping less skilled adults integrate into the host country. This manual, along with other resources created by LALI, can be used as a starting point for fostering language and literacy learning. Educators can vary and adapt the approaches presented here to their local contexts.

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Appendix 1. Target levels of proficiency in different skills of the two groups (based on FNBE, 2003 [four basic skills] and FNBE, 2016 [communication skills], with additions about the LALI context).

	Target groups	
	Literacy development (LD)	Language and literacy development (LLD)
Skills	Overall target level: A2–B1	Overall target level: A1–A2
Listening	**B1.2** Can understand the main points and the most important details of more extended formal and informal discussions conducted around him/her. Understanding requires standard language or a relatively familiar accent and occasional repetition and reformulation. Fast discussions between native speakers and unfamiliar details in unknown topics cause problems. In the context of LALI, for instance, some of the vocabulary used during the museum visits may still cause comprehension problems.	**A1.3** Can follow simple discussions related to concrete situations or personal experiences. Can only understand simple messages if delivered in standard dialect, at a slower than normal rate and addressed to him/her personally. In the context of LALI, for instance, some of the vocabulary used during the museum visits may cause significant comprehension problems.
Speaking	**B1.1** Can describe familiar things in some detail. Can handle the most common everyday situations and informal exchanges in the language area. Can communicate topics of personal relevance even in slightly more demanding situations. Sustained presentations or abstract topics cause obvious difficulties. Can keep up intelligible speech, even if pauses and hesitation occur in longer sequences. Can use relatively extensive everyday vocabulary and some high-frequency phrases and idioms. Can use a variety of different structures. Grammatical errors are common in longer sequences of free speech (such as missing articles and suffixes), but they rarely impair understanding. In the context of LALI, the learners can contribute in an understandable way to discussions in the museums/classroom.	**A1.2** Can communicate some immediate needs in a limited manner and ask and answer in dialogues about basic personal details. Requires frequent help from the conversational partner. Speech contains pauses and other breaks. Can use a very limited basic vocabulary, some contextual expressions and some elements of basic grammar. A very wide variety of errors occur even in elementary free speech. In the context of LALI, the learners can contribute to discussions in the museums/classroom in a brief and simple manner.
Reading	**A2.1** Can understand simple texts containing the most common vocabulary. Can understand the main points and some details of a few paragraphs of text. In the context of LALI, the learners can understand short texts (e.g., on art topics) with relatively simple vocabulary and sentence structure.	A1.3 Can read familiar and some unfamiliar words. Can understand very short messages dealing with everyday life and routine events. In the context of LALI, the learners can understand very short texts (e.g., on art topics) with simple vocabulary and sentence structure.
Writing	**A2.1** Can manage in the most routine everyday situations in writing. Can write brief, simple messages (personal letters, notes), which are related to everyday needs, and simple, enumerated descriptions of very familiar topics. In the context of LALI, the learners can write short texts related to topics covered by the project (e.g., art and culture). They can use rather simple, concrete vocabulary when completing tasks but make relatively frequent errors.	A1.3 Can manage to write in the most familiar, easily predictable situations related to everyday needs and experiences. Can write simple messages (simple postcards, personal details, simple dictation). In the context of LALI, the learners can write very short texts consisting of a few sentences related to topics covered by the project (e.g., art and culture). They can use very simple, concrete vocabulary when completing tasks but make a variety of errors.
Interacting in different situations	**A2.2** Can cope with many types of everyday communication situations reasonably well and is increasingly capable of taking initiative in communication situations. In the context of LALI, the learners can participate in discussions related to the project topics. For example, they can express some elaborated opinions or interpretations about artworks.	A1.2 Can at times cope with the most common routine communication situations, still mostly relying on the communication partner. In the context of LALI, the learners can to some extent participate in discussions related to the project topics. For example, with short contributions, they can express some opinions or interpretations about artworks.

| Cultural appropriateness of communication | **A2.2**
Can use simple language for the most central purposes, such as the exchange of information and appropriate expression of opinions and attitudes.
Can have a polite conversation using common expressions and basic-level communication routines.
In the context of LALI, the learners can take into account some cultural differences and adapt their own contributions accordingly when completing tasks in a multicultural group. | A1.2
Can use a few of the most common expressions of politeness typical of the language in routine social contacts.
In the context of LALI, the learners can take into account some cultural differences and to some extent, adapt their own contributions accordingly when completing tasks in a multicultural group. |

www.lali-project.eu

Partners:

www.elaninterculturel.com

élan interculturel

De l'Art et D'autre

stand129   www.stand129.at

 Turun yliopisto
University of Turku   www.utu.fi/en

inf.uni-sopron.hu