CultureShake

AN INTERCULTURAL AND MULTILINGUAL LEARNING PROJECT

Exchanging Culture Shakes

A Teacher Manual for Multilingual and Transcultural School Exchanges

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Foreword

The present Europe, a space of variety, faces challenges in linguistic and culturally diverse classrooms. With the Erasmus+ project *CultureShake* a transnational team wants to approach these challenges and find solutions. The team consists of different organisations (two schools, two universities and one heritage organisation and educational charity) contributing to the project with complementary expertise: the English School Gothenburg in Sweden is experienced in the field of inclusion and multilingual school environment; the Friedrich-Wöhler Gymnasium in Germany implemented a world class with refugee students; the University of Education Karlsruhe in Germany provides expertise in multilingual didactics, CLIL and transdisciplinarity; the Primorska University in Slovenia joined with a linguist versed in lexicography; the Shakespeare Birthplace Trust in the UK offers the expertise on Shakespeare and theatre pedagogy.

Within the three-year duration of the project from 2016 to 2019 this transnational team developed together five intellectual outputs which were an integral part of the learning activities where students and experts joined.

The intellectual outputs focus on the following Erasmus+ topics:

- Inclusion – equity

- Integration of refugees

- ICT – new technologies – digital competences.

They meet the following programme priorities:

- Inclusive education, training and youth

- Open and innovative education, training and youth work, embedded in the digital era

- Addressing underachievement in the basic skills of maths, science and literacy through more effective, innovative teaching methods.

Why did the project team choose these topics and priorities?

After the so-called refugee wave in 2015, the need for multilingual teaching material and innovative approaches for schools became prominent. The already existing challenges with plurilingual speakers in a heterogeneous classroom now became more virulent because of the quantity of newly arrived children. At the same time Europe also experienced a new wave of terror attacks, which it was feared would also lead to an increase in hostility against refugees and migrants. As a consequence, the EU ministers of education published the Declaration on Promoting Citizenship and the Common Values of Freedom[1], Tolerance and Non-discrimination through Education, where participation is seen as a major aim to foster participation and tolerance. Inclusion here as well as in Julie Ward´s report on intercultural dialogue[2] is seen as central to prevent exclusion and racism, and to empower people to participate. With their expertise the *CultureShake* team intends to follow-up these two European documents with a project where we developed innovative products for use in multilingual classrooms and education.

How did the project team approach the above topics and priorities?

Cultural heritage has the potential to play a central role in promoting active citizenship as well as the fundamental values of the European Union. In this context, the *CultureShake* project decided to work with plurilingual students on Shakespeare and his works as shared European cultural heritage that transcends its national context. As the truly global extent of Shakespeare reception and performances shows, Shakespeare's plays have a worldwide appeal beyond their historical and cultural importance to their country of origin. They are therefore best placed to offer points of connection for plurilingual and pluricultural students to explore experiences we have in common with each other as humans, and that span cultural as well as geographical distances.

As the above mentioned challenges are not restricted to one nation or one national education system, but reach out to all

European states and are a global issue, the project team has a transnational set up. Furthermore, the stakeholders range from regional/national to European and international, because of the global importance. The project is based on a transdisciplinary approach, where the *Lebenswelt* challenge, the real-world problem of multilingual settings is considered beyond disciplinary boundaries bringing together practitioners and researchers from different fields.

What are the major outcomes of the project?

CultureShake was a three year´s venture to contribute to the European idea of peace and variety. The project team developed the following five intellectual outputs, which were tested during the learning activities. Stakeholder as well as peer feedback was included into the products.

Intellectual output 1, "Method guide for teachers: Shakespeare in the 21st-century classroom", has been created for teachers who would like to include Shakespeare in their language teaching or in their multilingual classroom, but who do not quite know where to start with this. This method guide makes clear why 'doing' Shakespeare with language learners is a worthwhile undertaking and how all their pupils can profit from it, including those with multilingual backgrounds.

Intellectual Output 2, "CUSHA Online Dictionary Compilation", develops a concept for progressing an online dictionary in the classroom. With this concept teachers familiarise with a student-centred production, process and usage of an online dictionary.

The goal of intellectual Output 3, "Concept for the Development of Peer Teaching Material", was to provide teachers with a concept and step by step instructions as well as further ideas on how to activate pupils to prepare material and lesson plans for their peer groups.

Intellectual output 4, "Exchanging Culture Shakes: A Teacher Manual for Multilingual and Transcultural School Exchanges", is designed for teachers preparing a school exchange focusing on culture and language sensitive learning objectives for learning groups with different mother tongues. This manual is a ready to use

handbook with theory-guided tasks which can be used right away for a multilingual and transcultural school exchange. How can a migrant with a culture and mother tongue different from the national culture and official language be an integral part of a school exchange and not be excluded?

Intellectual output 5, "Module for Further Teacher Education", summarizes features of the other outputs to develop a module for teacher training.

How can these intellectual outputs be used in educational settings?

The intellectual outputs can be used one after the other or on a modular basis. They are appropriate for parts of lessons, a singular lesson, teaching units or whole school exchanges. All the intellectual outputs correspond but can also be used separately.

We hope you enjoy and try out our material. Feedback is welcome at any time; our contact details are available on our project website www.cultureshake.eu.

The *CultureShake* Team

NOTES
[1]
http://ec.europa.eu/assets/eac/education/news/2015/documents/citizenship-education-declaration_en.pdf (25/06/2019).
[2] Julie Ward (2015), http://www.europarl.europa.eu/doceo/document/A-8-2015-0373_EN.html?redirect (25/06/2019).

Introduction

The product *Exchanging CultureShakes* shows ideas and methods how to conduct a student exchange in a globalised world. Therefore, this paper critically examines typical ways of leading a school exchange and introduces theory-guided methods for a new practice. The title *Exchanging CultureShakes* stands for the opportunity of contact with hybridity in both language and culture.

The methods in *Exchanging CultureShakes* were tried and tested within the framework of the Erasmus+ project *CultureShake*. Trials were conducted with the participants of the project and additionally tested by students of the University of Education Karlsruhe in module-conclusive papers and final theses. These tests were held at schools throughout the state of Baden-Württemberg in Germany. In addition, *CultureShake* project stakeholders evaluated the methods.

The present product is structured as follows: The initial point of departure will be described, and four central problem areas of a traditional student exchange will be elaborated on. In the chapter on theory-based solution proposals, a transdisciplinary approach of new procedures for student exchanges in modern migrant societies shall be presented. This approach is based on theories in sociology, multilingual didactics, CLIL and critical pedagogy. The theoretical part is followed by practices of student exchanges along with concrete methods which give an outlook on how "*Exchanging CultureShakes*" can open up new possibilities in the future.

Point of Departure

Student exchanges are defined as stays abroad over the duration of one to two weeks. The goals are to acquire the language and facilitate intercultural learning and understanding between nations. The process should encourage the growth of intercultural, social and personal competences.[3]

Central elements of student exchanges:

- Staying with a host family to get to know the country and the people and acquire their everyday language

- Visiting the school to become familiar with the daily procedures of a school in a foreign country and improve language competence

- Taking part in outings to see the sights and become aware of the country's culture

- Activities specific for the visited country

- Communal reception at the city council to reinforce active understanding among nations

In the classic sense two schools in two different countries binationally hold and organise an exchange.

Problem Areas

Based on the fundamental principles of the project *CultureShake* the following problem areas are identified that can arise in a binational student exchange.

National Culture

In lessons and within the exchange programme, certain steps are taken to present the national culture through, for example, monuments, festivals, including the local school system.

As a result students speak in generalised terms of e.g. "the Germans", "the Australians", "the French" or "the Americans". Thus, such a programme strengthens or even produces national stereotypes. Culture is reduced to national culture, which leads to oversimplifications and stereotyping. Through this kind of didactical reduction, intercultural learning is trimmed down to a couple of practical and manageable categories.[4] This kind of approach to student exchanges is based on a manner of understanding culture that groups cultures into national containers. Each container in turn is filled with the national customs, celebrations, monuments etc. This establishes a structure of making and becoming foreign[5]. In this concept of student exchange, culture serves to estrange and create foreignness[6].

A national, monolingual and monocultural world is constructed for and through the exchange. It is part of the assumption that only one national language exists per national culture in the school. Culture is made equivalent to national heritage[7]. In this sense, the languages and cultures of students with migrant backgrounds or a background as refugees are not taken into consideration.

Therefore, a situation can arise in which for example a child with a Polish migrant background must explain a typical German or English Christmas to a child with an Indian migrant background.

Monolingual Habitus

Most student exchanges are organised within the course of foreign language teaching to gain foreign language competences. At its core lies a bilingual approach, for example, German - English. In a bilingual approach the objective is to learn the national language or

the official language of the other country. The level of the native speaker is to be acquired. Even if authentic surroundings are sought during the exchange, it is still an artificial learning environment, as a linguistically diverse classroom with differing mother tongues is not at all taken into account. A monolingual habitus at multilingual schools[8] is present even in a situation of foreign language teaching or its student exchange. The school or official or national language is hereby made the norm and assumes the centre of attention. Linguistic diversity in the classroom is blanked out, along with the different mother tongues of immigrants or refugees. Making these languages a taboo leads to an exclusion of learners with a migrant or refugee background that take part in student exchanges at schools. This is because of the centralisation of the national language and overall disregard of the mother tongue. This is a problem that is especially prevalent during a student exchange because the language plays such a major role as it is the reason to invite guest students. Cummins[9] as well as Butzkamm[10] both argue that the mother tongue is central for the language development in general and the acquisition of further languages. According to these authors, the mother tongue is the foundation for building concepts in other languages. Ignoring the mother tongue of migrants and refugees cements dominating structures and poses an obstacle to a permeable education system and thus to a permeable society. For Bourdieu applying language is always linked to relations of power: language competence in the sense of grammatical accuracy determines social ability. The official language stands for linguistic power relations.[11] Due to the fact that the mother tongues of refugees and immigrants do not play a role in traditional student exchanges, their speakers experience a marginalisation of their own language identities. This stands in the way of integration, as Elias[12] proves that a group can be stigmatised and remain the outsider as long as it has no access to a position of power. The linguistic capital ensures positions of power and creates a category of cultural capital according to Bourdieu.[13]

Culinary Culture

Getting to know a foreign culture often takes place over food, where multicultural becomes multi-culinary. This folkloristic approach is often found at festivals and is supposed to follow the notion of bringing citizens together. However, its separating and foreign-making potential is highlighted through the following anecdote from a student exchange between Germany and the United States:

The accompanying German teacher from the US wanted to show her US American students parts of German culture during their stay in Germany as part of a student exchange. So she encouraged the German students to order a typical German meal from the menu at a restaurant. This was then explained and commented on by the US American teacher. The meal Ochsenmaulsalat (ox mouth salad) was extensively commented and it was agreed upon that it was disgusting that Germans would put something in their mouths that was previously in the mouth of an animal.

This example shows how alienation takes place through food and differing tastes. Messerschmidt describes that an emphasis on diversity produces stereotypical viewpoints and separating distinctions.[14] Stereotyping is generated by regional studies approaches of foreign language didactics, for example when baguette is associated with the French.

In the presented project *CultureShake* a German teacher suggested a cake sale with specialties from countries that the students fled from or their parents emigrated from. This shows how solidified this thinking is in the school context, even if the project follows a different approach. The idea was discussed and discarded on the basis of the fundamental project concept: transcultural exchange instead of multicultural coexistence and national food samples one next to the other. In a globalised world the question remains of how people from different cultures can solve problems together instead of merely remaining in parallel existence.

Touristic Undertakings

Touristic undertakings such as sightseeing, city tours and even shopping are often part of a school exchange to get to know the country's culture. During these activities, students take on the role of tourists who travel together and remain in a closed group, they do not interact with people outside of the group.[15] Students express that they have the feeling of being on holiday.[16] The problem which arises here is that intended authentic contact with the country and its inhabitants as well as the resulting interaction does not take place.

Theory-based Suggestions for a Student Exchange in a Modern Migrant Society

This chapter introduces the underlying theories of *CultureShake* and several EU documents. These form the basis for the proposed solutions in the light of the problem areas identified above.

Central Documents in EU Education Politics

Besides documents such as *Education and Training 2020*[17] and *Rethinking Education*[18] the following two documents present the foundation for the product *Exchanging CultureShakes*. These documents were chosen as the foundation as they convey the current central standards in EU education politics. Furthermore, the intention of *CultureShake* is to transfer and deliver these standards in a national context.

Promoting Citizenship and the Common Values of Freedom, Tolerance, and Non-discrimination through Education

The declaration of intent by EU Ministers of Education, also known as the Paris Declaration, was created in 2015 as an answer to the terror attacks in Denmark and France.[19] The focus lies on protecting pluralism in Europe and on forming integrative societies. The following table displays how the central points of *Exchanging CultureShakes* – as promoted by the Paris Declaration – are applied on a national, regional and local level.

Points in EU Document	Application in *Exchanging CultureShakes*
active opportunities for participation through educational services	participation of learners with different mother tongues in student exchanges
comprehensive education against racism and discrimination, pro human rights and democracy	promotion of acceptance of non-prestigious languages and other cultures
reduction of the number of school dropouts and improvement of social and professional integration	inclusive work forms, for example geocache and multilingualism didactics

For the European level the following points that play an important role in *CultureShake* are listed alongside the connectivity of the product *Exchanging CultureShakes*, shown in the right column:

Points in EU Document	Application in *Exchanging CultureShakes*
support of social, democratic and intercultural competences	negotiation processes in solutions for the geocache; Local Culture practise
improvement of educational opportunities of disadvantaged adolescents and young adults	value and appreciation of multilingualism

Report on the Role of Intercultural Dialogue, Cultural Diversity and Education in Promoting the Fundamental Values of the EU

Julie Ward's report[20] presents developments and a plan of action that connects to the Paris Declaration and provides further suggestions.

The following points are seen as central for Europe:

Points in EU Document	Application in *Exchanging CultureShakes*
In terms of language diversity, common values such as social justice, equality, non-discrimination and tolerance are of fundamental significance for the future in Europe.	Multilingual didactics
Intercultural dialogue is not a legal concept but an international framework to protect human rights and cultural diversity.	Boal's theatre, Local Culture
To engage with the coexistence of different cultural identities and world views	Boal's theatre, Local Culture
The involvement of different parties, for e.g. families, media, educators	language biography, geocache
Intercultural dialogue requires founded knowledge of one's own culture and other cultures	Local Culture
The role of culture for the realisation of sustainable development was supported at the United Nations World Summit on Sustainable Development	Local Culture, Shakespeare in geocache
Challenges in connection with globalisation, migration, religious and intercultural conflicts and increasing radicalisation	multilingualism
Development of the learning mobility of students and teachers can lead to a better world [...], in which people can move freely and an open intercultural discussion takes place	materials for a multilingual transcultural student exchanges

Points in EU Document	Application in *Exchanging CultureShakes*
cultural rights (in acknowledging specific and diverse cultural identities)	opening up of cultural containers, rejection of a monolingual habitus

Julie Ward puts forth the following suggestions and consequences (cf. left column) – the application in the product *Exchanging CultureShakes* is given in the right column under methods:

Methods for intercultural dialogue	Methods
Intercultural approach in the area of education with cultural diversity, social integration […] among others through exchange and mobility programmes	Student exchange, participation through inclusion and multilingualism
Cultural diversity in the cultural sector [...] creative ways [...] to further support the diverse forms of cultural expression	Archival work at the Shakespeare Birthplace Trust for the geocache within the student exchange
The EU in its role as an advocate for global freedom incorporates culture and cultural exchange and strengthens education, as these are instruments to reinforce common values. [...] For a sustainable approach to solve conflicts, create peace and prevent crises	CLIL: Content of Shakespeare as the centre of cultural exchange
Intercultural dialogue as an instrument for integrative democratic participation and to strengthen the position of citizens especially in connection with collective goods and public spaces	virtual geocache
Support mobility of adolescents and teachers as well as all forms of	a joint development of materials, bridging the gap between academics and school

Methods for intercultural dialogue	Methods
collaborative work between schools and universities. For example, common educational platforms, joint projects as a means of promoting understanding and acknowledging cultural diversity and transmitting social, civic and intercultural abilities and skills	with student exchanges, eTwinning, Alfresco
Life-long learning for teachers in reference to migration and diversity as resources for teaching	Opening up of national containers and shedding the monolingual habitus
Importance of language learning and acquisition of knowledge about cultural heritage	multilingualism, CLIL: Shakespeare topic of cultural heritage
In reference to the Paris Declaration of 2015 and the meaning of cultural instruments in promoting mutual respect among pupils	Local Culture, Boal's theatre
To ensure [...] migrants, refugees [...] participate in inclusion processes [...] take part in cultural life in a humane, respectful and sustainable way	Livestream opportunities for refugees without a travel permit to still enable a participation in a student exchange

The Erasmus+ project *CultureShake* takes up the suggested consequences in the product *Exchanging CultureShakes*. The following chapter elaborates on the approaches and methods before presenting examples and materials. Using the examples and materials, the promotion of the above mentioned points in the EU documents can be applied in a Europe willing to coming together again.

Erasmus+ Priorities

The presented product *Exchanging CultureShakes* deals with the following Erasmus+ priorities and topics:

Topics:

- Inclusion

- Integration of refugees

- Digital Competences

Priorities:

- Inclusive education, training and youth

- Open and innovative education, training and youth work, embedded in the digital era

- Addressing underachievement in the basic skills of maths, science and literacy through more effective, innovative teaching methods

Project Goals within the Product *Exchanging CultureShakes*

This intellectual output mainly focuses on the following EU and CUSHA objectives:

- bridge the gap between theory and practice in reference to cultural education

- promote basic and transversal skills (e.g. foreign language learning, cultural awareness)

- enhance digital learning

- develop the European dimension in education particularly through the multilingual focus

Didactical Approaches

The programmatic binationality and the implementation of student exchanges following its principles begs the question if this kind of concept is still appropriate or future-oriented in a globalised world and a migrant society. The following thought models and theories are the basis for a new concept of school exchange.

- Transdisciplinary didactics[21]: "The Cosmopolitan Project": Ulrich Beck calls for a perspective that goes beyond national thinking, since problems in a globalised world can only be solved on a supranational level. This demands a cosmopolitan attitude.[22] Transdisciplinarity connects to the above mentioned cosmopolitan project. Lifeworld problems, in this case the treatment of multilingualism and pluriculturalism in the classroom, are solved using the principle of integrative research.

- CLIL (Content and Language Integrated Learning): "The acronym CLIL is used as a generic term to describe all types of provision in which a second language (a foreign, regional or minority language and/or another official state language) is used to teach certain subjects in the curriculum other than the language lessons themselves."[23] The foreign language is used as the language of instruction.

- Local Culture: Culture is about people. Mark Wagler developed methods of culture didactics for lessons based on this theory. In this approach, pupils reflect on for example their families, friends and neighbours.[24]

- Theatre didactics in Boal's *Theatre of the Oppressed*: This politically motivated theatre aims to break free of prefabricated roles in everyday life. This should create a space of liberation.[25]

- Multilingual didactics: This is developed in plurilingual contexts, for e.g. in Europe and follows a communicative approach.[26] The aim is not to learn all

the languages, for example in school, but to develop linguistic and cultural awareness.[27] Currently a fundamental change is taking place in the *Common European Framework for Languages*, namely a shift in orientation towards the competencies of a plurilingual speaker instead of native speaker fluency.

How May These Theories and Didactical Approaches Solve the Identified Problem Areas?

Opening up the National-cultural Container

In a globalised world consisting of migrant societies, artificial division along the lines of national cultures makes little sense. The point is rather to generate a culture- and language-sensitive design of a student exchange instead of representing intercultural competence as knowledge of the attributes of others. It is therefore central for a country characterised by immigration, or a society in a globalised world, to not exclude migrants and refugees, their cultures and languages or even to taboo them. For this reason it is prudent to acknowledge and incorporate multicollectivity.

The title of Annette Treibel´s book[28] which translates "Integrate yourselves!" may sound provocative, but the notion hits the exact mark where change must and can take place. According to Treibel, all people, not limited to migrants and refugees, those who come into the country, but also those who are already there, should integrate themselves into the country of immigration and accept its new demands. Derived from this theory a school exchange should not be about the constructed differences between the national cultures, but about self-reflection and thus building up intercultural competence. A method from Local Culture is used in the practical section for the implementation.

Acceptance of every multilingualism and inner multilingualism

As mentioned above, the new *Common European Framework of Reference for Languages* sets competences of plurilingual speakers as a standard. This is an inclusion of the environmental multilingualism of pupils in migrant societies. By also incorporating inner multilingualism, present in a mother tongue through sociolects, regiolects, registers etc.,[29] different language varieties in the classroom can be brought together. For example, one possible means of implementation is shown in the method language biography, found in the method section.

Culture-sensitive Teaching

Culture-sensitive teaching is treated beyond cultural Do's and Don'ts in both *Exchanging CultureShakes* and *CultureShake*. The concept of fuzzy culture is applied and lesson material is developed for it. Bolten[30] noticed a demand for this kind of material.

In this, according to Bolten, a homogenising focus should not be laid on a national culture. The reason for this is that it became apparent that because of globalisation no long-term transfers for the benefit of short-term project transfers and virtual teamwork were needed. Therefore, national cultural and regional trainings in preparation for the international work environment are not purposeful. For this reason, team-building measures for a heterogeneous working world are needed. Consequently, no preparations should take place that are based on an essential cultural understanding or on culture dimensions referring to national cultural constructs as proposed by Hofstede. The aim is a mediation of competences for heterogeneous teams in changing venues as well as virtual working environments. The focal point is not on abstract units (like nations) but on the participants and their relationships.[31] Society is no longer thought of as equal to a nation or state.[32] In *CultureShake* this happens by virtual collective work in heterogeneous teams of learners in different locations and from two different countries. An immersion or language shower in the visited country is hereby not intended because of focus on cultural

diversity in the visited country. The above mentioned example of culinary culture has a culturalising impact, since they refer to stereotypes and simple models. An alternative in culture-sensitive teaching concentrates on relationships and networks. In *Exchanging CultureShakes* this is applied through an emphasis on collective work of pupils, for e.g. in finding solutions for the geocache. There is also a connection to other products of *CultureShake*, for instance, the creation of peer teaching material. These products can also be used during a student exchange. The project purposely avoided bipolar exercises that focus only on German and Swedish culture.

A possible implementation is found in methods on Boal's theatre or Local Culture.

Spatial Experience

The presented form of student exchange in *Exchanging CultureShakes* is not based on touristic undertakings but on experiencing the lived space according to Lefebvre[33]. During the first learning activity C1, for the stations of the geocache "Fairies Singen" pupils were asked to list places in Singen that are meaningful to them. This way the space of inhabitants, the lived space, can be experienced.

In *CultureShake* we experienced the production of space by conducting processes of negotiation in a play in Stratford, or through social and historical practice with the European Heritage Label.

As an example, geocaches represent the project's implementation.

Tested Methods and Examples for Use in a Heterogeneous Setting

Systemic Support

The parties involved in a student exchange are not limited to the pupils and teachers, but also include parents and the staff at schools. This is a sensitive network of relations, dependencies and power structures. The above mentioned method from Boal's forum theatre can aid here in dialogue as well as structures that can be raised.

Involvement of parents

With these structural measures, parents should play a large role as they have skills of not purely school pedagogical nature that can contribute greatly to the success of a student exchange. Moreover, they can support the success of internationalising schools in general. An important action is a *Round Table Internationalisation*, where parents and teachers can work together and exchange thoughts. The topics range from the organisation of a student exchange, such as booking trips, clarifying insurance questions or gaining partners, to contextual questions concerning the thematic structure of the exchange. The different professional, cultural and linguistic backgrounds of the parents create a vast spectrum of perspectives. Parents, whose children take part in the exchange, can already introduce themselves via eTwinning to parents of children from the host school. Parents can conduct language biographies at *Round Table Internationalisation* or at parent-teacher meetings for those taking part in the student exchange. When they are familiar with the language biography, they can then

discuss and implement it with exchange students in turn. Results can be presented at the end of the exchange at a school exhibit and be made digitally available on eTwinning.

Involvement of the School Community

A student exchange presents an organisational challenge in everyday school life. The following chapter gives ideas to make this more straightforward. The given suggestions were applied and tested in *CultureShake*.

Pupils that are not allowed to travel abroad, for example refugees without a travel permit, can be provided with live streams to join in on the experience (for example, presentations from the Shakespeare Birthplace Trust were made available as live streams). Digital platforms such as Alfresco can facilitate digital collaboration. The usefulness of collaborative digital work derives from the intent of treating a student exchange not merely as travel but incorporating work on a project as its focus. This requires a sensible distribution of tasks among the pupils who travel and those who do not.

Language Biography

Material: 1 A 3 sheet of paper per person and multiple coloured pencils.

Time: approx. 60 minutes

A language biography or language portrait in the sense that Brigitta Busch[34] uses them reflect the students' inner multilingualism. The implementation of this method follows these steps:

1) Meditative visualisation: The outline of one's own body is drawn. Then, the languages that one speaks or understands are filled in with a certain colour. Every language is situated in a specific place on the body. There are no guidelines for the colours or localisation of the languages. This way, a language can for example be placed under the feet as a foundation or root, or …. This variety of

possibilities can facilitate discussions in step 3. Here, languages can also include dialects or sociolects. Especially in a school environment students should be encouraged to not just write down the foreign languages taught in class and where pupils can get good grades. Beyond that the mother tongues and other languages, where in the sense of minimal bilingualism only a few words might be known, should come through.
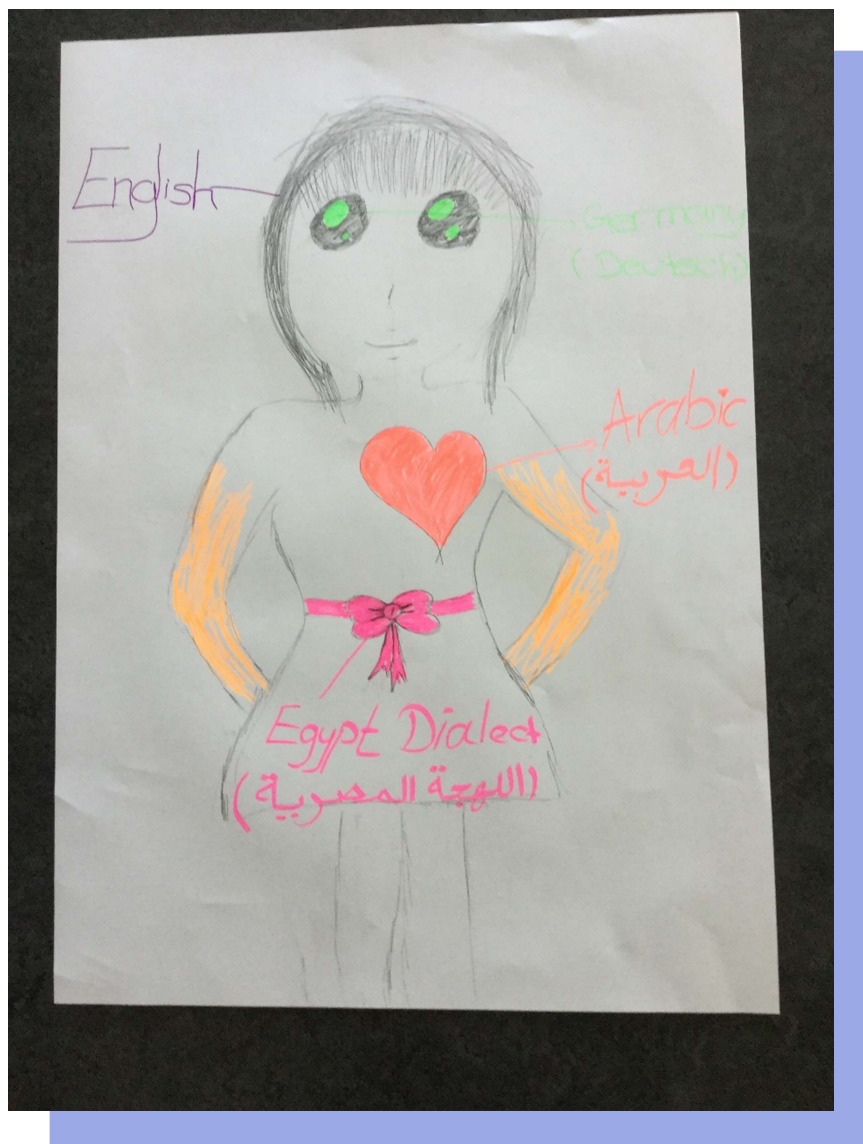
2) Narration: The next step involves a narration based on the drawing, which is a methodical step stemming from history didactics. Short, biographical stories about the individual languages

are written either on an extra sheet of paper on the back of the drawing. These stories can involve situations where the language was used or people with whom the language was spoken.
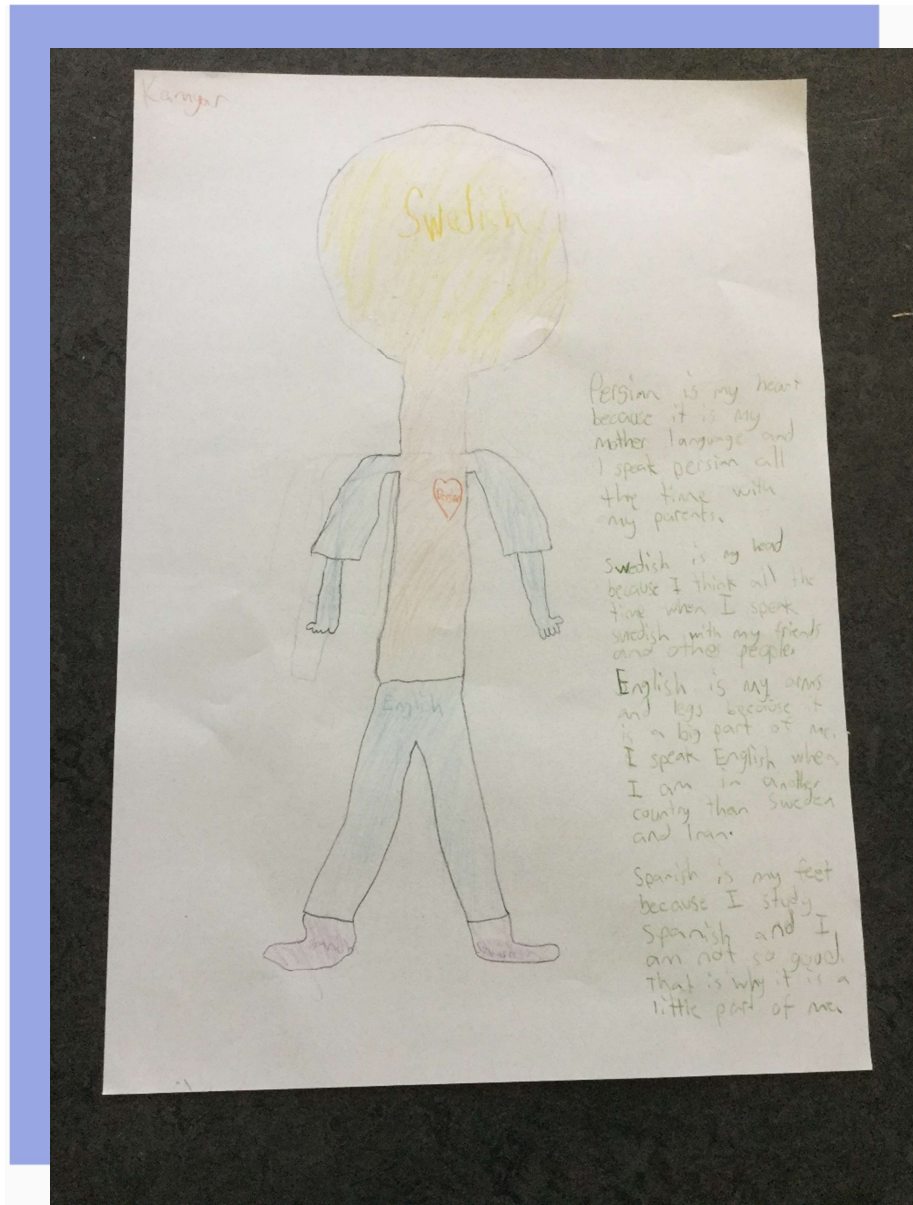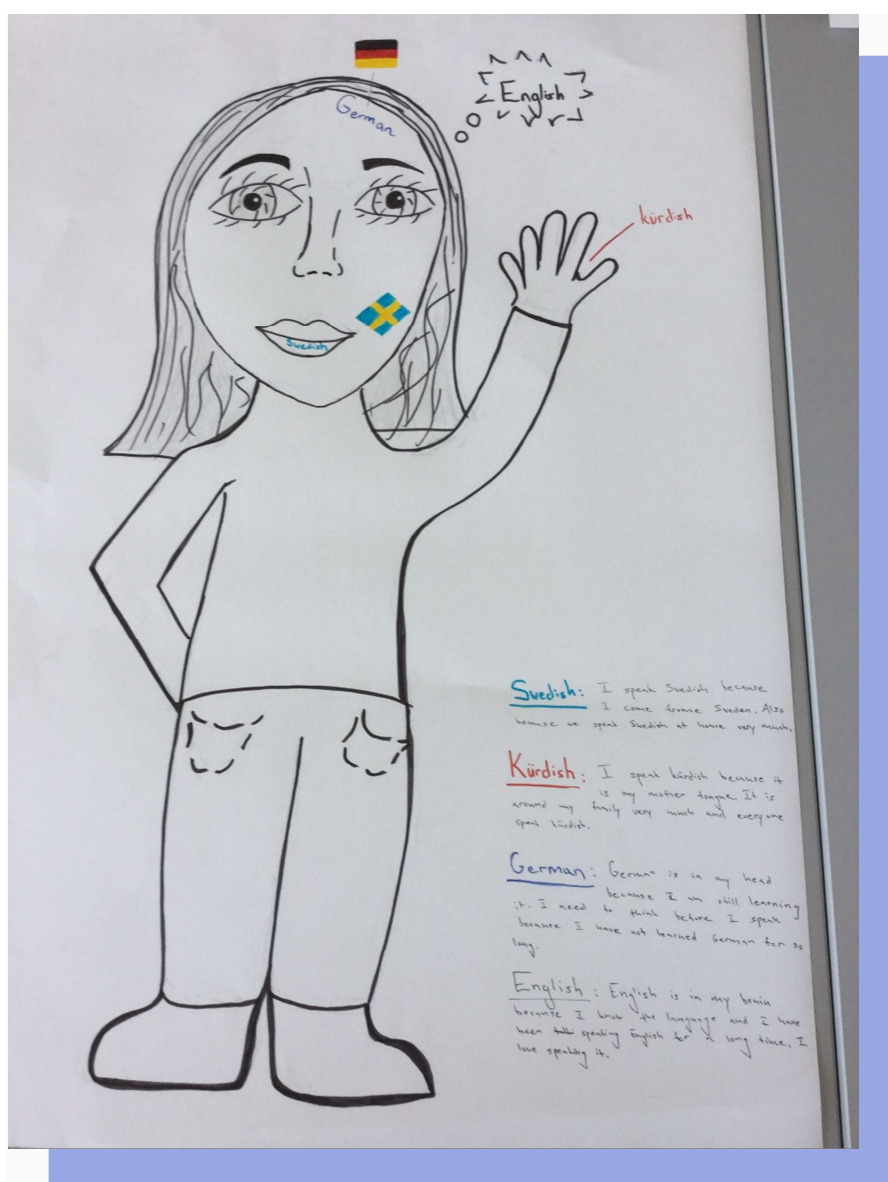
3) Discussion: In a third step an exchange takes place between the authors of the different language biographies. A suitable method for this is the museum tour or gallery walk, where language biographies are displayed and subsequently discussions between pupils can take place, for example about the reasons for placing the mother tongue at the heart or allocating it beneath the feet as the roots instead.
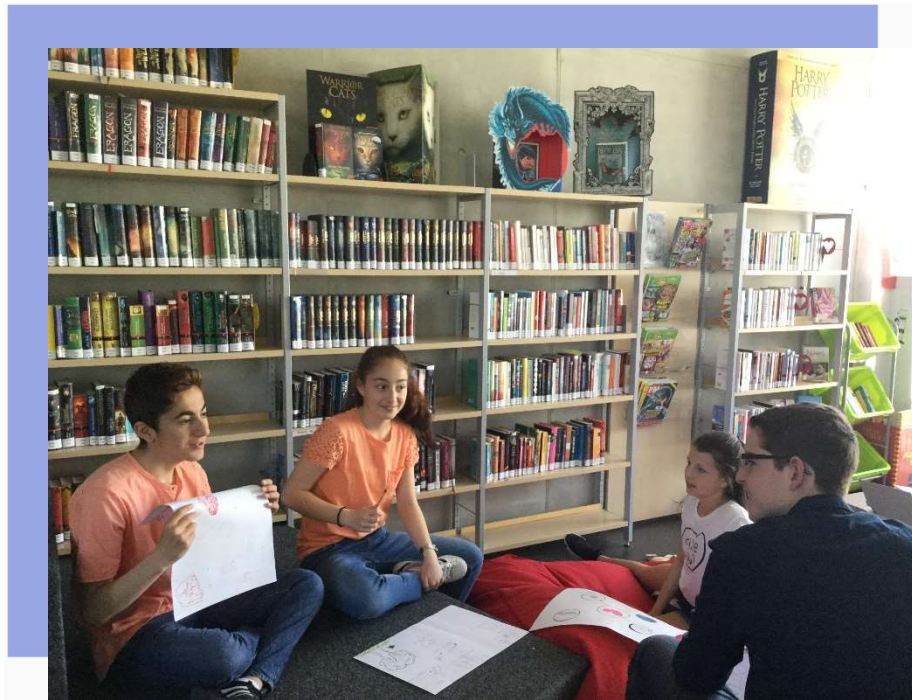
Notes: Drawing the outline of the body and localising the languages within it is a meditative exercise and leads to a reflection of one's own language. Busch[35] provides templates for outlines of the body that only require filling in. The implementation of this method during the project *CultureShake* showed that not using the templates gave the students a lot of freedom in describing their

own body. One pupil with Kurdish and Turkish did not want to decide which of his two mother tongues was situated in his heart, so he drew two, and located Turkish in one heart and Kurdish in the other.

Another pupil, a girl who had fled from Afghanistan, asked if she could draw her headscarf as part of her body.
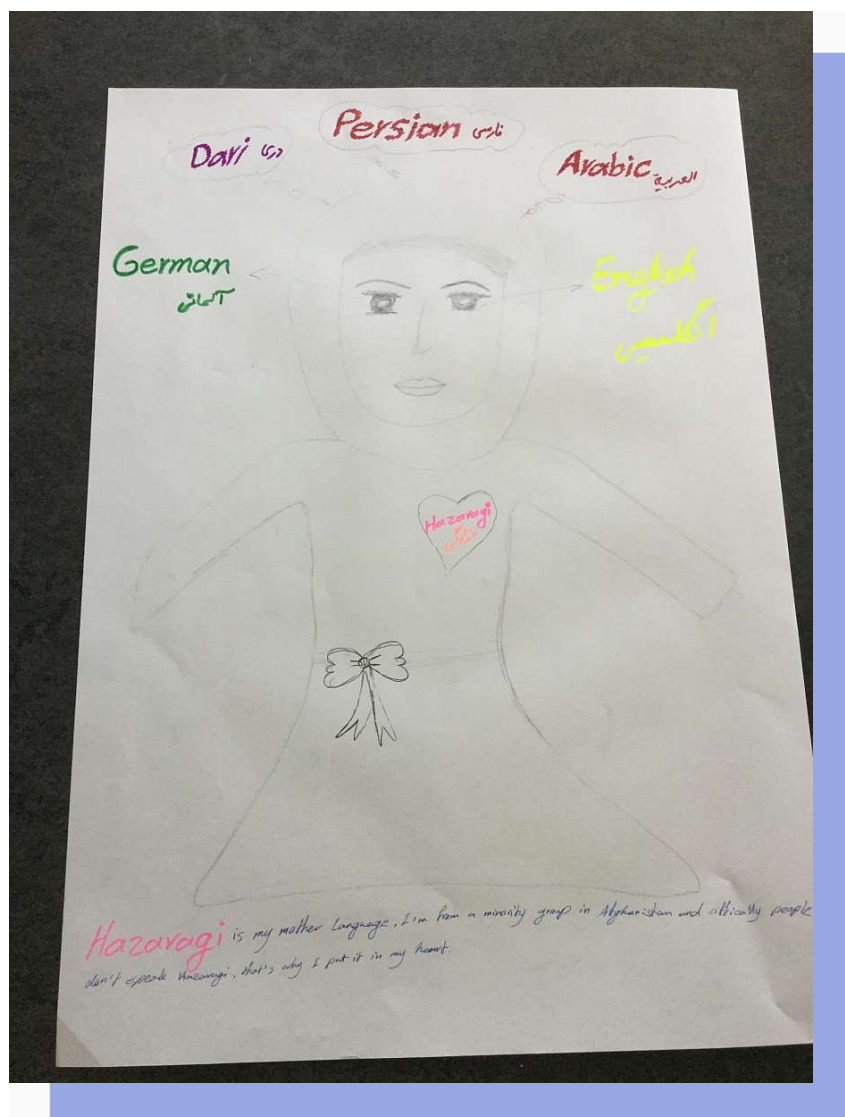
This pupil, who visits a special class for refugees outside of the regular curriculum at her school, noticed during the gallery walk that other pupils who only have regular classes also speak multiple languages. This prompted her to share that she felt normal through

her participation in the project *CultureShake*, along with people who speak languages other than the school's language.

Local Culture

Material: 1 A 3 sheet of paper per person, pens and pencils

Time: approx. 45 minutes

The following activity was adapted for the student exchange from the cultural symbols activity in Local Culture[36]. Every person draws small boxes on a sheet of paper and within these boxes they draw symbols that represent the culture of their family. Examples can be: a clef for an especially musical family or a book that represents reading nights that the family has regularly. The implementation in *CultureShake* showed that the task of drawing symbols, even if these were meant to represent the culture of the family, mostly brought up national symbols. This warrants a prior explanation of the difference with appropriate examples as visual aids.

After family symbols were put into the boxes, the pupils should speak about the different or similar symbols in groups of two or three.

Boal

Augusto Boal, in *Games for Actors and Non-Actors*[37] gives a wide selection of methods suited for lessons aligned to critical pedagogy. These following points describe methods that are suited for a *CultureShake* student exchange. Ross McKeehen[38] has shown the benefit of using Boal's methods in foreign language teaching.

"Animal Run" (Adaptation of the "Crossed legs" exercise[39])

Material: Band of fabric

Time: approx. 30 minutes

Pupils are divided into pairs (their heights should be about the same) and stand next to each other. A fabric band is bound around the two legs touching each other. Then the pupils must try to run together like an animal (monkey, elephant, frog, ...)

This exercise fosters awareness for mechanised movements in daily life.[40]

Socially instigated body structures are meant to be shattered.

Forum theatre

The forum theatre is a way of dialogue to initiate solutions through theatre. From the method complex of forum theatre a performance play is chosen adapted for use within a student exchange. In Boal´s concept there exists no script, instead the text or the play emerges from the situation.

Implementing this method according to Boal[41] takes place as follows: A conflict in the group, this can be a group of pupils or students taking part in the exchange or even a group participating in *Round Table Internationalisation* (see chapter on Systematic Support) is played by uninvolved people. In the next step the spect-actors, whose conflict is portrayed, are involved. Spect-actor is formed from the words 'spectator' and 'actor'. The spect-actors are

asked if they agree with the conflict's resolution and most likely they will not be. For this reason the 'play' is performed again as it was. This creates tension between the performers and the spect-actors. The latter intervene with the plot in order to find new solutions. This intervention should not only be verbal but also take place in form of actions. At every error made in communication the spect-actor say 'Stop' and suggests an alternative, demonstrating it by taking the place of the performer. The substituted person goes to the other spect-actors while the play resumes. The play continues until the next intervention and so on, until the conflict is resolved. Those who previously played the oppressed intensify their position to show new performers the difficulty of pursuing new ideas, getting to know strategies of oppression and developing opposing strategies. In the case that the substitute cannot withstand the pressure of the oppressor, another spect-actor may take his or her place. Once the spect-actors can stop the oppression the conflict of the play is resolved.

"Draw your own body"

Material: 1 A3 sheet of paper per person, pens and pencils

Time: approx. 30 minutes

All participants lie on the floor and visualise their entire bodies as well as individual parts such as fingers, legs, eyes etc. They must try to move the part of the body that they are thinking of as much as possible. After a few minutes everyone closes their eyes and tries to draw their body on an A3 sheet of paper. On the back they write their names. The teacher collects the sheets and arranges them in the middle of the floor. The pupils now open their eyes and state what they notice about the drawings. Afterwards the pupils must try and identify their own drawing.[42]

This exercise heightens awareness and promotes concentration.

Geocaches

Geocaching is an outdoor activity and has gained popularity during the last two decades. With digital learning in the classroom, geocaches have become of interest for school education. The intention of this product is not to give an introduction to geocaches[43], but to open it up for languages teachers and explore didactical approaches including multilingualism.

During the three *CultureShake* learning activities three geocaches have been carried out. The geocaches centre on Shakespeare's works A Midsummer Night's Dream and The Tempest as well as Shakespeare's life, in addition to the locations where the learning activities and the face-to-face meeting of the pupils took place.

1. Learning activity in Singen: multi cache "Fairies Singen"

2. Learning activity in Stratford: mystery cache "Island Walk"

3. Learning activity in Gothenburg: virtual cache "Our Heritage: Where the Past meets the Future"

All stash notes are still accessible and can be requested from the project partners on site. The following geocaches have been developed for a school environment and not for individual geocachers. This explains the requirements in handling group size, total time needed etc., which was built into the design of the geocaches. The descriptions and notes should make it possible to transfer the geocache to other locations if needed.

Description of Individual Geocaches and Notes for Preparation

During the project different cache types were used and in particular because the implementation takes place in a school setting the types multi cache, mystery cache and virtual cache were adapted accordingly. The geocaches along with the tasks including other materials like the stash notes and stories can be found in the materials section. All three geocaches have built-in rescue codes to

guarantee that the geocache can be solved successfully by all participants.

"Fairies Singen" in Singen

Material: 1 GPS device per group and/or digital map applications like maps.me app (www.maps.me) on digital device, smartphones or other devices for photos

Time: approx. 3 hours

This geocache is named after the city of Singen and the Fairy Song in *A Midsummer Night's Dream*, as it plays on the German word "singen" meaning "to sing". The geocache in Singen was carried out during the first learning activity C1. For this geocache no memorials, historically meaningful locations or attractions were chosen. Instead, places were chosen that have a meaning in the lifeworld of the pupils. In preparation for this geocache, the host students chose locations that were important to them instead of places of historical or public importance. The advantage of this, apart from the reference to the pupils' lifeworld, is that the pupils of the host school do not know the solutions to the tasks in the cache because different people submitted locations with a personal meaning for the geocache, so that specific historical or cultural knowledge did not come into play. This way, refugees are also integrated, as central knowledge that is acquired through the education system is not required. The questions for the multi cache are based on *A Midsummer Night's Dream*, where the story guides the pupils from place to place. The challenge in a multi cache lies in the fact that it needs to be set up so that everybody in a large group remains involved in working out the solutions. To remedy this, five different groups with different routes and partially different locations were formed. During preparation all routes were planned so that they approximately take the same time to complete. Additionally, the routes were test-run for verification. A part of the preparation work can be done online with the aid of internet search engines, e.g. Google Maps. The circumstances must be checked on location during preparation, for example whether land art objects still exist whose description plays an essential role in helping to find the

objects etc. In addition, the coordinates must be reviewed during the test run as there may be deviations.

During the implementation of the geocache the different roles were determined after group distribution took place. The function of each role was described on a worksheet. The roles were conceptualised to incorporate the use of different skill sets and promote inclusion. Following this an introduction to using the GPS systems was given and the first station was completed together for practise. Since the groups were given different routes and thus not visit all the locations, the pupils were tasked with taking pictures of the places they visit and show them to the others later, for example in a slideshow at the final meeting.

The different groups are named after the fairies from *A Midsummer Night's Dream*. The results from the different groups form parts of the Song of the Fairies from Act V, Scene II, which represents the treasure that is found and the key to the cache. Every group's results make up a part of the fairy song. The cache is hidden at the final station, which is also the meeting point for all participants at the end of the geocache. The cache can only be found if all group results are combined. The results should then be translated into the different mother tongues of the groups and presented using different means of presentation, e.g. song, rhythmic presentation etc. As an example, during the implementation in *CultureShake*, one group braided wreaths from natural materials for the presentation. The preparation of the presentations can be used as a time buffer as students can elaborate the presentation as the above example with the braided wreaths show.

This takes into consideration that some groups can arrive later than others. Once all groups have come together and the text has been translated, one person per group is chosen to work out the order of the text pieces.

Once the text is spoken or presented at the same time the cache is then searched for. The cache holds not only the logbook, in which everyone can register, but also a version of the fairy song with an image of the location.

"Island Walk" in Stratford

Material: 1 GPS device per group and/or Maps.Me app on digital device

Time: approx. 3 hours

In Stratford, during the second learning activity C2, the story from the geocache "Fairies Singen" was continued. While in the first learning activity the geocache and the other *CultureShake* products focussed on *A Midsummer Night's Dream*, the second learning activity focussed on *The Tempest* instead.

To create a contextual link between "Fairies Singen" and "Island Walk", an emphasis was made on the magic in Prospero's story, which links to the fairy magic (found in the materials section).

The distribution of the Fairy groups was kept the same as the first geocache and the pupils were given the translation of the fairy song in their mother tongues from the archive of the Shakespeare Birthplace Trust. Following that, the pupils solved tasks within their

group with questions based on *The Tempest* and found the coordinates.
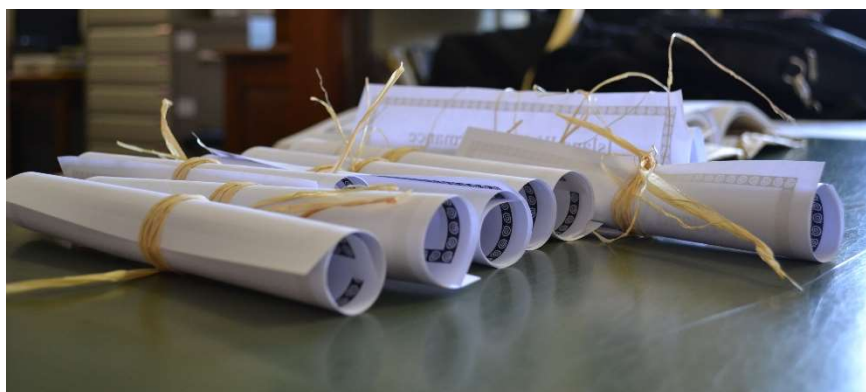
Prospero's story in the materials serves as a framework. The geocache in Stratford was created as a mystery cache. Each of the five groups worked on questions to one act of *The Tempest*. This working phase took place according to Butzkamm's method of mother tongue downtime[44], since the pupils work in their mother tongues using translations of *The Tempest* in the archives.

A summary of the act, which results from solving the task with the coordinates, should be presented at the station by the group in the different languages of their mother tongues. This way all five acts of the play can be presented at the end. In contrast to "Fairies Singen", there were no requests for locations, since the pupils do not come from Stratford. The chosen locations took the participants on a journey through Shakespeare's life story and complement the theatre pedagogical approach that ran through the schedule of the learning activity conducted by the Shakespeare Birthplace Trust.

The entire group was led together through Stratford with the coordinates, with the first group starting with the coordinates from act one. The "Island Walk" goes from Shakespeare's birthplace to his grave; but because Holy Trinity Church where he is buried is not open to the public all times of the day, the cache was hidden in an adjacent area. The container held a stash note as well as badges of Shakespeare insults for everyone.

Preparing the geocache, the coordinates were reviewed on location after extensive online research in preparation for this geocache.

"Our Heritage: Where the past meets the future"

Material: 1 GPS device per group and/or Maps.Me app on digital device

Time: approx. 5 hours

The final learning activity C3 in Gothenburg was awarded the Label for the European Year of Cultural Heritage 2018. To pay appropriate respect to this honour, the last geocache was named after the motto of the year. The virtual cache was chosen to introduce another geocache type, but also to promote abstraction ability. The virtual cache is more abstract than the other cache types in that the place is located through coordinates, but it is not a real place and

only comes to existence through the editing by the geocacher. The location is realised e.g. through an image. This kind of work facilitates an increase of digital competences for the students. Designing this geocache the challenge was to create a link between Shakespeare and Gothenburg.[45]

With the virtual cache there is no container to be found. Rather the location itself is the reward. A picture is taken in place of the logbook. Meaningful locations must be found and their coordinates determined. How Shakespeare and multilingualism play a role can be looked up in the materials section in detail.

Outcome group 1: video available under the following link:

http://cultureshake.ph-karlsruhe.de/wordpress/wp-content/video/Group_1-Outcome-Virtual_Cache.mp4

Outcome group 2:

Outcome group 3:

"Take in the topsail!"
"In med storseglet!"
"Runter mit dem hauptsegel!"
"Décender l'hunier"

"Shall we give over and drown?Have you a mind to sink?"
"Ska vi ge upp och drunkna? Har ni vilja att sjukna?"
"Sollen wir aufgeben und ertrinken? Habt ihr vor unterzugehen?"
"On abandonne et on se noie? Voulez-vous couler?"

"Let's all sink with the king"
"Låt oss alla sjunka med kungen"
"Lass uns alle mit dem König intergehen"
"Soyons tous avec les sous-fifres royaux"

The idea is to think of ways to integrate all the different mother tongues and languages. However, teachers cannot be expected to know all the languages. The geocaches show ways how to design tasks in such a multilingual setting.

The time needed for this geocache was estimated at five hours in total, as editing the pictures and videos had to be taken into account.

Possibilities for application

The described examples and methods can be used at different occasions. The following options give an example of different opportunities.

Language biography: multiple applications are possible: parent-teacher meetings (published as a digital introduction on eTwinning), *Round Table Internationalising*, first face-to-face meeting of pupils from participating schools, in host families. It has been proven that multiple implementations of the exercise can lead to new perceptions of the people involved.

Local culture: at the first face-to-face meeting following the language biographies, parent-teacher meetings, *Round Table Internationalisation*.

Boal: Preparation phase, first face-to-face meeting, forum theatre, suitable for resolving conflicts during face-to-face meetings for example in creating peer teaching material.

Geocaches: face-to-face meeting, can also be used by parents or the *Round Table Internationalisation*, can be made available to other exchanges at schools or in the community.

Conclusive conceptual thoughts

The here presented and conducted student exchange in *CultureShake* is conceptually based on the above stated Erasmus+ themes and priorities. Methods such as the language biography or from the area of local culture are not dependent on the topic of Shakespeare and can be applied to student exchanges that focus on different themes. The geocaches can also be applied to other locations and topics.

The presented product *Exchanging CultureShakes* can be used for any other exchange. The product can also be used together with other products from *CultureShake*: In a preparation phase the materials from product 1 can be used to prepare the topic of the play. The work with the dictionary in product 2 is conducted during the face-to-face meetings and working in the archives of the Shakespeare Birthplace Trust, where the geocache is worked on in mother tongue downtime. In *CultureShake* pupils work on problems together beyond national state borders and create peer teaching material in the framework of product 3. This collaborative work on a joint project is realised using CLIL didactics, as English is used as a language of instruction in contextual subject teaching. In *CultureShake*, CLIL is treated as combined with multilingual didactics. This develops from plurilingual contexts, for e.g. in Europe and follows a communicative approach. It is not about learning all the languages, e.g. in a school setting, but rather about fostering linguistic and cultural awareness. Currently, there is a shift in the *Common European Framework for Languages*, in which the competences of a native Speaker no longer serve as a reference of orientation, but the plurilingual speaker. *Exchanging CultureShakes* offers methods for this new orientation of the *Common European Framework for Languages* such as language biography or a multilingual geocache within a student exchange.

What results can be gathered from this conception of an implemented student exchange in *CultureShake*?

At the start, the following problem areas were identified: national culture, monolingual habitus, culinary culture and touristic undertakings. On the first day of the face-to-face meeting, during the first learning activity, both pupils as well as teachers engaged in discussions that displayed elements of the problem areas national culture, monolingual habitus and culinary culture. After carrying out the language biography and the exchange of family symbols, hardly any questions of typical German or Swedish expressions arose from the pupils. Conversations during the breaks revolved more around personal interests, family and friends. The language biography also had the effect that speakers of the same mother tongue got to know each other, something that had not happened before. Another revealing aspect of the language biography method was the revelation of so-called "secret languages". During project preparation we had created a matrix with the languages the pupils had given to their teachers. During the language biography method they asked if they were allowed to add more languages. Among these languages there were mostly mother tongues and languages from their country of origin. The diversity of languages was met with great interest from the pupils. Multiple implementations of the language biography method were initially met with rejection from the pupils' side, however, once they exchanged with groups from, for example other classes their interest rapidly increased. The language biography method as well as other multilingual activities made the monolingual habitus recede to the background, especially since English was the working language and products such as peer lesson material were created in English. The CLIL approach and working on a common topic lead the topic of conversation to increasingly involve Shakespeare and Shakespeare movie adaptations, for example during the bus ride to a concert. Also the topics of culinary culture were not considered by the pupils as their common ground is snacking culture. With touristic undertakings, a window of time occurred during one evening of the first learning activity, which was filled ad hoc by the teachers with a traditional city tour. Pupils from the host school

voiced their boredom, as they take part in multiple exchanges and are always required to go on a tour. As mentioned above the multi cache excluded asking for the usual locations to avoid the problem area entirely. Through thematic preoccupation ranging beyond tourist activities, an intense encounter between youth in Europe was made possible.

Exchanging CultureShakes would like to benefit the narratives of "peace" and "intercultural dialogue in Europe" through inclusion and treating diversity of languages and cultures as a major asset. The tasks in *Exchanging CultureShakes* are designed the way that solutions can only be found through cooperating in different mother tongues. Julie Ward states in the report on intercultural dialogue that marginalisation, as well as cultural, social and economic exclusion leads to radicalisation.[46] Through appreciating the variety of languages in *Exchanging CultureShakes* pupils with different linguistic backgrounds are integrated. Julie Ward also states that one increases self-knowledge when one finds oneself within "the other". The method "family symbols" from Local Culture connects exactly to this point. The symbols of the national cultures of the participating schools are not compared, but rather the symbols of the families, and therefore of social coexistence, are compared and their similarities discovered. People who flee to Europe also bring with them their culture and language. To integrate these into educational systems, schools and school activities will be the task of a modern Europe: "united in diversity".

Appendix 1: Geocache "Fairies Singen"

Geocache 1 "Fairies Singen" in Singen, Germany:

- General notices

- Task sheets: Peaseblossom (station 1 to 5), Cobweb (station 1 to 5), Puck (station 1 to 5), Moth (station 1 to 5), Mustardseed (station 1 to 5)

- Leaflet for geocache box: Fairies Singen, The Fairies sing, picture, final text

General Notices:

Dr. Annette Deschner

★ CultureShake ★   Erasmus+
AN INTERCULTURAL AND MULTILINGUAL LEARNING PROJECT

General notices

Get around

To reach the stations of this geocache you have to enter coordinates into your GPS equipment. Depending on the device you may use one of two coordinate formats provided:

- For your smartphone: **N47.75343° E8.83479°**
- For Garmin eTrex GPS device: **N47° 45.206'   E8° 50.087'**

You may use a map application (e.g. Google Maps) on your smartphone (on Android based smartphones enable "GPS" in the "Settings"; on iPhones enable "Settings > Privacy > Location Services" and select the setting "While Using the App" for your map app). You search for a station by entering the coordinates into the map app, e.g. for the first station "**N47.75343 E8.83479**" (it is not necessary to use the °) and search for this place: the map app will then show the station and your location so that you can find a way.

On the Garmin eTrex GPS device, you enter a coordinate as a "Waypoint" and then select the "Goto" button. The device will then show you the direction where to find the next station.

REMEMBER: Don´t cross the railway lines – always use transfers like bridges or subways.

Rescue Code

If you do not find the coordinates, use the following decoding on the hint given for a station:

FROM	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
TO	N	O	P	Q	R	S	T	U	V	W	X	Y	Z	A	B	C	D	E	F	G	H	I	J	K	L	M

Example: PNG translates with the table above to CAT

- P → C
- N → A
- G → T

Your group should consist of someone

- responsible for coordinates and the use of the GPS
- responsible for safety (to make sure that no one is run over by a car when they look on digital devices and may not pay attention to the traffic, group uses traffic lights to cross streets and bridges to cross rivers.)
- responsible for filling in the solution words
- responsible for taking a picture of each station (not showing pupils´ faces)
- responsible for representing the group as a speaker at the final place and tell about your findings

(Watermark used: ©Andy Paciorek)

Task sheet for Peaseblossom (1/4):

Fairies Singen

Peaseblossom

Have a look around Singen by searching all the locations given below and find the mysteries of these places. Take some pictures of these places for your fairy friends to share on eTwinning
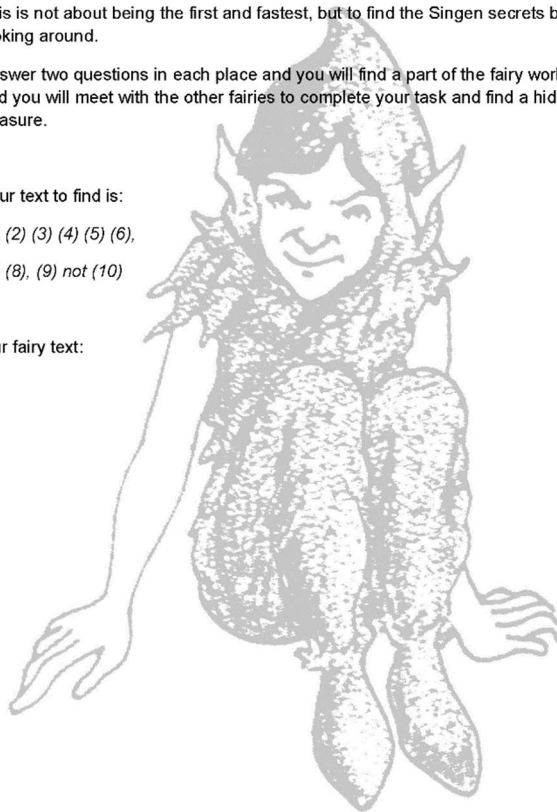
This is not about being the first and fastest, but to find the Singen secrets by carefully looking around.

Answer two questions in each place and you will find a part of the fairy world. In the end you will meet with the other fairies to complete your task and find a hidden treasure.

Your text to find is:

(1) (2) (3) (4) (5) (6),

(7) (8), (9) not (10)

Our fairy text:

CultureShake

Task sheet for Peaseblossom (2/4):

Fairies Singen

Station 1 Coordinates: N47.75343° E8.83479° (N47° 45.206' E8° 50.087')

(Location hint: FXNGRECNEX)

Question 1: Who likes to come to this place?

  a) Hedgehogs ➔ I
  b) Skateboarders ➔ You
  c) Fairies ➔ We

Question 2: What fortress can you see up the hill?

  a) Camelot ➔ mended
  b) Minas Tirith ➔ offended
  c) Hohentwiel ➔ spotted

Fill in the resulting words for your solutions to these questions to (1) and (2)

Station 2 Coordinates: N47.76137° E8.82957° (N47° 45.682' E8° 49.774')

(Location hint: TBYQRARNRCSRY)

Question 3: What is the colour of the apples?

  a) patina ➔ snakes
  b) red ➔ Demetrius
  c) yellow ➔ jugglers

Question 4: How many apples are on the ground?

  a) Eleven ➔ with
  b) Ten ➔ about
  c) Twelve ➔ in

Fill in the resulting words for your solutions to these questions to (3) and (4)

CultureShake

Task sheet for Peaseblossom (3/4):

Fairies Singen

Station 3 Coordinates: N47.76161° E8.82875° (N47° 45.697' E8° 49.725')

(Location hint: FPURSSRYOEHRPXR)

Question 5: What´s the name of the bridge?

- a) Navid Kermani Brücke ➜ once
- b) Scheffelbrücke ➜ double
- c) Rafik Schami Brücke ➜ man

Question 6: During the time of hyperinflation in the Weimar Republic the bridge was built. Of how many cyphers does the sum consist?

- a) Sixteen ➜ tongue
- b) Hundred ➜ scalp
- c) thirty ➜ visions

Fill in the resulting words for your solutions to these questions to (5) and (6)

Station 4 Coordinates: N47.76085° E8.83434° (N47° 45.651' E8° 50.060')

(Location hint: ANEERAOEHAARA)

Question 7: How many statues are there?

- a) seven ➜ thorny
- b) five ➜ sweet
- c) twelve ➜ yielding

Question 8: How many birds can you see?

- a) Five ➜ Bottom
- b) Two ➜ hedgehogs
- c) Three ➜ hands

Fill in the resulting words for your solutions to these questions to (7) and (8)

CultureShake

Task sheet for Peaseblossom (4/4):

Fairies Singen

Station 5 Coordinates: N47.76096° E8.83916° (N47° 45.658' E8° 50.350')

(Location hint: UNHFREOEHAARA)

Question 9: What body part can you climb on?

- a) Heart ➔ rest
- b) Ear ➔ be
- c) Eye ➔ sleep

Question 10: How many seats are right around the ear?

- a) Six ➔ seen
- b) Two ➔ showed
- c) Four ➔ called

Fill in the resulting words for your solutions to these questions to (9) and (10)

Meeting place of the fairies: N47.75555° E8.83702° (N47° 45.333' E8° 50.221')

(Location hint: JRUEQVAFRY)

Task:

- Join with your other fairies and talk to them to find out which place you should visit in the future
- Combine all your text fragments to create a secret fairy song – you should sing in the following sequence:
  1. Peaseblossom
  2. Cobweb
  3. Puck
  4. Moth
  5. Mustardseed
  6. Puck

Oberon and Titania are pleased about your song and have placed a present for you at the entrance to the other world. Look to their castle and search in between the three elements earth, air and water. Can you find it?

CultureShake

Task sheet for Cobweb (1/4):

Fairies Singen

Cobweb

Have a look around Singen by searching all the locations given below and find the mysteries of these places. Take some pictures of these places for your fairy friends to share on eTwinning

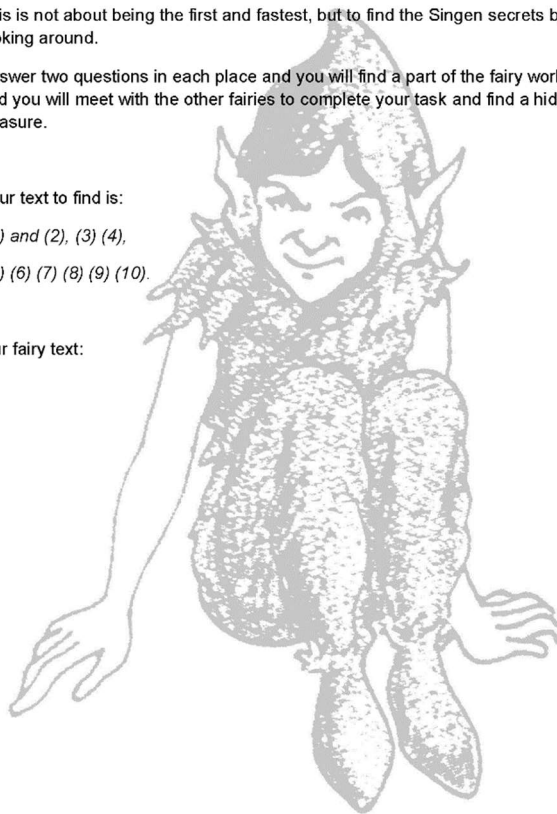This is not about being the first and fastest, but to find the Singen secrets by carefully looking around.

Answer two questions in each place and you will find a part of the fairy world. In the end you will meet with the other fairies to complete your task and find a hidden treasure.

Your text to find is:

(1) and (2), (3) (4),

(5) (6) (7) (8) (9) (10).

Our fairy text:

CultureShake

Task sheet for Cobweb (2/4):

Fairies Singen

Station 1 Coordinates: N47.75343° E8.83479° (N47° 45.206' E8° 50.087')

(Location hint: FXNGRCNEX)

Question 1: What colour is the waggon?

- a) Pink ➔ Girdle
- b) Green ➔ Newts
- c) Yellow ➔ Earth

Question 2: What is the shape of the big stone?

- a) Egg-shaped ➔ blind-worms
- b) Cubic ➔ eye-lids
- c) Cylindrical ➔ love-juice

Fill in the resulting words for your solutions to these questions to (1) and (2)

Station 2 Coordinates: N47.76161° E8.82875° (N47° 45.697' E8° 49.725')

(Location hint: FPURSSRYOEHRPXR)

Question 3: In which currency was the bridge paid?

- a) Mark ➔ do no
- b) Euro ➔ see no
- c) Swiss franc ➔ no more

Question 4: In which year was the bridge built?

- a) In nineteen hundred and twenty three ➔ wrong
- b) Last year ➔ counterfeit
- c) In seventeen hundred and ten ➔ quicker

Fill in the resulting words for your solutions to these questions to (3) and (4)

CultureShake

Task sheet for Cobweb (3/4):

Fairies Singen

Station 3 Coordinates: N47.76137° E8.82957° (N47° 45.682' E8° 49.774')

(Location hint: TBYQRARNRCSRY)

Question 5: How many golden apples are in the surrounding trees?

    a) Eleven ➔ run
    b) Three ➔ come
    c) One ➔ crush

Question 6: What is the last name of the artist?

    a) Kabakov ➔ not
    b) Kaba ➔ no
    c) Kabovka ➔ all

Fill in the resulting words for your solutions to these questions to (5) and (6)

Station 4 Coordinates: N47.75922° E8.83736° (N47° 45.553' E8° 50.242')

(Location hint: CNENQVRFONHZ)

Question 7: What animals are depicted?

    a) Rats ➔ near
    b) Birds ➔ here
    c) Dolphins ➔ there

Question 8: What object symbolizes the snake?

    a) The cable for the internet ➔ our
    b) Nature ➔ thy
    c) The tree ➔ my

Fill in the resulting words for your solutions to these questions to (7) and (8)

CultureShake

Task sheet for Cobweb (4/4):

Fairies Singen

Station 5 Coordinates: N47.76096° E8.83916° (N47° 45.658' E8° 50.350')

(Location hint: UNHFREOEHAARA)

Question 9: What is the colour of the phone booth?

a) Magenta ➔ fairy
b) Yellow ➔ shadows
c) Green ➔ nymph

Question 10: How many metal blades of grass can you see?

a) Two ➔ lion
b) Three ➔ queen
c) Ten ➔ bear

Fill in the resulting words for your solutions to these questions to (9) and (10)

Meeting place of the fairies: N47.75555° E8.83702° (N47° 45.333' E8° 50.221')

(Location hint: JRUEQVAFRY)

Task:

- Join with your other fairies and talk to them to find out which place you should visit in the future
- Combine all your text fragments to create a secret fairy song – you should sing in the following sequence:
  1. Peaseblossom
  2. Cobweb
  3. Puck
  4. Moth
  5. Mustardseed
  6. Puck

Oberon and Titania are pleased about your song and have placed a present for you at the entrance to the other world. Look to their castle and search in between the three elements earth, air and water. Can you find it?

CultureShake

Task sheet for Puck (1/4):

Fairies Singen

Puck

Have a look around Singen by searching all the locations given below and find the mysteries of these places. Take some pictures of these places for your fairy friends to share on eTwinning

This is not about being the first and fastest, but to find the Singen secrets by carefully looking around.

Answer two questions in each place and you will find a part of the fairy world. In the end you will meet with the other fairies to complete your task and find a hidden treasure.

Your text to find is:

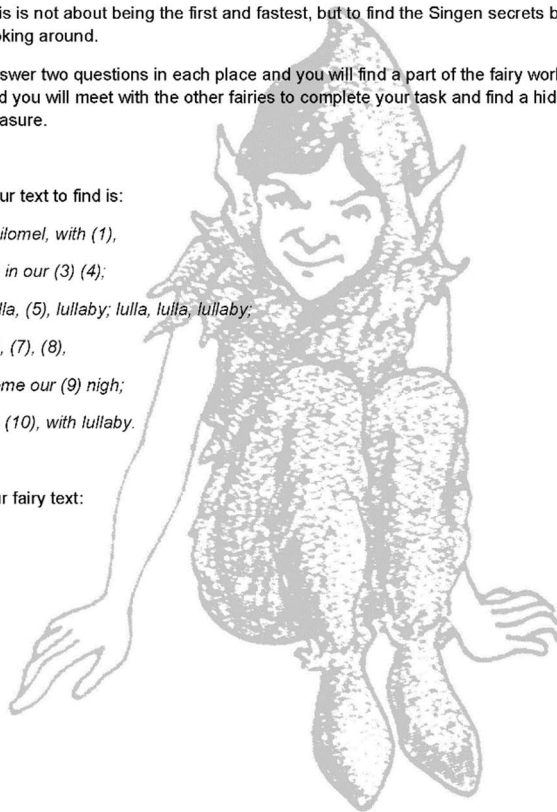*Philomel, with (1),*

(2) in our (3) (4);

Lulla, (5), lullaby; lulla, lulla, lullaby;

(6), (7), (8),

Come our (9) nigh;

So (10), with lullaby.

Our fairy text:

CultureShake

Task sheet for Puck (2/4):

Fairies Singen

Station 1 Coordinates: N47.75343° E8.83479° (N47° 45.206' E8° 50.087')

(Location hint: FXNGRCNEX)

Question 1: Which school is opposite this place?

- a) Hegau Gymnasium ➔ Titania
- b) Hogwarts ➔ liquor
- c) Friedrich-Wöhler Gymnasium ➔ melody

Question 2: What kind of sports can you play on the sports field across the street?

- a) soccer ➔ sing
- b) ice hockey ➔ torment
- c) basketball ➔ sleeps

Fill in the resulting words for your solutions to these questions to (1) and (2)

Station 2 Coordinates: N47.76096° E8.83916° (N47° 45.658' E8° 50.350')

(Location hint: UNHFREOEHAARA)

Question 3: With the phone booth (at the Heikorn building) in the back, what can you see opposite the street when you look between the left and middle blades of grass?

- a) The tower of the Herz Jesu church ➔ sweet
- b) Tulips ➔ hateful
- c) School ➔ disdainful

Question 4: What can you do on the metal blade of grass?

- a) Swing ➔ lullaby
- b) Bounce ➔ herb
- c) Climb ➔ injury

Fill in the resulting words for your solutions to these questions to (3) and (4)

CultureShake

Task sheet for Puck (3/4):

Fairies Singen

Station 3 Coordinates: N47.75922° E8.83736° (N47° 45.553' E8° 50.242')

(Location hint: CNENQVRFONHZ)

Question 5: What does one of the women hold in her hands?

  a) An apple - lulla
  b) A cup of coffee - lalla
  c) An iPad - lallu

Question 6: What is the figure on the top doing?

  a) Looking into the sky ➔ harm
  b) Shooting an arrow ➔ Never harm
  c) Nothing ➔ charm

Fill in the resulting words for your solutions to these questions to (5) and (6)

Station 4 Coordinates: N47.76085° E8.83434° (N47° 45.651' E8° 50.060')

(Location hint: ANEERAOEHAARA)

Question 7: How many eggs can you find?

  a) Twelve ➔ nor spell
  b) Eleven ➔ rehearse
  c) None ➔ sit down

Question 8: How many eggs spout water?

  a) Three ➔ nor charm
  b) Five ➔ no more yielding
  c) Twelve ➔ nor I

Fill in the resulting words for your solutions to these questions to (7) and (8)

CultureShake

Task sheet for Puck (4/4):

Fairies Singen

Station 5 Coordinates: N47.76161° E8.82875° (N47° 45.697' E8° 49.725')

(Location hint: FPURSSRYOEHRPXR)

Question 9: What sign can you see on the bridge?

- a) A traffic sign ➔ sweet queen
- b) Coat of arms ➔ lovely lady
- c) Warning sign ➔ king of shadows

Question 10: What animal is depicted on the coat of arms?

- a) Bear ➔ goodnight
- b) Wolpertinger ➔ o spite
- c) mouse ➔ good Robin

Fill in the resulting words for your solutions to these questions to (9) and (10)

Meeting place of the fairies: N47.75555° E8.83702° (N47° 45.333' E8° 50.221')

(Location hint: JRUEQVAFRY)

Task:

- Join with your other fairies and talk to them to find out which place you should visit in the future
- Combine all your text fragments to create a secret fairy song – you should sing in the following sequence:
  1. Peaseblossom
  2. Cobweb
  3. Puck
  4. Moth
  5. Mustardseed
  6. Puck

Oberon and Titania are pleased about your song and have placed a present for you at the entrance to the other world. Look to their castle and search in between the three elements earth, air and water. Can you find it?

CultureShake

Task sheet for Moth (1/4):

Fairies Singen

Moth

Have a look around Singen by searching all the locations given below and find the mysteries of these places. Take some pictures of these places for your fairy friends to share on eTwinning
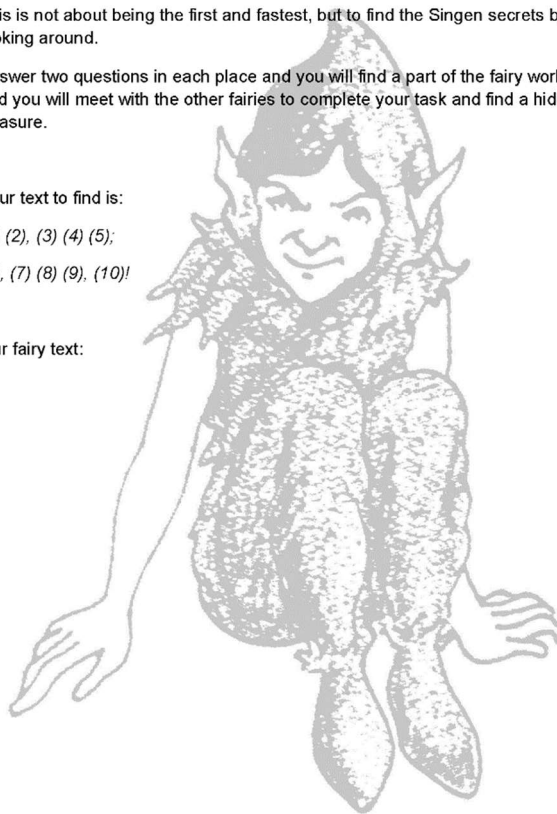
This is not about being the first and fastest, but to find the Singen secrets by carefully looking around.

Answer two questions in each place and you will find a part of the fairy world. In the end you will meet with the other fairies to complete your task and find a hidden treasure.

Your text to find is:

(1) (2), (3) (4) (5);

(6), (7) (8) (9), (10)!

Our fairy text:

CultureShake

Task sheet for Moth (2/4):

Fairies Singen

Station 1 Coordinates: N47.75343° E8.83479° (N47° 45.206' E8° 50.087')

(Location hint: FXNGRCNEX)

Question 1: What does the number 25 on the waggon stand for?

  a) Years ➔ sleeping
  b) People ➔ swaggering
  c) Speed per hour ➔ Weaving

Question 2: What can you find in the middle of the skater park?

  a) Skater memorial ➔ fray
  b) Meadow ➔ spiders
  c) Skateboard ➔ canker-blossom

Fill in the resulting words for your solutions to these questions to (1) and (2)

Station 2 Coordinates: N47.75922° E8.83736° (N47° 45.553' E8° 50.242')

(Location hint: CNENQVRFONHZ)

Question 3: What does the figure on the top stand on?

  a) Globe ➔ come
  b) Floor ➔ bless
  c) Car ➔ swear

Question 4: What does one of the figures, the boss of Lidl, vomit?

  a) Breakfast ➔ thee
  b) Money ➔ not
  c) Flowers ➔ art

Fill in the resulting words for your solutions to these questions to (3) and (4)

CultureShake

Task sheet for Moth (3/4):

Fairies Singen

Station 3 Coordinates: N47.76085° E8.83434° (N47° 45.651' E8° 50.060')

(Location hint: ANEERAOEHAARA)

Question 5: How many fountains can you see?

   a) Two ➔ how
   b) Five ➔ here
   c) Eight ➔ with

Question 6: How many female statues are parts of the artwork?

   a) Two ➔ but
   b) Three ➔ hence
   c) Six ➔ while

Fill in the resulting words for your solutions to these questions to (5) and (6)

Station 4 Coordinates: N47.76161° E8.82875° (N47° 45.697' E8° 49.725')

(Location hint: FPURSSRYOEHRPXR)

Question 7: How many colours are used in the coat of arms depicted on the bridge?

   a) four ➔ you
   b) five ➔ thee
   c) three ➔ thou

Question 8: What are the colours of the bear?

   a) Black and red ➔ long-legg´d
   b) Blue and red ➔ canker-blossom
   c) Yellow and red ➔ ey-lids

Fill in the resulting words for your solutions to these questions to (7) and (8)

CultureShake

Task sheet for Moth (4/4):

Fairies Singen

Station 5 Coordinates: N47.76137° E8.82957° (N47° 45.682' E8° 49.774')

(Location hint: TBYQRARNRCSRY)

Question 9: How many men are in the trees?

  a) Two ➔ mistress
  b) Eleven ➔ cradle of the fairies
  c) Three ➔ spinners

Question 10: What do the men in the trees do?

  a) Throw apples ➔ hence
  b) Build a rainbow ➔ hither
  c) catch birds ➔ methinks

Fill in the resulting words for your solutions to these questions to (9) and (10)

Meeting place of the fairies: N47.75555° E8.83702° (N47° 45.333' E8° 50.221')

(Location hint: JRUEQVAFRY)

Task:

  • Join with your other fairies and talk to them to find out which place you should visit in the future
  • Combine all your text fragments to create a secret fairy song – you should sing in the following sequence:
    1. Peaseblossom
    2. Cobweb
    3. Puck
    4. Moth
    5. Mustardseed
    6. Puck

Oberon and Titania are pleased about your song and have placed a present for you at the entrance to the other world. Look to their castle and search in between the three elements earth, air and water. Can you find it?

CultureShake

Task sheet for Mustardseed (1/4):

Fairies Singen

Mustardseed

Have a look around Singen by searching all the locations given below and find the mysteries of these places. Take some pictures of these places for your fairy friends to share on eTwinning

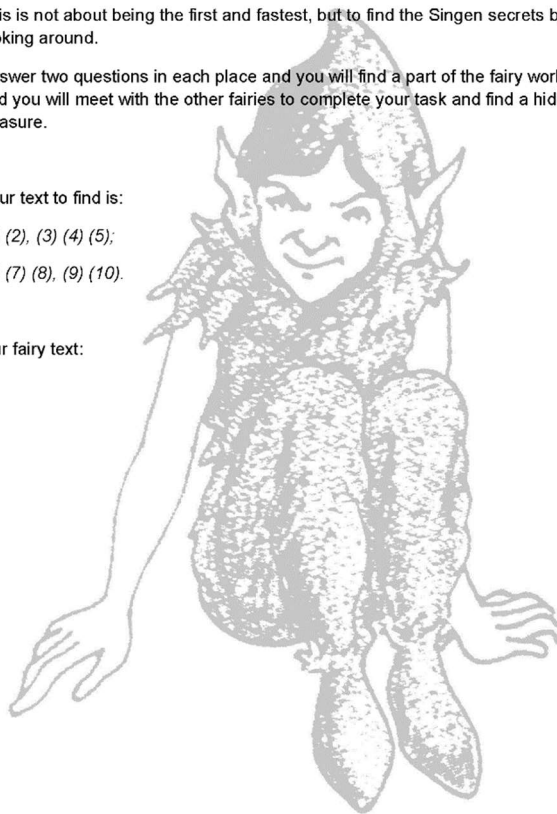This is not about being the first and fastest, but to find the Singen secrets by carefully looking around.

Answer two questions in each place and you will find a part of the fairy world. In the end you will meet with the other fairies to complete your task and find a hidden treasure.

Your text to find is:

(1) (2), (3) (4) (5);

(6) (7) (8), (9) (10).

Our fairy text:

CultureShake

Task sheet for Mustardseed (2/4):

Fairies Singen

Station 1 Coordinates: N47.75343° E8.83479° (N47° 45.206' E8° 50.087')

(Location hint: FXNGRCNEX)

Question 1: Which town name can you find in the skater park?

    a) Singen ➔ Herb
    b) Konstanz ➔ Beetles
    c) Zürich ➔ Puck

Question 2: How many steps does the stair have?

    a) Two ➔ mortal
    b) Three ➔ black
    c) Four ➔ gentle

Fill in the resulting words for your solutions to these questions to (1) and (2)

Station 2 Coordinates: N47.75922° E8.83736° (N47° 45.553' E8° 50.242')

(Location hint: CNENQVRFONHZ)

Question 3: Which of the figures wears headphones?

    a) Merkel ➔ angel
    b) Obama ➔ approach
    c) Putin ➔ cradle

Question 4: What kind of animal mask does one of the figures wear?

    a) Bear ➔ not
    b) Wolf ➔ streak
    c) Bird ➔ chide

Fill in the resulting words for your solutions to these questions to (3) and (4)

CultureShake

Task sheet for Mustardseed (3/4):

Fairies Singen

Station 3 Coordinates: N47.76055° E8.83949° (N47° 45.633' E8° 50.369')

(Location hint: UNHFREOEHAARA)

Question 5: Looking from the fountain to the train station (DB) what big sign can you see?

- a) Vegemite ➜ round
- b) Maggi ➜ near
- c) Knorr ➜ about

Question 6: What does the stele of the fountain stand for? (If you like, you can have a look at the plaque at the Heikorn building.)

- a) Encounter ➜ worm
- b) Future ➜ flower
- c) Technology ➜ live creature

Fill in the resulting words for your solutions to these questions to (5) and (6)

Station 4 Coordinates: N47.76085° E8.83434° (N47° 45.651' E8° 50.060')

(Location hint: ANEERAOEHAARA)

Question 7: Each "Narrenverein" has a symbol. How many symbols are there?

- a) Fourteen ➜ nor
- b) Five ➜ or
- c) Thirteen ➜ but

Question 8: Which colour is the heart of one of the sculptures?

- a) Red ➜ bull
- b) Blue ➜ wolf
- c) White ➜ snail

Fill in the resulting words for your solutions to these questions to (7) and (8)

CultureShake

Task sheet for Mustardseed (4/4):

Fairies Singen

Station 5 Coordinates: N47.76137° E8.82957° (N47° 45.682' E8° 49.774')

(Location hint: TBYQRARNRCSRY)

Question 9: When was this piece of art installed?

    a) One year ago ➔ see nor
    b) In the year two thousand ➔ do no
    c) in the year two thousand and three ➔ doth owe

Question 10: What is the title of this artwork?

    a) Golden Apples ➔ offence
    b) Apples in Singen ➔ rehearsal
    c) Silver and Gold ➔ waking

Fill in the resulting words for your solutions to these questions to (9) and (10)

Meeting place of the fairies: N47.75555° E8.83702° (N47° 45.333' E8° 50.221')

(Location hint: JRUEQVAFRY)

Task:

- Join with your other fairies and talk to them to find out which place you should visit in the future
- Combine all your text fragments to create a secret fairy song – you should sing in the following sequence:
  1. Peaseblossom
  2. Cobweb
  3. Puck
  4. Moth
  5. Mustardseed
  6. Puck

Oberon and Titania are pleased about your song and have placed a present for you at the entrance to the other world. Look to their castle and search in between the three elements earth, air and water. Can you find it?

CultureShake

Leaflet for geocache box: 1st page, starting point

Leaflet for geocache box: 2nd page, result of geocache

★CultureShake★
AN INTERCULTURAL AND MULTILINGUAL LEARNING PROJECT

The Fairies sing.

First fairy	You spotted snakes with double tongue,
	Thorny hedgehogs, be not seen;
	Newts and blind-worms, do not wrong,
	Come not near our fairy queen.
Chorus	Philomel, with melody,
	Sing in our sweet lullaby;
	Lulla, lulla, lullaby; lulla, lulla, lullaby;
	Never harm, nor spell, nor charm,
	Come our lovely lady nigh;
	So goodnight, with lullaby.
First Fairy	Weaving spiders, come not here;
	Hence, you long-legg'd spinners, hence!
	Beetles black, approach not near;
	Worm nor snail, do no offence
Chorus	Philomel, with melody &c.

Leaflet for geocache box: 3rd page, picture of geocache location
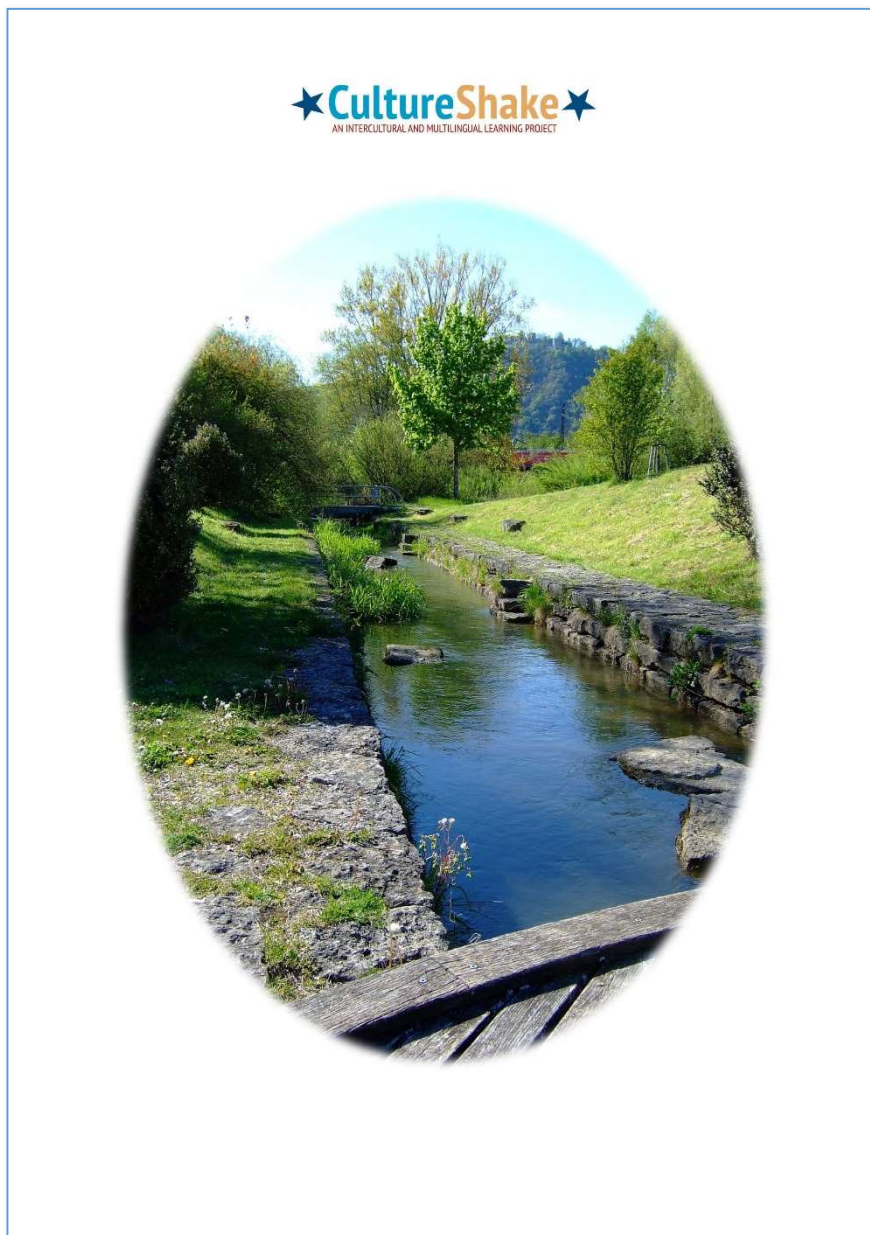
Leaflet for geocache box: 4th page, final text with link to next geocache

★ CultureShake ★
AN INTERCULTURAL AND MULTILINGUAL LEARNING PROJECT

This is our shared treasure with you.

You are now part of "Fairies Singen" and our world. We would like to invite other people with other languages to our fairy world to fill it with more language melodies, tunes and harmonies.

Now we have a quest for you:

Find this Fairies Song in the many voices you know in the Shakespeare Birthplace Trust archives- when you are at Stratford- and bring it back to us. Translate the "Fairies Singen" into the languages you know so that more languages can join us in our song in the other world.

Erasmus+

Appendix 2: Geocache "Island Walk"

Geocache 2 "Island Walk" in Stratford-upon-Avon, UK:

- Introductory Story (teacher): Reading Room SBT
- Task Sheets for archive work/ book work (students): Mustardseed, Peaseblossom, Puck, Cobweb, Moth
- Task Sheet for performance when looking for the geocache box (students): Island Walk Performance
- Story for the walk during the story (teacher): Island Walk (Prospero´s text in a book)

(Watermark used: © Shakespeare Birthplace Trust)

Introductory Story (teacher): Reading Room SBT

Reading Room SBT (Prospero´s text is in a book)

"And to thee and thy company I bid a hearty welcome". Welcome to this enchanted island.

Today you´ll have a look around in the archives with lots of books by Shakespeare. But there are also books about nature and art. I know you - Moth, Peaseblossom, Mustardseed, Cobweb and Puck. I read in Midsummer Night´s Dream that you are fairies from a forest full of magic.

In my library there are many different translations of "Midsummer Night´s Dream" into many wonderful languages. I know that all of you speak a lot of languages. I want to give to you a translation of the "Fairies Song" in your mother tongue. Unfortunately, I don´t know all the languages you know. So I had some trouble finding the "Fairies Song" in the languages I don´t know or can´t orientate because of a different system of writing. Maybe you can help me to find the "Fairies Song" in some of the translations. It´s in Act II, Scene 2.

Prospero hands translations to pupils.

But now I want to learn more about your art. Here is a little riddle for you. I wonder if you can solve it.

Prospero hands out geocache tasks and groups solve the questions.

Are you right or wrong? Come here. My book reveals the answer.

Prospero checks answers with fairy groups. In case there are wrong answers Prospero discusses them with the group and supports them to find the right solution. Time permitting they can also type in the coordinate in their book/notebook to see the place on the map.

Now you proved that you are good company. In my books I read that fairies are merry and like to sing and dance and act. This week you´ll attend many workshops. You can use all this for your mission.

Prospero hands out role with mission for fairy groups.

Task sheet for Mustardseed:

Island Walk

Mustardseed

Browse the books and have a closer look at the "Tempest". In there, you´ll find the answers for the missing numbers for your coordinates. This will lead you to one place in our unknown cache. Each act of the play resembles one place. Putting the coordinates of all the fairies together, we´ll find our way. Now take a closer look at "your" act of "The Tempest"

Here are some questions for you to find the place. Answer the questions and fill in the resulting numbers into this coordinate:

Station 1: 52.194300   -1.708 _ _ _

Question 1: Act I, Scene 1, 1 - 14

Where does the action take place?

a) on a ship ➔ **9**
b) in Prospero´s, the Duke of Milan´s, palace ➔ **8**

Question 2: Act I, Scene 1, 1 - 14

What is going on?

a) a pirate attack ➔ **5**
b) a storm ➔ **7**

Question 3: Act I, Scene 2, 1 - 2

Miranda addresses her father Prospero, the Duke of Milan,

a) as an artist. ➔ **9**
b) as a magician. ➔ **2**

You can check the coordinate with Prospero´s book. If you found the right coordinate, Prospero will hand you over your role in "The Tempest".

Now enter the coordinate in "Maps me" to see where you'll lead the other fairies on our evening walk.

CultureShake

Task sheet for Peaseblossom:

Island Walk

Peaseblossom

Browse the books and have a closer look at the "Tempest". In there, you´ll find the answers for the missing numbers for your coordinates. This will lead you to one place in our unknown cache. Each act of the play resembles one place. Putting the coordinates of all the fairies together, we´ll find our way. Now take a closer look at "your" act of "The Tempest".

Here are some questions for you to find the place. Answer the questions and fill in the resulting numbers into this coordinate

Station 2: 52.190728   -1.707_ _ _

Question 1: Act II, Scene 1, 264 - 266

Antonio

    a) helped his brother Prospero and looked after his men. ➔ 8
    b) betrayed his brother Prospero and is now in charge of his men. ➔ 7

Question 2: Act II, Scene 1, 293 - 295

Ariel, a spirit, whose master is Prospero,

    a) warns Gonzalo of a conspiracy. ➔ 8
    b) sings a lullaby to the exhausted newly arrived guests on the island. ➔ 6

Question 3: Act II, Scene 2, 1 - 14

Caliban

    a) is thankful that Prospero landed on the island and in a vivid language praises his new master. ➔ 4
    b) describes the torments Prospero uses to punish him. ➔ 6

You can check the coordinate with Prospero´s book. If you found the right coordinate, Prospero will hand you over your role in "The Tempest".

Now enter the coordinate in "Maps me" to see where you'll lead the other fairies on our evening walk.

CultureShake

Task sheet for Puck:

Island Walk

Puck

Browse the books and have a closer look at the "Tempest". In there, you´ll find the answers for the missing numbers for your coordinates. This will lead you to one place in our unknown cache. Each act of the play resembles one place. Putting the coordinates of all the fairies together, we´ll find our way. Now take a closer look at "your" act of "The Tempest"

Here are some questions for you to find the place. Answer the questions and fill in the resulting numbers into this coordinate

Station 3: 52.192269   -1.702 _ _ _

Question 1: Act III, Scene 1, 35 - 39

Ferdinand

    a) speaks about their lives on the island and how they got there. ➔ **2**
    b) falls in love with Miranda. ➔ **3**

Question 2: Act III, Scene 2, 130 - 141

Caliban describes the island with its entrancing sounds

    a) in a gentle way with a love for the island. ➔ **4**
    b) like a monster who is not aware of beauty. ➔ **6**

Question 3: Act III, Scene 3, 83 - 95

After Alonso, Gonzalo, Antonio and Sebastian wandered the island to find Ferdinand, there was a banquet with music and spirits were all around. Ariel appeared and accused them of exiling Prospero and Miranda. Now Prospero

    a) praises his spirit Ariel and sees his power over his enemies. ➔ **2**
    b) tells off Ariel for his behaviour. ➔ **8**

You can check the coordinate with Prospero´s book. If you found the right coordinate, Prospero will hand you over your role in "The Tempest".

Now enter the coordinate in "Maps me" to see where you'll lead the other fairies on our evening walk.

CultureShake

Task sheet for Cobweb:

Island Walk

Cobweb

Browse the books and have a closer look at the "Tempest". In there, you´ll find the answers for the missing numbers for your coordinates. This will lead you to one place in our unknown cache. Each act of the play resembles one place. Putting the coordinates of all the fairies together, we´ll find our way. Now take a closer look at "your" act of "The Tempest".

Here are some questions for you to find the place. Answer the questions and fill in the resulting numbers into this coordinate

Station 4: 52.191414 -1.703_ _ _

Question 1: Act IV, Scene 1, 1 - 14

Ferdinand

    a) passed Prospero´s tests and is allowed to marry Miranda. ➔ **3**
    b) has a hard time on the island and tricks Ariel. ➔ **4**

Question 2: Act IV, Scene 1, 139 - 145

Prospero has to leave the two lovers Ferdinand and Miranda, because he

    a) is very concerned about Caliban´s trickery. ➔ **2**
    b) wants to celebrate with Caliban and the cheerful spirits. ➔ **4**

Question 3: Act IV, Scene 1, 262 - 266

Prospero

    a) wants to restore peace. ➔ **2**
    b) wants his enemies to be hunted down by the spirits of the island. ➔ **8**

You can check the coordinate with Prospero´s book. If you found the right coordinate, Prospero will hand you over your role in "The Tempest".

Now enter the coordinate in "Maps me" to see where you'll lead the other fairies on our evening walk.

CultureShake

Task sheet for Moth:

Island Walk

Moth

Browse the books and have a closer look at the "Tempest". In there, you´ll find the answers for the missing numbers for your coordinates. This will lead you to one place in our unknown cache. Each act of the play resembles one place. Putting the coordinates of all the fairies together, we´ll find our way. Now take a closer look at "your" act of "The Tempest"

Here are some questions for you to find the place. Answer the questions and fill in the resulting numbers into this coordinate

Station 5: 52.186608 -1.706_ _ _

Question 1: Act V, Scene 1, 25 - 32

Prospero

    a) is moved by Ariel´s report and sets his enemies free. ➔ **9**
    b) orders Ariel to put his enemies into a dungeon. ➔ **8**

Question 2: Act V, Scene 1, 33 - 57

Prospero

    a) invokes the spirits who helped him and says that he´ll drown his book. ➔ **6**
    b) condemns the spirits and says that he´ll store the book in a library. ➔ **8**

Question 3: Act V, Scene 1, 313

Prospero

    a) puts a spell on the sea and evokes a storm. ➔ **0**
    b) restores order and releases Ariel. ➔ **9**

You can check the coordinate with Prospero´s book. If you found the right coordinate, Prospero will hand you over your role in "The Tempest".

Now enter the coordinate in "Maps me" to see where you'll lead the other fairies on our evening walk.

CultureShake

Task sheet for perfomance when looking for the geocache box:

Island Walk Performance

Perform the story of your Act of "The Tempest" on our evening walk together with the others.

- You can use whatever you learn in this week in the workshops: Renaissance dance, voice training, etc.

- On the island Prospero and the others landed there are a lot of different people and cultures. There are also different languages and enchanted sounds.

- Add your language to the island´s symphony!

- Choose a word or/and a sentence from your Act in your mother tongue and perform it on our tour.

Start now and think about it in the evenings.

Story for the walk during the story (teacher):

Island Walk (Prospero´s text is in a book)

Starts at the SBT

Now fairies start the entertainment and lead us to the first act of this evening.

From now on the groups take over and lead the group to the places. Prospero only takes care that everything is in right order: place for Act 1 and then place for Act 2….

At each place after the performance Prospero invites the group to interact. The following are examples for this:

What about the other fairies? Can you think of a dance step for this? Was there a word or sentence you like to say in one of your languages? Could you think of a different way to perform it? Well, as I am also Prosper I´d say….

Or/and applaud.

At the end of the walk after the performance of Act V next to Shakespeare´s burial place, where the geocache box is hidden, Prospero opens the search for the box:

So now this was "the story of my life

And the particular accidents gone by

Since I came to this isle". (Act V, 1, 304 – 306)

"Now does my project gather to a head:

My charms crack not; my spirits obey;" (Act V, 1, 1 – 2)

Ye fairies, Moth, Peaseblossom, Mustardseed, Cobweb, Puck, do chase the treasure of the island. (reference: Act V, 1, 33 ff.)

Fairies swarm out and find the cache box. In there are Shakespeare insult badges. To close the performance and make them interact about their insult Prospero for the last time invokes the fairies:

"Mark but the badges of these men, my lords,

Then say if they be true" (Act V, Scene 1, 267 – 268) (Is he/she really a… or even worse…

This is now to you on your way home. Fare thou well!

Appendix 3: Geocache "Our heritage: where the past meets the future"

Geocache 3 "Our Heritage: Where the Past Meets the Future" in Gothenburg, Sweden:

- General notices: *CultureShake* Virtual Cache
- Task Sheets for Group 1, Group 2, Group 3

General notices for the Virtual Cache:

CultureShake Virtual Cache: General notices

OUR HERITAGE: WHERE THE PAST MEETS THE FUTURE

2018
EUROPEAN YEAR OF CULTURAL HERITAGE
#EuropeForCulture

Material needed

- Text of "The Tempest" preferably accessible on iPad/tablet
- iPad/tablet with maps.me app
- Smartphones or tablets to take photos and videos
- Pen and paper to take notes or digital notes on iPad/tablet

Get around

To reach the station of this geocache you have to enter a coordinate. Depending on the map application you may use one of two coordinate formats provided:

- For maps.me: **57.711615, 11.642688**
- For Google Maps: **57°42'41.8"N 11°38'33.7"E**

You may use a map application (maps.me or Google Maps) on your iPad/tablet/smartphone (on Android-based systems enable "GPS" in the "Settings"; on Apple based systems enable "Settings > Privacy > Location Services" and select the setting "While Using the App" for your map app). You then search for a station by entering the coordinates into the map app, e.g. for maps.me **"57.711615, 11.642688"** or with Google Maps as "**57°42'41.8"N 11°38'33.7"E**" (it is not necessary to use the °) and search for this place: the map app will then show the station and your location so that you can find the way.
Be aware: If you use Google Maps, you may be charged for using the internet.

REMEMBER: Safety first. Watch out for traffic. When you perform your task at the location, do not leave your personal belongings unguarded.

Your group should consist of someone

- responsible for coordinates
- responsible for safety (to make sure that no one is run over by a car when they look on digital devices and may not pay attention to the traffic, group uses traffic lights to cross streets and bridges to cross rivers.)
- responsible for taking pictures
- responsible for making videos
- responsible for editing the pictures and videos
- responsible for uploading pictures and videos to the cloud

Task sheet for Group 1:

Group 1

Coordinate: Maps.me 57.707731, 11.964664 (Google 57°42′27.83″N 11°57′52.79″E)

To log this cache you have to take photos and/or make videos for our website http://cultureshake.eu. You can upload everything later in school with a link which will be sent to you.

Your cache this time is not a box, but the very location with its story. Now find the location with one of the above coordinates. For this location you have to use your imagination!
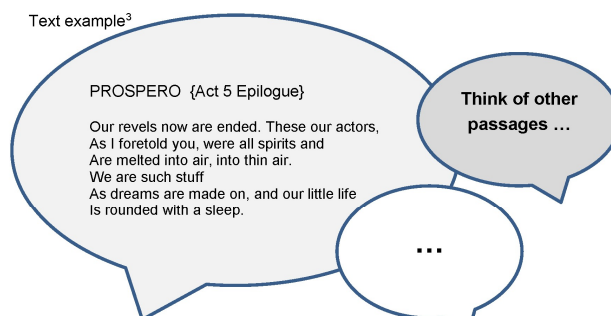
> ***Dive into history…*** *"At this place the first performance of Shakespeare took place. In 1787 Hamlet was staged at the Comedy House. This was also the first public theatre in Gothenburg. Theatre companies from abroad were frequent visitors. The building was originally entirely [from] wood and [eventually] burned down."* [1]

So it is now up to you to invoke the spirit of Shakespeare at this place: Think of a passage in "The Tempest" you would like to use (you can use the text version or the example below) and act it out.

Tasks:
1) Document task 2 in your photos and/or videos.
2) Use as many languages as you can for tasks **a – e** below: which person from your group used the most languages and how many languages did your group use in total?
   a. Move around greeting other students with your line.
   b. Greet other students with your line as if it is the funniest joke in the world.
   c. Greet other students with your line as if it were the saddest story ever told.
   d. You are a spy! Speak your line confidentially to several other students. No-one else must hear.
   e. Jump up and down on the spot, saying one word at each jump. [2]

Text example [3]

PROSPERO {Act 5 Epilogue}

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air.
We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Think of other passages …

…

[1] John Chaplin, retrieved September 20th 2018 from https://angloswedish.files.wordpress.com/2018/09/a-shakespeare-treasure-hunt-through-gothenburg.pdf.
[2] Rex Gibson, Teaching Shakespeare. Cambridge 2011[15], 106 – 107.
[3] Short text version provided by SBT.

Task sheet for Group 2:

Group 2

Coordinate: Maps.me 57.698189, 11.980046 (Google 57°41'54.31"N 11°58'46.02"E)

To log this cache you have to take photos and/or make videos for our website http://cultureshake.eu. You can upload everything later in school with a link which will be sent to you.

Your cache this time is not a box, but the very location with its story. Now find the location with one of the above coordinates.
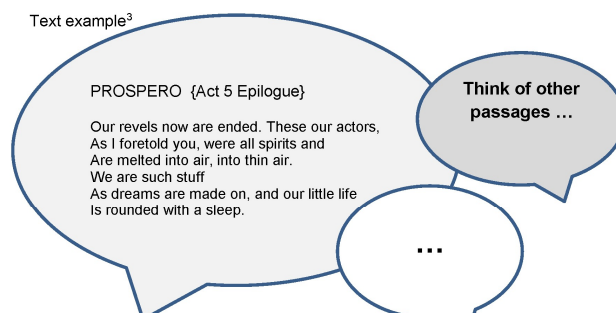
> *The theatre was built in 1916. Back then it was considered Europe's most modern with seats for over 1,000 people. Under theatre director Per Lindberg a large number of classical plays were performed. The following Shakespeare plays were performed here: Hamlet, King Lear, Othello and Romeo and Juliet, As you Like It, Merchant in Venice, 12th Night and Comedy of Errors.[1]*

So it is now up to you to invoke the spirit of Shakespeare at this place: Think of a passage in "The Tempest" you like to use (you can use the text version or the example below) and act it out.

Tasks:
1) Document task 2 in your photos and/or videos.
2) Use as many languages as you can for tasks **a – e** below: which person from your group used the most languages and how many languages did your group use in total?
   a. Move around greeting other students with your line.
   b. Greet other students with your line as if it is the funniest joke in the world.
   c. Greet other students with your line as if it were the saddest story ever told.
   d. You are a spy! Speak your line confidentially to several other students. No-one else must hear.
   e. Jump up and down in the spot, saying one word at each jump.[2]

Text example[3]

PROSPERO {Act 5 Epilogue}

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air.
We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Think of other passages …

…

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[1] John Chaplin, retrieved September 20th 2018 from https://angloswedish.files.wordpress.com/2018/09/a-shakepeare-treasure-hunt-through-gothenburg.pdf.
[2] Rex Gibson, Teaching Shakespeare. Cambridge 2011[15], 106 – 107.
[3] Short text version provided by SBT.

Task sheet for Group 3:

Group 3

Coordinates: Maps.me 57.70013, 11.919422 (Google 57°42′04.17″N 11°55′07.15″E)

To log this cache you have to take photos and/or make videos for our website http://cultureshake.eu. You can upload everything later in school with a link which will be sent to you.

Your cache this time is not a box, but the very location with its story. Now find the location with the above coordinate.

On East India Company trading ships Shakespeare plays were performed by the crew.[1] The East India Company was founded in 1600 to participate in the East Indian spice trade. The merchant world, especially the one in Asia, was multilingual. Thus, the East India Company employed many people with language skills. During their time abroad they encountered more and more languages and picked up words and phrases. Their language soon became a multilingual jargon of the mix of languages they all were familiar with. The success of the company inspired the formation of the Swedish East India Company in 1731 in Gothenburg.[2]

So it is now up to you to invoke the spirit of Shakespeare at this place: Think of a passage in "The Tempest" you like to use (you can use the text version or the example below) and act it out.

Task:
Document your acting with a photo show and/or a video.

Here are some ideas:

- Think of the character you played in "The Tempest" and act out a gesture;
- Do the wave movement from your staging in Stratford;
- Only parts of your bodies can be in the picture;
- Use different camera settings;
- …. be creative!!!

> Make sure all of the following items are part of your photo show and/or video:
>
> 1) Think of angles which suit a performance of "The Tempest" at this location
> 2) Remember the multilingual jargon, the mix of languages on board of such ships. Think of ways to integrate this in your photos, e.g. you can add subtitles under the photo or use speech bubbles and/ or video.

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[1] "Shakespeare at sea", retrieved September 20th 2018 from
https://www.rmg.co.uk/discover/explore/shakespeare-sea.
[2] "The Swedish East India Company", retrieved September 20th 2018 from https://www.soic.se/the-swedish-east-india-company/en/.

NOTES

[3] https://www.intrax.de/schueleraustausch/tipps-fuer-eltern.html (10/11/2018).

[4] Jana Lohmann, „Interkulturelles Lernen durch Schüleraustausch": Theoretische Überlegungen und empirische Untersuchungen zum Thema Lernen in einem Auslandsjahr am Beispiel des AFS (American Field Service Deutschland) und des Stipendienprogramms der Landesstiftung Baden-Württemberg. https://ub-deposit.fernuni-hagen.de/receive/mir_mods_00000088 (13/03/2017).

[5] Astrid Messerschmidt, Interkulturelle Kompetenz: Infragestellung und Perspektivenwechsel, p. 13, col. 1.

[6] Ibid., p. 14, col. 1.

[7] Ibid., p. 13, col. 2.

[8] Ingrid Gogolin, Der monolinguale Habitus der multilingualen Schule.

[9] James Cummins, The construct of language proficiency in bilingual education, pp. 81-103.

[10] Wolfgang Butzkamm, Die Muttersprache als Sprach-Mutter: ein Gegenentwurf zur herrschenden Theorie1, pp. 174 – 192.

[11] Bourdieu, Was heißt sprechen, pp. 41ff.

[12] Norbert Elias, Etablierte und Außenseiter, p. 14.

[13] Bourdieu, ibid., pp. 69ff.

[14] Astrid Messerschmidt, Diversity-Konzepte in der Migrationsgesellschaft.

[15] Gilles Brougère, „Körper und Orte im Austausch oder der Schüleraustausch als Tourismuserfahrung", pp. 105 ff.

[16] Ibid., p. 113.

[17] European Commission, https://ec.europa.eu/education/policies/european-policy-cooperation/et2020-framework_en (10/02/19).

[18] European Commission, https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52012DC0669&from=FR (10/02/19).

[19] European Commission, https://publications.europa.eu/en/publication-detail/-/publication/ebbab0bb-ef2f-11e5-8529-01aa75ed71a1 (10/02/2019).

[20] Julie Ward, http://www.europarl.europa.eu/sides/getDoc.do?pubRef=-//EP//TEXT+REPORT+A8-2015-0373+0+DOC+XML+V0//EN (10.02.2019).

[21] Horst Siebert, „Von der Fachdidaktik zur transdisziplinären Didaktik?", p. 25.

[22] Angelika Pofer/ Natan Sznaider (eds.), Ulrich Becks kosmopolitisches Projekt: Auf dem Weg in eine andere Soziologie.

[23] EURYDICE. Content and Language Integrated Learning (CLIL) at School in Europe. Brussels 2006, p. 8.

[24] Mark Wagler, Teachers´Guide to Local Culture.

[25] Augusto Boal, Games for actors and non-actors, p. 5.

[26] Gerhard Neuner, Mehrsprachigkeitsdidaktik und Tertiärsprachenlernen: Grundlagen – Dimensionen- Merkmale, p. 2.

[27] Rosemary Tracy, Mehrsprachigkeit: Realität, Irrtümer, Visionen, pp. 69 – 100.

[28] Annette Treibel, Integriert Euch! Plädoyer für ein selbstbewusstes Einwanderungsland. Frankfurt/ New York 2015.

[29] Adelheid Hu, Schulischer Fremdsprachenunterricht und migrationsbedingte Mehrsprachigkeit. Tübingen 2003, p. 39.

[30] Jürgen Bolten, Fuzzy Cultures: Konsequenzen eines offenen und mehrwertigen Kulturbegriffs für Konzeptualisierungen interkultureller Personalentwicklungsmaßnahmen, pp. 4-10.

[31] Ibid.

[32] Ulrich Beck, p. 46, cited by Jürgen Bolten, ibid., p. 6.

[33] Henri Lefebvre, Die Produktion des Raumes: The Production of Space.

[34] Brigitta Busch, "The Linguistic Repertoire Revisited", pp. 1–22.

[35] Busch, p. 9.

[36] Wagler, p. 43ff.

[37] Augusto Boal, Games for actors and non-actors.

[38] Ross McKeehen Louis, "Critical performative pedagogy: Augusto Boal's Theatre of the oppressed in the English as a second language classroom" (2002). LSU Doctoral Dissertations. 3896. https://digitalcommons.lsu.edu/gradschool_dissertations/3896 (30/12/2018).

[39] Boal, p. 72f.

[40] Boal, p. 70f.

[41] Boal, p. 243f.

[42] Boal, S. 123f.

[43] In case an introduction is needed, the site www.geocaching.com (accessed 07/02/2019) provides further information. A geocache is in some respect similar to a treasure hunt, but with modern tools. There are different types of geocaches: a multi, mystery, and virtual cache were designed for *CultureShake*. A multi cache contains a range of stages and each stage contains the coordinates for the next. In a mystery cache a puzzle has to be solved to find the cache. A virtual cache is slightly different because you do not have to gather information to get there, but at the location you are asked to find information.

[44] Wolfgang Butzkamm, Über die planvolle Mitbenutzung der Muttersprache im bilingualen Sachfachunterricht, in: Gerhard Bach, Susanne Niemeier (eds.), Bilingualer Unterricht: Grundlagen, Methoden, Praxis, Perspektiven. Frankfurt 2000, pp. 97 – 113.

[45] Many thanks are owed to Petra Hultén, director of the Språklärarnas Riksförbund Västra Sverige and stakeholder in *CultureShake* for on-site review of the coordinates as well as revising the suitability of the locations. This gratitude is also extended to the stakeholder John Chaplin from the Anglo-Swedish Society, who played a very important role with his knowledge of Shakespeare and Gothenburg.

[46] Ward, pp. 13ff.

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