



4 ELEMENTS
in arts



GUIDELINES



**From Lesson Plans to
effective Language Teaching
& Learning**



Co-funded by
the European Union



The Erasmus+ KA220 project 4 ELEMENTS IN ARTS aims to improve adult educators' competences in the arts, cultural heritage and English language learning. By engaging adult learners in lifelong learning, it promotes a sense of inclusion and empowerment.

4 ELEMENTS IN ARTS, uncovers the deep connection between arts, culture and education and explores the transformative power of the four elements - earth, air, fire and water - in European art and heritage.

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The project is coordinated by CVO EduKempen in Belgium and brings together a diverse partnership of organisations from Spain (Dom Spain), Latvia (ZINI Foundation), France (Les Apprimeurs), Italy (Istituto dei sordi di Torino), Slovenia (The Slovenian Third Age University) and Greece (My Artist).

This publication aims to support educators working with adults from disadvantaged backgrounds and those with specific learning difficulties and talents.

Dušana Findeisen (The Slovenian Third Age University)

Ljubljana, March 2023



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Introduction

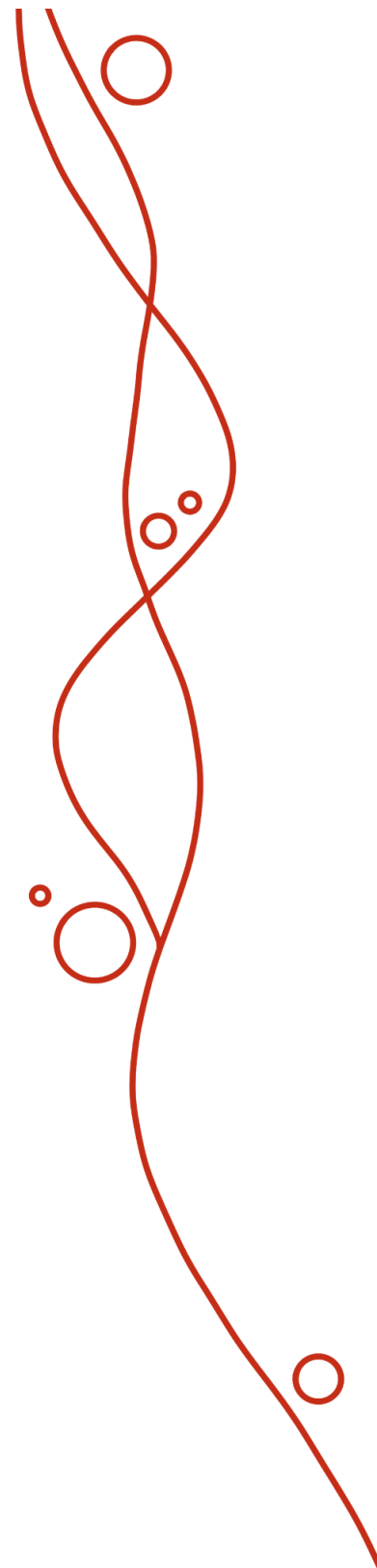


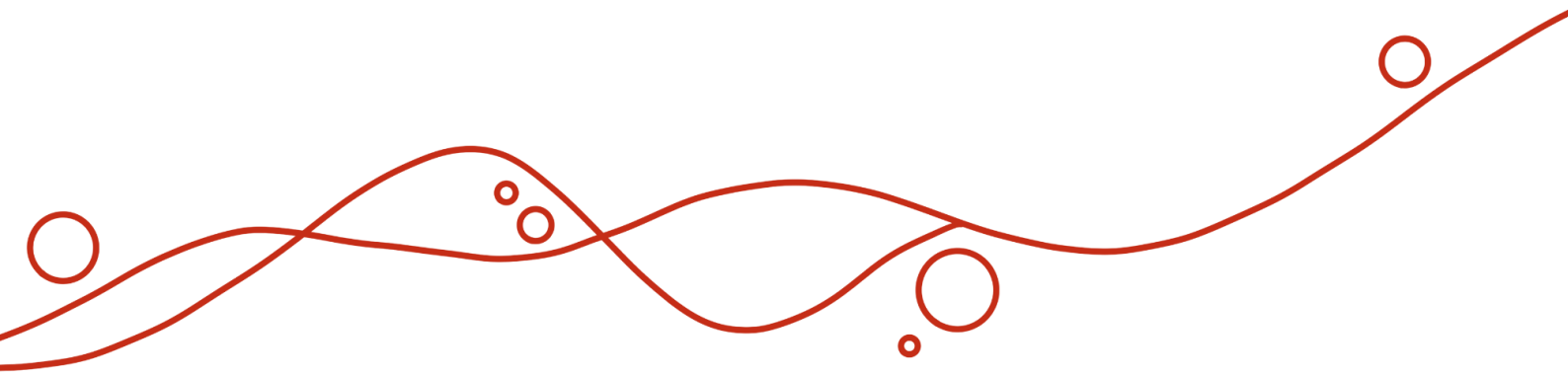
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Introduction

The project **4 Elements in Arts**, as the title says, is about the four elements: **earth, fire, water, and air** and their representations in works of art from project partners' countries (Belgium, France, Greece, Italy, Latvia, Slovenia, and Spain). It is also about language learning and language teaching.

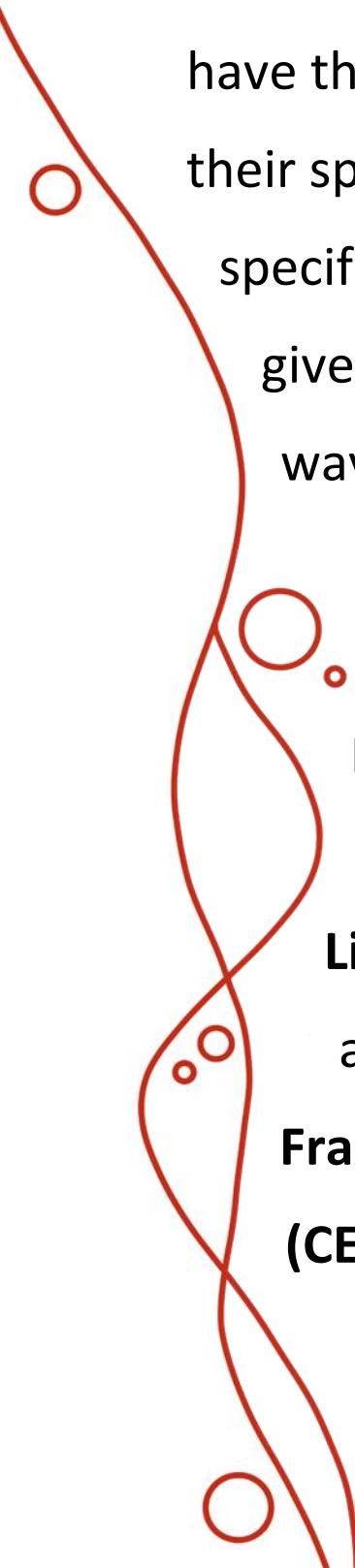
Even if they do not write extensive and detailed Lesson Plans, even if they do not write them at all, educators and teachers always plan the delivery of their Lessons or lectures, **knowing that planning is crucial for quality teaching and efficient learning.**





Therefore, this guide is meant for adult educators wanting to develop and/or deliver language lessons and who therefore are interested in developing Lesson Plans. The guide also addresses the **defining and structuring of Lesson Plans**.

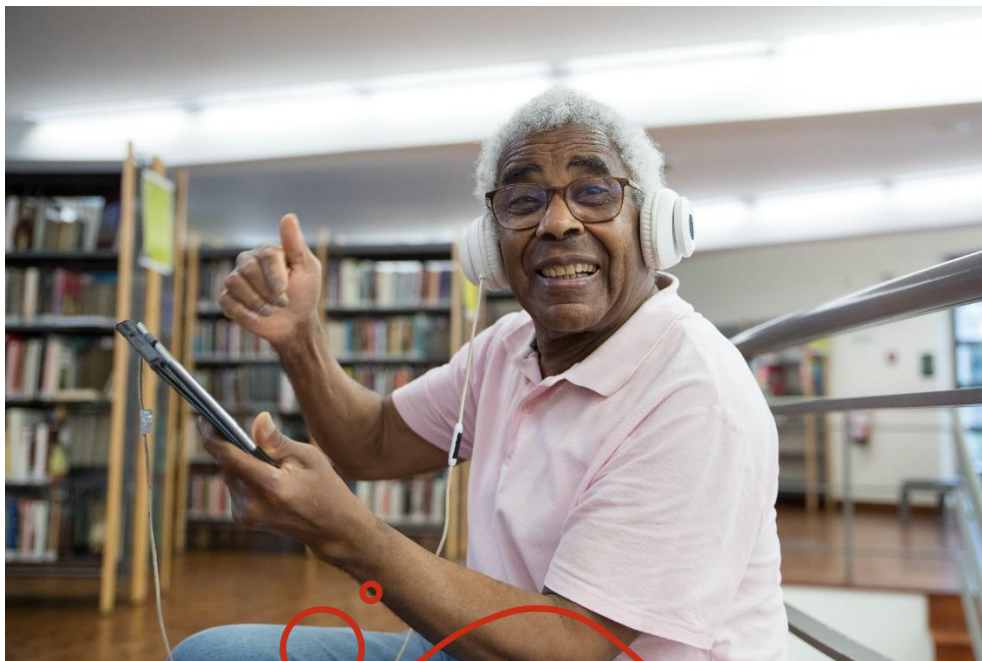
To this latter point, Lesson Plans are to be structured, giving priority to the **core needs of adult learners**. It is important to mention that, for this project, the needs of the selected specific learning audiences were taken into account. In particular, those of **older learners, learners with dyslexia or specific learning difficulties, and learners with visual impairments**.



For these groups, Lesson Plans and Lessons themselves should address their need to grow, to have their deficiencies compensated, and to have their specific abilities recognized and used. With specific learning audiences, some skills must be given priority or must be taught in modified ways, or skipped entirely.

Unfailingly this guide addresses **the four Language Skills** needed to learn a language (**Speaking, Reading, Writing, and Listening**), preferably in all lessons, and according to the **Common European Framework of Reference for Languages (CEFR) B1 level**.

Finally, some examples of lesson plan structures are presented followed by literature and references.





What are lesson plans and why are they needed?

What are Lesson Plans and why are they needed?

Lesson Plans are most helpful for teachers with little experience. The more teachers are experienced, the more they are free to be creative and free to choose, in their own way, parts of the Lesson Plan.

Lessons are not the same as **Lesson Plans**, this is, the implementation of the Lesson Plan. A Lesson Plan is defined as a source or tool that guides educators through their working and learning process.

Educators that plan are those that are **sure of their objectives**. They must be aware of the objectives to be reached through Lessons or the implementation of Lesson Plans.

Lesson Plans may contain **(1) the content, (2) methods, (3) activities, (4) practice (5) evaluation and (6) material for the educator to use in the delivery of the**




Lessons (Trigueros, 2018).

In addition, Lesson Plans should be grounded in theories from different disciplines such as **linguistics, psychology, and communication**, among others.

Furthermore, they incorporate teachers' experience with Language Teaching.

Writing a language Lesson Plans is about **conceptualising Language Teaching**. Some conceptualisations have proven to be good, others not, nevertheless all of them constitute valuable teacher's experience (what to do and what to avoid doing in study groups).





More importantly, Lesson Plans and Lesson implementation should leave enough room for educators/language teachers to organize their work in terms of space and time by **students' psychological profiles, needs, wishes, and aspirations** as well as the generated **group dynamics**.



The role of Lesson Plans and Lesson Implementation is to guide and engage learners toward the achievement of the expected **Learning Outcomes**.

The advantage of a Lesson Plan is to **organise**, in a structured way, **both teaching and learning**. Therefore, Lessons themselves/Lesson implementation should take into account objectives and **constraints, meaning, the seating arrangements, duration of sessions, and the learners' needs, wishes, and aspirations**, among other things.

Lesson Plans are there to enable educators to **choose what is best for their students' individual and group learning** and what is most suited to

how teachers like facilitating their learners' language learning.

Therefore, with this Guide, we are interested in showing others how to prepare small study group learning/teaching sessions, **how to plan a lesson, deliver it, and provide effective feedback (evaluation) in this setting.**



How to structure a simple Lesson Plan



How to structure a simple Lesson Plan

Writing a lesson plan takes more or less time. Lesson Plans can be quite different. Here we provide just an example of how to structure a simple Lesson Plan.

First, you may consider the target structure or aim structure you will address in your lesson.



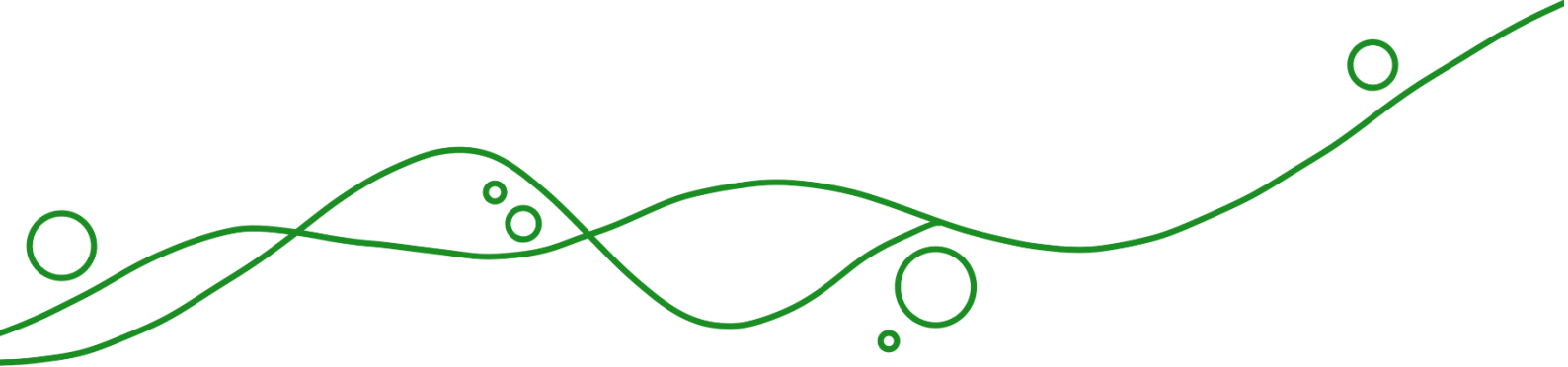
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Some aims may involve related sub-aims. To illustrate this point, here is an example. If you teach the simple past tense: "**I left home for work at 8 o'clock yesterday**", you can also teach **exceptions and expressions like "it's (high) time"**. This expression **although using the past simple**, is used to express that **something should happen now** and may use other tenses. For instance, using a verb in the past tense, either simple or continuous when some action or event is overdue like such expressions:

"It's time we left";

"It's about time we were going";

"It's high time you got a job".



The second case in point is an example of a teaching sub-aim that may become a part of the target structure.

Now, timing is very important as educators must include the estimated time that the lesson will last (60' for instance). **Managing time is important, especially with adult learners; adults and even older adults require good structuring of time.** The warm-up activity breaks the ice for learners to get familiar with the topic. Remember that this section must be well related to the content you will teach. It should not last long, 5 minutes at least.

In language learning, educators/teachers integrate the four Language Skills (Speaking, Reading, Writing, and Listening) as they do not occur in isolation in real life. The use of one skill leads to another.





What you know and what you do not know about the four Language Skills

What you know and what you do not know about the four Language Skills

Descriptions/stories about the selected works of **art offer learners learning contexts and opportunities for acquiring** the four Language Skills while learning about social contexts other than their communities and nations. Diversity and similarities lead to comparisons and contrasts stimulate the acquisition of Language Skills and therefore facilitate learning.



Learning opportunities and Language Skills

Language educators/teachers can create opportunities for their learners to acquire **language skills** that can be **categorised as productive/active and receptive/passive skills**.

Occasionally productive/active skills need to be replaced by receptive/passive skills and vice versa to maintain the learner's focus and prolong their span of attention.

As mentioned before, in this Guide we focus on all four Language Skills, which can be divided into **Productive/Active and Receptive/Passive**. For

example, **productive skills (speaking and writing) and receptive skills (listening and reading).**

In an educational process where both teaching and learning are going on, **Productive/Active Skills** mean mostly the **production of information** that a language user transmits in either **spoken** or **written** form. Receptive/Passive Skills support **Productive/Active Skills**. Without them, these first ones would not exist or would be poorer.



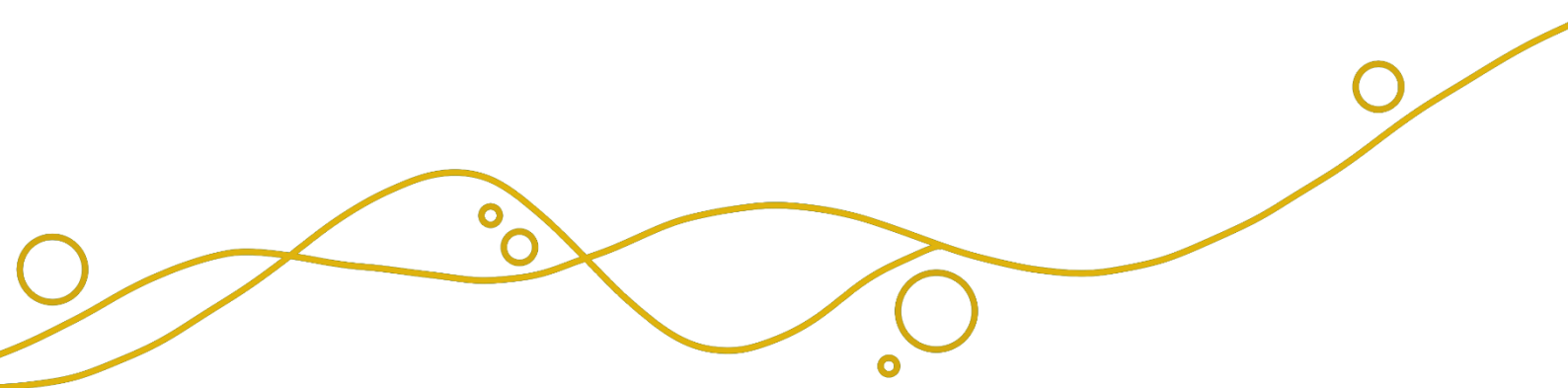
Listening skills

Listening (and observing), helps internalise words, structures of the language and diction conveying a message, i.e. the careful selection of words establishing a particular voice style. So, allow

your students
to listen as
long and as
many times as
possible.

When learning a
foreign
language,
Receptive





Skills usually come first and should be followed by the practical application of **Productive** ones. If a learning process lacks one of them, the outcome will not be complete. **Passive Language Skills do not force students to produce anything actively.**



Reading skills

Reading is a skill that is acquired throughout life. Teaching reading skills is essential for students' comprehension. Teachers should design effective comprehension strategies. **The purpose of reading is to make the invisible, underlying meaning visible and clear.**

Good readers are actively involved with the text. Reading strategies encompass **predicting** (setting a goal for reading setting up a graphic organiser: what, when, how, what for, etc.) **making connections** (with what learners already know), **visualising** (the settings, characters, actions in the story or writing about the story) **inferring, questioning and summarising.**

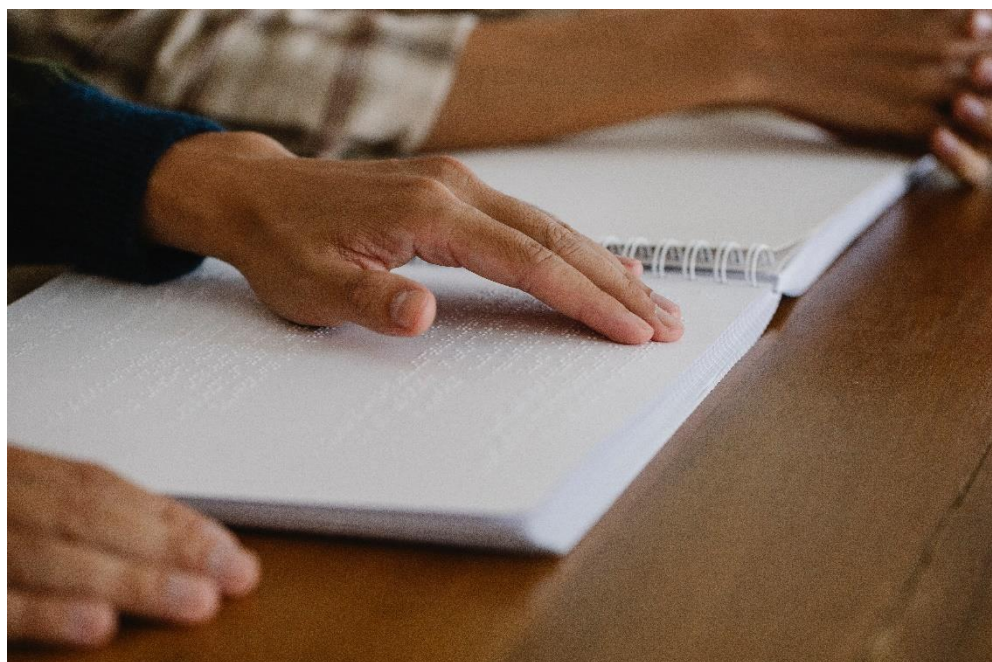


Passive listening and reading lead to the active use of grammar structures, vocabulary lists, and

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heard and repeated sounds of a foreign language
yet not all learners can read the stories
/descriptions of intangible cultural objects.

**The goal of reading these texts is
comprehension or extracting meaning from
what is read.** For learners with visual
difficulties, reading skills can be replaced
• by listening skills and searching for
specific information.



Speaking skills

Speaking skills may support various learning styles such as **formal, informal, normal, strong, etc.** They are based on situations and in situations/settings where it is

important who is speaking, to whom, what they are speaking about and with what intention they are speaking.

Speaking is one of the main goals when learning English (or any foreign language).





Writing skills

Educators who do not want their learners to get bored should work with a wide scope of speaking and writing activities. **Writing is a Productive Skill, learners might be successful at writing, but they should never be discouraged to write.**

Teachers should keep searching for even more effective activities to **meet their learners' needs** and activate their Productive Skills. In our project, we are less interested in writing, but some teachers might include writing exercises as well.

Do you know your specific learning audiences?





Do you know your specific learning audiences?

As mentioned previously, our educational programme will address different learning audiences and target groups: adult learners who are in the mainstream and can use all their senses, and **older adults** who would like to **experience personal growth** and **remain socially included**. In addition, they would like to resist social pressure put on them (ageism).

Our target groups also include learners with **dyslexia** or/and **scotopic syndrome** as well as learners with **visual impairments** or **blind**.

Let us learn about their characteristics to be mirrored in Lesson Plans and the delivery of the lessons themselves.

If you are an adult educator, you should know that groups of older learners are **necessarily heterogeneous** as their participants bring their **disparate social and gender experiences** into the study group as well as their **values, norms, latent knowledge, etc.**

Be particularly attentive to the introductory session (motives for enrollment, **goals, and expectations** about the way of teaching and learning). Explain why you need time to meet them and get familiar with them. Spare some time **for your learners to be acquainted** (in pairs, going around). Build

a comfortable environment of trust so they can expand their learning in a wider, social perspective.




To meet their specific needs you will have to have learned about their **personal stories** and situations, and their **style of learning**, so in the Lesson Plan **different learning styles** are to be addressed. You will have to be sensitive to their emotional needs and the need to experience beauty, the need to be accepted and respected, and to feel safe.

If you are a **young teacher** born into a digitalised society, the one without hierarchies, you should pay attention to communication with your older learners.



Older learners **prefer analogue communication to digital one** and they have enrolled in the educational programme to learn English and about arts and not to learn how to use digital tools. So, be careful incorporating them into the practices you will be introducing.





You should bear in mind that older people are **mostly linear learners** while your learning might be divergent. Namely, older people's schooling went step by step, so they like to have their learning organised in the same way.

On the contrary, **younger generations** have been exposed to a **great amount of unstructured data** and a great



number of visual images. Younger generations are used to **structuring disordered information themselves** into new and flexible wholes.

To sum up, you should cater to the needs induced by your learners' different **learning styles, cultural needs**, and the need to use “their language” and cultural competencies. With the latter point, we want to suggest that educators should consider addressing **female and male learners in different ways**.

Teach them female and male communication patterns using gendered language, as this type of communication is familiar to them. You should also be ready to learn from them.

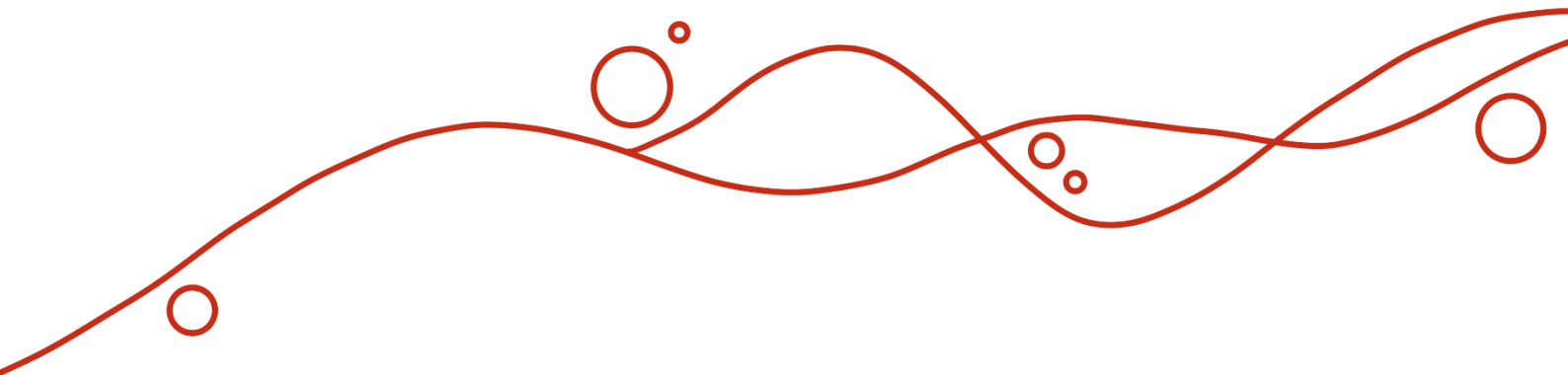
Generally, older people are **ready to learn and they are ambitious learners** with a lot of latent knowledge. Therefore, you will also have to continue learning intensively, since only learning facilitators who are learning can facilitate other people's learning.






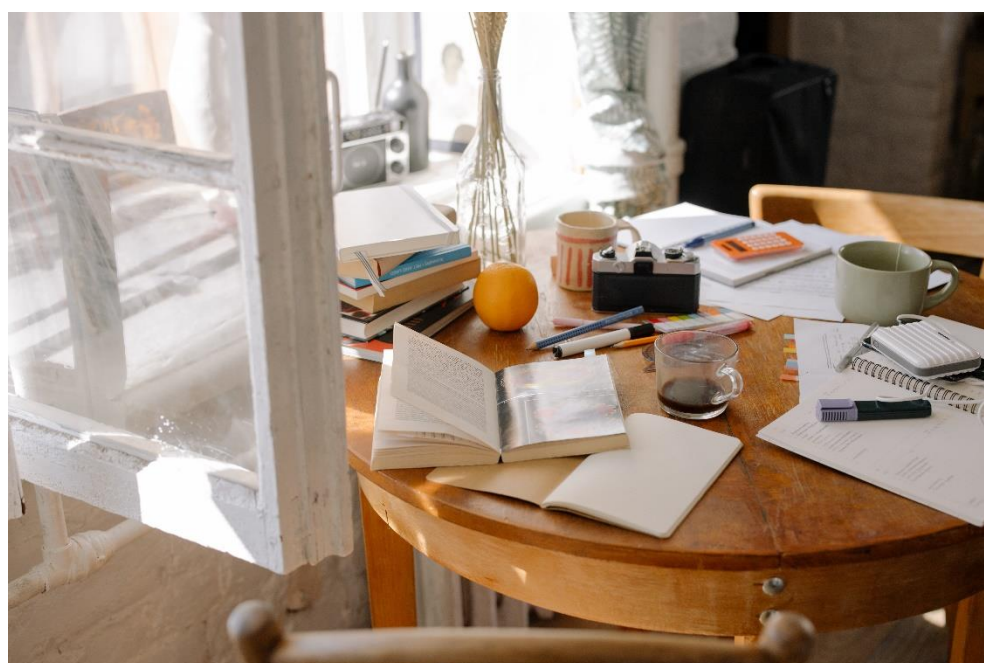
Learners with dyslexia and/or with the scotopic syndrome

These two groups differ a lot from each other. They can have deficiencies concerning reading, writing, understanding, problem solving, mathematics, speaking and organising their discourse. **Their serial thinking skills may be impaired.** When asked a question they might not find an answer, which they know perfectly well. Their **memory** might be impaired as well (they might not remember your instructions).





They might be sensitive to light, and noise. They might need to get isolated, go outdoors and come back. They might need to associate touching with cognitive learning. However, they may also have clusters of extraordinary abilities. Discover them and use them!



Learners with **dyslexia** and/or with the **scotopic syndrome** may also be quick learners if they are allowed to learn in their own way. They learn so quickly that they can easily get bored. They have great empathy and struggle for being accepted while being emotionally different from the average learners. **They are intelligent and you do not understand why they are not high achievers.**

You might also find them lazy while secretly they spend a lot of time learning. They are not concentrating, their attention may disappear rapidly. **Think about their characteristics and needs while constructing Lesson Plans.**

Incorporate body-kinesthetic learning style into

your Lesson Plans, and privilege oral exercises over written exercises.




Visually impaired learners

“If blindness is regarded as **privation**, it **becomes privation**. If we think of blindness as a deficiency that must be compensated for at any price, a path may open, but it will not lead far. If however, **we regard blindness as another state of perception**, another realm of experience, **everything becomes possible**”.

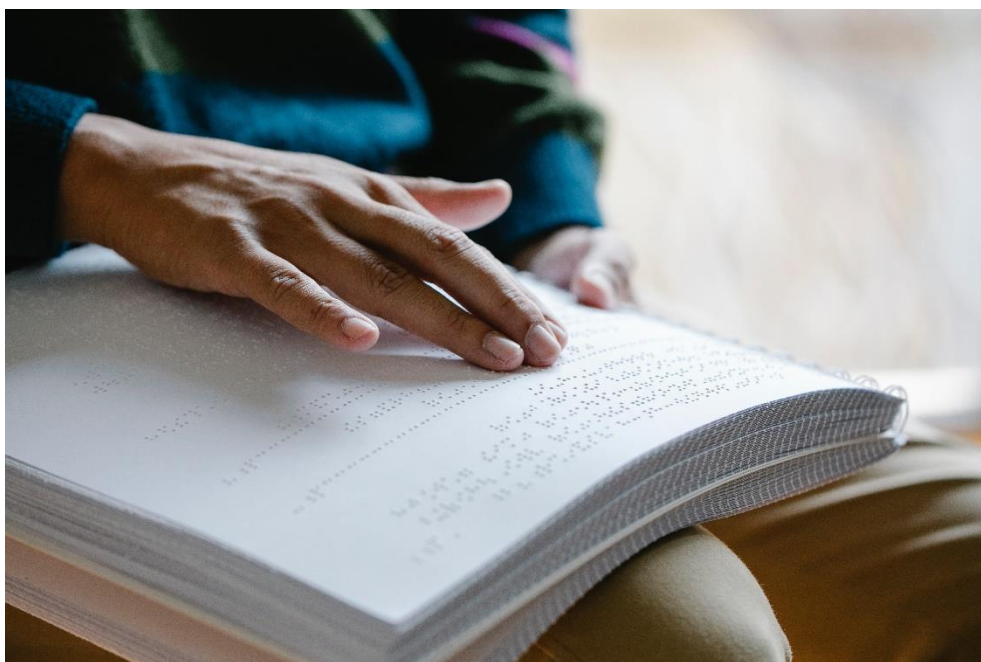
(Lusseyran, J; 1953)

An educator/teacher needs to know his or her learners and their characteristics. He/she must share their knowledge about how blind people learn and share it with the group of learners of which they (blind learners) are part. It is very important to understand how the visually impaired learn.

Blind learners can lead a normal learning life, especially if they are surrounded by learners who are not blind or visually impaired. Lessons will be adapted to Braille and blind learners (or learners with visual impairments) will control their reading with all



their senses (touching, smelling, hearing, etc.) and authors of Lesson Plans/Lessons will have to make good use of their sensorial abilities.



Furthermore, **learners with visual impairments develop a strong ability to memorise.** Learners who can see should be entrusted with the task of reading to them. Today's technologies and applications can take on this role but their reading does not provide the necessary meaningful

intonation and above all does not enable human interaction.

Blind learners develop their own realities. The visually impaired learners' space is less constructed, and less structured than for other learners and it is perceived by sounds. They “hear space” as they say. The sounds of the voice in the room



changes according to the position of the person in

the room. Moreover, **blind people may have coloured perceptions.**

In the 50's the blind writer **Jacques Lusseyran** developed an especially good "feel for people", he **reported seeing those who were friendly to him in red.** Those who were mean or hostile to him appeared in **dark colours.**

Coloured perceptions were bright or dark depending on the voice of the person. Those whom he did not know he perceived as rather shapeless. Slowly he discovered their shape, by touching their face, for example.



The
authors of

Lesson Plans and Lessons themselves should think of the delivery of the topic and should plan for **exercises that dwell on sounds**. Learning methods should lead to the analysis of paintings from the point of view of colours and shapes, descriptions of the pictures should be audio descriptions, etc.

The visually impaired learners imagine scenes in a less stable, rather fluent way; lessons should appeal to several senses. Nevertheless, remember the visually impaired, notwithstanding how serious is their impairment, do not have a panoramic view and therefore cannot skim the information. Neither do people with dyslexia for that matter. Because all sorts of pictures (like

people whose sight is normal) do not distract them the visually impaired are more concentrated

Blind people should use adapted technology.

Texts should be printed out in Braille and authors of the Lesson Plans and lessons should imagine activities, exercises, and practice and indeed the evaluation that require **memorising and imagination**, or require a description of emotions caused by works of art.



Knowing the culture of the deaf learners



Working with deaf learners will be an enriching experience for everyone, and

helps others learn about the condition.

Using sign language is not something bad! If you have never taught a deaf person, start by asking yourself how a deaf person can find a place in the world that is shaped

by language, both auditory input and vocal motor output.

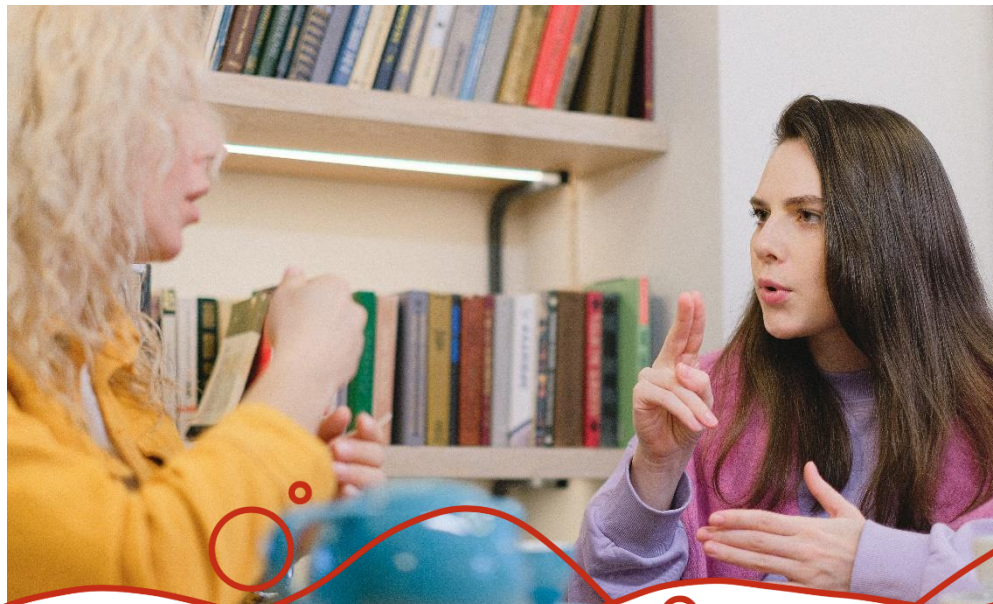


How do deaf people go beyond silence so they are heard?

By sign language, body language, gestures, and visuals. **Sign languages are not linear, but on the contrary, holistic.** A comparison comes to mind: there is a difference between translating and interpreting. Therefore, as in sign language, interpreting mainly carries the meaning. Words and sentences are less important. **We all can learn sign languages.**

Sign languages should be present everywhere: in the street, public transport, schools and in adult

education. Deaf people/learners are often misunderstood and their abilities are underrated. **Hearing learners should not be separated from the cultural minority of deaf learners.** They should **learn about each other's cultures.** Getting to know the world of the deaf, means better understanding them, the hearing people and oneself. It means meeting, sharing and being together.





Teaching a **group with deaf learners requires everyone to adjust**. All students should know that deafness is not only the absence of hearing. Sign language is about signs, of course, but it is also **the culture of the deaf**.

However, how do you approach deaf learners if you are not able to use sign language yet?

- You can **mime words** and structures while speaking to them, which will enrich your teaching of English.
- You might choose to **use visuals, videos or drawing**, primarily relying on sight instead of listening or speaking. For example, use

screen-captioned or subtitled videos for their classes.

- In a classroom with deaf learners, background noise will have to be reduced and teaching should be adapted to distance, this means, reducing the distance between the student and the teacher.

Above all, teachers should stimulate independent thought in (all) **deaf learners**, they **should not be overprotective**, nor should they have a -non-questioning attitude towards the (deaf) or any other learners.

Now, communication difficulties are a prominent barrier for teachers and learners, but languages

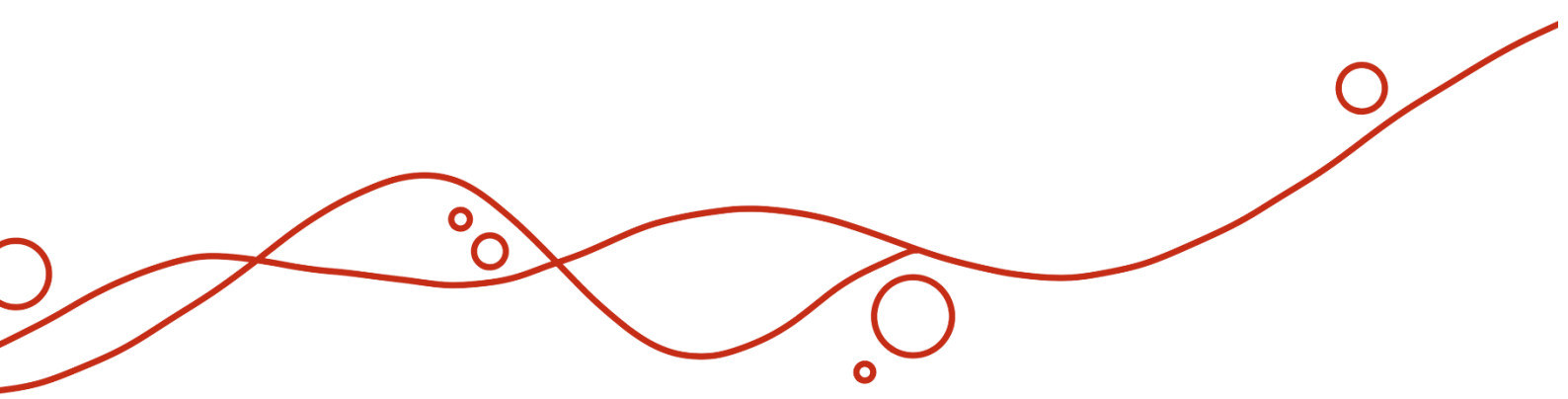
(English for instance) **body language, dancing or music can enrich the language of signs and vice versa.**



What do deaf people say?

"...I am deaf, and I have the right to be deaf. I have the right and the duty to choose to be among both the deaf and those who can hear. I have the right to think and participate, to learn and to transmit knowledge..."





“...I have the right to fight and to be respected, the right to give and receive, to go out to the others or to be isolated...I have the right to construct my life, to be free and to be a citizen of the world...”

(Anonymous)

How to transpose our knowledge on specific learning audiences into Lesson Plans and its the implementation? **Here are examples of diversified warming-up activities.** Of course, all the warming-up activities can always be done by all types of learners.

Example:

Red is the colour of fire, passion, love, sudden change, and revolutions.

1. Can you enumerate some famous revolutions?

2. If you are visually impaired, **what do you associate red colour with?**



3. If you are a **learner with dyslexia**, which colours do you prefer, and which colours you cannot stand?

4. If you are an **older learner**, you will probably remember a film by the Polish filmmaker **Krzysztof Kieślowski** titled “**Red**”.

What were the other colours in his **three colours trilogy**?



5. In some languages, the word red is used to mean wonderful, beautiful etc. (cf. Michel Pastoreau).

6. There is an animal that becomes furious when it sees a red cloth. Which animal is it?





Which level of language learning for our learners?

Which level of language learning for our learners?

Level B1.

The **Common European Framework of Reference for Languages (CEFR)** is the system that defines and explains the different levels of oral and written expression and comprehension for languages such as English. It consists of **six levels of reference**:

- **A1** (Beginner);
- **A2** (Elementary English);
- **B1 (Intermediate English);**
- **B2** (Upper-Intermediate English);
- **C1** (Advanced English);
- **C2** (Proficiency English).

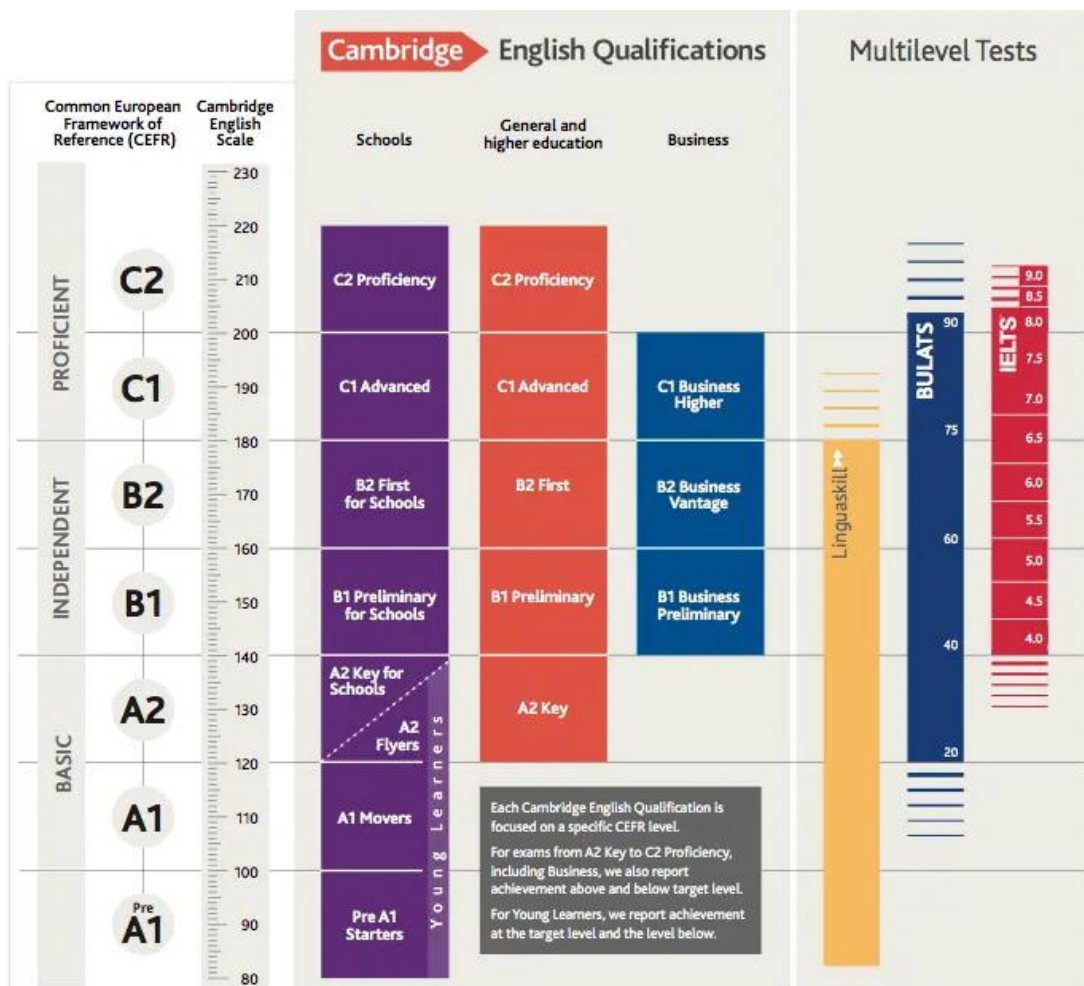


Image. [Common European Framework of Reference](#)

Therefore, all Lesson Plans, and their implementation will have to be under the **B1 level of English.**

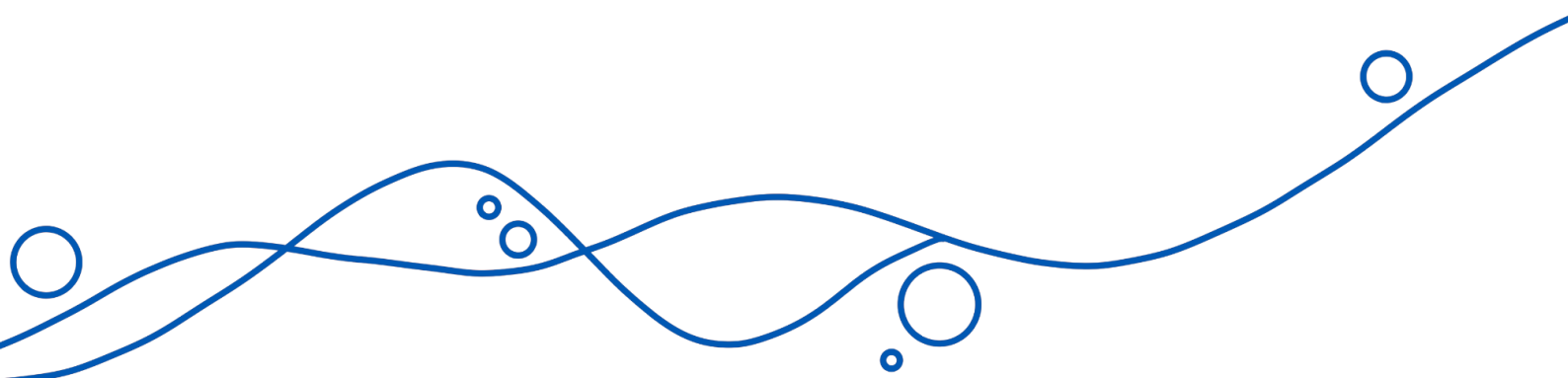
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There should be progression in situations, contents, vocabulary, and structures (grammar) **when addressing older and linear learners.** There should be room for repetition as language is a skill that ought to be learned step by step.





Let the following structures of lesson plans inspire you



Let the following structures of Lesson Plans inspire you

These structures of Lesson Plans are grounded in theories and teachers' experiences. After the detailed Lesson Plans are implemented, they should be assessed to examine if they were successful or not.

What we are presenting here are only structures of Lesson Plans to be created.

Lesson Plans are mostly used in formal education where curriculum (vertical **transferable knowledge** and skills are in focus) while in adult education, **horizontal individual experience**, latent knowledge, feelings, morals and other

values are in play and to be addressed together with **transferable knowledge**.

In non-formal adult education, everything derives from groups of learners, their core **needs, wishes and expectations**, and the moral and emotional maturity of the group members. Namely, non-formal adult education "...is a complex interplay between individual development and collective culture yet to be discovered..." (Andersen, 2020).





LESSON PLAN 1

- **Duration:** 45 minutes.
- **Target group:** e.g. older adults, adolescents...
- **Language Level:** (according to the CERF framework).
- **Title:** e.g. of the work of art you will use as inspiration.
- **Brief introduction to the topic of the lesson:** (Describe it in three lines).
- **Learning Outcome:** e.g. by the end of the Lesson students will have learnt...
- **Warming-up/Ice-breaker:** (related to the topic of the Lesson).

- **Content of the Lesson:** e.g. listening and speaking session.
- **Exercises:** e.g. watching a short video (with closed captions) and then a Speaking activity about the video.
- **Practice:** e.g. in pairs, individually.
- **Materials:** e.g. Worksheets(s).





LESSON PLAN 2

- **Title of the work of art (in English):**
- **Original title:**
- **Country of origin:**
- **Length:** 90'minutes
- **Target group:** e.g. older adults, adolescents...
- **Language level:** (according to the CERF framework).
- **Methods:** e.g. Work in pairs and make a collage.
- **Learning Objectives:** e.g. to describe a work of art; to describe the prevailing element as represented in the work of art.

Content

Learning activities, examples:

- Determining the meaning of words.
- Describing a work of art in a structured way.

Practice:

- In pairs, individually.

Evaluation:

- Ask students to reflect on their learning and the Lesson.



Materials:

- Poster board, old magazines, scissors, glue, markers.

Equipment:

- Computer, smartphone, whiteboard.



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LESSON PLAN 3

- **Title of the work of art (in English):**
- **Length:** 90 minutes.
- **Target group:** e.g. older adults, adolescents...
- **Language level:** (according to the CERF framework).
- **Vocabulary:** (according to the CERF framework) – see the [English Vocabulary Profile Online](#).
- **Structures:** (grammar structures to be taught).

Content

Learning activities:

- **Grammar exercises:** e.g. difference between past simple/continuous.
- **Practice:** In pairs, individually.
- **Assessment:** Quick formative assessment with True and False statements.
- **Materials:** e.g. Worksheet(s).





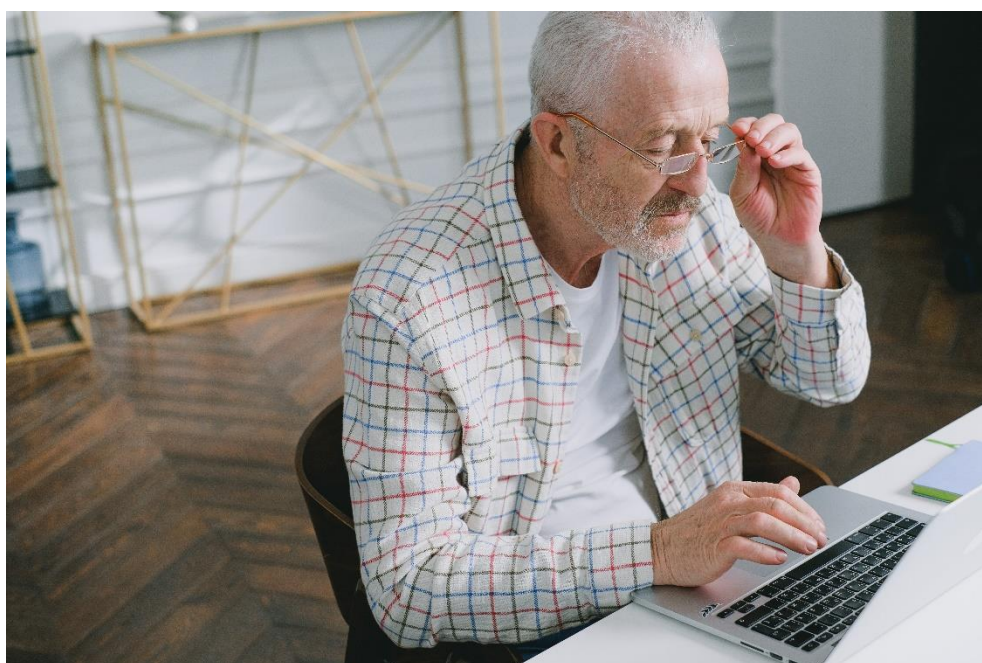
LESSON PLAN 4

- **Duration:** 90 minutes.
- **Target group:** e.g. older adults, adolescents...
- **Language level:** (according to the CERF framework).
- **Title of the work of art (in English):**
- **Aim:** Learners should be capable of describing the prevailing element as represented in the work of art.

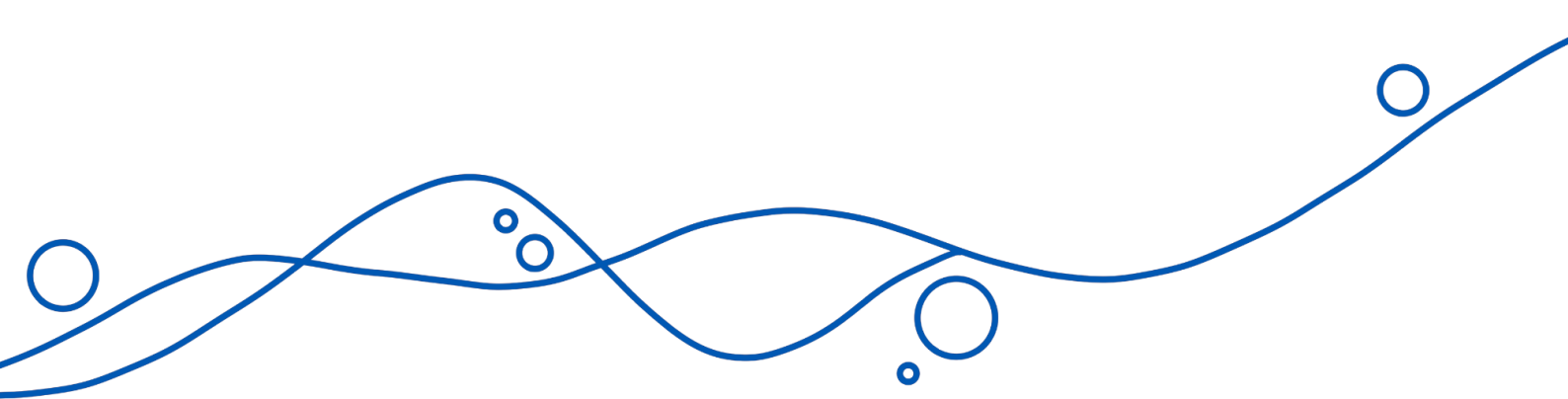
Activities:

- **Before the session:** e.g., Learners watch a video then they read an article and summarise it. Finally, they describe the work of art (among other activities).
- **During the session:** Discussion about what has been done before class (warming-up activity), working on a text, a video, different learning activities.
- **After the session:** Further reading, describing a picture, describing one's memories, among others.
- **Evaluation:** e.g. as a self-assessment exercise, learners reflect individually on their learning and then share it with their peers.

- **Materials:** e.g. Worksheets.
- **Equipment:** e.g. Laptop, pencil, flip chart, tablets, among others.



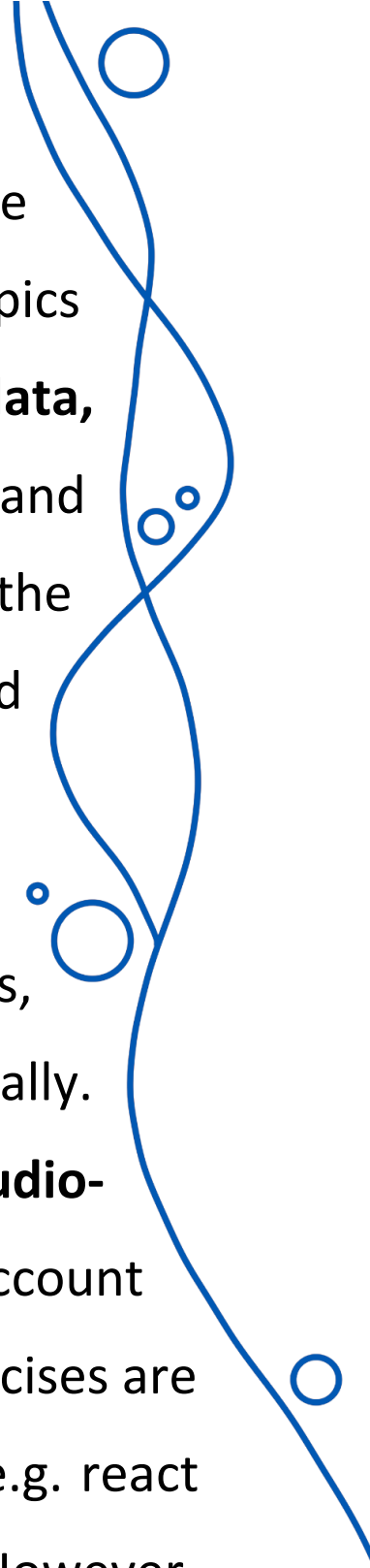
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Lesson Plans, their structure and contents serve the **needs of the learners and educators**. Lesson Plans depend on the learners' needs and, if possible, on the teachers' beliefs, as well as their disciplinary and experiential knowledge.


Most of the activities in the Lesson Plans are meant for adult learning audiences who can use all their senses; **you will have to use your imagination to modify them to serve your specific learning audiences**. You might as well skip them when appropriate.

The authors of the Lesson Plans have taken care to imagine warming-up activities correlated with the



topic of the Lesson about artwork and the main elements it represents. The topics appear as **stories, cultural background data, and exercises** are there to clarify the topic and support the learners' learning about the cultures of the partners' countries and learning English.

Since this course is largely about visuals, some Lessons feature them systematically. Moreover, some Lessons contain **audio-recorded** exercises. Exercises take in account technological limitations. That is why exercises are rather repetitive throughout the course e.g. react to the statements; fill in the gap, etc. However, when teachers deliver a Lesson face to face, they will be **free to be creative, expanding** and **supplementing** the offered exercises, searching for



a more spontaneous contribution and cooperation of their learners e.g. **group work, working in pairs,** etc.). Moreover, teachers could invite their learners to speak about how they feel about a work of art, for example.

The authors of the lesson plans also have taken good care not to **go beyond the language level B1** (Intermediate English).

Preferably, sentences in the stories and elsewhere are short to avoid overcomplicated grammar, even though at times, vocabulary may be richer and more technical than expected.

The **cultural background** approach is useful and instructive in itself. Educators/teachers however have a choice of extra links to audio, video, and written learning materials.



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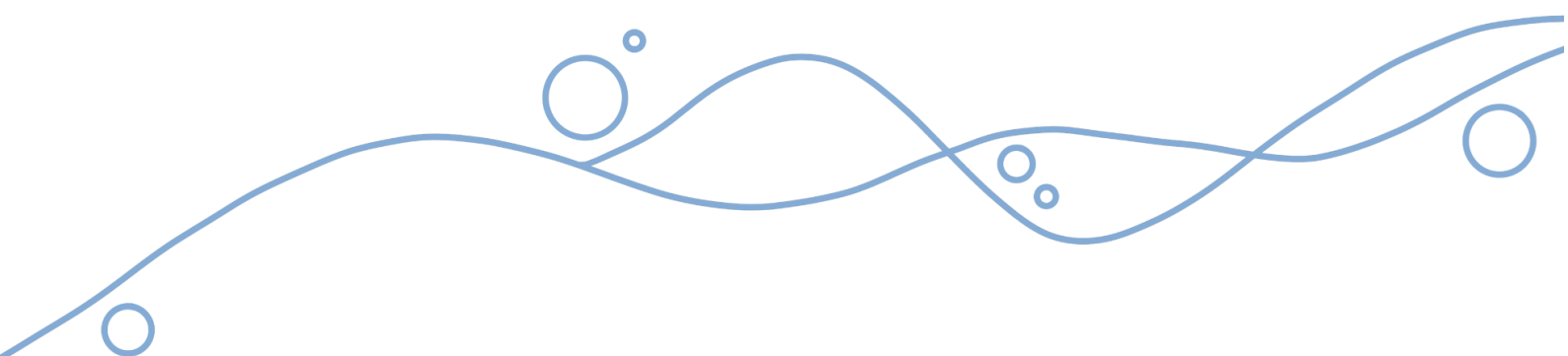
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