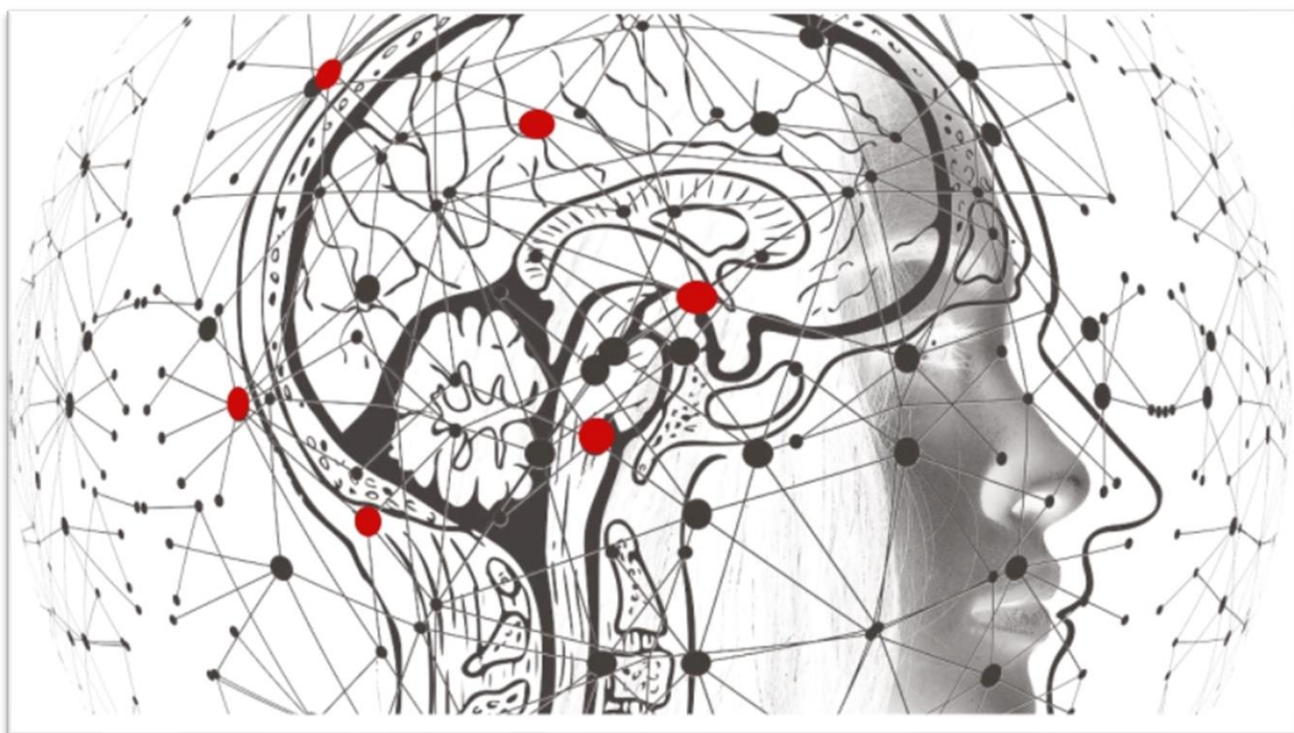


HOW TO TEACH ABOUT COMMUNICATION IN ERA OF WEB 2.0?

Workshop scenarios



Fundacja Wiedzy i Dialogu Społecznego Agere Aude



L-Università
ta' Malta



European
University Cyprus



Co-funded by the
Erasmus+ Programme
of the European Union

Review

dr hab. Magdalena Bąk, prof. UŚ

Authors

Andreas Grondoudis

Małgorzata Grzonka

Marta Margiel

Agnieszka Płusajska-Otto

Joanna Przyklenk

Katarzyna Sujkowska-Sobisz

Kinga Wąsińska

Wioletta Wilczek

Szymon Witczak

Substantive editing

Małgorzata Grzonka

Kinga Wąsińska

Szymon Witczak

Translation

Szymon Witczak

This publication is licensed under a Creative Commons
Attribution-ShareAlike 4.0 International (CC BY-SA 4.0)

ISBN 978-83-951069-6-5

Chorzów 2021

Text Copyright © by the Authors, 2021

Copyright textbook edition © by Agere Aude

Fundacja Wiedzy i Dialogu Społecznego Agere Aude
www.agereaude.pl

The publication was created as part of the project Be-com Between interaction and innovation - creating a communication space in the digital world (number: 2019-1-PL01-KA203- 065691). The project is implemented by five institutions. Four of them are universities: the University of Silesia in Katowice (Poland), Kazimiero Simonoviaus Universitetas (Lithuania), Universita ta Malta (Malta), European University Cyprus (Cyprus), the fifth institution is the Foundation of Knowledge and Social Dialogue Agere Aude.

Editted by:
Małgorzata Grzonka, Kinga Wąsińska, Szymon Witczak

HOW TO TEACH ABOUT COMMUNICATION IN ERA OF WEB 2.0?

Workshop scenarios

Chorzów 2021

Tabel of Content:

| | |
|---|-----|
| Tabel of Content:..... | 2 |
| From the editorial team | 5 |
| How to prepare for voice work, i.e. voice projection in the profession of university teacher | 7 |
| Why do we communicate and what does your communication tell others about you?..... | 12 |
| How to create compelling speeches and public speaking?..... | 19 |
| Do you know the rules of the game? Linguistic politeness as a socially acceptable communication game | 27 |
| Politeness suits us! The rules of polite language which prevent you from losing face in a difficult situation and which enable you to leave conflict behind | 34 |
| Be COOLtural on the Web! How netiquette influences the quality and effectiveness of online communication..... | 41 |
| Equality and diversity - a dream come true? Stylistic and rhetorical workshop..... | 49 |
| Welcome to the world of ubiquitous conflict, or how to deal with conflict!..... | 64 |
| Be Yourself! Speak in public without stress! | 73 |
| How to speak so that we are heard | 79 |
| Passwords..... | 87 |
| Encryption | 96 |
| Compressed and large files transfer..... | 111 |
| Working on the cloud | 120 |

From the editorial team

It is with great pleasure that we present educational materials to be used during language lessons, tutor classes or other classes for students of secondary schools and higher education or anyone interested in strengthening their communication and public speaking skills.

The lesson scenarios have been prepared by an international team working within the project *Between Interaction and Innovation – Creating Communication Space in the Digital World*¹ and together with the Communication Game, available online, constitute a didactic proposal of implementing the content of the textbook entitled *How to Communicate in the Digital Age? Basics of Good Offline Communication*. The scenarios set includes unique, original and varied lesson plans. Each scenario consists of three parts. In part 1 such basic pieces of information as the topic of the lesson, its duration, form, target group are listed. It also presents the general composition of the classes. Section 2 provides detailed information on the objectives, working methods and learning outcomes in terms of knowledge, skills, and social competences. In addition, you will find educational tips and a list of suggested teaching aids and materials useful for conducting the activities included in the given scenario. A detailed description of the learning content is offered in Section 3 of each scenario. The course of classes is described in detail, i.e. it is divided into introductory steps, ways of introducing new learning content, summary, and final activities. The whole scenario is complemented by a list of key terms.

What distinguishes the presented scenarios is their polysensorial and multimedia character. In addition to discussions, mini-lectures or work with text, during classes films are shown, infographics are created, competitions in multimedia games are held, and senses are awakened with relaxation exercises. The multitude of stimuli does not allow to get bored during classes. Understanding of the world is stimulated, creativity and sense of responsibility are developed, which increases motivation to acquire new knowledge and enhances the desire to test newly acquired skills. The scenarios are also characterized by an unusual idea of starting the classes; a socialising exercise is proposed, aimed at getting to know one another, emboldening the group, and creating a friendly atmosphere. Typical knowledge tasks are interspersed with practical exercises (conducted individually, in pairs or in groups) and self-reflection exercises.

¹ This project has been carried out under the Erasmus+ Program. Strategic Partnerships. Project No. 2019-1-PL01-KA203-065691.

During the classes we encourage to learn to laugh but also to keep silent, tell stories and build creative statements. We motivate to study proper breathing as well as we show how to work on reducing stage fright and how to use body language consciously. We mobilize learners to face conflicts and discover tips useful during public speeches. We try to teach students how to understand difficult terms and also how to creatively interpret important academic theories. Above all, we provide you with all this educational content in the form of fully developed scenarios that can be used during classes and which help people to acquire new knowledge and skills step by step.

Małgorzata Grzonka
Kinga Wąsińska
Szymon Witczak

How to prepare for voice work, i.e. voice projection in the profession of university teacher

PART 1. OF SCENARIO

| | |
|-------------------------------|---|
| TARGET GROUP | Lecturers, university teachers. |
| COMPOSITION OF CLASSES | <p>The workshop is an authorial composition of selected exercises from the scope of each stage of voice work according to the schedule included in the handbook (subchapters of the handbook starting with <i>Head, heart and body / Principles of working on the correct emission of voice</i>).</p> <p>It is a collection of relaxation, breathing, general motoric exercises, activating resonators, as well as speech technique exercises that are part of the workshop preparing for voice work. The main assumption of the classes is to acquaint the participants with the theoretical foundations of the realized issues, and to experience all the exercises in action.</p> <p>Stages of classes:</p> <ul style="list-style-type: none"> - theoretical introduction - mini-lecture, - discussion of participants' needs and experiences - discussion with commentary, - implementation of individual stages of practical activities - workshop, - question and answer session, - summary. |
| FORM | Workshops should be delivered on site/Stationary |

PART 2. OF THE SCENARIO

| | |
|-----------------------|--|
| AIM OF CLASSES | <p>Acquainting participants with the physiology of breathing and correct shaping of the voice, as well as equipping them with a set of breathing, phonation and articulation exercises necessary for the development of correct voice emission. Moreover, consolidation of knowledge in the field of prevention and hygiene of voice work.</p> |
|-----------------------|--|

| | | |
|-------------------|---|--|
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <p>The participant knows:</p> <ul style="list-style-type: none"> – what are the determinants of the correct posture for voice emission, – what types of breathing can there be, – why general physical activity is important for vocal emission, – why correct activation of the resonators is important, – why a daily warm-up of the vocal organ and articulatory apparatus is important for health and comfort in voice work – how to choose speech technique exercises in order to best prepare the articulating organ for work, – how to take care of the vocal organ both during preventive measures and periods of increased vocal effort, – that in working with the voice, an important role, apart from specific voice exercises, is played by the speaker's mental training. |
| | IN TERMS OF SKILLS | <p>The participant can:</p> <ul style="list-style-type: none"> – apply appropriate breathing, phonation and articulation exercises, – take rational actions in moments of increased vocal load or vocal indisposition, – cope with lowering muscle tension in a situation of high stage fright and fear of public performance. |
| | IN TERMS OF SOCIAL COMPETENCE | <p>The participant:</p> <ul style="list-style-type: none"> - is aware of his/her communication behaviour, - can perform effectively in public, - can communicate effectively with others. |
| WORKING METHODES | lecture elements, discussion, practical/workshop activities | |

| | |
|----------------------------------|---|
| TOOLS/ MATERIALS NEEDED | <ul style="list-style-type: none"> - A room where there will be plenty of space for each person to exercise freely both standing and sitting. - Water to drink - each participant should have it with them. |
| TIPS / METHODOLOGICAL REMARKS | It is important that participants are in casual, comfortable clothing. |

PART 3. OF SCENARIO

| | |
|---|--|
| LEARNING CONTENT - DETAILED CHARACTERISTICS | <p>I. Body posture, relaxation as a basis for proper voice production.</p> <p>1) Exercises to help develop correct posture (cf. chapter 6, "Body posture is the basis for working on the correct extraction and timbre of the voice").</p> <p>The starting point for all exercises is to look at your body. It is about observing what position we adopt most often, both standing and sitting. Looking for the right one, healthy for the functioning of the whole organism, and especially for the voice organ during exercises, we go from extremes - from excessively bent posture to excessively erect one. The aim is to observe the sensations in the body, e.g. the freedom of breathing. Besides, the value is to determine what consequences such postures have on daily functioning and voice work. In this part of the work I draw most extensively on elements of the Alexander technique.</p> <p>2) Relaxation and de-stressing exercises (cf. Chapter 8, Relaxation techniques/ Relaxation, massage and self-massage as a means of reducing tensions in the body).</p> <p>In this part of the workshop different relaxation techniques (Jacobson, Schultz, visualization) and elements of massage are used. Their aim is to introduce the body into a state of relaxation, concentration and calmness. Relaxation exercises should be performed in a lying position. Massage requires practicing in pairs, but if this is not possible, it is worth using self-massage. The photos in the manual show in which position and how it should be done (compare the textbook p. 23)</p> <p>3) Good breathing for speech, i.e. breathing exercises (cf. Chapter 7, Inhale and exhale/Breathing for speech):</p> |
|---|--|

| | |
|--------------|---|
| | <p>a) Exercises to strengthen and make more flexible the muscles involved in breathing.</p> <p>These are exercises that you should start in a lying position to check which type of breathing applies to you. Then it is important to do exercises in which you breathe in through your nose and out through your mouth and observe how your whole body behaves at the same time.</p> <p>b) Work on breathing freely and lengthening the expiration phase.</p> <p>These exercises involve taking in air through the nose, counting or reading short texts on the exhale, and checking how much air you have left. The aim is to develop a free, long breathing track, which makes it easier to use the voice in everyday life, especially in situations when stage fright occurs.</p> <p>II. Massage elements and self-massage as ways of relieving tension in the body (cf. Chapter 8, Relaxation techniques/ Relaxation, massage and self-massage as ways of relieving tension in the body).</p> <p>Performing a massage, although it is not usually associated with voice work by first-time practitioners, is a very useful and popular exercise. We mainly massage the shoulder girdle, as tensions go from there to the larynx, which can result in hoarseness or even voicelessness. Self-massage is also a valuable exercise, the benefits of which can be enjoyed every day.</p> <p>III. Warming up the body, i.e. exercises for starting the work of the resonators (cf. Chapter 10, "Wake up your voice!/Activating the body and resonators").</p> <p>The exercises in this stage are intended to make you aware that the voice needs warming up. In this part, any physical exercises that deepen breathing, improve blood circulation and activate the vocal folds are performed. It is important that participants are active and relaxed and feel comfortable. The aim of these exercises is not to achieve exceptional dexterity or skill, but to activate the whole body, which contributes to the sound/voice spreading in both upper (epiglottis) and lower resonators (cf. manual p. 8).</p> <p>IV. Improving the articulatory apparatus (cf. Chapter 9, "Efficient articulation apparatus as a condition of careful diction").</p> <p>We start with a gentle face massage and then move on to exercising lips, tongue, soft palate and throat opening. Already at this stage clusters of sounds prove to be useful, which also greatly activate the articulating organs (cf. the manual, p. 25). An efficient and well-developed articulatory system is a guarantee of beautiful diction.</p> |
| BASIC | vocal emission, voice hygiene, breathing support, resonance, vocal warm-up, correct articulation, beautiful diction |

| | | |
|-----------------------|----------------------------------|---|
| COURSE OF THE CLASSES | PRELIMINARIES | Brief integration of workshop participants. Discussion of the agenda. |
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 1. Participants share their experiences of voice work. They talk about whether they experience voice disorders and how they deal with such situations. We write down the problems and ways on cards/flipcharts to come back to them during the workshop.</p> <p>Objective - to answer initial questions, to name needs and expectations, to come to practical solutions together.</p> <p>PHASE 2: Realization of theoretical issues - the most important concepts, skills, discussing the principles of prevention of vocal organ disorders.</p> <p>Goal - acquainting students with the physiology of the vocal organ and the principles of emission and hygiene at work.</p> <p>PHASE 3 Workshop part - performing exemplary phonation, articulation and diction exercises.</p> <p>Aim - to provide the participants with a "battery" of the most important exercises which, as people working with voice, they should do consciously and systematically.</p> |
| | SUMMARY AND FINAL STEPS | <p>Sharing your feelings after going through the whole process of voice and body work. Additional question and answer session. Revisiting the expectations of the class written down at the beginning. Summary of joint work.</p> |

Author: Agnieszka Płusajska-Otto

Why do we communicate and what does your communication tell others about you?

PART 1. OF SCENARIO

| | |
|-------------------------------|---|
| TARGET GROUP | Students in grades 7 and 8 of primary schools, secondary school students, students, all those interested in exploring the topic of non-verbal communication. |
| DURATION OF CLASSES | 1.5 hours |
| COMPOSITION OF CLASSES | <p>The workshop introduces participants to the issues of non-verbal communication, active listening, allows to reflect on different ways of communication. The classes assume the use of many didactic methods, they are a composition of individual and team exercises.</p> <p>Class stages</p> <ul style="list-style-type: none"> - introductory word (creating a word cloud), - theoretical introduction (mini-lecture, discussion, movie), - discussion of ways of communication (teamwork, brainstorming), - role play using non-verbal behaviour, - using an educational game, - 5 steps to careful listening (movie, discussion), - conclusion (evaluation tree). |
| FORM | Stationary and/or remote with real-time contact platforms. |

PART 2. OF SCENARIO

| | | |
|-------------------|--|---|
| AIM OF CLASSES | To reflect on the role of face-to-face communication, drawing attention to the range of activities involved in the communication process (active listening, gestures, different forms of communication, etc.). To develop participants' knowledge and skills to communicate effectively and efficiently. | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <p>The participant knows</p> <ul style="list-style-type: none"> - what communication is, - what are the ways of communication, - how we can communicate if not with words, - what body language can tell others about us, - what are proper and improper attitudes towards the interlocutor during communication, - what the difference is between hearing and listening, - how to listen carefully to others. |
| | IN THE FIELD OF SKILLS | <p>The participant:</p> <ul style="list-style-type: none"> - can identify the advantages and disadvantages of different ways of communication, - has the ability to use the acquired knowledge in interpersonal communication - can name non-verbal messages and indicate what information they convey about the sender - is able to identify the difference between hearing and listening, - is able to communicate his/her thoughts efficiently, - has the ability to understand and analyse the process of interpersonal communication. |

| | | |
|---------------------------------|---|---|
| | IN THE FIELD OF SOCIAL COMPETENCES | <p>The participant:</p> <ul style="list-style-type: none"> - can interact and work in a group, - is aware of his/her communicative behaviour - knows and can use the principles of non-verbal communication - is able to communicate effectively with others, - is able to argue his/her point. |
| WORKING METHODS | | <p>discussion, elements of a lecture, discussion, group work, didactic game, workshop method, brainstorming, movie</p> |
| TOOLS / MATERIALS NEEDED | | <p>electronic equipment (laptop/desktop computer), speakers, network access, whiteboard (and marker/chalk), sticky notes</p> |

PART 3. OF SCENARIO

| | |
|---|--|
| LEARNING CONTENT - DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. What is communication - working out a definition together. 2. Ways of communication - advantages and disadvantages of different ways of communication. 3. Non-verbal communication - getting to know the examples of non-verbal behaviours, correct/incorrect attitudes towards the interlocutor, feedback provided by particular non-verbal behaviours, paying special attention to behaviours expressing the lack of interlocutor's engagement. 4. Active listening - getting familiar with 5 steps to careful listening, finding answers to the questions: why is it worth listening to others, what to do to listen carefully. |
| BASIC TERMS | communication, non-verbal behaviour, active listening |
| COURSE OF THE CLASSES | <p>PRELIMINARIES (10 minutes)</p> <p>Greetings of the participants and joint creation of a word cloud answering the question: "What is communication?"/"What do you associate communication with?" (10 minutes).</p> <p>The trainer gives participants (or displays on the board) an automatically generated code to a board prepared in advance with the help of the platform www.menti.com², on which the answers given by participants will appear. Each participant gives at least 3 answers, which creates a word cloud. The instructor discusses the word cloud (words appearing in the largest font indicate that these are the most frequent answers), briefly discusses the aim and plan of the meeting. A sample word cloud created with the proposed Mentimeter tool can be found in Attachment 1 of this scenario.</p> |

²To create a presentation using the Mentimeter tool, you will need to create an account on www.menti.com and then follow the steps described below. After logging in to the above website, click on "New presentation", then type in the name/title of your presentation. Click on "Create presentation" and then "Word cloud" and enter the question you want to ask the participants. Fill in the rest of the information, choose the options that suit you (theme, number of answers, etc.) and then provide participants with the code for the board.

Phase 1: Theoretical introduction (10 min).

The trainer introduces participants to the subject of communication. The trainer displays or writes this sentence on the board: "Communication is never just a matter of words" and then invites the workshop participants to discuss by asking questions. Suggestions:

- How do we communicate? What do we communicate with?
- Why do we communicate?

Examples of answers to the above questions can be found in the handbook on page 40.

The trainer gives information about the percentage of each communication element (body language - 55%, tone, voice - 38%, spoken words - 7%).

As a theoretical supplement, the participants are shown the video "What is communication?" on YouTube (<https://www.youtube.com/watch?v=S7CN9Trw43w>. and in the handbook on page 34).

Phase 2: Team work (15 min).

The instructor invites participants to reflect together on the advantages and disadvantages of different ways of communication. The trainer divides the group into 3-4 groups. The task for each group is to find as many advantages and disadvantages as possible of communicating by (a) e-mail, (b) telephone, (c) social media. The instructor writes down on the board (stationary/virtual) the keyword "direct contact/face to face" and asks the participants to choose the advantages and disadvantages developed by the groups for other ways of communication that match the keyword. The instructor leads the discussion on which way of communication gives the most advantages to the participants.

Phase 3: Role-playing. What can body language tell us about ourselves? (20 min).

The instructor invites participants to a discussion. She asks them to give examples of non-verbal messages. Suggestions for questions to the group:

- How can we communicate if not with words?
- List the non-verbal messages you know/use. Are they always understood correctly?
- What can body language tell us? What does it tell others about us?

Examples of answers to the above questions can be found in the handbook on page 36-37. After a short discussion the trainer invites two willing participants to role play. They are given a task: they have to hold a conversation on a certain topic (invented by the teacher, e.g. recounting funny situations from their childhood), each of them draws non-verbal behaviour they have to show while having a conversation with a colleague (examples of behaviour can be found in the handbook on 36-37). The for the others is to guess the behaviour/gesture as well as the information it conveys. You can find a detailed description of information conveyed by body language in the handbook on 36. This exercise can also be done in another way (e.g. in a remote situation) - participants are given a list of behaviours and possible messages. They have to match them up, keeping in mind that certain

behaviours may convey more information.

Phase 4: Is this the right attitude? (5 min).

The participants are already familiar with some non-verbal messages, so the next proposed task is to match which behaviour is appropriate. The facilitator writes two slogans on the board: "Right attitude" and "Incorrect attitude". He gives one example of each behaviour and then asks the participants to complete the chart. Participants take turns writing down one behaviour right or wrong until they have run out of ideas. Example answers:

The right attitude of the interlocutor:

- maintaining eye contact with the speaker,
- leaning towards the speaker while listening,
- keeping your posture straight and facing your interlocutor,
- observing non-verbal cues.

Incorrect attitude of the interlocutor:

- imposing your opinions on the interlocutor,
- interrupting the interlocutor to ask a question,
- judging the interlocutor's words,
- lack of patience during a conversation.

The instructor encourages participants to watch the BEcom videos and play the games after the class (at home).

Phase 5. 5 steps to active listening (20 min).

The facilitator addresses the topic of listening - outlining the differences between hearing and listening, discussing the 5 steps to active listening, or asking students to come up with joint answers to the following questions.

- Why is it important that we listen to others (when someone speaks to us)?
- What is the difference between hearing and listening?
- What can we do to listen carefully to what is being said to us?

After the discussion, students watch a video³ on how to be a good listener.

³The video is available at: https://www.youtube.com/watch?v=Y7XEw_WHsOY.

| | | |
|--|-------------------------|--|
| | SUMMARY AND FINAL STEPS | <p>Final word - summary of the workshop (10 min).</p> <p>The presenter draws on the board/displays a picture of a tree, which will serve as an evaluation tree. The participants' task is to write feedback about the workshop on cards. The instructor explains that participants can share their feelings about the workshop, the topics discussed, the exercises, etc.</p> |
|--|-------------------------|--|

Author: Małgorzata Grzonka

Attachment 1. Example word cloud created from workshop participants responses.



How to create compelling speeches and public speaking?

PART 1. OF SCENARIO

| | |
|-------------------------------|---|
| TARGET GROUP | Students in grades 7 and 8 of primary schools, secondary school students, students, all those interested in exploring the topic of non-verbal communication. |
| DURATION OF CLASSES | 120 minutes |
| COMPOSITION OF CLASSES | <p>The workshop introduces participants to the issues of public speaking, active listening, stage fright, and allows them to learn to diagnose risks related to communication barriers. The classes assume the use of many didactic methods, they are a composition of individual and team exercises.</p> <p>Class stages:</p> <ul style="list-style-type: none"> - introductory word, - practicing mindfulness, - theoretical introduction (mini-lecture, discussion), - discussion of communication barriers (team work), - getting used to stage fright, - creating one's own message, - listening to a model speech, - public speech in the group by representatives of individual teams, - summary. |
| FORM | Stationary and/or remote with real-time contact platforms. |

PART 2. OF SCENARIO

| | | |
|-------------------|---|---|
| AIM OF CLASSES | Developing participants' knowledge and skills in effective and efficient public speaking, active listening, and creating messages appropriately tailored to the audience. Learning mindfulness. | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <p>The participant knows:</p> <ul style="list-style-type: none"> - what is mindfulness, - what active listening means, - what barriers to communication can occur, - how to create an effective message, - what are code, channel, context, message, receiver and sender, - what stage fright is and how to fight it. |
| | IN THE FIELD OF SKILLS | <p>Participant:</p> <ul style="list-style-type: none"> - is able to identify communication barriers, - is able to apply the knowledge he/she has acquired to verbal public speaking, - is able to practice mindfulness in everyday life, - is able to distinguish between listening and hearing, - is able to communicate his/her thoughts efficiently, - has the ability to create and analyse public speeches. |

| | | |
|---------------------------------|---|--|
| | IN THE FIELD OF SOCIAL COMPETENCES | Participant: <ul style="list-style-type: none"> - can interact and work in a team, - knows how to react appropriately in stressful situations, - knows and can use the rules of eliminating stage fright before a performance, - knows how to communicate effectively with others, - has acquired the ability to speak in front of others, - they are able to argue their own case. |
| WORKING METHODS | | discussion, lecture elements, discussion, group work, workshop method, brainstorming, movie |
| TOOLS / MATERIALS NEEDED | | electronic equipment (laptop/desktop), speakers, network access, post-it notes |

PART 3. OF SCENARIO

| | | |
|---|--|---|
| LEARNING CONTENT - DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. What is mindfulness - how does it manifest itself in everyday life, practicing mindfulness, focusing on your body. 2. Active listening - getting familiar with 5 steps of careful listening, finding answers to questions: why it is worth listening to others, what to do to listen carefully, mini-lecture. 3. Barriers in communication - finding as many communication barriers as possible. 4. Effective communication - analysis of the audience, sender, code, channel, message, context. 5. Fear of public speaking - ways of dealing with stage fright. 6. Public speaking - analysis of a model speech, creating your own, speaking in front of other participants | |
| BASIC TERMS | public speaking, attentiveness, active listening, effective communication, stage fright | |
| COURSE OF THE CLASSES | PRELIMINARIES (10 minutes) | <p>Greeting the participants and inviting them to an integrative game introducing the subject of the workshop (10 min).</p> <p>The instructor invites the participants to the game "Two truths, one lie". The exercise is puzzling, intriguing, requires the participants to listen carefully. The instructor distributes sheets of paper and asks the participants to write down three pieces of information about themselves. They should write two truths and one lie - in any order. Each participant signs his/her sheet. The instructor collects all the cards and then draws one card at a time and reads it out loud. The participants' task is to guess which information is true and which is a lie. After the participants have tried to point out the truths and lies, the person whose card is read gives the correct answers. It is worth emphasizing that the information can't be read again - each sentence will be read only once. After the exercise, the instructor leads the participants to the topic of the exercise by asking:</p> |
| | | <ul style="list-style-type: none"> - What do you think helped you to guess which information was correct? - What was difficult about this exercise? / What did you find difficult about this exercise? <p>The trainer informs the participants that attentive listening is very important in communication and self-presentation.</p> |

Phase 1: Mindfulness exercise (10 min).

The trainer introduces participants to the subject of mindfulness. A short theoretical introduction (2-3 minutes) is meant to convey to the audience the importance of consciously feeling the present moment. The following information can be given by the instructor:

- Mindfulness is focusing on the present moment, paying close attention to what surrounds us, what is happening in the moment and accepting it. Mindfulness is about detaching from the thoughts constantly circulating in our heads and living, experiencing what is fleeting - the moment.

- Practicing mindfulness helps us to concentrate, to focus on a given activity. An example of using mindfulness in everyday life: we go out to the garden, bend down and cut the grass, without thinking about what else we have to do or what awaits us the next day; we look at the grass, we smell it, we watch a busy ant coming back to its anthill, we listen to the sounds of nature, we feel the blades of grass smacking our hands

Then the instructor asks the participants to sit comfortably, close their eyes and follow the instructions. The trainer reads slowly the exercise described below (also available in the workbook on page 19).

- Do some free inhales and exhales at your own pace and feel good about the position you have adopted. Now focus on the parts of your body you have indicated.
- Think about your posture. How is it? Are you sitting upright, hunched over, or perhaps overly erect? Move to sit in the most comfortable position.
- Pay attention to your breathing. Are you breathing freely? Are you not stiffening up and holding your breath unnecessarily?
- Notice what is happening with your belly. Is it relaxed? Are you not pulling it in? Let your belly go freely, do not tense it.
- Think about your head. How are you positioning it? Make sure you are not tilting it too far forward or backward. Keep it straight but relaxed.
- Think about your neck. Twist it from side to side. Check that you can swallow your saliva easily.
- Now turn your attention to your shoulders. Do they drop freely? Lower your arms along your body to see if you are lifting them up.
- And return to your thoughts about your breath. Think - what is it like? Don't change anything, just breathe as you feel comfortable.
- Now stand up. Stand with your feet slightly apart and make sure your weight is distributed evenly on both feet. Now, in this position, think about the different parts of your body and your breathing. Close your eyes for a moment and stay in this position.

| | | |
|--|---|---|
| INTRODUCING NEW LEARNING CONTENT (100 minutes) | Phase 2: Active listening (15 min). | The trainer uses a mini-lecture to teach participants about active listening. Detailed information (e.g. tips on how to be a good listener, five steps to careful listening) as well as a video are available in the handbook on pages 38-39; 101. After the mini-lecture the trainer invites participants to an exercise to learn how to paraphrase the interlocutor's words. The presenter/leader prepares beforehand a few (or several) fragments of several sentences of problematic situations and asks the participants to choose a number (each situation will have a number) and a role: speaker or listener. The participants have about 5 minutes to perform the exercise. Each pair presents in front of the group their proposals of paraphrasing the interlocutor. |
| | Phase 3: Barriers to communication (10 min). | The instructor divides the group into several groups. The participants' task is to list as many communication barriers as possible that the sender of the message may encounter. Time to complete the task is 3-4 minutes. The participants are free to divide the barriers they propose or list them without any division. The trainer can give indications: cultural barriers, psychological barriers, physical barriers, physiological barriers, language barriers, etc. After a set time the instructor asks the participants to put down their pens and read the answers written by the following groups. The other teams count how many barriers each group has listed. The team with the most barriers wins. |
| | Phase 4: Creating a message (15 min). | Divide the participants into groups of 3-4 people for another team-building exercise. The trainer gives handouts to each group on how to create an effective message. Use the handbook and print some pages for the participants (see pages 50-53; 83-92). The instructor assigns the different groups an audience for their messages: cyclists, teachers, their peers, elderly people, animal rights activists, local people, parents, etc. The participants are asked to come up with a topic for their speech and to describe: sender, receiver, code, channel, contact and message. Each group presents their work in the forum. Attention: Participants do not create a speech in this exercise! They read the guidelines for creating effective content, come up with a topic and develop the elements given above. |
| | Phase 5: Conquer your fear (15 min). | The instructor asks the participants if they have a problem with public speaking. Suggestions for questions: |
| | | <ul style="list-style-type: none">- Are you able to speak freely in public?- What happens to you then? / How do you feel?- What symptoms of stage fright do you experience?- Would anyone like to talk about a stressful situation? |
| | | After the participants have shared their experience, the trainer shows the video (¹ The video is available at: https://www.youtube.com/watch?v=K93fMnFKwfl). She then asks the participants to comment on the material, after which she tells them what they need to do to feel comfortable in public speaking. Note the tips developed by Mackenzie on stage fright in the handbook on the page 109. |
| | | |
| | | |
| | | |
| | | |
| | | |

| | | |
|--|--|---|
| | | <p>Tips on stage fright:</p> <ol style="list-style-type: none"> 1. Believe in what you are saying. 2. Prepare, prepare, prepare 3. Memorise your 'wow' introduction and your conclusion. 4. Smile and enjoy 5. Think of your audience as being supportive 6. Make eye contact 7. Remember to have fun. <p>Phase 6: Address by Ronald Reagan (10 min)</p> <p>Ronald Reagan, the former President of the United States, is regarded as one of the best speakers in the world. He spoke to the crowds in an amazing way. With his speech he aroused interest and was able to convince people of his views. The task before you is to pay attention to detail. You will learn how persuasive speeches are built. Watch a short speech by Ronald Reagan and try to analyse the way the former president spoke. Pay attention to gestures, body posture, articulation and other factors that may affect the perception of the speech. Write down your observations on a piece of paper!</p> <p>Turn on the video⁴. Next you can say "You have certainly learned a lot about verbal and non-verbal communication from the handbook. You have certainly taken note of the eye contact the president makes with the audience. Although he can't really look everyone in the eye, by keeping his eyes on the left and right sides of the room for three seconds, he gives the impression of being in constant contact with the audience. You have probably also noticed that Ronald Reagan does not read from a page, this is very important. Such a speech lends credibility to the message. The costume is not insignificant either. With a navy blue tie and suit, the speaker is seen as a professional and competent person. Imagine Reagan dressed in a Hawaiian shirt. Would he still sound serious? The president also doesn't use too many gestures. That way he doesn't distract from what he has to say. Instead, he emphasises certain words by gently nodding his head. Did you check which ones? At the same moment, Ronald Reagan also changes intonation. The President makes skilful use of silence. Important parts of the speech are preceded by a pause to emphasise the importance of the words. I am sure you have found many more details. Here I have shown you just some of the techniques that make a speech more persuasive. Don't shy away from public speaking, practice and you will feel comfortable in the role" - it's the key to success.</p> <p>Phase 7: Preparation of the speech (25 min).</p> <p>Keeping in mind that the participants are still divided into groups of 3-4 people, the trainer asks everyone to prepare a 2-minute speech. When setting the time to prepare the speech it is worth taking into account the size of the group, as the next part of the task is to speak in front of the other groups. After one group has spoken, the other groups comment on what they liked about the speech and what they need to work on. Note that the details of each group's speech have been worked out in earlier exercises (e.g. topic, sender, receiver,</p> |
|--|--|---|

| | | |
|--|--------------------------------|--|
| | | channel, etc.). |
| | SUMMARY AND FINAL STEPS | <p>Final word - summary of the workshop (10 min).</p> <p>The trainers asks each participant in turn to complete one of the sentences:</p> <ul style="list-style-type: none"> • In class today I learned ... • Today I learned ... |

Author: Małgorzata Grzonka

⁴The video is available at: <https://www.youtube.com/watch?v=geknNpVPtdg>.

Do you know the rules of the game? Linguistic politeness as a socially acceptable communication game

PART 1. OF SCENARIO

| | |
|-------------------------------|--|
| TARGET GROUP | Students of 7th and 8th grades of primary schools, secondary school students, students, all persons interested in issues related to linguistic and extralinguistic politeness. |
| DURATION OF CLASSES | 1.5 hours (without breaks) |
| COMPOSITION OF CLASSES | <p>The classes are designed as a sequence of two alternating elements: practical exercises and their theoretical interpretation. During the classes, particular attention is paid to pointing out those polite behaviours which are typically Polish in character, both linguistic and non-linguistic elements. The aim is to make the participants aware that politeness is an element of culture, and that Polish polite behaviour will not be correct in every situation.</p> <p>The activities begin with an integration game, which on the one hand serves to create a friendly atmosphere during the workshop, and on the other hand introduces the participants to issues related to linguistic politeness. The game is followed by a mini lecture on the rules of introducing new people to the group. Special emphasis is put on giving evidence of one's own politeness when introducing others.</p> <p>Four exercises follow:</p> <ul style="list-style-type: none"> - giving and receiving compliments, - using politeness strategies, - apologising for linguistic errors, - observing the rules of business and cultural politeness. <p>The workshop ends with a poem which, in the form of a rhetorical question, summarises the content presented and emphasises its continuing relevance.</p> |
| FORM | Stationary and / or remote using real-time contact platforms.. |

PART 2. OF SCENARIO

| | | |
|-------------------|---|--|
| AIM OF CLASSES | <p>The aim of the workshop is:</p> <ol style="list-style-type: none"> 1. to consolidate the participants' intuitive knowledge of linguistic politeness, 2. characterising a set of typically Polish socially approved customs against the background of politeness in other cultures 3. getting to know politeness strategies (Marcjanik, 2002), 4. familiarizing participants with the rules of business politeness, 5. providing guidelines for reactions to linguistic mistakes and social gaffes, 6. broadening the knowledge of the variety of communication situations focused on politeness, 7. developing the attitude of a person with a high level of awareness of the necessity to diversify the forms of politeness depending on the situation, the character of the sender and the role of the recipient. | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <p>Participant:</p> <ul style="list-style-type: none"> - has extended knowledge of communicative competence, - has knowledge of different politeness strategies, - is familiar with the elements of behaviour considered socially polite, - is familiar with basic terminology, theories and trends in the pragmatics of language, - perceives the elements of speech connected with the realisation of polite attitudes. |
| | IN THE FIELD OF SKILLS | <p>Participant:</p> <ul style="list-style-type: none"> - identifies primitive behaviours of politeness, - critically interprets selected social behaviour, - can search, analyse, evaluate and select information on verbal and non-verbal communication, - determines the level of his/her own language proficiency. |
| | IN THE FIELD OF SOCIAL COMPETENCES | <p>Participant:</p> <ul style="list-style-type: none"> - can interact and work in a group, - is aware of his/her politeness, - knows and can use the rules of non-verbal communication, - is able to communicate effectively with others, - is able to argue his/her case, - sees the need to be positively valued by the interlocutor as one of the human needs - understands that failure to behave politely may lead someone to a sense of harm (e.g. spurned, disrespected), - is able to shape reality based on values such as: empathy, tact, politeness. |

| | |
|------------------------|---|
| WORKING METHODS | mini-lecture, discussion, multimedia presentation, group and individual work, multimedia game |
| TOOLS/MATERIALS NEEDED | electronic equipment (laptop/desktop computer), speakers, network access, whiteboard and pens |

PART 3. OF SCENARIO

| | |
|---|--|
| LEARNING CONTENT - DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. Introducing yourself and others - the issue of linguistic politeness presented from two perspectives. 2. Verbal politeness - paying attention to the choice of words when communicating. 3. Non-verbal politeness - paying attention to the consistency of verbal and non-verbal code. 4. Compliments - formulating polite compliments and strategies for accepting and reciprocating them. 5. Situational politeness - a communication game. 6. Faux pas - a particular type of social gaffe. 7. Business politeness - abrogation of the rules of politeness. 8. Politeness of other cultures - same sign, different meaning. |
| BASIC TERMS | linguistic competence, communicative competence, cultural competence, linguistic politeness (verbal), non-linguistic politeness (non-verbal), social faux pas, courtesy, diplomatic protocol, business etiquette, politeness strategies |

| | | |
|------------------------------|--|--|
| COURSE OF THE CLASSES | PRELIMINARIES (15 minutes) | <p>Greetings, introduction of the trainer and willingness to get to know the participants. For this purpose participants in pairs are asked to introduce themselves in about 8 minutes, tell each other about their interests, family, leisure time activities etc. In the next step the trainer asks the participants, on the basis of the previous conversation, to introduce to the group the people they talked to and to present what they found out and remembered about them.</p> <p>The aim of the game is not only for the participants to get to know each other and to create a friendly atmosphere during the workshop, but above all to notice that by introducing others we actually reveal information about ourselves, i.e. whether we are good, empathic listeners, whether we engage in conversation, how we express ourselves, whether we construct sentences grammatically and stylistically correctly, whether we engage emotionally in speaking, whether we get nervous while speaking, etc..</p> |
| | INTRODUCING NEW LEARNING CONTENT (60 minutes) | <p>The trainer thanks the participants for presenting the profiles of their workshop colleagues. The instructor asks them how they felt as people who had to introduce someone to the group.</p> <p>Then the trainer makes them aware that introducing a new person to the group is a linguistic behaviour which can be assessed from the perspective of linguistic politeness. The group gets acquainted with terms like: linguistic competence, cultural competence, communicative competence (see handbook p. 49-50, 53, 66).</p> <p>The trainer briefly discusses verbal politeness, i.e. the correctness and skilfulness of formulating polite speech acts; she points out the ability to use grammatically correct sentences/phrases adapted to the extra-linguistic situation, as well as rules of linguistic politeness connected with the knowledge of cultural customs in force in a given community (cf. the relationship of distance between the partners - switching to 'you', Mr. and Mrs.; verbalising respect towards the addressee by using titular forms such as Mrs. Professor, Mr. Director and indirect forms such as Can I ask you..., Maybe you would like..., I don't want to trouble you, but...). Next, the trainer characterises the issues of non-verbal politeness, which concern the way of speaking, the volume, intonation and tone of voice, the pace of speaking, and sensitises the workshop participants to the role of gestures, facial expressions, eye contact, posture, body movements and distance from the recipient in the perception of a message as culturally polite.</p> <p>The trainer makes participants aware of the importance of verbally and non-verbally coherent messages. Sometimes the sender contradicts his/her words with gestures, e.g. when he/she nods his/her head contradictorily while speaking words of approval.</p> |

| | |
|--|--|
| | <p>Verbal praise: Excellent! juxtaposed with a negative movement of the head, which, although expressing a positive message: You are not wrong - creates a communicatively incoherent situation. Similarly, when we come to the exam in our sportswear. In such a situation, our dress code contradicts the official situation in which we are participating, thus making it clear that we are not treating the examiner with the respect that the situation demands of us.</p> <p>The trainer refers to the first exercise and says that when introducing a new person, we should also pay attention to the non-verbal: smile, have an open body posture and a warm tone of voice - this will testify to the attractiveness of the person introduced and our sympathy towards him/her, and it will also evaluate us as attentive listeners and brilliant speakers.</p> <p>In turn, the trainer characterizes other situations of politeness, such as condolences and giving advice. When expressing condolences, he/she points out the necessity to have a subdued expression and low voice tone, which indicate sympathy for the grief. Polite speech assumes that our words and actions communicate the same thing, so dress and gestures are also important.</p> <p>The trainer also introduces issues related to replicas of acts of politeness, i.e. reciprocating polite behaviour in the form of thanking for greetings, responding to greetings, accepting compliments, accepting/rejecting apologies, showing interest in a new acquaintance. Following the principle: "it is not appropriate not to", elementary politeness (basic rules of politeness used on a daily basis), courtesy (sophisticated forms of expressing politeness) and formalised behaviours of politeness belonging to business etiquette and diplomatic protocol are characterised.</p> <p>The trainer displays examples of compliments with replicas in the form of a multimedia presentation, e.g.</p> <p><i>A: Anna, you are wearing a beautiful dress! It highlights the colour of your eyes perfectly and the material seems nice to touch.</i></p> <p><i>B: Thank you. It's nice to hear that I made a good purchase. Indeed I feel very good in this dress.</i></p> <p>_____</p> <p><i>A: Tom, you are a great colleague. I heard how you helped a colleague just now. That is an attitude worthy of imitation.</i></p> <p><i>B: Thank you. I always try to help others.</i></p> <p>_____</p> <p><i>A: I am very pleased to meet you Professor. I have read all your books and I am fascinated by the issue of X, which you describe so comprehensively in your last two books. Can I ask for your autograph on your latest book?</i></p> <p><i>B: Of course. I wish you a pleasant reading.</i></p> <p>In order to practice the skills related to giving compliments and replicating this act of politeness, participants are asked to give a compliment to the person sitting on their left and to accept it politely. There is a role reversal and the person who gave the compliment now replicates the compliment about him/herself. The participants work in pairs for about 5</p> |
|--|--|

| | |
|--|--|
| | <p>minutes. After the exercise the instructor asks the participants for their opinion about polite behaviour, i.e. which behaviour they stereotype as a reaction to compliments, thanking for help, accepting an apology, etc. The participants are asked to give their opinions about it.</p> <p>Among the answers, characteristics related to rules should resound:</p> <ol style="list-style-type: none"> 1. The principle of symmetry of courtesy 2. The principle of solidarity with a partner - assumes compassion and cooperation with a partner (relationship with empathy - communicating sadness or joy through, for example, condolences or congratulations); 3. The principle of being a subordinate (realized by diminishing one's own value; diminishing one's own merits; downplaying the partner's faults and exaggerating one's own guilt). <p>In the statements made by the participants, the instructor tries to notice and point out the ones that illustrate the above mentioned strategies. He writes them on the board to characterize them one by one and introduces the terms: symmetry of polite behaviour, solidarity with the partner, the principle of being subordinate.</p> <p>Workshop participants take turns playing a game to choose the appropriate polite behaviour: https://www.youtube.com/watch?v=x_1fBE18AB4</p> <p>The trainer presents the dialogues that need to be corrected to be considered polite. The group is asked to suggest improvements. In this way participants learn how to react to social gaffes (faux pas):</p> <ol style="list-style-type: none"> 1. An email sent by a student to a professor. Yo! <i>I would like to request your permission to assign me to your language culture class on Thursdays at 8.00.</i> <i>You're best</i> <i>Damian Kot</i> 2. Expressing criticism towards a person who is behind the speaker's back. <i>- Have you seen Anka lately? She has put on a lot of weight. She seems to weigh a good 5 kilos more!</i> 3. Asking the author of the book about himself, during an author meeting. <i>- Good morning, have you seen XY? I came for an autograph and I don't know if the promotional meeting has already started.</i> <i>- Good morning, I am the author of the book you are holding in your hand.</i> <p>The workshop participants propose, one by one, ways to verbally react in the situations presented. The trainer ensures that the proposed statements are both tactful and linguistically correct. As a conclusion to the exercise the trainer introduces the term "faux pas" and briefly characterizes the differences between a social gaff and rude behavior. The topic can be presented on the basis of the handbook (p. 58).</p> <p>The last topic of the workshop is to compare typical Polish politeness with the rules of business politeness and politeness typical of other cultures (p. 64-66).</p> |
|--|--|

| | |
|--------------------------------------|---|
| | <p>Workshop participants are asked to draw a smiling face in their notes. The instructor asks the participants if they know what a smile communicates in Polish culture and what it communicates in e.g. Japan or America? In this way we initiate a conversation about cultural differences in polite behaviour.</p> <p>During the discussion, the topics should be emphasized:</p> <ul style="list-style-type: none"> - women not being given priority in business situations, where it is the position one holds rather than one's gender; - the need not to let women through the door in a business situation in order to prevent them from feeling dominated; - rules for offering and soliciting food/drink, which violate the norms of English, Dutch and French politeness; - the order in which people are introduced to each other (a man is introduced to a woman, a younger person to an older one, in business: a person of lower rank to a person of higher rank; this is the opposite of shaking hands); - introducing yourself, which should include your full name and information about your position, - standing when introducing yourself; - the role of the host/leader, who should remember to introduce guests during the meeting. <p>Participants are asked to add a few balloons to the smiling face in their notes, which should be filled with polite phrases they remember from the workshop.</p> |
| SUMMARY AND FINAL STEPS (15 minutes) | <p>The workshop leader, thanking the participants for their activity, reminds them that polite behaviour is highly conventionalized and has a historical and moral motivation. For a native speaker of a language (and culture), they may be obvious (although not always respected), as they are acquired in the process of education and socialisation, but they should be treated as an extremely valuable human cultural capital. Politeness is often a nuance, a detail on which, however, much depends, and which allows a person to belong to elite groups.</p> |

Author: Kinga Wąsińska

Politeness suits us! The rules of polite language which prevent you from losing face in a difficult situation and which enable you to leave conflict behind

PART 1 . OF SCENARIO

| | |
|-------------------------------|--|
| TARGET GROUP | Students of 7th and 8th grades of primary schools, secondary school students, students, all persons interested in issues related to linguistic and extralinguistic politeness. |
| DURATION OF CLASSES | 1.5 hours (without breaks) |
| COMPOSITION OF CLASSES | <p>Course of activities:</p> <ul style="list-style-type: none"> - greeting the workshop participants, - talking about polite behaviour of the workshop participants, - organising observations in the form of brainstorming (face posters), - presentation of terms connected with the issue of positive and negative politeness, - working in groups on a jumble of phraseologisms and linguistic expressions relating to verbal and non-verbal communication, - learning the strategy of expressing opinions not directly (politeness by avoidance), - dialogue scenes with the focus on a high level of polite behaviour, - mastering new knowledge: Paul Grice's cooperative principle and conversational maxims, - the game "pizza" to sum up the knowledge and skills acquired during the workshop, - thanking for the work and goodbye to the participants. |
| FORM | Stationary and/or remote with real-time contact platforms. |

PART 2. OF SCENARIO

| | | |
|-------------------|---|--|
| AIM OF CLASSES | <p>The aim of the workshop is to:</p> <ol style="list-style-type: none"> 1. to consolidate the participants' intuitive knowledge of polite behaviour, 2. getting to know the face metaphor in the aspect of communication, 3. to familiarise participants with conversational maxims, 4. to sensitize the participants to the values which are encoded in the linguistic image of acts of interpersonal communication, 5. to reflect on the meaning of selected phraseological compounds connected with human verbal behaviour, 6. to build up respect for oneself and one's interlocutors. | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <p>Participant:</p> <ul style="list-style-type: none"> - knows what an interlocutor's "face" is, - knows important sociolinguistic terms, - knows the pragmalinguistic aspect of communication - knows techniques of coding non-direct intentions in the speech, - understands the positive role of schematic behaviours of politeness, - knows the meaning of selected phraseological compounds. |
| | IN TERMS OF SKILLS | <p>Participant:</p> <ul style="list-style-type: none"> - thinks empathetically, - knows how to search for, select and interpret information, - uses in practice the knowledge they have acquired in the field of linguistic politeness, - practices expressing his/her opinions and judgments, - looks for creative ideas, - exercises listening and cooperation skills, - can apply newly acquired knowledge. |
| | IN TERMS OF SOCIAL COMPETENCE | <p>Participant:</p> <ul style="list-style-type: none"> - can talk about and interpret his/her language experiences, - is aware of the social attitudes displayed, - understands the need to build the "atmosphere of politeness" as an element of harmonious coexistence among members of a given community, - perceives the need to build a positive image of himself/herself and the recipient, - perceives the need to preserve personal freedom and autonomy of the recipient of language messages, - perceives the role of using messages which are based on expressing the speaker's intentions indirectly, - actively works in a group. |

| | |
|--------------------------|---|
| WORKING METHODES | elements of a lecture, discussion, learning in teams: jigsaw puzzle (data analysis), brainstorming, getting into character: dialogue scenes, individual work/task pairs |
| TOOLS / MATERIALS NEEDED | Electronic equipment (laptop/desktop computer), speakers, network access, whiteboard and markers, magnets for attaching face cards |

PART 3. OF SCENARIO

| | |
|---|--|
| LEARNING CONTENT-DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. Situations of politeness - not only nice moments; indicating situations difficult in politeness, such as refusal, disagreement, order. 2. Linguistic image of human behavior in interactions - analysis of the meaning of selected phraseological compounds and some expressions. 3. Graduation of politeness - an exercise in expressing the same content depending on the situation. 4. Politeness by avoidance - how not to avoid the topic but avoid conflict. 5. Writing a dialogue - using acquired knowledge during role play. 6. Paul Grice's maxim of cooperation on a daily basis. |
| BASIC TERMS | linguistic politeness, positive face, negative face, positive politeness, negative politeness, politeness by avoidance, allusion, Paul Grice's conversational maxims |

| | | |
|------------------------------|--|---|
| COURSE OF THE CLASSES | PRELIMINARIES (15) | <p>The presenter welcomes the participants to the workshop and briefly introduces the topic of the meeting. She announces issues connected with politeness. Referring to the participants' intuitive knowledge, he asks them: who said a polite expression today, in which situation was it, were these words accompanied by some kind of nonverbal behaviour?</p> <p>If there is no interaction from the participants, the workshop leader can ask who among them said hello when entering today's workshop, etc. The introductory questions are meant to start a short talk about how the participants understand politeness in language and the everyday situations they associate it with.</p> |
| | INTRODUCING NEW LEARNING CONTENT (60 minutes) | <p>Two previously prepared posters with masks are attached to the board: one with a smiling, cheerful, positive expression on the face and one with an upset, worried expression on the face (for models of masks see Attachment 1)⁵. On the basis of the introductory talk the trainer writes down the "positive face" of the interlocutor according to Ervin Goffman around a happy mask, and the "negative face" around a sad mask. The resulting records of expressions of linguistic politeness are meant to illustrate Goffman's metaphor, which treats the behavior of interlocutors as if they were actors on a stage. With a positive mask, there should be comments on compliments, words of appreciation, approval, praise, requests, declarations of help, etc. With a negative mask, there may be such speech acts as refusal (to obey an order), apology (in response to an intimidating act), politely inflicting punishment on someone, drawing attention, expressions softening the firmness of speech, etc.</p> <p>The instructor then turns the posters over and presents the theoretical messages written on the back related to the issue of faces and terms such as:</p> <ul style="list-style-type: none"> - positive face, positive politeness, - negative face, negative politeness. <p>The facilitator discusses the act of communication as an interaction in which partners take care of their face (desire to be accepted, to appear good in their own and their partner's eyes) and at the same time try to show respect for their partner's face (treating them with respect, accepting their right to independence and freedom).</p> <p>Next, the instructor introduces participants to ways of addressing the audience to temper spoken judgments, to give orders politely, and to express criticism indirectly. A discussion of so-called politeness by avoidance follows (p. 61).</p> |

⁵ Instead of posters with masks, the trainer can display the masks as a presentation on a dry erase board and use a marker to write the notes of the workshop participants around the displayed drawings. In turn, display messages related to E. Goffman's question of faces..

| | |
|--|--|
| | <p>When there is a danger of an attack on the face of the interlocutor, the utterance should be longer, calmer, more subdued; it should contain grammatical forms, such as conditional mode, euphemistic expressions, so that the negative evaluation is easier for the interlocutor to accept, and refusal or disagreement - softer for the recipient. An example of graded forms of politeness can be command/request:</p> <p><i>Stand up!</i></p> <p><i>Please, stand up!</i></p> <p><i>Would you like to stand up?</i></p> <p><i>Wouldn't you like to stand up?</i></p> <p><i>Would you be so kind as to stand up?</i></p> <p>In the next exercise, the participants are asked to compose a dialogue in which they will use elements of indirect communication: allusions, rhetorical questions, suggestions, ambiguity, and polite grammatical forms. The participants are asked to work in pairs or threes. After about 15 minutes, the participants present their dialogues. The instructor discusses each dialogue, pointing out that in conversation we use different tools and strategies of politeness to prevent losing face. In the dialogues presented, he tries to point out the politeness strategies to save face, including: speak clearly, boldly, diplomatically (using numerous politeness embellishments), speak allusively (using indirect speech acts), sometimes abandon the act of speaking (P. Brown, S. Levinson: Politeness. Some universals in language usage. Cambridge. 1987, s. 61-83). The dialogues of the remaining pairs will be handed over to the instructor, who will check their correctness after the class and give any comments at the next meeting or send them by e-mail to their authors.</p> <p>To complement the content introduced so far, the workshop leader introduces Paul Grice's principle of cooperation and Grice's four auxiliary conversational maxims (handbook p. 51). For this purpose, he shows the workshop participants a video in which Professor Bogusław Skowronek (author of dozens of scientific articles on cultural linguistics, film studies, media studies and cultural studies) discusses: what these principles are and how they are implemented in real communication (https://www.youtube.com/watch?v=CGJGIWqnSFY&ab_channel=TrevTutor).</p> <p>After watching the video, the trainer displays 4 scenes and asks the participants to indicate which of the previously presented conversational maxims was violated and what effect this had on communication.</p> <ul style="list-style-type: none"> - <i>Could you see what time it is?</i> - <i>Well, the courier has already arrived.</i> - <i>Where is Peter?</i> - <i>There's a silver Volvo parked in front of Anna's house.</i> - <i>Is the new director a great leader?</i> |
|--|--|

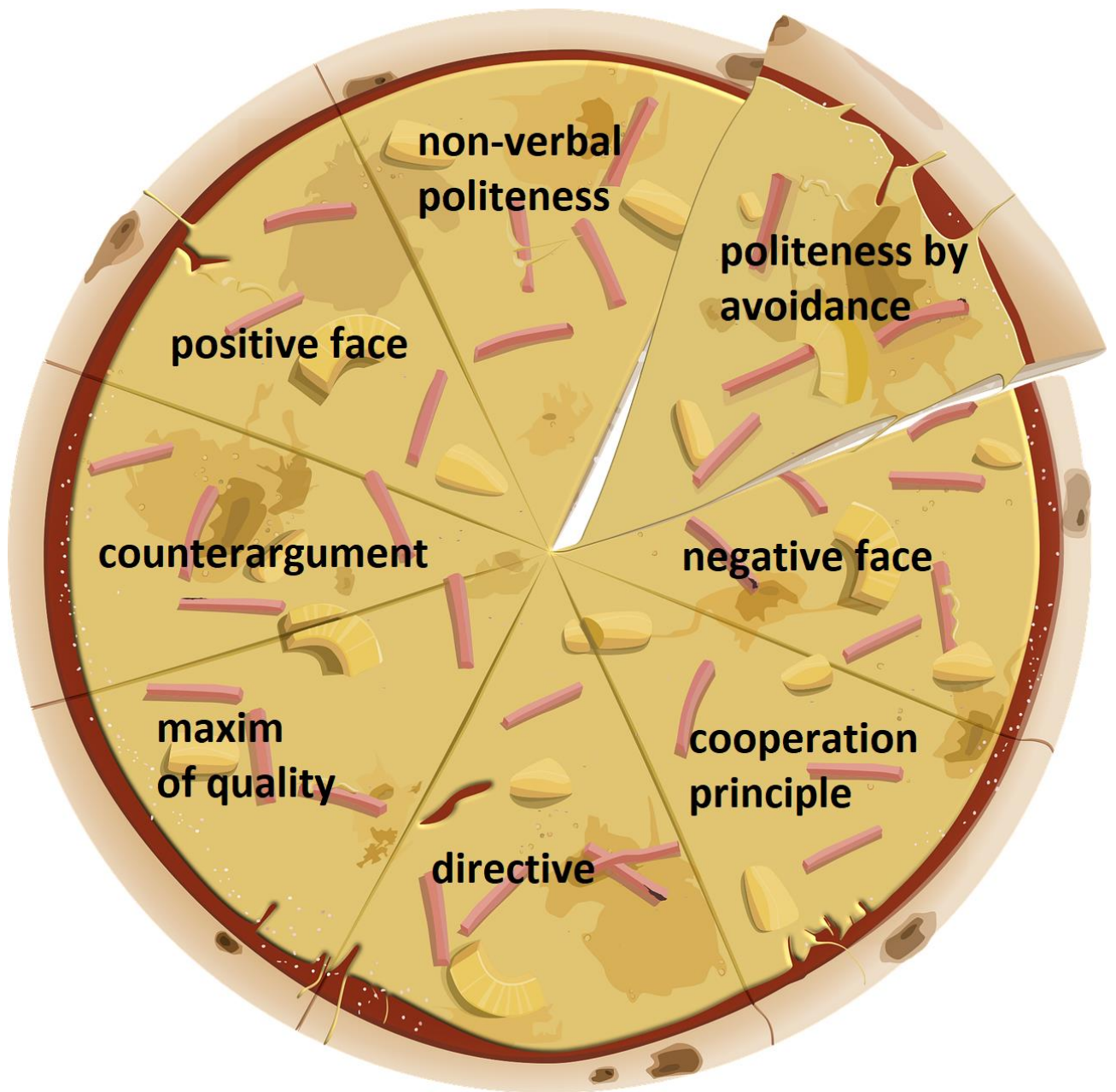
| | | |
|--|--|--|
| | | <p>- <i>She's a woman.</i></p> <p>- <i>Paul is a complete fool!</i></p> <p>- <i>For October, it's beautiful weather we're having today.</i></p> |
| | SUMMARY AND FINAL STEPS (15 minutes) | <p>As a summary of all the introduced contents, in order to remember the introduced terms and notions and practise the acquired skills of formulating polite messages, the participants of the workshop play the pizza game (Attachment 2). One of the players spins his finger around a picture of a pizza. When the second player says: "Stop!", the first player stops his finger on one of the pizza slices. The stopping point marks the task of explaining to the group the issue drawn or giving the definition of the term that was written on the piece of pizza drawn. Once the first player has finished speaking, the next player moves to the draw - clockwise. The groups should be about 6 people. After the time has elapsed the trainer thanks the participants for their activity.</p> |

Author: Kinga Wąsińska

Attachment 1.



Attachment 2.



Be COOLtural on the Web! How netiquette influences the quality and effectiveness of online communication

PART 1. OF SCENARIO

| | |
|-------------------------------|--|
| TARGET GROUP | Students of 7th and 8th grade of elementary schools, high school students, students, all persons interested in effective Internet communication, taking into account netiquette principles |
| DURATION OF CLASSES | 1.5 hours (without breaks) |
| COMPOSITION OF CLASSES | <p>The classes introduce the participants to the issues of Internet etiquette, proper and effective online communication, and recognizing the phenomenon of hegemony.</p> <p>They allow participants to become familiar with basic terminology related to Internet communication, virtual communities, netiquette and haterade. The classes will be a combination of various didactic methods, with the aim to activate the group in individual and team forms.</p> <p>Class stages:</p> <ul style="list-style-type: none"> - beginning of class, short integration exercise; - introduction to the subject of the class; - multimedia presentation combined with discussion on particular themes; - group work; - exercises on netiquette rules; - game "Gravity"; - creating e-mail messages; - summary. |
| FORM | Stationary and/or remote with real-time contact platforms. |

PART 2. OF SCENARIO

| | | | |
|--------------------------|--|---|--|
| AIM OF CLASSES | Increased knowledge of better quality and effective Internet communication with particular emphasis on the principles of netiquette. Increased awareness of inappropriate communication behaviors and the associated risks (e.g., Internet hegemony). Improvement of communication competence in e-mail correspondence | | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <ul style="list-style-type: none">- learning the concept and rules of Internet etiquette (netiquette);- consolidating terminology related to features of virtual communities and the language of the Internet;- learning about negative communication behaviours on the Internet;- acquiring knowledge about creating e-mail messages. | |
| | IN THE FIELD OF SKILLS | <ul style="list-style-type: none">- identifying and recognizing polite behaviors appropriate or inappropriate for communication on the Internet;- increasing communicative competence in Internet communication;- creating correct e-mail messages in accordance with the recipient's profile (increased awareness of the distinction between private and official e-mail);- to consciously and critically evaluate content on the Internet;- ability to communicate appropriately in the Internet space. | |
| | IN THE FIELD OF SOCIAL COMPETENCES | <ul style="list-style-type: none">- being aware of the impact of inappropriate behaviour in the form of lack of netiquette on the effectiveness of online communication;- increasing awareness of practising good communication;- shaping attitudes of respect and tolerance;- cooperation in a group;- social sensitivity to negative phenomena in virtual space. | |
| WORKING METHODES | mini-lecture, multimedia presentation, discussion with commentary, individual exercises, activating exercises in groups | | |
| SUGGESTED TEACHING TOOLS | Internet access, online platform using distance learning methods - MS Teams, Zoom, etc., text messenger on the Internet or phone (in case of stationary classes - multimedia projector, blackboard, materials for taking notes). | | |

PART 3. OF SCENARIO

| | | |
|-----------------------------|--|---|
| LEARNING CONTENT - DETAILED | <ol style="list-style-type: none"> 1. Internet communication - features and good practice. 2. Behaviour on the Web - appropriate and inappropriate ways of interaction. 3. Netiquette as a kind of language etiquette - characteristics and basic rules. 4. Language of the Internet - linguistic characteristics, features of virtual communities. 5. Criticism and haterade - description of the phenomenon and threats connected with it. 6. The art of e-mail writing - theory and practice. | |
| BASIC TERMS | Language etiquette, netiquette, internet communication, internet language, internet hegemony, virtual communities, official email. | |
| COURSE OF THE CLASSES | PRELIMINARIES (10 minutes) | <p>Start of the activity, short game integrating the participants, introduction to the subject of the meeting.</p> <p>The session starts with a short game integrating the participants. The game is introductory to the subject of the class. The presenter asks the participants to prepare two sentences in any Internet communicator or their phone as a text message. Words in the prepared message should be minimised as much as possible in favour of replacing them with as many emoticons/emoji pictures as possible. It is worth suggesting the use of less frequently used images and less obvious content. The participants then display and show their messages, while the others try to decipher the message. After the reading and analysis of the prepared examples, the trainer asks about the pros and cons of using (and abusing) graphic images in communication.</p> |
| | | <p>PHASE 1. O as in ONLINE, i.e. electronic communication and digital turn (10 minutes)</p> <p>The trainer presents the group with a multimedia presentation, the content of which will be displayed</p> <p>and discussed alternately in the following phases</p> <p>with individual and group exercises. The presentation can be developed based on the subsections of the handbook: III.4. <i>The digital turn and new forms and methods of communication</i>; (p. 54-55) and III.5. <i>Netiquette - learn about the code of cultural behavior in electronic communication! / Internet language</i> (p. 56-59). The characteristics of electronic communication and the digital turn will appear at the beginning of the presentation. As part of the interaction with the group, the questions in the handbook can be asked: Have you wondered what the world was like without the computer, the Internet, smartphones, SMS, instant messaging, Facebook? Does the new supersede the old or enrich the list of existing media? A short discussion on this topic can be a valuable reflection, especially from the perspective of the younger generation (Net Generation).</p> |

| | | |
|--|---|---|
| | INTRODUCING NEW LEARNING CONTENT (75 minutes) | <p>PHASE 2. O like Online behaviour - good communication practices (15 minutes)</p> <p>The next stage of the class is group work consisting in developing a set of approved and disapproved behaviours on the Internet. Due to the universality of this way of communication in the world today, the participants are guided in this task by the generally accepted norms for communication on the Internet and their individual feelings/thoughts/observations based on their own communication. Individual groups present their prepared sets of correct and incorrect communication practices, noting the possible predominance of factors from each group.</p> <p>The second stage of the exercise is the confrontation of the prepared sets with the real state and a short discussion about whether it is as it should be.</p> <p>An excerpt from the handbook (p. 56) on the following terms may be helpful in the discussion: heckling, spamming, trolling, flooding.</p> <p>PHASE 3. N for netiquette - politeness as the basis for electronic interaction (10 minutes)</p> <p>The trainer then refers to the presentation enriched with general information on linguistic etiquette (chapter III in the handbook, p. 45-66), which provides a broader theoretical background of online etiquette. Then, the concept of netiquette is introduced, i.e. a set of cultural behaviours in the Internet space. Participants reflect on these rules (mainly in the context of the previous exercise), deriving from their knowledge and communication practice.</p> <p>PHASE 4.A like Anonymity... - characteristics of virtual communities and the language of the internet (10 minutes)</p> <p>This section begins with the questions: What are virtual communities? What are their determinants? What determines belonging to such a community? In addition, the trainer presents the basic characteristics of virtual communities according to Mark Smith (5 times A) (handbook, p. 55):</p> <p>Non-spatiality – virtual action is not limited spatially, interactions take place across territorial or geographic borders.</p> <p>Asynchronous – communication does not have to take place in real time, most often communication takes into account the delay in the recipient's response. Non-physicality – text is the most important in virtual communication, it is not influenced by the body – voice, intonation, facial expressions, gesture, clothing (emotions replaced with emoticons).</p> <p>Astigmatism – virtual communities are not stigmatized (gender, race, physical appearance, etc.).</p> <p>Anonymity – interactions can be completely anonymous, the recipient decides to what extent s/he wants to remain anonymous.</p> <p>The group then reflects together on the questions asked and the validity of the given characteristics of virtual communities in light of today's online communication.</p> <p>Another element, directly related to communication in virtual space, is the task of creating a set of features of the Internet language. The task can be carried out in a traditional way (remotely - the teacher writes down all the proposals, stationary - on the blackboard) or</p> |
|--|---|---|

with the use of modern tools (creating a word/word cloud e.g. with the use of the www.menti.com application). The proposals may include the characteristics catalogued in the handbook (p. 57) and other features observed by the participants. The database will allow conclusions to be drawn about similarities and differences between traditional and electronic forms of communication.

PHASE 5: C for criticism or H for hate? - how not to express yourself online (15 minutes)

In relation to the abovementioned inappropriate communication behaviour, another element of the classes will be a didactic game "Gravity" ("Heath, criticism or euphemism") created using the web application Quizlet. According to the appreciation and in the context of the age of the audience, the trainer may at the beginning characterize the title terms (apart from the already defined hate).

The game is available here: <https://quizlet.com/644801163/gravity>. (¹After clicking on the link, the participant clicks "Start", then "Respond by notion", the difficulty level is determined by the player at his/her own discretion - "easy", "medium" or "difficult". During the game, participants will be presented with short statements/sentences. The players are asked to decide whether the statement is an example of heckling, criticism or perhaps a euphemism - use lower case letters to enter the following in the answer box: heckle, criticism or euphemism respectively.)

After the online game (or manual grouping of examples - see worksheet), a short discussion follows on the phenomena of heckling and criticism mentioned above and the risks associated with them. The participants discuss the ways to prevent haterade in the Internet and the necessity to give constructive criticism (without ridicule, insulting, pointing out mistakes or depreciating the recipient). The discussion will be complemented by the participants inventing slogans/messages for the "STOP HATE" action.

PHASE 6. L like Internet letters - rules for writing e-mails (15 minutes)

Knowledge of the rules of writing e-mail messages (especially official ones) will be acquired by the participants through the analysis of specific messages, displayed by the trainer, which will lead to discussion.

Sample e-mails will contain mistakes, which should be pointed out as elements to be corrected (e.g. replacing Hello Professor with Dear Professor).

Specific examples with a discussion of the elements to be improved are included in Worksheet 2.

The following points can be used as a general summary of the rules for creating e-mails:

1. Observance of language etiquette.
2. Concluding expressions of courtesy - With best regards, Yours sincerely.
3. Sender's signature.
4. Lack of spelling mistakes.
5. Avoiding acronyms.

| | | |
|--|--|---|
| | | <p>6. No emoticons as emotion exponents in the text.</p> <p>7. No colloquialisms as exponents of colloquial style.</p> <p>8. Linguistic and stylistic care.</p> <p>9. Correctness of spelling and punctuation.</p> <p>10. Conciseness and clarity in conveying the message.</p> <p>11. Topic reflecting the content of the message.</p> <p>Then the presenter asks the participants to prepare short e-mails (in the case of remote classes created in an e-mail, in the case of stationary classes in a traditional way) concerning the handling of a particular issue - e.g. a request to the teacher/lecturer to set a deadline for the improvement of a test/exam; handing in a credit paper, etc.</p> <p>Selected participants present their messages, which become an object of analysis for the group in the light of compliance with the principles presented above).</p> |
| | SUMMARY AND FINAL STEPS (5 minutes) | <p>At the end, the trainer summarises the acquired and reflected communication contents, i.e. the signs of good communication.</p> <p>Pointing out many features and characteristics of functioning on the Internet leads to the belief that at the source of effective communication (apart from communicative competence and language skills, and awareness of the characteristics of electronic communication) there is a spectrum of values. Participants can try to indicate them, these will certainly include culture, respect, tolerance, acceptance, empathy.</p> |

Author: Wioletta Wilczek

Attachment No. 1: WORKSHEET FOR THE "GRAVITATION" GAME (in the case of classes in a stationary form)

HATERADE

"Not only is she black, she's also a woman! And she has the right to vote?!"

"You would do something about that ugly face.

"A common abomination, it's a shame to waste time on such a human carcass.

"A cow with calves is pressurised, as she has been breeding, now let her sit at home".

CRITICISM

"I appreciate that you've made an effort to freshen up the walls in the room, but maybe work on your technique."

"I'm glad you wanted to help, but see: big these pieces, next cut smaller".

"It's bad that you didn't keep your room in order.

"You've made a lot of progress in your dancing, however, work on your steps more."

EUFEMISM

"My colleague's girlfriend is no slouch in terms of beauty.

"And you can see this one has sticky hands.

"Don't delude yourself that Paul will help you, he is born on a Sunday".

"This artistic disorder in her room scares me!"

Attachment No. 2: WORKSHEET FOR THE PART: "I like Internet letters - rules for writing e-mails".

E-mail no. 1:

Dear Professor!!!

I wanted to ask you about my exam grade :) :) I hope I passed! Please let me know when I can come to see my test.

Best regards

Anna Kowalska

Errors: A phrase of politeness with a capital letter: Dear Professor, comma instead of exclamation marks, lack of emoticons, official language in the content (e.g. I am requesting the result of the exam in the subject...), sentence I hope I passed! to be removed (too direct in tone and inappropriate to the situation), more official tone in the last sentence (when is it possible to see the test / possibly asking about the duty period).

E-mail No 2:

Hello Professor.

I apologise for the delay in replying. I would like to ask you about a possible date for an internship meeting.

Best regards

Adam Kowalski

Errors: Inappropriate welcome formula (Dear Professor), comma instead of full stop after welcome formula, spelling errors (possible, deadline).

Equality and diversity - a dream come true?

Stylistic and rhetorical workshop

PART 1. OF SCENARIO

| | |
|-------------------------------|---|
| TARGET GROUP | <p>Primary target group - students of humanities or social sciences.</p> <p>Classes according to the scenario below can also be successfully conducted with other adults (e.g. youth leaders, NGO activists), and after a slight adjustment also with students in the last classes of secondary schools in subjects such as Polish, history, ethics or civics.</p> |
| DURATION OF CLASSES | 3 lesson hours |
| COMPOSITION OF CLASSES | <p>Introduction:</p> <ul style="list-style-type: none"> Brainstorming <p>Stage of implementation:</p> <p>Phase 1 Team work/multimedia presentation</p> <p>Phase 2 Individual work / team work / multimedia presentation</p> <p>Phase 3 Question and answer session</p> <p>Summary:</p> <ul style="list-style-type: none"> Collaborative creation of a thought card summarising and evaluating the activities. |
| FORM | Stationary and/or remote with real-time contact platforms. |

PART 2. OF SCENARIO

| | |
|-----------------------|---|
| AIM OF CLASSES | <p>The aim of the classes is to strengthen pragmatic competences in the field of formulating thoughts that are an expression of ideological convictions resulting from humanistic thinking about the world. The main cultural text relevant to the proposed classes is Martin Luther King's 1968 speech entitled "I Have a Dream". During the meeting, the participants will strengthen their knowledge of rhetoric and stylistics. They will also improve practical skills related to the analysis of a persuasive text. The proposed exercises and their subject matter as well as the proposed working methods will strengthen the social competences of the participants.</p> |
|-----------------------|---|

| | | |
|--------------------------|---|---|
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <ul style="list-style-type: none"> - participants are familiar with rhetorical devices which serve, among others, to emphasise a particular thesis presented in a text, to surprise the recipient or to arouse commitment in the recipient of a message; - they know which linguistic devices in a specific text can enhance the effect of persuasion - the participant understands the role of good communication in the context of encoding content with ethical values; |
| | IN THE FIELD OF SKILLS | <ul style="list-style-type: none"> - critically interpret reality; - are able to search for, analyse, evaluate and select information; - can argue and present their case in a forum; |
| | IN THE FIELD OF SOCIAL COMPETENCES | <ul style="list-style-type: none"> - can interact and work as part of a team; - can communicate effectively with others, - can argue their case, - understand the role played by individuals, groups and understand the role of an individual, a group and an institution in the civil society, - understands the role played by the individual, the group and institution in civil society, - demonstrate a high sensitivity towards the contemporary |
| WORKING METHODES | Lecture elements, discussion, practical/workshop activities, group work, film, text analysis, mind map. | |
| TOOLS / MATERIALS NEEDED | Electronic equipment (laptop/desktop, projector), speakers, Internet access, screen, whiteboard or flipchart and coloured markers | |
| | <ol style="list-style-type: none"> 1. The scenario refers to the contents of the handbook in the chapter IV.2. 2. Workshop participants have basic knowledge about persuasive communication (they know terms such as sender recipient- of a message, persuasion, rhetorical devices, etc.). 3. In preparation for the workshop, the following may be helpful: I. Rusinowa, <i>Martin Luther King Jr. 1929-1968</i>, Warszawa 2014. https://en.wikipedia.org/wiki/Martin_Luther_King (10.11.2021). Interesting facts about Martin Luther King's life that can be cited in phase 1 of the class: <ul style="list-style-type: none"> - the "I Have a Dream" speech was analyzed by researchers at the University of Wisconsin and considered the best public speech of the 20th century, - He won the Nobel Peace Prize (1964), | |

| | |
|-------------------------------|---|
| TIPS / METHODOLOGICAL REMARKS | <ul style="list-style-type: none"> - the U2 song "Pride (In the Name of Love)" is about him - defended his doctoral thesis at Boston University. <p>4. One element of the activity is to create a mind map, which summarises the information on the characteristics of a persuasive message. The jointly created map can be used later by the participants as revision material:</p> <p>The free tool coogle.it can be used to create a digital mind map. The tool is simple and intuitive to use. By using this tool we strengthen the digital competences of the participants.</p> <p>There are many tutorials available online that show how to use it, such as https://www.youtube.com/channel/UCO--V9GLVER-5K1Sajhj1rA (the official coggle channel).</p> <p>The mind map created by all participants should be displayed by the tutor on the screen so that everyone can see how it is created, or shared with others if this is possible in the classroom.</p> <p>With both traditional and digital mind maps, participants strengthen their visual thinking competences.</p> <p>5. The proposed activating exercises, so called "energisers" (short exercises at the beginning and the end of the class) are aimed at animating the group and building good relations within the group. Please note that they should not last too long. The exercise at the end of the class is also evaluative.</p> |
|-------------------------------|---|

PART 3. OF SCENARIO

| | |
|--|---|
| LEARNING CONTENT - DETAILED CHARACTERISTIC | <p>Introduction:</p> <ul style="list-style-type: none"> • Presentation of the aim of the activity and methods to achieve this aim. Team creation of statements set in a specific iconic context. Identification of communication parameters which are important for the rest of the class. <p>Stage of implementation:</p> <ul style="list-style-type: none"> • Work in groups of three or four - recalling knowledge of rhetorical figures and their importance in persuasive communication, with the support of selected excerpts from the handbook (p. 87). concluded with a joint summary of all the participants. • Presentation of Martin Luther King's historic speech. • Individual work on the analysis of a persuasive text according to the scenario indicated by the teacher. • Team work - critical analysis of independently developed theses. • Q&A session. <p>Summary:</p> <ul style="list-style-type: none"> • Collaborative creation of a mind card e.g. in Mentimeter or other text editing software. |
|--|---|

| | | |
|-----------------------|---|---|
| BASIC TERMS | Persuasion, persuasive message, message sender, manipulation, rhetorical tricks, social engineering, expressive communication, communication fortune. | |
| COURSE OF THE CLASSES | PRELIMINARIES | <p>Warm-up - The facilitator asks each participant to complete the sentence "A historical figure who has greatly influenced the fate of a nation or the world is..." or e.g. "A charismatic figure in my opinion is"</p> <p>Introduction - in teams of three or four, prepare Worksheet 1. After presenting the created dialogues, the whole team participating in the class jointly analyses the influence of sociolinguistic parameters and non-verbal codes (especially the proxemic code) on:</p> <ul style="list-style-type: none"> - the subject matter of the proposed interviews; - the style of speech preferred by the interviewees; - the purpose of the utterances and their cognitive value. <p>Conclusion - a communicative situation is constructed by a number of linguistic and extra-linguistic variables, in the following section we will focus primarily on the linguistic variables that influence the recipient's decision.</p> |
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 1.</p> <p>This time, the teams of three or four work on Worksheet 2. Having recalled the indicated rhetorical figures, they try to find in the virtual space or create in teams examples of texts updating the rhetorical figures of the same function, namely, team 1. Team 1 creates examples of texts using rhetorical figures to emphasize the importance of a thesis; Team 2 creates examples of texts using rhetorical figures to engage the audience; and Team 3 creates examples of texts using rhetorical figures to surprise the audience. Joint reading of the found, created fragments of texts and their analysis from the rhetorical point of view concludes the first phase of the class, in which we built our common knowledge in the context of the analytical tool</p> <p>PHASE 2: The presenter shows a video of M. L. King's speech (the video is available on youtube: https://www.youtube.com/watch?v=vP4iY1TtS3s&t=31s).</p> <p>PHASE 3: The participants receive the whole text of the speech and each participant receives a fragment of the speech for rhetorical analysis - Worksheet 3. Each participant works individually - while reading the text, they try to find as many rhetorical devices as possible in their fragment of the speech. In column 2 of the marked worksheet, the participant writes down the rhetorical devices he has found and marks them according to the pattern in the text.</p> <p>PHASE 4: Then participants work in pairs. Their task is to compare the observations for the different parts of the speech. They also discuss points of disagreement.</p> |

| | | |
|--|----------------------------------|--|
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 5. One by one, the groups indicate which rhetorical devices are used in each passage. The answers are completed by the others (if the other groups have identified rhetorical devices in the passage that were not indicated).</p> <p>PHASE 6. The tutor asks students why the sender chose to use such rhetorical devices.</p> <p>Sample questions: Why are repetitions used in the text?</p> <p>Why does the Sender use enumerations?</p> <p>Why does the author use so many metaphors?</p> <p>The participants discuss this issue.</p> <p>Participants also discuss other features of the message they perceive (e.g. dynamics of expression, credibility of the sender, etc.).</p> <p>PHASE 7. Each participant formulates a question about the analysed text, writes it down on a piece of paper and puts it into a container held by the trainer. When the trainer has a set of questions, each participant draws one of the questions and answers it. The group of participants completes the answer of the questioner on the spot.</p> |
| | SUMMARY AND FINAL STEPS | <p>Summary of class - participants together create a map of the terms most relevant from their perspective in the concluding class. These can be values resulting from the analysed speech, terms connected with persuasive analysis, rhetoric figures, verbal and non-verbal codes. Anything that moved them most, made them think, made them curious.</p> |

Authors: Marta Margiel, Katarzyna Sujkowska-Sobisz

WORKSHEET 1.

Imagine what the people in the pictures below might say to each other. Write down potential dialogues, keeping them in a style appropriate to the situational context of the picture (maximum 10 minutes of teamwork).



.....

.....

.....

.....

.....

.....



.....

.....

.....

.....

.....

.....



.....

.....

.....

.....

.....

.....



.....

.....

.....






.....

.....






.....

WORKSHEET 2

Name specific rhetorical figures (teamwork time maximum 10 minutes)

| | | |
|---|---|---|
| 1. | 2. | 3. |
| | | |
|  |  |  |
| RHETORICAL DEVICES TO EMPHASISE THE IMPORTANCE OF A THESIS | | |
|  |  | |
| 4. | 5. | |
| | | |

1. It is a technique that, among other things, allows you to present the speaker as erudite.
2. It is a question to which we do not expect an answer.
3. A technique that involves juxtaposing opposites.
4. Embeds its impact in deliberate exaggeration.
5. The repeated use of the same linguistic element.


| | | |
|---|---|---|
| 1. | 2. | 3. |
| | | |
|  |  |  |
| RHETORICAL DEVICES TO ENGAGE THE AUDIENCE | | |
|  |  | |
| 4. | 5. | |
| | | |

1. A technique of referring to someone/something in an indirect way

2. A linguistic device that creates the appearance of verbal warfare against an opponent.
3. A technique involving the use of sound or semantic similarity in the words used.
4. A technique whereby certain words are deliberately omitted to emphasise their importance.
5. A form of wordplay involving the use of contradiction.

1.

.....



2.

.....



RHETORICAL DEVICES TO SURPRISE THE AUDIENCE

3.

.....



1. A technique which involves talking about a particular thing using terms from another field.
2. The juxtaposition of two elements, usually the unknown, abstract (with a wide field of meaning) and the known, concrete.
3. A statement that presents a sequence of events, Cicero defined it as an explanation that is the basis for the credibility of an argument in a given case.

WORKSHEET 2

Read the speech by Martin Luther King which you have just heard and then analyse the speech according to the model (maximum 20 minutes of individual work).

I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land.

And so we've come here today to dramatize a shameful condition. In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the "unalienable Rights" of "Life, Liberty and the pursuit of Happiness."

It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked "insufficient funds."

But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children. It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality.

Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual.

And there will be neither rest nor tranquillity in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds.

Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.

The marvellous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is inextricably bound to our freedom. We cannot walk alone.

And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality.

We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the negro's

basic mobility is from a smaller ghetto to a larger one. We can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."

"I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest -- quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive."

Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair,

I say to you today, my friends. And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream. I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal".

I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today! I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" -- one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

I have a dream today! I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together." This is our hope, and this is the faith that I go back to the South with.

With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day. And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:

My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring! And if America is to be a great nation, this must become true. And so let freedom ring from the prodigious hilltops of New Hampshire.

Let freedom ring from the mighty mountains of New York.

Let freedom ring from the heightening Alleghenies of Pennsylvania.

Let freedom ring from the snow-capped Rockies of Colorado.

Let freedom ring from the curvaceous slopes of California.

But not only that:

Let freedom ring from Stone Mountain of Georgia.

Let freedom ring from Lookout Mountain of Tennessee.

Let freedom ring from every hill and molehill of Mississippi. From every mountainside, let freedom ring.

And when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children—black men and white men, Jews and Gentiles, Protestants and Catholics—will be able to join hands and sing in the words of the old Negro spiritual, "Free at last, Free at last; thank God Almighty, we are free at last."

FRAGMENT 1.

| | |
|--|--|
| EXAMPLE With this faith, we will be able to hew out of the mountain of despair a stone of hope . With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together , to pray together , to struggle together , to go to jail together , to stand up for freedom together , knowing that we will be free one day. And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning: My country "tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring!" And if America is to be a great nation, this must become true | contrast repetition quote |
| I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation. | |
| Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity. | |
| But one hundred years later, the Negro still is not free; one hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination; one hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity; one hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. | |
| So we've come here today to dramatize a shameful condition. In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the | |

| | |
|---|--|
| <p>magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the unalienable rights of life, liberty, and the pursuit of happiness. It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check; a check which has come back marked "insufficient funds." But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we've come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.</p> | |
|---|--|

FRAGMENT 2.

| | |
|--|---|
| <p>EXAMPLE</p> <p>With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day. And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:</p> <p>My country "tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring!" And if America is to be a great nation, this must become true</p> | <p>contrast</p> <p>repetition</p> <p>quote</p> |
| <p>We have also come to this hallowed spot to remind America of the fierce urgency of now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy; now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice; now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood; now is the time to make justice a reality for all of God's children.</p> | |
| <p>It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's legitimate discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content, will have a rude awakening if the nation returns to business as usual. There will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.</p> | |
| <p>But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice. In the process of gaining our rightful</p> | |

| | |
|--|--|
| <p>place we must not be guilty of wrongful deeds.</p> <p>Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again we must rise to the majestic heights of meeting physical force with soul force.</p> | |
|--|--|

FRAGMENT 3.

| | |
|--|---|
| <p>EXAMPLE</p> <p>With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day. And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:</p> <p>My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring!" And if America is to be a great nation, this must become true</p> | <p>contrast</p> <p>repetition</p> <p>quote</p> |
| <p>The marvellous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny and they have come to realize that their freedom is inextricably bound to our freedom. This offense we share mounted to storm the battlements of injustice must be carried forth by a biracial army. We cannot walk alone.</p> <p>And as we walk, we must make the pledge that we shall always march ahead. We cannot turn back. There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality.</p> <p>We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the Negro's basic mobility is from a smaller ghetto to a larger one.</p> <p>We can never be satisfied as long as our children are stripped of their selfhood and robbed of their dignity by signs stating "for whites only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until justice rolls down like waters, and righteousness like a mighty stream.</p> | |
| <p>I am not unmindful that some of you have come here out of great trials and</p> | |

| | |
|--|--|
| <p>tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest for freedom left you battered by the storms of persecution and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive.</p> <p>Go back to Mississippi; go back to Alabama; go back to South Carolina; go back to Georgia; go back to Louisiana; go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed. Let us not wallow in the valley of despair.</p> | |
|--|--|

FRAGMENT 4.

| | |
|---|---|
| <p>EXAMPLE</p> <p>With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day. And this will be the day -- this will be the day when all of God's children will be able to sing with new meaning:</p> <p>My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring!" And if America is to be a great nation, this must become true</p> | <p>contrast</p> <p>repetition</p> <p>quote</p> |
| <p>So I say to you, my friends, that even though we must face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream that one day this nation will rise up and live out the true meaning of its creed—we hold these truths to be self-evident, that all men are created equal.</p> <p>I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.</p> <p>I have a dream that one day, even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.</p> <p>I have a dream my four little children will one day live in a nation where they will not be judged by the color of their skin but by content of their character. I have a dream today!</p> <p>I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of interposition and nullification, that one day, right there in Alabama, little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers. I have a</p> | |

| | |
|---|--|
| <p>dream today!</p> <p>I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight and the glory of the Lord shall be revealed and all flesh shall see it together.</p> | |
| (...) | |
| <p>So let freedom ring from the prodigious hilltops of New Hampshire.</p> <p>Let freedom ring from the mighty mountains of New York.</p> <p>Let freedom ring from the heightening Alleghenies of Pennsylvania.</p> <p>Let freedom ring from the snow-capped Rockies of Colorado.</p> <p>Let freedom ring from the curvaceous slopes of California.</p> <p>But not only that.</p> <p>Let freedom ring from Stone Mountain of Georgia.</p> <p>Let freedom ring from Lookout Mountain of Tennessee.</p> <p>Let freedom ring from every hill and molehill of Mississippi, from every mountainside, let freedom ring.</p> <p>And when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children—black men and white men, Jews and Gentiles, Protestants and Catholics—will be able to join hands and sing in the words of the old Negro spiritual, "Free at last, Free at last; thank God Almighty, we are free at last."</p> | |

Welcome to the world of ubiquitous conflict, or how to deal with conflict!

PART 1. OF SCENARIO

| | |
|-------------------------------|---|
| TARGET GROUP | Students of 7th and 8th classes of primary schools, secondary school students, students, all persons interested in issues related to conflict, conflict mainly of interpersonal and intergroup type. |
| DURATION OF CLASSES | 90 minutes (without break) |
| COMPOSITION OF CLASSES | <p>The subject of the workshop is conflict as a phenomenon always accompanying human life, although in different forms and with different intensity. During the workshop, the participants' attention is focused on four basic issues, that is: 1) the causes of conflicts; 2) ways of avoiding conflicts; 3) finding out whether it is always worth avoiding conflicts; 4) ways of solving conflicts.</p> <p>Stages of the workshop:</p> <ul style="list-style-type: none"> - getting familiar with and initial definition of conflict (brainstorming), - indicating the causes of conflicts (didactic discussion and mini-lecture), - escalation of conflict and ways of avoiding and solving conflict situation: <ul style="list-style-type: none"> • group exercise - indicating the possible scenario of further course of conflict situation, • discussion on ways of avoiding and solving conflicts, • group exercise - trying to indicate again a possible scenario of further course of conflict, but using the knowledge gained during the discussion; - conflict in associations (association game), - myths about conflict and negative and positive approach to conflict (mini-lecture), - methods of conflict solving (group work), - self-reflection on the past conflict situation (exercise with elements of drama), - summary (multimedia game, conclusions). |
| FORM | Stationary and/or remote with real-time contact platforms. |

PART 2. OF SCENARIO

| | | |
|-------------------|--|--|
| AIM OF CLASSES | <p>The aim of the workshop is:</p> <ol style="list-style-type: none"> 1. To deepen the understanding of conflict and its types and causes. 2. Sensitising to language and good communication as the main tools for both avoiding conflict (also avoiding escalation of conflict) and solving conflict. 3. To demythologise the content which has been attached to the notion of conflict. 4. Indicating negative and positive approach to conflict. 5. Developing the participants' skills of dealing with conflict situation (especially the methods of approaching conflict i.e. avoiding, competing, compromising, adapting, cooperating). 6. Self-reflection on own and others' behaviour in already experienced conflict situation. | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <p>The participant knows:</p> <ul style="list-style-type: none"> - what conflict is and what types of conflict there are, - what characterises an escalation of conflict, - what are the myths about conflict, - what are the attitudes towards conflict, - what are the differences between "giraffe" and "jackal" languages - what are the methods of approaching conflict, i.e. avoidance, competition, compromise, adaptation, cooperation. |
| | IN THE FIELD OF SKILLS | <p>Participant:</p> <ul style="list-style-type: none"> - is able to identify and recognise causes of conflict, - can use language to prevent escalation of conflict, - can identify specific communication styles, i.e. "jackal" and "giraffe" languages, - is able to recognise the method of approaching conflict used, - is able to apply communication measures that prevent conflict and/or its escalation, - is able to distinguish conflict from misunderstanding. |
| | IN THE FIELD OF SOCIAL COMPETENCES | <p>Participant:</p> <ul style="list-style-type: none"> ability to interact and work in a group - appreciates the existence of conflicts and develops a balanced approach to them (lack of desire for conflict and fear of conflict) - respects others in conflict situation, - appreciates cooperation as a method of conflict resolution, - appreciates self-reflection as a way of evaluating the quality of conflict (especially in the scope: "do I have conflict, does conflict have me") |

| | | |
|-------------------------------|--|---|
| | | <ul style="list-style-type: none"> - is aware that it is not worth pursuing conflict and avoiding it at all costs, - appreciates the value of good communication in both conflict and non-conflict situations. |
| WORKING METHODS | | <p>group and individual work;</p> <p>discussion, brainstorming, elements of a chat and mini-lecture, case method, simulation (taking the role of a conflict participant), elements of drama, multimedia game</p> |
| TOOLS/MATERIALS NEEDED | | <p>electronic equipment (laptop/desktop computer), overhead projector and screen/multimedia board, access to the Internet, pens and paper, whiteboard/flipchart and markers/chalk</p> <p>cards for drawing with printed conflict situations (see Phase 2 of the workshop)</p> |

PART 3. OF SCENARIO

| | |
|--|--|
| LEARNING CONTENT - DETAILED CHARACTERISTICS | <p>I. What is conflict? Brainstorming definition.</p> <p>II. Conflict causes - identifying the causes through didactic discussion and mini-lecture.</p> <p>III. Escalation of conflict and ways of avoiding and solving conflict situation:</p> <ul style="list-style-type: none"> a) group exercise - indicating the possible scenario of further course of the given exemplary conflict situation, b) discussion on ways of avoiding and solving conflicts (focus on language and communication), c) group exercise - trying to indicate again a possible scenario of further conflict using the knowledge gained during the class discussion. <p>IV. Stereotypical view of conflict (association game).</p> <p>V. Conflict myths and the specifics of negative and positive approach to conflict (mini-lecture).</p> <p>VI. Methods of conflict solving (group work, discussion).</p> <p>VII. Evaluation (as self-reflection) of the past conflict situation (looking at the conflict with the knowledge and skills acquired during the workshop; exercise with elements of drama).</p> |
| BASIC TERMS | <p>conflict and its types, escalation of conflict, avoidance and resolution of conflict, myths about conflict, attitudes towards conflict, the language of the giraffe and the jackal, methods of approaching conflict, i.e. avoidance, competition, compromise, adaptation, cooperation</p> |

| | | |
|-----------------------|---|---|
| COURSE OF THE CLASSES | PRELIMINARIES (10 minutes) | <p>Familiarisation and initial definition of conflict (brainstorming) (15 minutes):</p> <p>The workshop leader briefly introduces the topic and the objective of the workshop and then asks the participants to think briefly before introducing themselves in a formula:</p> <ul style="list-style-type: none"> • My name is ... • I live in... OR: I come from... • My hobby is... • My superpower is... <p>She introduces herself in this way, and then the participants take turns. If the participants know each other well, the first two points (name and town) can be omitted. This exercise will allow participants to get to know each other, while the familiar may bring new information, a relaxed atmosphere and the workshop leader to get to know the group dynamics.</p> <p>Next, in a brainstorming-type discussion, we try to establish the defining characteristics of conflict. We write down the word CONFLICT in the middle of the board and when asked "what is conflict?", we listen to the participants' answers, writing down the features of conflict in a slogan form.</p> <p>We conclude this section by giving a definition of conflict (see handbook p. 96-97) and emphasising that misunderstanding is one thing and conflict is another. It is worth noting here that sometimes conflict is downplayed by calling it a misunderstanding and vice versa - misunderstandings can be given more importance if they are called conflicts. The conclusion should be: words have power // language has the power to shape reality.</p> |
| | INTRODUCING NEW LEARNING CONTENT (90 minutes) | <p>PHASE 1. Identifying the causes of conflicts (didactic discussion and mini-lecture) (10 minutes)</p> <p>After defining what conflict is, we identify typical causes of conflict. We distribute sheets of paper to the participants and ask each participant to anonymously and individually write down up to three of the most common - in his/her opinion - conflict causes (This activity, in which the participants write the causes of conflicts anonymously on cards, allows all participants to express themselves, so there are no people excluded from the discussion, and introverted people can also express themselves in a way they are comfortable with. When the workshop is held online, it is useful to use the chat function (group or individual between participants and the workshop leader) or any tool enabling participants to express themselves in writing (e.g. Mentimeter). We collect the cards and read them out, writing the given reasons on the board (you could try to create a ranking list from the reasons, where the most frequent reason would be the first one). We encourage discussion, in which we ask for additions concerning the causes of conflicts. We also draw attention to the multitude of conflict causes and their diversity.</p> <p>Next, the trainer, in the form of a mini-lecture, will introduce the typology of conflicts according to Ch. Moore (see p. 96-97) and the typology according to the scope of conflict (see p. 96).</p> |

| | | |
|--|---|--|
| | INTRODUCING NEW LEARNING CONTENT (90 minutes) | <p>Optionally, an attempt can be made to assign the causes of conflicts given by the participants to the types of conflicts indicated by Ch. Moore, i.e. conflicts of data, interests, structure, relations and values.</p> <p>PHASE 2. Escalation of conflict and ways of avoiding and resolving conflict situations (25 minutes).</p> <p>2.1. Group exercise - indicating a possible scenario for the further course of the conflict situation.</p> <p>Divide participants into groups of 2-3. Each group draws one of the possible conflict situations It is useful to put the examples on separate sheets of paper in several copies so that each group can choose a sheet with one of the situations (There can be more conflict situations and if the presenter wants to change the examples or add his/her own examples, he/she can do it. It is worth remembering that the repetition of a concrete example of conflict situation in different groups allows us to see whether the groups, having the same example of conflict, create for it identical, similar or different scenarios of further events.):</p> <p>a) Alina and Piotr have two children. Piotr has not worked professionally for three years, taking care of the house, while Alina works professionally. Piotr wants to return to work and suggests that his mother take care of the children. Alina doesn't want to agree because she doesn't like her mother-in-law's child-rearing methods...</p> <p>A: But why do you want to involve your mother in your return to work?</p> <p>What have you got against my mother!</p> <p>A:</p> <p>etc.</p> <p>b) Zenobia and Gracjan work in the same company. They are supposed to run their next project together, but Zenobia is not happy about it, because Gracjan usually passes his responsibilities on to others. She is afraid that she will have to do all the work herself.</p> <p>Z: Can I count on us sharing the work equally? You are always shifting your responsibilities to others...</p> <p>G: Whoa, whoa, whoa, whoa! Don't exaggerate! What kind of responsibilities? I delegate! You immediately panic. You've found yourself an A student!</p> <p>Z:.....etc.</p> <p>c) Majka and Ksenia have been good friends for many years. Lately, however, Ksenia has had the impression that Majka ignores her, because she is late for meetings, rarely initiates contact, and is sometimes absent-minded when they meet.</p> <p>M: You're always late! How long do I have to wait for you?</p> <p>K: Oh, I see you're out of sorts. As usual, a sour face...</p> <p>M:.....</p> |
|--|---|--|

| | | |
|--|--|---|
| | | <p>etc.</p> <p>The task for each group is to think about (1) how the conflict could go on, what are the possible scenarios of further events and (2) what statements the conflicting parties will make - write them down as a minidialogue to be played later.</p> <p>When the groups are ready, we ask them to present a possible sequence of events. Then ask the willing teams to act out the dialogue scenes they have written down.</p> <p>We answer questions together:</p> <ul style="list-style-type: none"> • was the conflict in the scenarios escalated or mitigated, resolved? • what were the ways of escalating and resolving the conflict? • did the words used in the dialogues calm the tone of the conversation or "heat up" the atmosphere of the conflict? <p>2.2. A discussion on how to avoid and resolve conflict.</p> <p>The trainer, in the form of a talk, points to good communication as an essential tool to both prevent, mitigate and resolve conflicts. He/she gives, explaining and giving concrete examples, guidelines for good communication (i.e. Do not judge! Do not generalise! Do not interpret! Do not give "good advice"! Focus on the interlocutor and concentrate on what he/she says! Get to know and get to know your partner! Give feedback!; see workbook p. 100) and examples of conflict escalation (e.g. mirroring, the blade and beam mechanism, polar thinking; see workbook p. 99). Furthermore, he raises the issue of "jackal" language and "giraffe" language (see handbook p. 103) and the problem - "whether someone has a conflict or the conflict has someone". (handbook p. 104).</p> <p>2.3. Group exercise - an attempt to identify again a possible scenario for the further course of the conflict using the knowledge acquired during the talk.</p> <p>Next, we come back to the dialogue issues worked out in groups during the exercise 2.1 - we try to rebuild the dialogues (including the parts already given in the example) in such a way that they serve to solve the conflict and not to escalate it. For this purpose, the participants use the proposals provided by the presenter in form of a talk. Each group presents the result of their work to the whole workshop group.</p> <p>Individual dialogues are commented and we appreciate the presence of communicative-language efforts to avoid conflict or its escalation; we also appreciate the presence of "giraffe" language.</p> <p>PHASE 3. Conflict in associations (association game) (5 minutes).</p> <p>Association game. We ask the participants to give their first associations with the word CONFLICT, i.e:</p> <p><i>I hear "conflict", I think.....</i></p> <p>We write the answers on the board - on the left side the negative ones; in the middle the neutral ones; and on the right side the positive ones. We only inform the participants about our division into negative, neutral and positive associations after the association game. Normally participants are more likely to see conflict as a negative phenomenon. In the next</p> |
|--|--|---|

| | |
|--|--|
| | <p>phase we will draw attention to the fact that the only negative perception of conflict is a stereotyped representation of the phenomenon.</p> <p>PHASE 4. Myths on conflict and negative and positive approaches to conflict (mini-lecture) (8 minutes).</p> <p>The workshop leader presents and debunks myths about conflict in a mini-lecture. He/she draws attention to the commonness of conflicts and the positive sides of this phenomenon (see p. 102). Then it points out the negative and positive approach to conflict (p. 103), sensitises the participants to the fact that neither lust for conflict nor fear of conflict are good approaches to conflict situation (see p. 101).</p> <p>We conclude by saying that it is not worth avoiding conflicts at all costs, because the appearance of conflict can also have good sides.</p> <p>PHASE 5. Conflict resolution methods (group work) (20 minutes).</p> <p>This part of the workshop starts with a short introduction by the trainer on the methods of approaching conflicts, i.e. competing, avoiding, compromising, cooperating and adapting / yielding (handbook p. 104-105).</p> <p>After a short discussion and characterization, we divide the participants into groups again (these can be existing subgroups or we can create new groups; importantly, the created groups must have an even number, i.e. there should be groups of 4 or 6, or 8, etc.).</p> <p>We define together (workshop participants and the instructor) the conflict situation, i.e. we invent conflict characters (maximum three) and indicate what is the reason of the conflict and at which stage is the conflict (initial or full).</p> <p>After outlining the conflict framework, we ask each group to choose a letter a), b), c), d) or e). When each group has chosen a letter, we then inform them that a) is adaptation, b) is compromise, c) is competition, d) is cooperation, e) is avoidance.</p> <p>Then form two-group teams, i.e. e.g. the group that chose a) will work with the group that chose e.g. c). If possible, form teams with two different choices.</p> <p>The task of the teams is to try to resolve the conflict, but each group tries to resolve it in the way they have drawn.</p> <p>When the two-group teams are finished, ask the participants about their impressions and feelings about working in the teams. What difficulties did they encounter, which way of solving the conflict was the best and which was the worst one, what emotions did they experience while working with a particular model of approaching the conflict.</p> <p>PHASE 6. Self-reflection on a past conflict situation (exercise with elements of drama) (5 minutes)</p> <p>The last exercise of the core part of the workshop is a self-reflection exercise. We encourage participants to look at a particular conflict situation in which they participated or witnessed. It is worth making participants aware that the answers they will give to themselves will not be shared in the group, so it is worth being honest with themselves. Then the focus is on their experience, not on thinking about what and how to present to the group.</p> |
|--|--|

| | | |
|--|---|--|
| | | <p>We can ask the participants to close their eyes and answer the following questions in their minds</p> <p>(the workshop leader reads the questions slowly and stops for a moment after each question):</p> <p>Recall a conflict that has already ended/extinguished and in which you have recently participated, or a conflict that you still remember well today.</p> <ul style="list-style-type: none"> • What emotions accompanied you during and after the conflict? • Was the conflict destructive, did it destroy your relationship with the other conflict party? • Did anything positive come out of the conflict? • If not, would something good have emerged if the conflict had been dealt with in a different way? • How was the conflict attempted to be resolved? Through: competition, accommodation, compromise, cooperation or avoidance? • Did you want to avoid this conflict? • Why yes/no? • What was the subject of the conflict? What were the participants in the conflict arguing about? • What triggered the conflict? What was the flashpoint of the conflict - the subject of the conflict or a loosely related issue? • Did the conflict escalate? • Did you have the conflict or did the conflict have you? |
| | <p>SUMMARY AND FINAL STEPS (7 minutes)</p> | <p>Summary (multimedia game, conclusions) (7 minutes.).</p> <p>At the end of the meeting, the trainer suggests solving a short online exercise “Climbing game” (https://gamilab.com/games/a5baee61-fb14-4cd9-b86e-069d635d13dd/details). It can be solved together, e.g. by projecting the questions on the screen and asking participants to indicate the correct answers, at the same time settling doubtful issues if they arise. Or they can be solved individually - each participant clicks on the relevant link and solves the task independently on his/her smartphone.</p> <p>[* If there is more time left, an escape room game can be used instead of the climbing game (https://view.genial.ly/6027b36f5eb57d0d0cbe6a87/game-breakout-world-of-conflict) - in this case it will be better and faster to solve the task together, i.e. the instructor displays the data on the screen and the participants look for solutions together].</p> <p>In conclusion, it is worth pointing out once again:</p> <ul style="list-style-type: none"> - the ubiquity of conflicts and the diverse causes of conflicts; - communicative ways of avoiding and resolving conflicts; |

| | | |
|--|--|---|
| | | <ul style="list-style-type: none">- the problem of conflict escalation;- myths about conflict (especially here it should be pointed out that it is not worth avoiding conflict at all costs);- ways of solving conflicts. |
|--|--|---|

Author: Joanna Przyklenk

Be Yourself! Speak in public without stress!

PART 1. OF SCENARIO

| | |
|-------------------------------|---|
| TARGET GROUP | Students in grades 7 and 8 of primary schools, secondary school students, students, all those interested in strengthening their public speaking skills. |
| DURATION OF CLASSES | 1,5 hour (without breaks) |
| COMPOSITION OF CLASSES | <p>The workshop introduces participants to issues related to public speaking and dealing with stress. The workshop uses a wide variety of work methodologies in order to activate the group as much as possible, and to encourage participants to fully participate in exercises related to managing stress and stage fright. The workshop involves many exercises and practical tasks.</p> <p>Composition:</p> <ul style="list-style-type: none"> - exercise to integrate the group and activate further work; - discussing needs and previous experiences of participants; - work on decreasing the level of stage fright during public speaking using the workshop method; - elements of a theoretical mini-lecture with a multimedia presentation; - working in groups; - individual work; - discussion and space for questions; - closing. |
| FORM | <i>Stationary</i> |

PART 2. OF SCENARIO

| | |
|-----------------------|---|
| AIM OF CLASSES | The aim of the workshop is to familiarise participants with self-presentation techniques. During the classes, you will learn how to construct public speeches and how to cope with stage fright or stress. In addition, participants will learn how to tell interesting and intriguing stories. |
|-----------------------|---|

| | | |
|-----------------------------------|--|---|
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | The participant will learn: <ul style="list-style-type: none"> - what stage fright is; - how it influences the human organism; - why it is not worth to be afraid of it; - what are the positive effects of stress; - what storytelling is; - how to prepare for a speech in front of an audience; - why authenticity is important in public speaking and storytelling. |
| | IN THE FIELD OF SKILLS | The participant will acquire skills: <ul style="list-style-type: none"> - coping with stage fright and stress; - telling stories - expressing opinions and judgements - preparing for public speaking (know-how); - public speaking - realistically evaluate their advantages and disadvantages in the context of public speaking. |
| | IN THE FIELD OF SOCIAL COMPETENCES | The participant will acquire social competences in the field of: <ul style="list-style-type: none"> - cooperation during group activities - public speaking skills - coping skills in stressful situations; - establishing or strengthening relationships with other group participants; - the participant will become more free and authentic in speaking, will become more self-confident; - relate to the audience, including techniques of humour. |
| WORKING METHODS | Lecture elements, discussion, practical/workshop activities using modern multimedia techniques, brainstorming, group and individual work. | |
| TEACHING TOOLS / MATERIALS NEEDED | <ul style="list-style-type: none"> - a large room so that each participant has space to do the exercises; - projector/multimedia board/screen - laptop or desktop computer - drinking water; - set of pictures, photos, graphics, postcards - set of pens, markers - sticky notes; - coloured sheets of paper - scissors; - flipchart. | |

PART 3. OF SCENARIO

| | | | |
|--|---|----------------------------|--|
| LEARNING CONTENT – DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. What is stage fright and how it manifests itself. 2. Identifying the problems associated with public speaking. 3. How to increase confidence on stage and prepare a model speech. 4. What fear is and how to use it during public speaking. 5. Developing/producing creative stories. | | |
| BASIC TERMS | Public speaking, stress, stage fright, storytelling. | | |
| COURSE OF THE CLASSES | <table border="1"> <tr> <td data-bbox="284 779 379 2042">PRELIMINARIES (20 minutes)</td><td data-bbox="379 779 1487 2042"> <p>First of all, let's make sure that the participants of the meeting form a good team and that they work well together. This will be achieved through various games and activities.</p> <p>1. Sample task for building relations in a group:</p> <p>Option 1 (if people do not know each other) "Getting to know each other game".</p> <p>The workshop leader prepares ties out of coloured sheets of paper. He gives each participant one tie and something to write on and asks them to write their name, two pieces of true information about themselves and one lie on the tie. The participants have about 3 minutes to do this. Then the instructor asks the participants to start talking to each other. Then the instructor asks the participants to talk to each other and to identify which of the two pieces of information on the other person's tie is false. After 5 minutes the instructor asks everyone to sit down in their seat. Now, one by one, all participants read out their name and say which piece of information about them was wrong and which was the most frequent type given by others. The whole exercise should last up to 10 minutes. The group should not consist of more than 20 people.</p> <p>Option 2 (if people know each other) "The crocodile game".</p> <p>The instructor sets up chairs in different places in the workshop room (prepare one chair more than the number of participants). Then he/she asks the assembled people to take one of the seats. One seat should be left empty. The person leading the workshop is a so called "crocodile" (moves slowly). (moves slowly). His/her task is to sit on one of the empty seats. The participants have to move from chair to chair in such a way that the crocodile (i.e. the workshop leader) does not sit on an empty chair. It is important that the person who gets up from the chair cannot sit back down on the same chair. The game can be repeated 3 times.</p> <p>The game should not take more than 10 minutes.</p> </td></tr> </table> | PRELIMINARIES (20 minutes) | <p>First of all, let's make sure that the participants of the meeting form a good team and that they work well together. This will be achieved through various games and activities.</p> <p>1. Sample task for building relations in a group:</p> <p>Option 1 (if people do not know each other) "Getting to know each other game".</p> <p>The workshop leader prepares ties out of coloured sheets of paper. He gives each participant one tie and something to write on and asks them to write their name, two pieces of true information about themselves and one lie on the tie. The participants have about 3 minutes to do this. Then the instructor asks the participants to start talking to each other. Then the instructor asks the participants to talk to each other and to identify which of the two pieces of information on the other person's tie is false. After 5 minutes the instructor asks everyone to sit down in their seat. Now, one by one, all participants read out their name and say which piece of information about them was wrong and which was the most frequent type given by others. The whole exercise should last up to 10 minutes. The group should not consist of more than 20 people.</p> <p>Option 2 (if people know each other) "The crocodile game".</p> <p>The instructor sets up chairs in different places in the workshop room (prepare one chair more than the number of participants). Then he/she asks the assembled people to take one of the seats. One seat should be left empty. The person leading the workshop is a so called "crocodile" (moves slowly). (moves slowly). His/her task is to sit on one of the empty seats. The participants have to move from chair to chair in such a way that the crocodile (i.e. the workshop leader) does not sit on an empty chair. It is important that the person who gets up from the chair cannot sit back down on the same chair. The game can be repeated 3 times.</p> <p>The game should not take more than 10 minutes.</p> |
| PRELIMINARIES (20 minutes) | <p>First of all, let's make sure that the participants of the meeting form a good team and that they work well together. This will be achieved through various games and activities.</p> <p>1. Sample task for building relations in a group:</p> <p>Option 1 (if people do not know each other) "Getting to know each other game".</p> <p>The workshop leader prepares ties out of coloured sheets of paper. He gives each participant one tie and something to write on and asks them to write their name, two pieces of true information about themselves and one lie on the tie. The participants have about 3 minutes to do this. Then the instructor asks the participants to start talking to each other. Then the instructor asks the participants to talk to each other and to identify which of the two pieces of information on the other person's tie is false. After 5 minutes the instructor asks everyone to sit down in their seat. Now, one by one, all participants read out their name and say which piece of information about them was wrong and which was the most frequent type given by others. The whole exercise should last up to 10 minutes. The group should not consist of more than 20 people.</p> <p>Option 2 (if people know each other) "The crocodile game".</p> <p>The instructor sets up chairs in different places in the workshop room (prepare one chair more than the number of participants). Then he/she asks the assembled people to take one of the seats. One seat should be left empty. The person leading the workshop is a so called "crocodile" (moves slowly). (moves slowly). His/her task is to sit on one of the empty seats. The participants have to move from chair to chair in such a way that the crocodile (i.e. the workshop leader) does not sit on an empty chair. It is important that the person who gets up from the chair cannot sit back down on the same chair. The game can be repeated 3 times.</p> <p>The game should not take more than 10 minutes.</p> | | |

| | | |
|--|--|--|
| | | <p>The facilitator encourages the chairs to be arranged in a circle and asks the participants if they enjoyed the game, what they felt while playing.</p> <p>Once the team has integrated and is in a good mood, the instructor checks the expectations and knowledge of the participants. She asks them to think about what they expect from this workshop. What are their thoughts, what do they want to learn. She gives each person a sticky note and something to write on. The trainer encourages participants to write down their expectations on cards and asks them to stick them on a big sheet of paper placed on the flipchart. She reads the expectations out loud to the participants. This is a very important moment, thanks to which it becomes clear at which level the participants are and what contents they should be given (basic or extended version of the handbook). This activity also allows participants to become more aware of their needs and expectations. The exercise should take about 10 minutes.</p> <p>All tasks, games and activities presented in the introductory part will allow to break the "first ice", which will allow to integrate the group. At the same time, it will be the first exercise in which participants deal with stage fright and nervousness.</p> <p>Then the trainer may propose a 5-minute break. During this time the composition of the workshop can be rethought in order to adapt the content to the audience.</p> |
| | <p>INTRODUCING NEW LEARNING CONTENT (60 minutes)</p> | <p>Make friends with your fear - don't be afraid to be afraid!</p> <ol style="list-style-type: none"> 1. On the multimedia board/projector/screen, the workshop leader displays a quote from page 108 in the handbook: <p>„85% of people struggle to speak in public. 15% are not telling the truth.“</p> <p>Then the instructor adds: "This sentence was uttered by American satirist and comedian Jerry Seinfeld illustrated it with the joke that since most studies show that people's number one fear is public speaking and number two fear is death, going to a funeral for the average person would be better in the role of the deceased than the one who has to give the laudation."</p> 2. The instructor divides the participants into two or three groups. He asks the participants in groups to answer the question: "What is stage fright and how does it manifest itself? It should take 5 minutes. Then the participants read the answers out loud (one person from each group). The trainer sticks the sheets on the wall so that all participants can see them and have access to them during the whole workshop. If the collected answers were not sufficient, the answers could be complemented with the contents of page XX in the handbook. Special attention should be paid to give participants the following information: <p>- a high level of stage fright is felt before a performance, whereas when you are on stage the nervousness almost disappears;</p> |

| | | |
|--|---|--|
| | INTRODUCING NEW LEARNING CONTENT (60 minutes) | <p>- stage fright and fear sharpen the senses, which is why speeches in stressful situations can be more brilliant and reflexes faster;</p> <p>- Fear and stress before a speech also influence the speaker's physical appearance. A sparkle in the eyes and a pleasant flush on the cheeks make the speaker appear more attractive.- Nervousness makes us more concerned about posture. Focused and upright, we look reliable and appear confident;</p> <p>- Stressful situations can also cause some people to speak more fluently, think faster and think with more intensity than they normally would.</p> <p>- The side effects of stress can be very positive!</p> <p>The symptoms of stage fright should not be forgotten Symptoms of Stage Wright:</p> <ul style="list-style-type: none"> - Dry mouth. - Tight throat. - Sweaty hands. - Cold hands. - Shaky hands. - Nausea. <p>3. During the workshop, you can use the exercise proposed on page 108 of this manual.</p> <p>The instructor asks the participants about the problems they have when speaking in public. The learners write down their symptoms of stage fright which they would like to eliminate. They have 5 minutes to do it. After 5 minutes, the instructor asks if anyone would like to share their fears with the rest. This exercise is very important. By speaking out loud about your fears, you become more familiar with them. The group should be encouraged to talk.</p> <p>4. On an overhead projector/screen/multimedia board, the facilitator displays the audio-visual material: The science of stage fright (and how to overcome it) - Mikael Cho - YouTube, Link: https://www.youtube.com/watch?v=K93fMnFKwfl</p> <p>5. The facilitator then reads out to the gathering the fear tips suggested by Kathryn MacKenzie (may have them included in a multimedia presentation):</p> <p>Tips to deal with stage fright</p> <ol style="list-style-type: none"> 1. Believe in what you are saying. 2. Prepare, prepare, prepare. 3. Memorise your 'wow' introduction and your conclusion. 4. Smile and enjoy. 5. Think of your audience as being supportive 6. Make eye contact. 7. Remember to have fun. <p>6. At the end of this section, the facilitator shows the following sentence to the</p> |
|--|---|--|

| | | |
|--|--------------------------------------|---|
| | | <p>audience: „Remember- nervousness doesn't show one-tenth as much as it feels”</p> <p>7. The presenter shows the audience the video: "3 tips to boost your confidence - TED-Ed" https://www.youtube.com/watch?v=I_NYrWqUR40.</p> <p>After watching the video, the presenter sums up the audio-visual material. He/she talks about weaknesses and striving for perfection. Then he shows a light bulb on the screen and asks participants if they know a story about the inventor of this object.</p> <p>The instructor answers: "nobody is perfect, but it all depends on the narrative we impose on ourselves. The picture of the light bulb is related to this. For example, Thomas Edison tried about 10,000 combinations of materials before he developed the carbon fibre light bulb. When asked about all his efforts, he replied: "I have not failed once. I just found 10,000 ways that didn't work"</p> <p>8. Storytelling - a practical exercise (20 minutes)</p> <p>On the floor should be various graphic materials (about 150 objects): postcards, graphics, photos, paintings. The participants are asked to choose 3 pictures, on the basis of which they have to create a short creative story. They have 10 minutes for this task. Later, each person is asked to present the prepared story based on the selected graphic materials, in any way they like (it can be standing, sitting; read, shown).</p> <p>Next, the workshop leader thanks everyone for their stories and introduces the concept of storytelling. He/she explains why it is useful to apply this method. When describing this method, you can refer to the information on page XX of the manual.</p> <p>For example: „Storytelling is an engaging way to convey information; when it is positive information, narratives are also a highly effective means of motivating and inspiring others”.</p> |
| | SUMMARY AND FINAL STEPS (10 minutes) | <p>1. In this part the trainer signals the end of the workshop and asks for feedback. He invites the group to take their seats and asks: What emotions are you experiencing? The discussion should not last more than 5 minutes.</p> <p>Examples of open questions to ask in this exercise:</p> <ul style="list-style-type: none"> - How do you feel now? - What did you enjoy during the workshop? - Did an issue arise during the workshop which you considered unnecessary? <p>2. The trainer then asks each person, one by one, to name one word with which they end the workshop, together with an explanation of why this word was chosen.</p> <p>Sample question to ask:</p> <ul style="list-style-type: none"> - John, with what word do you end this workshop? - John, what word would you like to share with others? <p>The trainer thanks everyone for the time spent together and for the active participation in the workshop and says goodbye to the participants.</p> |

Author: Szymon Witczak

How to speak so that we are heard

PART 1. OF SCENARIO

| | |
|-------------------------------|--|
| TARGET GROUP | Secondary school students, students, all those interested in strengthening their public speaking skills. |
| DURATION OF CLASSES | 1.5 hours (without breaks) |
| COMPOSITION OF CLASSES | <p>The classes introduce participants to the subject of public speaking. They will answer questions on how to construct public speeches, what to say in order to be heard. They indicate the importance of non-verbal communication in public speaking. Classes are conducted remotely via computer applications. On the one hand, the workshops provide substantive content, on the other, they also include practical exercises. Thanks to the use of modern technologies, educational games, the workshops have an attractive and digestible form.</p> <p>Composition</p> <ul style="list-style-type: none"> - integrative and activating exercise - discussion - mini lecture - individual exercise - audio-visual material analysis and discussion; - Internet educational game; - group work; - Audio-visual material analysis and discussion; - discussion; - conclusion. |
| FORM | Remote with real-time contact platforms. |

PART 2. OF SCENARIO

| | | |
|--------------------------|---|---|
| AIM OF CLASSES | The aim of the workshop is to familiarise participants with the concepts of public speaking. During the workshop, participants will learn what retardation breaks are and why it is better to avoid them, how to use gestures appropriately, how to begin and end a speech, and how to prepare for a public appearance. | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | The participant knows: <ul style="list-style-type: none"> - what retardation pauses/pause fillers are; - how important non-verbal communication is, especially gestures; - what the ancient triad is; - knows how to start a public speech well. |
| | IN THE FIELD OF SKILLS | The participant can: <ul style="list-style-type: none"> - use rhetorical devices; - match appropriate gestures to the given content; - plan speeches; - analyse audio-visual materials; - read non-verbal messages. |
| | IN THE FIELD OF SOCIAL COMPETENCES | The participant: <ul style="list-style-type: none"> - can work in a group; - critically analyse the material seen; - freely express their opinions on the forum; - acquire the competences connected with public speaking. |
| WORKING METHODS | Lecture elements, discussion, practical/workshop activities using modern multimedia techniques, brainstorming, group and individual work, analysis of audio-visual materials | |
| TOOLS / MATERIALS NEEDED | <ul style="list-style-type: none"> - Microsoft Teams app, Zoom or other platform that allows real-time contact and the ability to divide participants into rooms; - sheets of paper - markers/crayons - a working webcam and microphone - access to the Internet; -Jam board application. | |

| | |
|--------------------------------------|--|
| TIPS / METHODOLOGICAL REMARKS | Participants should be encouraged to turn on the cameras on their computers. |
|--------------------------------------|--|

PART 3. OF SCENARIO

| | | |
|--|---|---|
| LEARNING CONTENT – DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. Pause vocalisation - what it is and how it manifests itself. 2. What are gestures and how do we divide them. 3. How to speak effectively in public. 4. What is the ancient triad. Types of argumentation. 5. Stages of preparing a speech. 6. What to do and what not to do while speaking in public. 7. Analysis of a model public speech. 8. Proper beginning and ending of a speech. | |
| BASIC TERMS | Body language, retardation breaks, public speaking, ethos, logos, pathos, rhetoric. | |
| COURSE OF THE CLASSES | PRELIMINARIES (20 minutes) | <p>At the outset, it is important to ensure that the group gets to know each other and integrates. This is very important especially in remote classes. The first exercise will serve this purpose.</p> <ol style="list-style-type: none"> 1. The trainer asks each participant to choose one object from his/her environment and tell the others why he/she chose this object, what it symbolises and how it connects with the person. The participants should take 5 minutes to choose an object and prepare their answers. Then the presenter asks the participants to introduce themselves and describe the chosen object 2. The facilitator asks the participants to answer by drawing their energy level. He asks them to draw a battery on a white sheet of paper and to colour code the "battery charge level". Then the trainer asks the participants to show the drawn batteries to the camera. |

| | | |
|--|---|---|
| | INTRODUCING NEW LEARNING CONTENT (50 minutes) | <p>This part of the workshop starts with an open discussion. The facilitator asks the audience a question:</p> <p>"Have you ever heard speakers say words that are out of sync with their facial expressions?"</p> <p>After a brief discussion, the facilitator begins a mini lecture. The facilitator displays on the screen a presentation on non-verbal communication and gestures. This will be a theoretical introduction to the subject of body language. The 113 page in the handbook can be used for this part.</p> <p>Examples of information possible to use in the presentation:</p> <p>„What is a gesture?"</p> <p>A gesture is a movement of the body or part of the body to communicate or emphasize ideas, emotions and intentions. The most effective use of gestures is based on congruency between the words you utter and the movement and /or emotion demonstrated by your body.</p> <p>Use gestures honestly, naturally, sincerely and smoothly, just as you do when you are in a conversation with someone.</p> <p>Gestures appeal to the three styles by which people learn:</p> <ul style="list-style-type: none"> · Visual: learning best through images · Auditory: learning best through listening · Kinesthetic: learning best through experiencing. <p>Remember to consciously direct your gaze when speaking. Do not avoid eye contact with the audience. Do not look at the floor. A friendly look in the eyes of the speaker is associated with good intentions, truthfulness and competence.</p> <p>Tips:</p> <ul style="list-style-type: none"> - When speaking, it is a good idea to pay attention to the audience. You should look at people, but do not concentrate on just one person. Look at each person or group of people in turn to show interest and respect for the whole audience. - It is important to make eye contact at the end of the speech. <p>Additional information from the handbook can be displayed.</p> <p>The presenter then moves on to the issue of retardation pauses, the vocalization of pauses. The trainer explains what they are and then asks the participants to record a 3 minutes speech (improvised, on the topic they want). Then the participants are asked to play the recording and count how many times they have vocalized the pauses with the sounds yyy, eee etc. This exercise will help them to become familiar with their public speaking habits. When discussing the videos, you can point out that when you want to be a speaker, you should remember that by using a so-called filled</p> |
|--|---|---|

| | | |
|--|--|---|
| | | <p>pause, you can appear unprepared and unprofessional. Instead of filling the pauses with sounds, it is better, for example, to swallow your saliva or make a regular pause. You should also speak more slowly.</p> <p>In the next part, the facilitator shows a video on public speaking. You can find it on the popular YouTube platform:</p> <p>Five Basic Public Speaking Tips - YouTube</p> <p>https://www.youtube.com/watch?v=AykYRO5d_II&t=87s</p> <p>The trainer asks the audience which piece of advice they think is most important and why.</p> <p>The presenter then returns to the substantive issues, introduces the "ancient triad" to the audience. The terms ethos, logos, pathos will be discussed. The information on page 130 of the handbook can be used. For example:</p> <p>2300 years ago Aristotle wrote the single most important work on persuasion – Rhetoric the three means of persuasion: logos, pathos, ethos. An effective persuasive argument generally includes three basic types of appeals:</p> <p>Logos: appeal to logic</p> <p>Pathos: appeal to emotion</p> <p>Ethos: appeal to character/credibility.</p> <p>After the trainer divides the participants into two groups. The task of one group will be to write down "What to do during a speech", while the other group will answer the question "What not to do during a speech". The groups have 10 minutes to brainstorm. Afterwards the group representatives show the answers to the others. For this activity you can use rooms on MC Teams, Zoom or any other communication platform. Participants can record the information on a free tool such as a "Jam board".</p> <p>For examples:</p> <p>‘Do’s’ and ‘Don’ts’ in the art of impromptu speaking</p> <p>DO’S:</p> <ul style="list-style-type: none"> - Take charge. Wait just a moment until you have everyone’s attention. Then begin. - Choose your opening carefully, building upon the remarks of others if possible, and then moving along to your theme and the one or two points that will support it. - Try to speak in a logical sequence, developing your theme chronologically (such as past, present, and future prospects), spatially or geographically, or by component parts. |
|--|--|---|

| | | |
|--|--|---|
| | | <ul style="list-style-type: none"> - Search out any points of conflict or uncertainty, and try to resolve them. - Define terms or make explanations when necessary. Be sure that as you detail information, you indicate its relationship to points already raised. - Choose your language carefully. This will give you time to think of what to say, and will help you relax. <p>DONT's:</p> <ul style="list-style-type: none"> - Don't try to cover everything you know about a topic. Your remarks should be simple, brief, and direct- not exhaustive. - Don't be unnecessarily complex or controversial. - Don't apologize for your lack of preparation, and complaint that you didn't expect to give a speech. - Don't think you have to be witty or humorous in order to get and hold the audience's attention. - Don't repeat yourself needlessly, wander aimlessly from point to point, or stay on one point too long. - Don't assume everyone understands your jargon. <p>The trainer summarises the conversation and provides additional tips on public speaking, for example information from page 119 in the handbook, for example:</p> <p>Topic:</p> <ol style="list-style-type: none"> 1. Choose a narrow topic according to time allotted. 2. Know your audience – ages, interests, professions, nationality etc. 3. Choose a topic that you are passionate and enthusiastic about. <p>Before show you can use:</p> <ol style="list-style-type: none"> 1. Useful books: Dictionary, Thesaurus, almanac, encyclopaedia, and Bartlett's familiar quotations. 2. Magazines/newspapers. 3. Specialised books or journals. 4. Internet. <p>Preparation of the presentation:</p> <p>The introduction (must include an appealing beginning and have a „wow“effect). To draw the attention of the audience, one can use:</p> <ol style="list-style-type: none"> a) Rhetorical questions b) Quote c) Personal story <p>Then it is a good idea to give a brief description of the arguments/information you</p> |
|--|--|---|

| | | |
|--|--|--|
| | | <p>want to include in the speech.</p> <p>Summarise the three main points of the speech, give conclusions and conclude the speech. Take care to conclude your speech. The last thing you say is the first thing your audience will remember.</p> <p>People like to listen when you talk about:</p> <ul style="list-style-type: none"> - Make money - Save money - Escape or relieve pain - Bring pleasure - Save time.” <p>The trainer asks the participants to present their opinions on the tips above and encourages them to discuss the issues.</p> <p>The presenter then displays Martin Luther King's 'I have a dream' speech to the audience</p> <p>https://www.arte.tv/pl/videos/074567-005-A/i-have-a-dream-martin-luther-king/</p> <p>He asks the participants to pay attention to gestures, words, mimics, intonation. The participants' task is to identify the persuasive elements contained in the speech. After watching the audio-visual material, the trainer initiates and moderates the discussion.</p> |
|--|--|--|

| | | |
|--|-------------------------------------|---|
| | SUMMARY AN FINAL STEPS (20 minutes) | <p>At the very end of the workshop, the trainer shows the audience quotes from famous speakers:</p> <p>Sample quotes to use:</p> <p>Sir Ken Robinson – “Do schools kill creativity?”</p> <p>Opening Line: “Good morning. How are you? It’s been great, hasn’t it? I’ve been blown away by the whole thing. In fact, I’m leaving.”</p> <p>Amy Cuddy – “Your Body Language May Shape Who You Are”</p> <p>Opening Line: “So I want to start by offering you a free, no-tech life hack, and all it requires of you is this: that you change your posture for two minutes.”</p> <p>Simon Sinek – “How Great Leaders Inspire Action”</p> <p>Opening Line: “How do you explain when things don’t go as we assume? Or better, how do you explain when others are able to achieve things that seem to defy all of the assumptions?”</p> <p>Brene Brown – “The Power of Vulnerability”</p> <p>Opening Line: “So, I’ll start with this: a couple years ago, an event planner called me because I was going to do a speaking event.”</p> <p>Mary Roach – “10 Things You Didn’t Know About Orgasm”</p> <p>Opening Line: “All right. I’m going to show you a couple of images from a very diverting paper in The Journal of Ultrasound in Medicine.”</p> <p>Julian Treasure – “How to Speak so that People Want to Listen”</p> <p>Opening Line: “The human voice: It’s the instrument we all play.”</p> <p>The instructor asks the participants to look at them and choose one they like the most. Participants should justify their choice. This exercise shows how to be creative in starting a speech, to have a "wow" effect.</p> <p>The facilitator then asks the participants to draw the battery again (as in the initial exercise) and show it to the camera. She then asks for feedback about the workshop and feelings after learning. She encourages people to express their opinions. After the discussion has finished, she thanks everyone for the time spent and says goodbye.</p> |
|--|-------------------------------------|---|

Author: Szymon Witczak

Passwords

PART 1. OF SCENARIO

| | |
|------------------------|--|
| TARGET GROUP | Faculty members from partner university |
| DURATION OF CLASSES | Approximately one hour |
| COMPOSITION OF CLASSES | A number of faculty members from all disciplines willing to enhance their knowledge on passwords and password management |
| FORM | Delivered on an online basis using Blackboard Collaborate |

PART 2. OF SCENARIO

| | | |
|-------------------|--|---|
| AIM OF CLASSES | To make faculty aware of two tools for the management of passwords | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <ul style="list-style-type: none"> - learn about portable pieces of software - knowing how to pick a password - learn not to use the same password everyone - understand the importance of safeguarding passwords - make aware of password management software |
| | IN THE FIELD OF SKILLS | <ul style="list-style-type: none"> - able to extract files from archives - able to use portable software (s/w) - ability to select strong passwords - ability to manage passwords using a portable s/w |

| | | |
|--------------------------------------|---|---|
| | IN THE FIELD OF SKILLS | <ul style="list-style-type: none"> - able to extract files from archives - able to use portable software (s/w) - ability to select strong passwords - ability to manage passwords using a portable s/w |
| | IN THE FIELD OF SOCIAL COMPETENCES | <p>In this digital era, users have numerous accounts and they need to remember a relatively large number of passwords.</p> <p>To economise on time and effort, password management applications enhance the daily logins and logouts of users by minimizing the related effort to a single click of the mouse. Using an appropriate application can be considered a useful soft skill that people should possess. Learning and using password management software does provide an ability to work faster and also be secure at the same time.</p> |
| WORKING METHODS | Online presentation of related tools accompanied by a demonstration of usage of the tools in question. | |
| TOOLS / MATERIALS NEEDED | <p>We will use Blackboard Collaborate to meet online (Internet access is a primary concern). A PowerPoint presentation will be used as the basic guide of the workshop. It will provide brief details about each tool which is to be followed by a demonstration of the main features of the software/tool.</p> <p>Participants will also be directed to the becom project website where they can find relative documentation and other material (such as demonstrating videos). Additionally, the software to be used along with certain documentation and the relative videos will be made available to the participants in the form of a shared google drive link where they can view and download whatever they like or find interesting.</p> | |
| TIPS / METHODOLOGICAL REMARKS | <p>It is the aim of this workshop to provide some introductory knowledge relating to pieces of software that participants might or might not be aware. All presented tools are related to the subject matter and have the potential to better and/or make easier and/or enhance everyday tasks related to security.</p> <p>It should be mentioned that the workshop presentation will be recorded and made available to the participants at a later date so that they can review it at their own time.</p> | |

PART 3. OF SCENARIO

1. The software '**KeePass**' will be used to demonstrate the operation and related features of password management software. This free application comes in a portable version and users will be able to extract and use it. Usage will entail the creation of a new database, that will act as the main software repository of credentials. The database will itself be password protected by a selected 'master password'. The user need only remember that password to gain access to every other password in the repository. The application provides the ability to create entries of credentials (including URL, username, password, password TTL and more). Features of the software that are worth mentioning (and will be demonstrated) include:
 - a. Ability to create categories (groupings) of credentials therefore making it easier to quickly find a set of credentials by its associated category (i.e. emails, shopping, internet, banks etc).
 - b. The autotype feature that enables the user to use the credentials without any typing.
 - c. The proactive password strength checking. When an entry is being created and the password entered, the software will check the strength and point it out to the user so that they are aware.
 - d. The password generator feature. The software provides a password generator module that users can make use of and generate very powerful passwords (up to 64 characters long) which can even be customised to include or exclude certain characters, symbols, digits etc
2. The software '**LastPass**' will also be used to demonstrate the operation of an online password management system. LastPass does come as an application but is also available as a browser plugin/extension. It can be used free-of-charge in any one device but can also be used across a number of devices (phone, work pc, home pc, tablet, etc) if a purchase is made. The training will demonstrate the Google Chrome extension usage of LastPass. By enabling the extension users to create their personal 'vault' that will hold their entries of credentials. The vault is online and is protected by a master password. Users need only to remember the master password to access the online vault. Using the extension is relatively easy as it provides the ability to simply type the familiar name of the credential set and then click 'launch' to open a new browser window, automatically fill-in the credentials and log in being ready for usage. Useful features that should be mentioned include:
 - a. The password challenge, a mechanism that periodically checks if the same password is used for more than one website and notifies the user of the fact, recommending a change
 - b. Proactive password checking that takes place whenever the user is inserting the password for a set of credentials. The application checks the password strength and uses an indicator bar that will turn from red, to yellow to green to indicate a from worse to best password selection.
 - c. LastPass also provide a password generator to be used when creating new entries.

| | | |
|------------------------------|---|--|
| | | <p>Passwords can be customised, including or excluding something and can be up to 99 characters long.</p> <p>d. Sets of credentials can be added, edited and deleted as expected. Credentials which are of a related type (e.g. shopping credentials for eBay or amazon) can be grouped together to make it easier to find entries.</p> |
| BASIC TERMS | | Portable software, extracting from archives; password selection; password strength; password management software; password generation |
| COURSE OF THE CLASSES | PRELIMINARIES | <p>The PowerPoint presentation will be used to introduce to the participants to what will happen. A brief account will be given relating to</p> <ul style="list-style-type: none"> - passwords in general - the KeePass software - the LastPass software <p>Participants will also be made aware of the becom project website for additional material. The material will also be made available via a google-drive folder.</p> |
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 1.</p> <p>Talk briefly about portable software and explain to users how to extract and run from any location.</p> <p>Following we will demonstrate the usage of the 'KeePass' software.</p> <ul style="list-style-type: none"> - Participants will be shown how to obtain the software and how to extract and run it. - The software will be used to generate a database and protect it by a 'properly selected' master password. A note will be made on how multiple databases can be used (a single one each time though) - One entry (a set of credentials) will be created as a demonstration of the process. During this process we will demonstrate the proactive password checking feature. - A new group category will be created in order to demonstrate the process and a second set of credentials will be added in the new grouping. During this creation we will demonstrate the password generator feature - Once entries have been created they will be used to demonstrate the launching of the URL and usage of the autotyping feature of the software. |

| | | |
|--|----------------------------------|--|
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 2.</p> <p>Introduce the LastPass software. Visit the company's website and demonstrate how to obtain the software or the plugin/extension) utility.</p> <p>Following, we will demonstrate the usage of 'LastPass' and more specifically:</p> <ul style="list-style-type: none"> - Demonstrate how to create an account and then access the vault - Create one entry (a set of credentials) to demonstrate the process. During this process we will demonstrate the proactive password checking feature. - A new category will be created in order to demonstrate the process and a second set of credentials will be added in the new grouping. During this creation we will demonstrate the password generator feature - Once entries have been created they will be used to demonstrate the launching of the website and the automatic logging in. - Also, we will demonstrate the use of LastPass when a recognised URL is used and how can the user simply click a button to have the form autocomplete |
| | SUMMARY AND FINAL STEPS | <p>At the completion of the workshop participants should have a clearer understanding on the concepts related with passwords, password selection and password management. Hopefully, the example software used will entice the interest of participants and they will have a starting point on making their password manipulation easier.</p> <p>Before the close of the workshop a worksheet has been prepared to</p> <ol style="list-style-type: none"> 1. Help point out the major steps of each application to the participants 2. Provide a self-test set of questions to realise what has been learned 3. Provide a set of tasks targeted in getting participants to using the software and practicing what has been learned <p>(the worksheet is on the following pages)</p> <p>At the end of the workshop participants will be asked if they are willing to give feedback relating to the training. The feedback will be voluntary and anonymous. A small Google form has been prepared and will be made available for participants to give us their opinion on the toolkit; the delivery and more.</p> |

Author: Andreas Grondoudis

SCENARIO WORKSHEETS

PART 1. WORKING WITH KEY PASS

| | |
|--------------------------------------|---|
| Points to note about the application | <ol style="list-style-type: none"> 1. It is a portable, free piece of software 2. Extract and use from anywhere (even a USB stick) 3. Create a database of credentials, to use anywhere 4. Use one password to access all other passwords 5. Checks passwords strength and can generate powerful passwords 6. Can use autotype (but attention is needed) |
| | <ol style="list-style-type: none"> 1. Does 'KeePass' require a system installation? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 2. Can 'KeePass' support multiple databases? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 3. Once configured, what do you need to provide in order to gain access to 'KeePass'? <ul style="list-style-type: none"> <input type="checkbox"/> A login and password <input type="checkbox"/> The master password <input type="checkbox"/> A fingerprint scan <input type="checkbox"/> A USB dongle key 4. Does 'KeePass' provide a field to store a URL for a set of credentials? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Only for specific categories of groups 5. Does 'KeePass' require a system installation? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No |

| | |
|---|---|
| <p>Try and answer the following questions</p> | <ol style="list-style-type: none"> 6. Can 'KeePass' support multiple databases? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 7. Once configured, what do you need to provide in order to gain access to 'KeePass'? <ul style="list-style-type: none"> <input type="checkbox"/> A login and password <input type="checkbox"/> The master password <input type="checkbox"/> A fingerprint scan <input type="checkbox"/> A USB dongle key 8. Does 'KeePass' provide a field to store a URL for a set of credentials? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Only for specific categories of groups 9. How does the password generator work? <ul style="list-style-type: none"> <input type="checkbox"/> You are just presented with a password to use <input type="checkbox"/> You have options of autogenerated passwords <input type="checkbox"/> You can open password generator and customise what is used <input type="checkbox"/> All of the above |
| <p>Try and complete the following tasks:</p> | <ol style="list-style-type: none"> 1. Download and extract the latest version of KeePass 2. Create one 'work' database and a second 'personal' database <p>Using the 'personal' database</p> <ol style="list-style-type: none"> 3. Create a group called 'Social Media' 4. In the 'Social Media' group, insert an entry for credentials for your Facebook account 5. Use the 'Facebook' entry, open the URL and then perform an autotype to login 6. In the 'general' group create an entry that will use a fictitious eBay account and use the password generator to create a password using a 40-bit hex key. Write the key here: _____ 7. Create another general entry fictitious account to amazon, use the password generator to create a 9-character long customised password that can use: upper case and lowercase letters, digits, the underscore(underline) and special symbols. Write the key here: _____ |

PART 2. WORKING WITH LASTPASS

| | |
|--|---|
| Points to note about the application | <ol style="list-style-type: none"> 1. It is a single device free piece of software (purchase for more than one device usage) 2. Can be used as a browser plugin/extension to remember website passwords 3. Uses online vault; use one password to access all others 4. Checks password strength, periodically checks for double passwords, can generate very powerful passwords 5. Can launch websites and autocomplete and autologin with a single click. |
| Try and answer the following questions | <ol style="list-style-type: none"> 1. Can 'LastPass Free' be used in more than one device? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 2. Does 'LastPass' support multiple databases? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 3. In addition to passwords what other information can 'LastPass' keep track of? (tick all that apply) <ul style="list-style-type: none"> <input type="checkbox"/> Bank accounts <input type="checkbox"/> Utility accounts <input type="checkbox"/> Addresses <input type="checkbox"/> Payment cards. 4. Which of the following is an option for the password generator? (tick all that apply) <ul style="list-style-type: none"> <input type="checkbox"/> Easy to read passwords <input type="checkbox"/> Easy to write passwords <input type="checkbox"/> Easy to remember password 5. Can the 'LastPass Free' extension be used outside the browser for autocomplete? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No |



Try and complete the following tasks:

1. Visit lastpass.com and sign up for a free account
2. Configure your browser to load and use the LastPass extension
3. Click on the extension icon and 'Open the vault'
4. If not already there create a category called 'Social' and another called 'e-mails'
5. Close the browser (to close the vault)
6. Visit facebook.com and login into your account

LastPass realises that a login process took place and asks you if you want to create a new entry for the URL and credentials

7. Answer 'Yes' and customise the entry by giving it a meaning full name and assign it to the category 'Social'
8. Logout of Facebook and close the browser
9. Reopen the browser
10. Click on the LastPass extension
11. Type 'face' in the 'search LastPass vault' and select the entry that comes up

LastPass launches the Facebook login page, performs an autocomplete and logs you in.

12. Repeat steps 8 and 9.
13. Navigate to facebook.com
14. In the login screen that appears, click the little 'LastPass logo icon () that appears at the end of the login field
15. Select the LastPass entry that comes up and perform the login.
16. If the password is not automatically completed repeat the step with the logo icon  to have LastPass complete the password and logs you in.
17. Open the LastPass vault, use the 'Advanced Options' menu and select 'Generate Secure Password' to open up the online password generator.
18. Create a 10-character long password that is 'easy to say' using only uppercase letters. Write the password here: _____

Encryption

PART 1. OF SCENARIO

| | |
|-------------------------------|--|
| TARGET GROUP | Faculty members from partner university |
| DURATION OF CLASSES | Approximately one hour |
| COMPOSITION OF CLASSES | A number of faculty members from all disciplines willing to enhance their knowledge on compressed archives and encryption. |
| FORM | Delivered on an online basis using Blackboard Collaborate |

PART 2. OF SCENARIO

| | | |
|--|---|--|
| AIM OF CLASSES | To make faculty aware of a number of applications/tools that can be used for the encryption of files. | |
| LEARNING OUTCOMES IN THE FIELD OF KNOWLEDGE | <ul style="list-style-type: none"> - know what it means to compress a file - understand what encryption and decryption are about - learn about symmetric and asymmetric encryption - know what it means to sign or authenticate a message | |

| | | |
|------------------------------|---|---|
| | IN THE FIELD OF SKILLS | <ul style="list-style-type: none"> - able to create compressed archives of files - know how to password protect the archive - able to un-compress password protected archives - able encrypt/decrypt files using symmetric encryption - able encrypt/decrypt using asymmetric encryption - able to sign/authenticate messages |
| | IN THE FIELD OF SOCIAL COMPETENCES | <p>In this digital era, safer communication can be considered a necessary soft skill that people should be able to use. Learning how to secure transmissions does provide an ability to be better communicate.</p> <p>Likewise, compression and archives is something that can also be considered a soft skill since economising transmission times and securing messages is an enhancement of communication.</p> |
| WORKING METHODS | <p>Online presentation of related tools accompanied by a demonstration of usage of the tools in question.</p> | |
| TOOLS/MATERIAS NEEDED | <p>We will use Blackboard collaborate to meet online (so Internet Access if the primary concern). A PowerPoint presentation will be the basic guide of the workshop. It will contain brief details about each tool and that will be followed by a demonstration of the main features of the software/tool.</p> <p>Also, participants will be directed to the becom project website where they can find relative documentation and other material (such as demonstrating videos). Additionally, the software to be used along with certain documentation and the relative videos will be made available to the participants in the form of a shared google drive link where they can view and download whatever they like or find interesting.</p> | |

| | |
|-------------------------------|--|
| TIPS / METHODOLOGICAL REMARKS | <p>It is the aim of this workshop to provide some introductory knowledge relating to pieces of software that participant might or might not be aware. All presented tools are related to the subject matter and have the potential to better and/or make easier and/or enhance everyday tasks related to secure digital communication.</p> <p>It should be mentioned that the workshop presentation will be recorded and made available to the participant at a later date so that they can review it at their own time.</p> |
|-------------------------------|--|

PART 3. OF SCENARIO

| | |
|---|--|
| LEARNING CONTENT - DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. The tool '7zip file manager' will be used to demonstrate certain concepts relating to compressed archives; as well as encrypting files and/or file names of archives. This free application is installed on university machines and in the majority of cases is the application used for quickly creating, compressing and decompressing archives. The training will demonstrate the ability of the software to encrypt and decrypt archives using symmetric encryption. 2. A free little utility called 'FileBlender' will be used to demonstrate the concept of symmetric encryption/decryption. The software is extremely simple to use providing a drag-n-drop interface and then giving guidance to what can actually be done. This software will also give the opportunity to demonstrate two additions features: <ol style="list-style-type: none"> a) The notion of the 'portable software' which enables a user to have and use a piece of software without actually installing it on a machine, but rather execute it from a USB stick. b) The concept of 'conversion' of file types. This little software enables the conversion of various files types into equivalent or other useful types. 3. A free utility called 'gpg4usb' will be used to demonstrate the concept of asymmetric encryption/decryption as well as message signing/authentication. The software is a little more elaborate in its usage and provides various related features. It should be mentioned that this software is also 'portable software' so user can run from a usb stick. |
|---|--|

| | | |
|------------------------------|---|--|
| BASIC TERMS | Archives; compressed archives; password protecting archives; multi-volume archives; symmetric encryption; asymmetric encryption; file conversion; | |
| COURSE OF THE CLASSES | PRELIMINARIES | <p>During the presentation participants will have a brief introduction to</p> <ul style="list-style-type: none"> - archives, compression and decompression - symmetric & asymmetric encryption/decryption. <p>They will also be directed to the becom project website to see additional material as well as a relative (mirroring) google drive that contains the software as well as documentation explaining the above concepts.</p> |
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 1.</p> <p>Talk about 7zip file manager and make everyone aware that it is available on their university machines. It is expected that some participants will be aware of certain (some more than others) features of the software. It is envisaged that most participants will not be aware of password protecting and splitting large archives in multiple volumes.</p> <p>We will demonstrate usage of the software and the tasks associated with: creating compressed archives; password protecting files and/or archives; encrypting filenames so that the contents of the archives stay hidden.</p> <p>PHASE 2.</p> <p>Introduce the fileblender utility. Demonstrate how to use a portable piece of software, extracting and running from any location.</p> <p>We will primarily demonstrate the encryption and decryption of any file using symmetric encryption using the drag-n-drop interface of the application.</p> <p>Subsequently, further conversion functionality of the software will be outlined which includes video conversion, audio conversion, image conversion, PDF join/split and more.</p> <p>PHASE 3.</p> <p>Introduce the gpg4usb software. This is also a portable software so this concept can be mentioned again.</p> |

| | | |
|--|-------------------------------------|--|
| | INTRODUCING NEW LEARNING CONTENT | <p>Three aspects of the usage of the software need to be demonstrated in order to enable participant to know how and use the software. First is how to have the software generate a pair of keys that will be used for asymmetric encryption and further more how to distribute the public keys of a user to their respective contacts. Second is how to use the software in order to encrypt some content using a contact's public key and transmit securely. Third is how to use the software to digitally sign something using the sender's private key and for the recipient to authenticate the message.</p> <p>All three aspects will be demonstrated with hands-on examples with the cooperation of one or more participants.</p> |
| | SUMMARY AND FINAL STEPS | <p>At the completion of the workshop participants should have a clearer understanding on the concepts related with compressed archives and symmetric/asymmetric encryption. Hopefully, the example software used will entice the interest of participants and they will have a starting point on making their digital transmissions more secure.</p> <p>Before the close of the workshop a worksheet has been prepared to</p> <ol style="list-style-type: none"> 1. Help point out the major points of each application to the participants 2. Provide a self-test set of questions to realise what has been learned 3. Provide a set of tasks targeted in getting participants to using the software and practicing what has been learned <p>(the worksheet is on the following pages)</p> <p>At the end of the workshop participants will be asked if they are willing to give feedback relating to the training. The feedback will be voluntary and anonymous. A small Google form has been prepared and will be made available for participants to give us their opinion on the toolkit; the delivery and more.</p> |

Author: Andreas Grondoudis

SCENARIO WORKSHEETS

PART 1. WORKING WITH 7ZIP FILE MANAGER

| | |
|--------------------------------------|--|
| Points to note about the application | <ol style="list-style-type: none"> 1. It is already installed in the university machines 2. It can handle a large number of archives (for extracting) 3. It is integrated in the 'right-click' context menu so it is easily accessible 4. It can create compressed or non-compressed archives 5. It uses strong symmetric encryption to protect archives and/or the contents therefore |
| | <ol style="list-style-type: none"> 1. 7zip can only create archives using the .ZIP extension? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 2. Except from .zip and .7z, name 3 other formats of archives that 7zip can open and extract files from? <ol style="list-style-type: none"> 1. _____, 2. _____, 3. _____ 3. Can 7zip password protect the archive it creates? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 4. 7zip can split archives in multiple files. How is the size of each file selected? <ul style="list-style-type: none"> <input type="checkbox"/> It is fixed <input type="checkbox"/> You can enter a custom size <input type="checkbox"/> There are multiple fixed size options <input type="checkbox"/> There are multiple fixes size options but you can enter custom size as well |

5. 7zip can only create archives using the .ZIP extension?

☐ Yes

☐ No

6. Except from .zip and .7z, name 3 other formats of archives that 7zip can open and extract files from?

4. _____,

5. _____,

6. _____

7. Can 7zip password protect the archive it creates?

☐ Yes

☐ No

8. 7zip can split archives in multiple files. How is the size of each file selected?

☐ It is fixed

☐ You can enter a custom size

☐ There are multiple fixed size options

☐ There are multiple fixed size options but you can enter custom size as well

9. When an archive is password protected, can you see the contents of it?

☐ Yes

☐ No

☐ Depends if the filenames are also encrypted

10. 7zip is integrated in the right-click context menu of windows. Can you list two options that are available by default when you right click on a folder called *events* or a file called *new_event*?

1. _____

2. _____

And another two when you right-click on an archive file called *eventsHistory.zip*

1. _____

| | |
|--|---|
| | <p>2. _____</p> <p>11. When creating a compressed archive, you can select the level of compression. From the following list, tick all words that you remember are possible compression levels.</p> <div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div><input type="checkbox"/> Fast</div> <div><input type="checkbox"/> Store</div> <div><input type="checkbox"/> Usual</div> <div><input type="checkbox"/> Turbo</div> <div><input type="checkbox"/> Zero</div> <div><input type="checkbox"/> Normal</div> <div><input type="checkbox"/> Ultra</div> <div><input type="checkbox"/> Maximum</div> <div><input type="checkbox"/> Minimum</div> </div> |
| Try and complete the following tasks: | <p>Creating archives</p> <p>Let's assume that you have a folder on your desktop called 'files' that contains many files (.docx, .xlsx, and .pdf) the size of all of which comes up to 50MB (see footnote ⁶ on this). For the following tasks you must use this folder and its files to add to archives.</p> <ol style="list-style-type: none"> 1. Use the context menu to create a .zip archive. Name the archive files1.zip 2. Create a .7z archive. Name the archive files2.7z 3. Create a .tar archive that will contain the folder 'files' as well as the files1.zip and files2.7z files. Name the archive files3.tar 4. Create a compressed .zip archive that will use 'Ultra' compression. Name the file files4.ultra.zip 5. Create a compressed .zip archive that will use 'Store' compression. Name the file files4.store.zip; 6. What can you say about the sizes of the last two files? _____ 7. Create a compressed .zip that will use 'fastest' compression and password protect the archive using the string '12345' as the password. Name the file files5.zip 8. Create a compressed .gzip archive that will use create multiple volumes of size of 2MB. Name the file files6.gz 9. Create a compressed .7z archive, use 'Ultra' compression, password protect the archive AND the filenames using the string '54321' as the password and split the archive in volumes of 5MB. Name the file files7.7z |

⁶If you have a folder (any folder) on your computer, use that so that you can actually perform the tasks. It does not have to be 50MB it can be smaller.

Using archives

Use the files from the 'creating archives' tasks and attempt the following:

1. Open the files3.tar archive (task 3 above) and delete the files1.zip and files2.7z from the archive
2. Extract the files from files4.ultra.zip (task 4 above) in a new folder called 'extracted2'
3. Open the file6.gz (task 8 above) and
 - a. delete any .docx files included in the archive
 - b. add to the archive the files1.zip archive (task 1 above)
4. Open the file7.7z (task 9 above) and extract any .pdf files to a new folder called 'extracted3'
5. You want to put the file files4.store.zip (task 5 above) into a USB but there is not enough space. Extract the files in a temporary location and add the contents into a new archive using .xz and 'Ultra' compression. Name the file file4.ultra.xz

PART 2. WORKING WITH FILEBLENDER

| | |
|--------------------------------------|---|
| Points to note about the application | <ol style="list-style-type: none"> 1. It is a portable utility, you extract it anywhere and use it from there 2. It has a very simple interface providing a drag-n-drop area. 3. Operations are 'filtered' according to what you 'drop' 4. It can convert between many audio, video and images formats 5. It can split .PDF files and create separate files from their pages 6. It uses symmetric encryption to encrypt/decrypt files |
| | <ol style="list-style-type: none"> 1. Fileblender can create non-compressed archives? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 2. Which of the following types of files can be dragged-n-dropped on fileblender to initiate an operation? <ul style="list-style-type: none"> <input type="checkbox"/> Audio <input type="checkbox"/> Video <input type="checkbox"/> Images <input type="checkbox"/> Specific formats of all of the above and more 3. Can fileblender resize an image <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 4. Fileblender can create non-compressed archives? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 5. Fileblender can create non-compressed archives? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No |

6. Fileblender can create non-compressed archives?

☐ Yes

☐ No

7. Which of the following types of files can be dragged-n-dropped on fileblender to initiate an operation?

☐ Audio

☐ Video

☐ Images

☐ Specific formats of all of the above and more

8. Can fileblender resize an image

☐ Yes

☐ No

9. What happens if you drag-n-drop a 'folder' on fileblender

☐ No actions are possible

☐ Only encrypt/decrypt is possible

☐ Something else (none of the above)

10. What are the two actions that are possible when a PDF is dropped on fileblender?

1. _____

2. _____

11. When fileblender is used for encryption and the cypher is created, what happens to the original text?

☐ It is there in the same folder

☐ It gets renamed to *filename_original*

☐ It gets replaced by the cypher

| | |
|---------------------------------------|--|
| Try and complete the following tasks: | <p>Manipulating multimedia files</p> <p>Let's assume that you have a folder on your desktop called 'media' that includes some files (for example: .png, .jpg, .avi, .mp3, .pdf, .txt, and .docx). For the following tasks you must use this folder contents to perform actions, using fileblender.</p> <ol style="list-style-type: none"> 1. Select any .PNG file and perform actions to turn the image upside-down 2. Select any .JPG file and find out the image dimensions. Perform actions to double the size of the image. 3. Select any .AVI file and convert it to xVid MP4 4. Select any .JPG file and convert it to an .ICO file |
| | <p>Encrypting/Decrypting</p> <ol style="list-style-type: none"> 1. Select any .TXT file and encrypt it using the string "1_2_3" (the double quotes are NOT part of the string) as the password. Email the file to a classmate. 2. Get the encrypted file from the email and decrypt it. 3. Select any .PDF file and try encrypting it without a password? See what happens 4. Select any .DOCX file and encrypt it with any password you want. Try opening the file with Microsoft Word and see what happens. |

PART 3. WORKING WITH GPG4USB

| | |
|---|---|
| Points to note about the application | <ol style="list-style-type: none"> 1. It is a portable utility, you extract it anywhere and use it from there 2. It uses proactive password checking enabling you to select powerful passwords to protect your transmissions 3. You can encrypt/decrypt files 4. You can encrypt/decrypt messages 5. You can sign a message for authentication purposes 6. You can authenticate a message |
| | <ol style="list-style-type: none"> 1. Which of the following types of files can be encrypted using gpg4usb? <ul style="list-style-type: none"> <input type="checkbox"/> Any type <input type="checkbox"/> Only .TXT files <input type="checkbox"/> Only .DOCX files <input type="checkbox"/> A small number of selected types (.txt, .docx, .pdf, .xlsx, .pptx, .c, .cpp, .java, and .py) 2. Which of the following types of files can be encrypted using gpg4usb? <ul style="list-style-type: none"> <input type="checkbox"/> Any type <input type="checkbox"/> Only .TXT files <input type="checkbox"/> Only .DOCX files <input type="checkbox"/> A small number of selected types (.txt, .docx, .pdf, .xlsx, .pptx, .c, .cpp, .java, and .py) 3. Which of the following types of files can be encrypted using gpg4usb? <ul style="list-style-type: none"> <input type="checkbox"/> Any type <input type="checkbox"/> Only .TXT files |

| | |
|---|---|
| <p>Try and answer the following questions</p> | <div data-bbox="438 295 1495 443"> <input type="checkbox"/> Only .DOCX files <input type="checkbox"/> A small number of selected types (.txt, .docx, .pdf, .xlsx, .pptx, .c, .cpp, .java, and .py) </div> <p>4. When encrypting a file to send, we use our private key?</p> <div data-bbox="438 542 534 645"> <input type="checkbox"/> Yes <input type="checkbox"/> No </div> <p>5. Which key is used to encrypt a message we want to send to someone?</p> <div data-bbox="438 743 813 981"> <input type="checkbox"/> Our private key <input type="checkbox"/> Our public key <input type="checkbox"/> The someone's public key <input type="checkbox"/> The someone's private key </div> <p>6. Which key must we use to authenticate a received message/file?</p> <div data-bbox="438 1079 1428 1393"> <input type="checkbox"/> Our private key <input type="checkbox"/> The sender's private key <input type="checkbox"/> The sender's public key <input type="checkbox"/> Our public key <input type="checkbox"/> One of the above, the application scans all keys and uses the appropriate one. </div> <p>7. When authenticating who can see the message?</p> <div data-bbox="438 1482 896 1662"> <input type="checkbox"/> Only the sender (signee) <input type="checkbox"/> Only the recipient (authenticator) <input type="checkbox"/> Everyone (anybody) </div> <p>8. Mention 2 sources that public keys can be imported from</p> <div data-bbox="438 1751 858 1863"> <p>1. _____</p> <p>2. _____</p> </div> |
| <p>Try and complet</p> | <p>For the following it is assumed that the application has been downloaded and extracted in a folder.</p> <p>Setting up and key management</p> |

| | |
|--|--|
| | <ol style="list-style-type: none"> 1. Use the key management window and generate a pair of keys 2. Select the generated key and export it to a file. 3. Email the file to a classmate 4. Get the 'export' file from the classmate's email 5. Use the key management window to import the classmate's public key from the file |
| | <p>Encrypting/Decrypting</p> <ol style="list-style-type: none"> 1. Encrypt any file using the public key of a classmate. 2. Email the cypher to the classmate. 3. Get the cypher from the classmate's email 4. Decrypt it with your private key. 5. Write some message in the text area and encrypt it using a classmate's public key. 6. Email the cypher to the classmate. 7. Get the cypher from the classmate's email 8. Decrypt it with your private key. |
| | <p>Signing and authentication</p> <ol style="list-style-type: none"> 1. Use the text-area on the left-hand side of the interface and draft a sample message. 2. Sign the message using your private key. 3. Save the text file and email it to a classmate. 4. Get the message from your email client and save the text file locally. 5. Open the text file (so it appears on the left-hand side area). 6. Use the 'Verify' operation to see if the message can be authenticated. |

Compressed and large files transfer

PART 1. OF SCENARIO

| | |
|------------------------|---|
| TARGET GROUP | Faculty members from partner university |
| DURATION OF CLASSES | Approximately one hour |
| COMPOSITION OF CLASSES | A number of faculty members from all disciplines willing to enhance their knowledge on compressed archives and large file transfers |
| FORM | Delivered on an online basis using Blackboard Collaborate |

PART 2. OF SCENARIO

| | | |
|-------------------|--|---|
| AIM OF CLASSES | To make faculty aware of a number of applications/tools that can be used for compressed archives and a service for transferring large files. | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <ul style="list-style-type: none"> - know what it means to compress a file - create incremental archives of files - multiple volume archives - usage of web-services |
| | IN THE FIELD OF SKILLS | <ul style="list-style-type: none"> - able to create compressed archives of files - know how to manipulate update mode for archives - know how to create archives using multiple volumes - able to send a large file using a service |

| | | |
|--------------------------------------|---|---|
| | IN THE FIELD OF SOCIAL COMPETENCES | <p>In this digital era, smaller email attachments ensure faster transmission times i.e. faster communication can be considered a necessary soft skill that people should be able to use. Learning how to create compressed files does provide an ability to better communicate.</p> <p>Likewise, when a file is too large to be emailed, a skilled person should be aware of alternative means of transferring the files. This too can be considered as a soft skill because the user is not restricted to only emailing files.</p> |
| WORKING METHODS | Online presentation of related tools accompanied by a demonstration of usage of the tools in question. | |
| TOOLS/ MATERIALS NEEDED | <p>We will use Blackboard collaborate to meet online (so Internet Access if the primary concern). A PowerPoint presentation will be the basic guide of the workshop. It will contain brief details about each tool/service and that will be followed by a demonstration of the main features of the software or service.</p> <p>Also, participants will be directed to the becom project website where they can find relative documentation and other material (such as demonstrating videos). Additionally, the software to be used along with certain documentation and the relative videos will be made available to the participants in the form of a shared google drive link where they can view and download whatever they like or find interesting.</p> | |
| TIPS / METHODOLOGICAL REMARKS | <p>It is the aim of this workshop to provide some introductory knowledge relating to pieces of software that participants might or might not be aware. All presented tools are related to the subject matter and have the potential to better and/or make easier and/or enhance everyday tasks related to digital communication.</p> <p>It should be mentioned that the workshop presentation will be recorded and made available to the participants at a later date so that they can review it at their own time.</p> | |

PART 3. OF SCENARIO

| | | |
|---|---|--|
| LEARNING CONTENT - DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. The tool '7zip file manager' will be used to demonstrate certain concepts relating to compressed archives; as well as manipulating the mode of updating archives (adding new, refreshing, syncing etc). This free application is installed on university machines and in the majority of cases is the application used for quickly creating, compressing and decompressing archives. The training will demonstrate the ability of the software to compress and decompress files and folders. Also, as a further feature we will show people how to create archives that have multiple volumes when the files are large in size. 2. The free version of the web-service 'WeTransfer' will be demonstrated to the participants. The service is used to enable the transfer of files of size up to 2GB and is described as a 'paste and collect' service. The process is initiated by the sender of the file(s) who uploads the files to wetransfer.com and provides one or more email addresses as the potential recipients. The engine will email the recipients and make it possible for them to download the file(s) from their servers. It is worth noting that transfers like these have an expiration time (7 days) and after that the file(s) are deleted. | |
| BASIC TERMS | Compressed archives; multi-volume archives; large file transfer; wetransfer.com | |
| COURSE OF THE CLASSES | PRELIMINARIES | <p>During the presentation participants will have a brief introduction to</p> <ul style="list-style-type: none"> - archives and compression & decompression - large files and limitation of saving or sending. <p>They will also be directed to the becom project website to see additional material as well as a relative (mirroring) google drive that contains the software as well as documentation explaining the above concepts.</p> |
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 1.</p> <p>Talk about 7zip file manager and make everyone aware that it is available on their university machines. It is expected that some participants will be aware of certain (some more than others) features of the software. It is envisaged that most participants will not be aware of password protecting and splitting large archives in multiple volumes.</p> <p>We will demonstrate usage of the software and the tasks associated with: creating compressed archives; manipulating the update mode of archives; and creating mutli-volume archives.</p> |

| | | |
|--|----------------------------------|---|
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 2.</p> <p>Introduce the concept of transferring large files as a service provided by online providers. We will provide some examples like filemain, transferxl or sendgb</p> <p>We will primarily demonstrate the wetransfer.com service where a few files (not necessarily so large) will be used in an example transfer. We will demonstrate that users can create their own (free) account but are also able to use their google or apple account</p> |
| | SUMMARY AND FINAL STEPS | <p>At the completion of the workshop participants should have a clearer understanding on the concepts related with compressed archives and transferring large files.</p> <p>Before the close of the workshop a worksheet has been prepared to</p> <ol style="list-style-type: none"> 1. Help point out the major steps of each application to the participants 2. Provide a self-test set of questions to realise what has been learned 3. Provide a set of tasks targeted in getting participants to using the software and practicing what has been learned <p>(the worksheet is on the following pages)</p> <p>At the end of the workshop participants will be asked if they are willing to give feedback relating to the training. The feedback will be voluntary and anonymous. A small Google form has been prepared and will be made available for participants to give us their opinion on the toolkit; the delivery and more.</p> |

Author: Andreas Grondoudis

SCENARIO WORKSHEETS

PART 1. WORKING WITH 7ZIP COMPRESSED ARCHIVES

| | |
|--------------------------------------|---|
| Points to note about the application | <ol style="list-style-type: none"> 1. It is already installed in the university machines 2. It is integrated in the 'right-click' context menu so it is easily accessible 3. It can create compressed or non-compressed archives 4. It can manipulate the update mode of archives and therefore be used like an incremental backup mechanism 5. It can create multi volume archives when the files are too big |
| | <ol style="list-style-type: none"> 1. 7zip can only create archives using the .ZIP extension? <div style="margin-left: 20px;"> <input type="checkbox"/> Yes <input type="checkbox"/> No </div> 2. Can 7zip create different modes of update for archives? <div style="margin-left: 20px;"> <input type="checkbox"/> Yes <input type="checkbox"/> No </div> 3. 7zip can split archives in multiple files. How is the size of each file selected? <div style="margin-left: 20px;"> <input type="checkbox"/> It is fixed <input type="checkbox"/> You can enter a custom size <input type="checkbox"/> There are multiple fixed size options <input type="checkbox"/> There are multiple fixed size options but you can enter custom size as well </div> 4. 7zip is integrated in the right-click context menu of windows. Can you list two options that are available by default when you right click on a folder called <i>events</i> or a file called <i>new_event</i>? <div style="margin-left: 20px;"> <input type="checkbox"/> _____ <input type="checkbox"/> _____ </div> |

| | |
|--|--|
| Try and answer the following questions | <p>5. And another two when you right-click on an archive file called <i>eventsHistory.zip</i></p> <p><input type="checkbox"/> _____</p> <p><input type="checkbox"/> _____</p> <p>6. Which two of the following are update modes of 7zip.</p> <p><input type="checkbox"/> add</p> <p><input type="checkbox"/> add and replace</p> <p><input type="checkbox"/> update files</p> <p><input type="checkbox"/> synchronize files</p> |
| Try and complete the following tasks: | <p>Creating archives</p> <p>Let's assume that you have a folder on your desktop called 'files' that contains many files (.docx, .xlsx, and .pdf) the size of all of which exceeds 20MB. For the following tasks you must use this folder and its files to add to archives.</p> <ol style="list-style-type: none"> 1. Use the context menu to create a .zip archive. Name the archive files1.zip 2. Create a compressed .zip archive that will use 'Ultra' compression. Name the file files2.ultra.zip 3. Create a compressed .zip archive that will use 'Store' compression. Name the file files2.store.zip; 4. What can you say about the sizes of the last two files? _____ 5. Create a compressed .7z archive, and split the archive in volumes of 5MB. Name the file files3.7z 6. What is the pattern of naming used for the files? _____ <p>Using archives</p> <p>Use the files from the 'creating archives' tasks and attempt the following:</p> <ol style="list-style-type: none"> 1. Open the files2.store.zip archive (task 3 above) and delete any .DOC or .DOCX from the archive |

| | |
|--|---|
| | 2. Extract the files from files3.7z into a new folder called 'extracted3' |
|--|---|

PART 2. WORKING WETRANSFER.COM

| | |
|--------------------------------------|--|
| Points to note about the application | <ol style="list-style-type: none"> 1. It is a free web-service 2. You can create a free account of use your google or apple account to sign in 3. You can transfer up to 2GB 4. You can send files to, up to 10 individuals 5. Downloads are available for 7 days only 6. As a sender, you get a notification when the files are downloaded. |
| | <ol style="list-style-type: none"> 1. With WeTransfer.com you can only send one file at a time? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 2. With WeTransfer.com you can only send one file at a time? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 3. With WeTransfer.com you can only send one file at a time? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No 4. With WeTransfer.com you can only send one file at a time? <ul style="list-style-type: none"> <input type="checkbox"/> Yes <input type="checkbox"/> No |

Try and answer the following questions

5. With WeTransfer.com you can only send one file at a time?

- ☐ Yes
- ☐ No

6. What if you don't download the files in the 7-day period?

- ☐ They are deleted and there is nothing you can do
- ☐ They are stored in an archive and can be restored by a request of the original sender
- ☐ You have to ask the original sender to 'update' the link for another 7-days
- ☐ None of the above

7. Can wetransfer, transfer bigger files than 2GB

- ☐ Yes, but with a Pro subscription (paid)
- ☐ Yes
- ☐ No

8. Can you add a message to the recipients of a transfer?

- ☐ Yes, but with a pro subscription (paid)
- ☐ Yes
- ☐ No

9. What happens if you don't create an account??

- ☐ You can still transfer files
- ☐ You cannot transfer files
- ☐ You can transfer files but your email has to be verified at every transfer

| | |
|--|---|
| <p>Try and complete the following tasks:</p> | <p>Let's assume that you have a folder on your desktop called 'media' that includes some files (for example: .png, .jpg, .avi, .mp3, .pdf, .txt, and .docx).</p> <ol style="list-style-type: none"> 1. Select the folder and add it to an archive called media.zip 2. Navigate to WeTransfer.com 3. You can either sign up for a free account or use your google account 4. Initiate a file transfer and upload the media.zip archive ⁷ 5. Enter the email of a colleague as a recipient or if you have a personal email account (google or otherwise) use that so you can as an additional recipient. 6. Enter a message like 'Testing wetransfer.com' 7. Send the file. |
|--|---|

⁷ It does not really matter how large the file is (you just know that it can be up to 2GB)

Working on the cloud

PART 1. OF SCENARIO

| | |
|-------------------------------|---|
| TARGET GROUP | Faculty members and collaborators from the School of Humanities, Social and Education Sciences |
| DURATION OF CLASSES | Between 1.5 and 2 hours |
| COMPOSITION OF CLASSES | Faculty and Special teaching personnel as well as external collaborators seeking to enhance their knowledge and practical experience in working with cloud technologies |
| FORM | Delivered on an online basis using Blackboard Collaborate with hands-on practical aspects utilizing certain aspects of the Google Workspace |

PART 2. OF SCENARIO

| | | |
|--------------------------|---|--|
| AIM OF CLASSES | To provide participants with valuable knowledge and experience in working with Google Workspace applications but also make participants aware that relative tools are available based on Microsoft cloud solutions ⁸ | |
| LEARNING OUTCOMES | IN THE FIELD OF KNOWLEDGE | <ul style="list-style-type: none"> - be aware of rich set of application on Google workspace - learn about Google's mechanisms for sharing files/folders - learn about collaboration using Google's tools |

⁸ It has to be mentioned here that the university is a Microsoft partner and as such many of the online solutions are Microsoft based.

| | | |
|------------------------------------|---|--|
| | IN THE FIELD OF SKILLS | <ul style="list-style-type: none"> - learn the basic file/folder management skills for google drive - learn how to share office files with other users - learn how to create forms and collect data - learn how to create and manage google (discussion) groups |
| | IN THE FIELD OF SOCIAL COMPETENCES | <p>At present, online collaboration and sharing of information can be considered as a necessary soft skill that individuals should be able to use. Teleworking or studying remotely, especially during the COVID-19 years, dictated that people achieve online and collaboration skills and made them necessary almost as much as social skills.</p> |
| WORKING METHODS | <p>Online demonstration of related tools and functionalities accompanied by assigned tasks asking participants to apply related concepts and functions.</p> | |
| TOOLS/ MATERIALS NEEDED | <p>We will use Blackboard Collaborate to meet online, so Internet access is of primary concern. A PowerPoint presentation will be used to quickly introduce the context of the training and then act as a guide presenting the steps to be followed in order to go through the material.</p> <p>Additionally, participants will be provided with a link to the becom project website (https://becomeproject.eu) and a quick introduction of the available online resources.</p> <p>It is recommended that participants have a Google account which will allow them access to the applications and sharing.</p> | |

| | |
|--------------------------------------|--|
| TIPS / METHODOLOGICAL REMARKS | <p>The primary concern of this workshop/training is to allow participants to gain hands-on experience with the cloud collaboration tools available from Google.</p> <p>It is envisaged that the training will contain a set of steps in which the trainer will first demonstrate some functionality to the participants and then ask the participants to complete some relevant tasks allowing some time in which to do so.</p> <p>To accommodate the fact that the university is a Microsoft partner and all of Google's tools do have Microsoft counterparts; we will attempt to integrate somewhere in the presentation a link to some information (website and/or video) pertaining to the respective MS tool.</p> <p>It should also be mentioned that the workshop/training will be recorded and made available to participants as well as other staff and collaborators so it can be replayed and used as a training instrument.</p> |
|--------------------------------------|--|

PART 3. OF SCENARIO

| | | |
|--|--|--|
| LEARNING CONTENT - DETAILED CHARACTERISTICS | <ol style="list-style-type: none"> 1. Learning about google drive. Make participants aware of the basic functions and manipulation of files and folders. Demonstrate common operations for the cloud-based resources available on the drive. 2. Show the range of applications (Docs, sheets, slides, calendar, forms, Gmail, groups, classroom) 3. Learning about ways of sharing google drive resources. Sharing by giving access rights vs sharing by providing a link. 4. Learn about online, real-time collaboration 5. Learn how to create and share forms in order to collect data 6. Learn how to create a group and manipulate members and settings | |
| BASIC TERMS | Google account; Google workspace; Google online apps; online real-time collaboration; | |
| COURSE OF THE CLASSES | PRELIMINARIES | <p>Introduce Google Workspace and briefly mention the tools that comprise the suite. Make sure that all participants have a google account that they can use.</p> <p>Allow time for participants to create an account (if needed demonstrate the creation of an account)</p> |

| | | |
|--|----------------------------------|--|
| | INTRODUCING NEW LEARNING CONTENT | <p>PHASE 1.</p> <p>Demonstrate google drive as the basic file manager for manipulating the contents of a user's google drive. Demonstrate creation of folders and creation of new documents (or other files). Demonstrate file and folder manipulation operations.</p> <p>Why is this important?</p> <p>The free tools offered by Google workspace are very popular throughout the world and the academic community. Faculty members collaborating on projects are very often sharing a variety of files and it is crucial for someone to be aware of the basic operational steps of google drive. Tools can also be used by instructions to share files with students.</p> <p>Task(s) for participants:</p> <ol style="list-style-type: none"> 1. Login to google 2. Open up google drive 3. Create a new folder called 'training' 4. In the 'training' folder create a new document saved as 'first doc' and a new sheet called 'first sheet' 5. In the 'training' folder create another folder called 'testing' 6. Move the 'first doc' and 'first sheet' files into the 'testing' folder. 7. Inside the 'testing' folder create a new slide file (call it 'first slide') and make a copy of it in the 'training' folder. 8. Ask a (volunteer) participant to share their screen and show us the completed task. <p>PHASE 2.</p> <p>Demonstrate ways of sharing files from google drive. Show examples of sharing using a link to a file (or folder) and also demonstrate sharing by giving editing/viewing/commenting permissions to another google user or set of users.</p> <p>Why is this important?</p> <p>File sharing is something that takes place on a daily basis. It can be used to share files with project partners; to exchange information with collaborators; to share some material with students; to make some resources available to students for work that needs to be done. Working on single copy (shared) files alleviates the need for versioning and makes us more efficient. Additionally, the ubiquitous</p> |
|--|----------------------------------|--|

| | | |
|--|--|---|
| | | <p>nature of shared access makes information sharing easier.</p> <p>Task(s) for participants:</p> <ol style="list-style-type: none"> 1. Configure the sharing and permission of the 'first doc' file in the 'training/testing' folder to allow user grondoudis@gmail.com to edit the file 2. Configure the sharing and permissions of the 'first sheet' file in the 'training/testing' folder to allow user grondoudis@gmail.com to view the file. 3. Get an editor link (that can be opened by anyone) for the 'first slide' file in 'training' and send the link (using your Gmail account) to a.grondoudis@euc.ac.cy 4. Open the emails received by any participant and demonstrate accessing the files (for edit/view) <p>PHASE 3.</p> <p>Demonstrate online collaboration and real-time editing and commenting on shared files. Demonstrate 'Google meet' and show how easy it is to set up an instant video call. Show how the screen can be shared and demonstrate real-time editing of a shared file.</p> <p>Why is this important?</p> <p>Continuing the notion of sharing, real-time editing of files achieves true online collaboration. A team of researchers can edit different areas of the same document therefore economizing time. Work can be carried out while a video call (might be only audio) is taking place giving the opportunity for more coordination and exchange of ideas. Synchronous communication and editing can be quite productive. This can also be used by instructor to have students work as groups in order to collaborate/share and complete certain tasks.</p> <p>Task(s) for participants</p> <ul style="list-style-type: none"> - Ask a (volunteer) participant to create a google meet and invite grondoudis@gmail.com to the meet. - Ask another (volunteer) participant to create a google meet, copy the meet code and email it to a.grondoudis@euc.ac.cy to ask them to join. - In either one of the two participants share a document (or sheet or slide) and demonstrate how we can share the screen and see the editing being done by both individuals at the same time |
|--|--|---|

| | | |
|--|--|--|
| | | <p>PHASE 4.</p> <p>Demonstrate the creation of a google form to be used to collect 2 or 3 answers to questions. Share the link for the form with participants and demonstrate entering a set of answers. Demonstrating configuring the form and adding collaborators (select sample participants). Show participants how it is possible to see the result generated by the form. Demonstrate how can the form be linked to a google sheet so that data is more manageable.</p> <p>Why is this important?</p> <p>Many research activities base their findings on discovery information that needs to be collected from various populations. Google forms provide the ability to easily create questionnaires that can be distributed and completed electronically. Forms can be used to present the findings in very appealing manner as it will automatically create graphs and helpful visuals to get points across. If further processing is needed, responses from surveys can be linked to a sheet file and be manipulated accordingly to analyze and extract useful information.</p> <p>Task(s) for participants</p> <ol style="list-style-type: none"> 1. Have participants create a form called 'first form' 2. Insert a 'yes/no' type question (or anything they feel like) 3. Link the form with a google sheet 4. Copy the link for the form 5. Share the link on the collaborate chat 6. Ask other participants to visit the form and answer the question 7. Ask a (volunteer) participant to share his screen and show us his form and any replies received 8. As another (volunteer) participant to share their screen and show everyone the sheet of answers <p>PHASE 5.</p> <p>Demonstrate the creation and configuration of a google group as an email distribution list (people can email the list and everyone gets the email in order to reply to discussion etc.). Demonstrate the addition of members and the configuration of the group.</p> <p>Why is this important?</p> |
|--|--|--|

| | | |
|--|-------------------------|--|
| | | <p>Collaborating teams do sometimes run into problems if members are not up to date on what is happening. Not all communication can be synchronous and most times we have to rely on asynchronous exchange of messages. Creating a google group can help achieve this communication. A team member wanting to share some information can email the group and the message will be automatically delivered to all group members. Subsequently, people can reply to the group and the messages will be associated to formulate an asynchronous discussion and exchange of ideas. This can also be used to support courses and possibly assignment help. A student can email a question to a group and group members can provide possible solutions or answers.</p> <p>Task(s) for participants</p> <ol style="list-style-type: none"> 1. Visit groups.google.com 2. Have participants create a group 3. Configure members to be able to post on the group by sending emails 4. Configure the subject prefix of the emails so that emails can be filtered (and more easily discovered) 5. Add grondoudis@gmail.com as a member of the group |
| | SUMMARY AND FINAL STEPS | <p>At the completion of the training participants should have a clearer understanding on the concepts related to the Google Workspace and its related applications. It is hoped that the worked-on examples together with the hands-on tasks will provide a good starting point for participants to get more interested and involved in using the tools.</p> <p>To accommodate the usage of Microsoft solutions at the university, information will be provided which will correspond the tools discussed in the training with the appropriate MS counterparts. This information will contain web links to sites and video that demonstrate and/or explain the tools.</p> <p>At the end of the workshop participants will be asked if they are willing to give feedback relating to the training. The feedback will be voluntary and anonymous. A small Google form has been prepared and will be made available for participants to give us their opinion on the toolkit; the delivery and more.</p> |

Author: Andreas Grondoudis

Between interaction and innovation –
creating communication space in the digital world



ISBN 978-83-951069-6-5

AGERE
AUDE



Co-funded by the
Erasmus+ Programme
of the European Union