



Logbook Lëtzebuerg

Prompts for classes

Introductory notes

The template for the Logbook Lëtzebuerg was the publication Logbuch Neuland by the Bundeszentrale für politische Bildung from 2020 (3rd edition). The authors were Marianne Marheineke and Sarah Inal.

— Target group

The Logbook Lëtzebuerg is intended to prompt reflection among teenagers and young adults by providing an opportunity to place individual experiences within the context of citizenship education.

It is aimed at teens and young adults:

- with recent experience as a migrant or refugee, who have just arrived and are getting settled in;
- with experience as a migrant or refugee, and have been living in Luxembourg for a while;
- with experience as a migrant or refugee within their family, circle of friends or immediate environment;
- and anyone who wants to (re)discover Luxembourg

In the material to follow, we will call those using the logbook “actors”. Not like actors on a stage, but as in someone who takes action. They are not readers in the traditional sense, but rather the protagonists of their logbook.

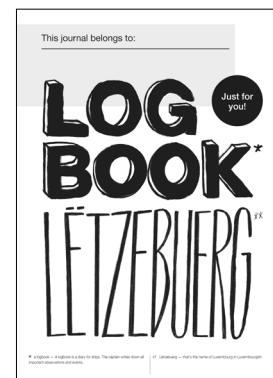
— Content and objectives

As the living conditions of people with experiences as a migrant or refugee are directly impacted by policy, the Logbook Lëtzebuerg is aimed at encouraging them to discover their own political capacity to act and opportunities for social participation. We also hope that it will give all young people and young adults who experience Luxembourg up close the scope for empowerment as they find their feet. At the same time, the logbook should give them the opportunity to process the experiences and impressions they have gained in the course of their time in Luxembourg. The programme imparts basic knowledge to young people about important social values and political frameworks, such as human dignity, freedom of opinion and the right to education. The aim is to enable young people to participate in democratic society.

We want these activities to spark inspiration, serve as suggestions and stimulate processes. Each logbook actor will decide whether to act each time they are inspired and determine what form this will take. For that reason, it's important not to check and evaluate the activities within a school setting, so we don't specify any learning objectives in the strict sense. We want to avoid making stipulations, so we'll talk about “prompts” instead.

— The diary approach of the Logbook Lëtzebuerg

The Logbook Lëtzebuerg is very similar to a diary. It offers users the chance to enter into dialogue with themselves and to engage with others on certain activities if they like. It's best to set aside a private, safe space for some of the activities.



— Focus on the self

For many logbook actors, self-reflection, individualised learning and creative techniques may be entirely new experiences.

It is important that topics are introduced with care, giving plenty of time for each activity in order to make the content easy to access, avoid confusion and provide scope for new ways of learning and working.

— Multilingualism

Giving logbook actors the freedom to choose which language to use is vital in order to accommodate the various interaction between language, feelings and memories. They may choose differently depending on the activity.

— Languages

The Logbook Lëtzebuerg is published in three languages: German, French and English. Audio translations are also available in Arabic, BCMS, Chinese, Farsi, Portuguese, Russian, Tigrinya and Ukrainian for some tasks. These are intended to explain potentially difficult activities and certain culture-related aspects and terms for the logbook actors.

To hear the translated version, the mentor or logbook actor can scan the QR code on the page of the activity in question.

— About the publisher and partners:

The Zentrum fir politesch Bildung is an independent foundation that promotes civic engagement by fostering a better understanding of politics, democracy and the challenges currently facing society. Young people, in particular, should be empowered and encouraged to take part in political life and public discourse.

The Coordination Service for Pedagogical and Technological Research and Innovation (Service de Coordination de la Recherche et de l'Innovation pédagogiques et technologiques – SCRIPT) helps to develop the school curriculum and teaching materials. It also supports school and extracurricular projects, connects schools with one another, and publishes and distributes teaching materials.

The Department for the Schooling of Foreign Children (Service de la scolarisation des enfants étrangers – SECAM) is part of the Ministry of Education, Children and Youth (MENJE) and looks after newly arrived students between the ages of 12 and 24. The department orients pupils in classes that best match their linguistic competences, as well as their profile, informs parents and pupils about the Luxembourg school system and support measures available to them.

SECAM offers a range of support measures, including education-related advice for teaching staff. SECAM coordinates enquiries for international schools and applications for intercultural mediator services (médiateurs interculturels).

During the conception of the Logbook Lëtzebuerg and the present pedagogical guide, the draft law n°8069 relating to the reception, orientation, integration and educational support of newly arrived pupils has been elaborated. Please consult the website www.chd.lu for further information regarding the evolution of this draft law.

The Maison de l'orientation provides advice about schools, universities or professional career pathways. It is a source of information about educational, study and career opportunities and support with applying for further training, an apprenticeship or a job.

The Psychosocial and Scholastic Assistance Centre (Centre psychosocial et d'accompagnement scolaires – CePAS) is the main point of contact for teenagers and young adults, parents, families and service providers in the psychological, social and educational sectors.

It coordinates the activities of the Psychosocial and Scholastic Assistance Service (Service psycho-social et d'accompagnement scolaires – SePAS) in secondary schools.

– Overall structure

Almost every activity is a standalone unit. The ordering is essentially random. This means that the activities do not have to be tackled in any particular order. Each activity is assigned to an overarching theme.

The overarching themes are the following:

- All about me – inward self-reflection
- My worlds – self-reflection focused on the people around me, how we interact and the things around us
- Me in Luxembourg – self-reflection focused on Luxembourg as a new realm of experience

The five missions are geared towards breaking the ice through interaction, as many actors are unaccustomed to the high degree of introspection required here.

Intro Moien!

Actor prompt

- to examine their own agency by linking the question “Who am I?” with the question “What can I do?”.

Methodology & teaching principles

If you are a teacher using the logbook in school or as part of a language course, refrain from making it part of any kind of assessment, so that every logbook actor can work in it as and when they want.

Psychoeducation & trauma-informed teaching

If you feel that a logbook actor is out of sorts, refer to the self-care guide (“How the logbook works”) or recommend a distracting activity. Maintain contact, reassure them and, if necessary, notify a relevant specialist.

The Logbook Lëtzebuerg is not designed to deal with trauma. The person using it should be aware of how actors might react to any emotions that arise. It is best to establish contact with SePAS or CePAS in advance.

Intro First things first: my title page

Actor prompt

- to make the logbook theirs by customising the title page
- to commit to working in the logbook and being open to doing the activities

Methodology & teaching principles

Encourage the actor to find and devise symbols that match their own personality. Offer some examples.

People with experience as migrants or refugees

For young refugees, in particular, their own name may be associated with stressful feelings. Some may have adopted a new name when they fled, for fear of being deported. The loss of their own name and thus part of their identity and connection to their homeland can be a source of pain. For this reason, the activity does not explicitly encourage them to illustrate their own name, but rather to develop a logo as a way of symbolising their personality.

Intro How this logbook works!

– Instructions for working with the Logbook Lëtzebuerg

Methodology & teaching principles

We recommend going through this page together when you start working with the Lëtzebuerg Logbook and clarifying any questions that may arise. As things progress, it's important to let everyone find their own way through the logbook.

Psychoeducation & trauma-informed teaching

On this page, logbook actors can familiarise themselves with the stress scale in the footer. They can make a habit of using this to check their mood before they start an activity. The scale is also suitable for teachers, advisors or mentors working with stressed actors on a day-to-day basis. Visualising one's emotional state can be helpful, especially in conflict situations or when working with those who are just starting to learn the language.

01 About me

Actor prompt

- to question themselves and allow themselves to be guided from the material to the immaterial
- to move from a static to a process-based, dynamic and changeable self-image and understanding of the self

People with experience as migrants or refugees

Anyone who applies for asylum is subjected to a litany of questions. Over and over again, applicants are bombarded with questions about their identity. This activity aims to counteract this stressful situation to a certain degree and allow actors to keep on experiencing themselves anew and to grow.

02 "I'm great!"

Actor prompt

- to strengthen self-esteem through positive self-expression in the form of a morning ritual
- to potentially enhance their self-image in doing so
- to help them learn to take care of themselves

Methodology & teaching principles

In order for these positive affirmations to prove effective, it's important to repeat this to yourself on a regular basis.

➔ See also activity 55, "I can do it".

People with experience as migrants or refugees

Refugees in Luxembourg have to meet considerable requirements. Often pupils fall short of what they expect of themselves. Their self-image can suffer as a result.

Psychoeducation & trauma-informed teaching

Being able to change one's own self-image is an essential experience that helps an individual have a sense of stability. Traumatization can affect self-image. This can lead to dysfunctional, self-hindering basic assumptions, like "I am worthless", "I can't trust anyone anymore" or "The world is a bad place".

03 An emotional rollercoaster

Actor prompt

- to explore one's own inner emotional landscape and perceive it in a nuanced way
- to associate feelings with situations
- to develop a tolerance for a certain ambiguity when contradictory feelings are experienced at the same time

German/French/English as a foreign language

This activity is a precursor to activity 04/05, "How am I doing?", as the individual logbook actor can initially fall back on the linguistic devices provided. Follow-up activity 04/05 then encourages them to expand their vocabulary relating to the emotions.

04/05 How am I doing?

Actor prompt

- to acquire a nuanced vocabulary relating to the emotions
- to write and talk about various feelings, including contradictory ones

Methodology & teaching principles

Make sure to offer every participant a safe space. Explain that acquiring this vocabulary will help the actors to discuss their own feelings authentically, but that everyone should decide for themselves at any given time and in any situation what and how much of their emotions they want to show (selective authenticity).

German/French/English as a foreign language

There is scope for translation around the individual expressions of emotion. Help the actor to match the individual expressions to the sentence openers "I am ..." and "I feel ...".

06 I love you

Actor prompt

- to become conscious of their own multilingualism
- to see this multilingualism as something valuable
- to appreciate their own multilingualism

Methodology & teaching principles

Modify the activity by using other words or phrases (e.g. "It's great to have you here").

➔ See also activity 12, "Me and my languages" and activity 17, "In love".

People with experience as migrants or refugees

People who have had to flee their country often speak lots of languages. Along with the dialects and national languages spoken in their country of origin, they will have had to familiarise themselves with new languages while fleeing.

07 It's nice here

Actor prompt

- to relax
- to look inside themselves
- to imagine their very own happy place

Methodology & teaching principles

Give everyone the opportunity to find their own space within the room, so that they are well spread out.

German/French/English as a foreign language

For those who are just starting to learn the language, make it clear that they don't need to understand every word. Put the focus on enriching their vocabulary with key terms and read the text out loud. For more advanced logbook actors, this activity could be conducted in pairs, reading aloud to each other.

People with experience as migrants or refugees

A young refugee wrote this piece about an imaginary place. This kind of landscape may not be familiar to all cultures. Make it clear that it is about picturing a place that is specific to the individual. Be aware that remembering a real place from the past may be upsetting.

Psychoeducation & trauma-informed teaching

Note that it takes a lot of trust for someone who has experienced stress to close their eyes when in a group.

Suggested reading

- *Inspired from: "sicherer Ort"*: Reddemann L., 2012. Imagination als heilsame Kraft. Klett Cotta, Stuttgart.
- Murdock M., 2009. Dann trägt mich meine Wolke. Peter Hess, Schüttorf.
- Adams S., 2020. Neue Fantasiereisen: Entspannende Übungen für Jugendarbeit und Erwachsenenbildung. Don Bosco, Munich.
- Du Penhoat G., 2016. La Boîte à outils de la Gestion du Stress. Dunod, Malakof.

08 Hi, Lëtzebuerg!

Actor prompt

- to experience their new country Luxembourg by personifying it as a peer and using it as a sounding board
- to communicate with Luxembourg
- to engage in creative writing

Methodology & teaching principles

You could start with a sensory walk outdoors. Here, "feel" refers to the sense of touch. Make sure that they are encouraged to write. If necessary, help the logbook actor by finding someone who can step into the role of the personified Lëtzebuerg and respond to what they have to say.

09 Someone by my side

Actor prompt

- to learn about a right that they may not have been aware of possessing
- to strengthen their own standing in official appointments
- to know where to ask for help and thinking about whom to take along

People with experience as migrants or refugees

Unaccompanied minors may apply for international protection themselves or through a guardian appointed by the guardianship judge. The guardian's role is to support the applicant throughout the application process. If it seems likely that the minor will reach the age of 18 during the course of the proceedings, a guardian does not have to be appointed to look after them.

Note:

www.guichet.public.lu/de/citoyens/immigration/cas-specifiques/protection-internationale/demande-protection-internationale.html

offers further information about the proceedings.

In addition to the guardian (if named), it should be made clear that the Office national de l'accueil (ONA) and ASTI, an information bureau for migrants, can also help with procedures.

For matters relating to health and questions about love, family, sexual intercourse or similar, young people can also turn to the family planning services. The CNS is also worth a mention here, as healthcare and health insurance are not universally provided in all countries.

10 My mission 1: Go exploring!

Actor prompt

- to learn the meaning of friendship
- to deepen a close friendly relationship

People with experience as migrants or refugees

Being new somewhere can be a lonely experience, so making new friends and seeing old friendships as valuable becomes all the more important.

Note: www.hariko.lu offers workshops with artists and musicians for young people, providing them with an opportunity to meet others.

Suggested reading

- Adam H., Inal S., 2013. Pädagogische Arbeit mit Migranten- und Flüchtlingskindern. Unterrichtsmodule und psychologische Grundlagen. Beltz, Weinheim, Basel, p.118, p.171.
- de Boer H., Merklinger D., 2021. Grundschule im Kontext von Flucht und Migration. Kohlhammer, Stuttgart.

11 Fear!

Actor prompt

- to become aware of their own fears
- to deal with them

Methodology & teaching principles

This task is a very personal one, so it should take place under conditions in which the logbook actor feels particularly comfortable (e.g. in their native language). During the activity, pay close attention to the logbook actor's well-being and offer emotional support if necessary. Reassure them that managing to complete a sentence is also a great achievement in itself.

Psychoeducation & trauma-informed teaching

Regardless of their previous experiences, over the course of their lives, everyone experiences situations that provoke fear. Having someone there to help face the fear together can provide some relief.

12 My languages

Actor prompt

- to experience the richness of their own languages
- to show the whole spectrum of their unique communicative repertoire as something valuable

Methodology & teaching principles

Provide lots of coloured pencils. Initially, this is just a colouring-in activity. Don't move things on to writing just yet. Don't prescribe how or where the languages are drawn on the body. Feel free to leave things vague. As a useful bit of background knowledge, as it is understood here, a person's linguistic repertoire includes all of their linguistic resources in standard languages, first languages/mother tongues, family languages, dialects, etc. It doesn't matter whether they have developed communicative skills in a particular language and, if so, how well or – extensively. When setting the task, be careful not to lay down too many specifications, as the actors will add more themselves as part of the drawing process. The following discussion about the profiles is very important. For many actors, drawing a language profile will be their first opportunity to say something about their languages.

Being asked about it may be a completely novel experience for them. A language profile may turn out to be the starting point for a language biography and can be repeated later.

Suggested reading

- Krumm H.-J., 2003. "Mein Bauch ist italienisch ..." Kinder sprechen über Sprachen. Baumgarten N., Böttger C., Motz M., Probst J. (eds.), Übersetzen, Interkulturelle Kommunikation, Spracherwerb und Sprachvermittlung – das Leben mit mehreren Sprachen. Festschrift für Juliane House zum 60. Geburtstag. Zeitschrift für Interkulturellen Fremdsprachenunterricht (Online), 8 (2/3), p.110–114.
- Dirim, I., Mecheril P., 2010. "Die Sprache(n) der Migrationsgesellschaft", in: Mecheril et.al.: Migrationspädagogik. Beltz, Weinheim, Basel.
- Europarat, MENJE, 2000, rev. 2011. Mon portfolio européen des langues (PEL).
- Hutterli S., Stotz D., Zappatore, D., 2014. Do you parlez andere lingue? 5e édition, Pestalozzianum, Pädagogische Hochschule Zürich.
- Ministère de l'Éducation nationale et de la Formation professionnelle, 2010. Ouverture aux langues à l'école: Vers des compétences plurilingues et pluriculturelles.
- Krifka M., Blaszcak J., Leßmöllmann A., Meinunger A., Stiebels B., Tracy R., Truckenbrodt H., 2014. Das mehrsprachige Klassenzimmer: Über die Muttersprachen unserer Schüler. Springer, Berlin Heidelberg.

13 I look after myself

Actor prompt

- to listen to their inner voice and determine how they are feeling
- to recognise that food, activity, sleep and social contact are important
- to think about how a person can take steps to ensure their own wellbeing

People with experience as migrants or refugees

Young people are undergoing a natural transformation during this phase of their lives, regardless of whether they have been a migrant or refugee or not. A regular daily routine can help them get through this phase more smoothly. The key idea here is "life hygiene", although it's best not to use this in conversations with young people, as it can be rather off-putting. It is important, however, that they learn to perceive how they are doing, put their current state into words and discover the basic means to help themselves. In doing so, they will see themselves as self-sufficient, rather than always being at the mercy of others, so to speak.

14 I am unique

Actor prompt

- to feel their own self-worth
- to become aware of their uniqueness
- to delve into the complex concept of dignity by rewriting the text in the first person
- to experience how dignity and respect interact

People with experience as migrants or refugees

Many logbook actors who have fled their country will have experienced inhumane treatment and disrespect.

➔ See also activity 23, "Stupid comments – be gone!" and activity 25, "Stupid comments – how to handle them"

15 I can complain!

Actor prompt

- not to accept any discrimination or injustice that they may experience
- to enter into an active and constructive discussion

Methodology & teaching principles

Support the actor as they explain their own concerns objectively and politely. Encourage them to write a real letter of complaint and send it. You can discuss any letter that comes back together.

German/French/English as a foreign language

A complaint in the form of a letter is especially effective in enabling those who are new to the language to set out their concerns comprehensively and in detail.

People with experience as migrants or refugees

Many refugees will also have experienced various forms of discrimination since arriving in Luxembourg. The activity encourages them to actively stand up for their own concerns and needs.

Note: One place where citizens can lodge complaints is the ombudsman.

The ombudsman receives complaints about the conduct of authorities and public bodies: www.ombudsman.lu.

Children and young people can report to the Ombudsman fir Kanner a Jugendlecher if their rights have been breached: www.okaju.lu.

16 What do I really need?

Actor prompt

- to reflect on their own needs
- to become aware of changes and desires

Methodology & teaching principles

We recommend a guided discussion after the activity. You can discuss specific things that can be done to achieve a happier life.

People with experience as migrants or refugees

In the country from which they have come, in particular, logbook actors have experienced a situation where basic needs like a safe environment have not been met due to war and violence. Nevertheless, needs such as a reliable social network and recognition by society will have been met to a greater extent than here in Luxembourg.

17 In love

Actor prompt

- to think about ways of making contact with others
- to exchange ideas about social conventions, customs and personal impressions

Methodology & teaching principles

Suggestion for continued discussion: Change the perspective from initiator to recipient: “What do you think about this? What do you want from someone who wants to connect with you?”

People with experience as migrants or refugees

Like all young people, young refugee women may feel reluctant to discuss this topic with a male teacher, while young refugee men may be reluctant to discuss it with a female teacher. The teacher must respect that. Topics such as homosexuality, bisexuality and transgenderism (see illustrations) can but do not have to be addressed, nor does the fact that same-sex relationships are allowed in Luxembourg. If the topic nevertheless comes up in the discussion, it should be addressed and discussed within the context of human rights. In a free and democratic society, the principle of equality takes precedence over any religious norms.

18 How do I deal with stress?

Actor prompt

- to train their own perception of how they experience stress
- in particular, to notice extremely high levels of stress promptly
- to look for ways out of experiencing stress

Methodology & teaching principles

If necessary, you can advise a beginner in the language only to work on the stress scale, rather than the entire activity, so that they can indicate their own level of stress without having to use words.

People with experience as migrants or refugees

The majority of refugees feel extremely stressed and overwhelmed on a regular basis. Becoming aware of this and countering it is therefore essential for academic success. Everyone experiences stress, but this concept may not exist in other languages and cultures, or it may be dealt with differently.

Psychoeducation & trauma-informed teaching

In a state of extremely high stress, the body starts functioning in emergency mode. We lose the ability to think and act in an ordered way.

It usually only occurs as a result of acute severe current stress or when triggered by past and possibly traumatic experiences. Non-traumatised people can also experience high levels of stress, but they usually have mechanisms for taking countermeasures in good time. This is often difficult for people who are traumatised. If necessary, psychotherapeutic support is recommended.

19 Annoying or what?

Actor prompt

- to think about things that annoy them and to talk about them

Methodology & teaching principles

Activity 15, “*I can complain!*” may be useful afterwards. Activities 48 and 49, “*I want to make a difference!*” and 52, “*Getting involved!*” can also be tackled at this point.

Psychoeducation & trauma-informed teaching

If an actor cannot shed unpleasant feelings while working on this task, consider doing Activity 46, “*What makes me happy*”.

20 My worlds certificate

Actor prompt

- to experience their knowledge of the world and their diverse skills as something valuable
- to praise themselves

People with experience as migrants or refugees

Refugees may be missing their papers, documents and any academic certificates. They should be aware that although these are important papers, they do have certain resources at their disposal, even if they are not official. For instance, they can put these things on their CV.

21 My opinion is important

Actor prompt

- to appreciate a range of situations relating to freedom of expression
- to become aware of the connection between autonomy and interdependence

German/French/English as a foreign language

Freedom of expression, i. e. speaking one’s mind, is a major challenge in foreign language acquisition.

➔ See also activity 34, “*Putting school to the test*”.

Psychoeducation

“Look inward, look outward, and then decide” (Ruth Cohn, according to Langmaack 2011, p. 130). Choosing when to speak authentically means making conscious decisions about how much to say to whom, when and where.

Suggested reading

- Langmaack B., 2011. Einführung in die Themenzentrierte Interaktion. 5th edition, updated. Beltz, Weinheim, Basel.
- Caouette Ch., 2016. Eduquer. Pour la vie! Écosociété, Montreal.
- Service de Coordination de la Recherche et de l’Innovation pédagogiques et technologiques (SCRIPT), Fondation Zentrum fir politesch Bildung (ZpB), 2020. Logbuch Politik, Luxembourg.

22 My mission 2: Exploring where I live

Actor prompt

- to make connections
- to network
- to discover cultural life in Luxembourg

German/French/English as a foreign language

Together you can work out how to open the conversation:
“What do I say? How do I say it?”

People with experience as migrants or refugees

Becoming aware that you can actively take part in cultural life is an important step in feeling at home in a country. Concerts and dance performances transcend language barriers and offer an opportunity to leave everyday life behind, immerse yourself in another world and experience different forms of expression.

23 /24/25 Stupid comments – be gone! / Stupid comments – how to handle them!

Actor prompt

- to highlight insults and discrimination
- to take on board and experience empowerment (resource-oriented self-empowerment and personal skills in the face of discriminatory exclusion)

Methodology & teaching principles

The process of writing down the experience means reliving it. As such, it is vital to take the correct approach. You may need to help an actor who is reluctant to throw the page away.

People with experience as migrants or refugees

Refugees have often had various experiences of discrimination that will not necessarily be relatable or understandable for teachers. It is important to provide a space for these experiences to be voiced and to enable exchange between actors. These three pages are related and should be completed together.

26 The city of my dreams

Actor prompt

- to reflect on their own living environment
- to envisage a utopian setting for living in
- to consciously relate urban elements from their country of origin to life in Luxembourg
- to build bridges between their former way of life and their present one
- to develop a positive view of a future where both are compatible

German/French/English as a foreign language

For those who are just starting to learn the language, focus on vocabulary building and clarify the meaning of dreams in the sense of wishes. Dreams in the sense of sleeping may have negative connotations, as they may be associated with nightmares.

Note: The ZpB DemocraCity workshop could be a good way of exploring ideas about a dream city even further. In the workshop, the political priorities that participants need to be aware of are reflected in the choice of buildings that they can add to their cities (e.g. a large hospital – a sign of an emphasis on a good healthcare system).

For more information, contact: www.zpb.lu/democracity

27 Jobbing and working

Actor prompt

- to have an appreciation for their own work experience, which may already be highly diverse
- to perceive activities that have been carried out under duress, in the broadest possible sense, as an accomplishment and a resource

Methodology & teaching principles

The focus here is on paid work and casual jobs. Page 52 is about unpaid work on behalf of a cause. It may be worth discussing the difference, along with the chance of (ideally) finding a job that the participants would enjoy.

People with experience as migrants or refugees

Logbook actors decide for themselves whether they want to mention work that they have done as child labour. In this case, it is especially important for the teacher to maintain a respectful approach.

Note: www.guichet.lu has lots of information about working in Luxembourg.

28/29 I have family and friends here

Actor prompt

- to become aware of their own social network
- to see their own network as valuable
- to become aware that thinking about loved ones can boost wellbeing, even if they don't live in the immediate vicinity or they are unable to contact them

People with experience as migrants or refugees

Refugees often feel alone and miss relatives. Actors should decide for themselves whether they want to work on this page. Encourage them to submit a free enquiry to search for missing relatives via the Red Cross Tracing Service.

Psychoeducation & trauma-informed teaching

If the content of this page evokes overwhelming emotions, the logbook should be set aside. Instead, place the focus on life in the here and now.

30 My Mission 3:

You and I

Actor prompt

- to face their own prejudices and break them down
- to overcome any asocial tendencies

31 What Luxembourg means to me

Actor prompt

- to reflect on their own image of Luxembourg

Methodology & teaching principles

Stimulating open exchange between all actors and creating a shared list, if appropriate. Put yourself in the actors' shoes and think about any preconceived notions you may have about other countries. Use humour to break the ice: ask the young people about any funny or bizarre situations in which they've noticed differences between Luxembourg and their country of origin.

People with experience as migrants or refugees

Newcomers to Luxembourg bring with them certain assumptions about life here. Everyday life in Luxembourg puts that preconceived image to the test and sheds new light on the country. Examining Luxembourg also means looking at the (potentially new) political realities in which the actors are now living.

32/33 What do I want to be?

Actor prompt

- to imagine their professional future
- to realise that they're not the only ones finding their way and to think about people whom they want to talk to

Methodology & teaching principles

The double-page spreads can be done together or separately. Activity 32 focuses on career aspirations and the official bodies that can provide guidance, while activity 33 is about reconciling career aspirations with one's own strengths. Career aspirations may only come out of an increased awareness of strengths. If the participants don't have any idea what they want to be, they can start with activity 33.

Notes:

- www.maison-orientation.public.lu – the Maison de l'orientation is the go-to place for anyone looking for guidance relating to school pathways, university options or professional careers. It offers information about educational, study and career opportunities and support with applying for further training, apprenticeships or jobs. Various online interest and aptitude tests can provide a basic impression of your personal profile and can be helpful when choosing your studies and career.
- www.mengstudien.lu – publishes study grants on offer and opportunities to study in Luxembourg and abroad.

Suggested reading

- Benholz C., Frank M., Niederhaus C., 2016. Neu zugewanderte Schülerinnen und Schüler – eine Gruppe mit besonderen Potentialen: Beiträge aus Forschung und Schulpraxis. Sprach-Vermittlungen, volume 16. Waxmann, Münster, New York.
- Morys N., Kirsch C., de Saint-Georges I., Gretsche G., 2014. Lernen und Lehren in multilingualen Kontexten. Zum Umgang mit sprachlich-kultureller Diversität im Klassenraum. Sprache, Mehrsprachigkeit und sozialer Wandel, volume 22. Peter Lang, Frankfurt am Main, Berlin, Bern, Brussels, New York, Oxford, Vienna.
- Reuter Y., 2016. Vivre les disciplines scolaires. Vécu disciplinaire et décrochage à l'école. Verlag ESF éditeur, Paris.

34 Putting school to the test

Actor prompt

- to think about likes or dislikes about the place where one spends a lot of time
- to practise judgement
- to experience themselves as self-effective

Methodology & teaching principles

Reflecting and naming problems are in focus. However, positive aspects can also be highlighted in order to counteract an attitude of "everything is bad". After working out solutions together, it is a good idea to present them at the appropriate places and – at best – let them become reality.

35 Lëtzebuerg: fun facts

Actor prompt

- to approach Luxembourg differently
- to compare their country of origin and Luxembourg
- to think about positive aspects of their country of origin

Methodology & teaching principles

The three statements (and others) can also be set up as a quiz. The surprising nature of the answers is intended to prompt further questioning and discovery. Those with more advanced language skills can move on to discussing the state (strong state, weak state – free transport), the distribution of power within the country (constitutional monarchy – where does the Grand Duke live?) and national pride (the role of sport as a social phenomenon – why can victories at the Olympics be important for a country?).

36 People important to me

Actor prompt

- to realise the importance of having at least ONE person who appreciates them unconditionally, just as they are

Psychoeducation & trauma-informed teaching

If a logbook actor says that they don't have anyone, look at their social environment together (friends, caregivers, teachers, etc.). Make sure that the person doesn't focus too much on the past. This is an activity that deals with the here and now. Addressing this issue is often a balancing act. It can be highly engaging, but it can also make participants very sad. The accompanying person should consider whether the relationship with the actor is stable and whether cooperation with a psychotherapist should be considered.

Suggested reading

- Adam H., Inal S., 2013. Pädagogische Arbeit mit Migranten- und Flüchtlingskindern. Unterrichtsmodule und psychologische Grundlagen. Beltz, Weinheim, Basel.
- Duclos G., Laporte D., Ross J., 2016. L'estime de soi de nos adolescents. CHU Sainte-Justine, Montreal.

37 Making connections

Actor prompt

- to build their own network
- to realise how they have already made contacts and connections

People with experience as migrants or refugees

A young refugee recalls, "In the beginning I had no idea where I could meet new people." This activity addresses the question "Where do I meet new people?".

38 My mission 4:

Asking questions

Actor prompt

- to discern between the law and its implementation, and between the ideal and reality
- to take an inquisitive, questioning approach to striving towards an ideal

Greater depth

The fact that men and women have equal status in Luxembourg is not up for discussion here. Instead, we look at how this right is implemented, i. e. through constitutional reality. The actor should have a basic awareness of the difference between law (= norm/requirement/ideal state) and legal implementation (= reality/actual state). This activity should not leave the impression that the law has no traction or validity just because it may not be fully implemented in everyday life.

It should be made clear that everyone has a duty to implement the law and that a lack of actual equality is not sufficient reason to dismiss the law as insignificant.

39 Here and there

Actor prompt

- to come to grips with the differences and similarities between their two countries
- to become aware of what they miss and what they no longer want to do without

Methodology & teaching principles

In this case, the comparison is reduced to five areas. Others might include nature, sports, economy, work, religion, global affairs and so on. Encourage the participants to consider other areas, as well.

People with experience as migrants or refugees

Not all young people like to talk about their homeland, as this can evoke painful memories. Please respect this.

40/41 "Boys are so ..." & "Girls are so ..."

Actor prompt

- to take a critical look at prejudice against their own gender
- to become aware of roles assigned to the opposite gender

Preliminary note

After intensive discussions and much consideration, we have decided to approach this task by focusing on boys and girls. We are aware that there are far more than two genders. We see this activity as the very first step towards detaching the concept of gender from the traditional binary.

Methodology & teaching principles

Joint reflection in a mixed gender group is especially useful for breaking down prejudices. However, this should only be done after individual work.

People with experience as migrants or refugees

Please note the following in discussions that involve culturally based assumptions about the opposite gender. People new to Luxembourg are often still in the process of reconciling the basic cultural assumptions of their country of origin with the gender situation in Luxembourg.

➔ See also activity 38 My mission 4: "Asking questions" and/or activity 50 "Who does what in your family?"

42 I can teach you

Actor prompt

- to become aware of their own skills

People with experience as migrants or refugees

Actors who have been a refugee often see themselves as the ones who have been taught something. This turns that notion on its head. Discussion prompts should encourage a kind of "discussion exchange" or "tandem instruction". The emphasis is on informal learning.

43 My mission 5:

For you – just because

Actor prompt

- to face their own prejudices and break them down
- to overcome any asocial tendencies
- to discover how good it can feel to do something for others

Note: The website of the Random Acts of Kindness Foundation in the US has lots of ideas for a daily dose of kindness within families, at school or at work:

www.randomactsofkindness.org/kindness-ideas

44 What do you do at night?

Actor prompt

- to deal with issues in falling asleep or sleeping through the night due to mental stress
- to try new techniques to combat sleep disorders

Methodology & teaching principles

When discussing the issue with multiple people, there's no need to talk about the causes of sleep difficulties. Most people are familiar with struggling to get a good night's sleep, such as before exams.

Psychoeducation & trauma-informed teaching

The relationship between stress and trouble sleeping is a key concern for teachers and actors, especially as absenteeism and reduced performance and concentration have a direct impact on academic progress.

45 When I'm with someone

Actor prompt

- to be aware of their own wishes and needs and to think about them
- to think about what makes them happy in a relationship

People with experience as migrants or refugees

Insight into questions and topics that concern young people with experience as a refugee, in the context of consultations in educational settings:

- "How can I make my partner happy?"
- "He broke up with me and I fell into a black hole."
- Dependence on one's partner
- Partner as a substitute for family; a romantic relationship cannot replace a family
- cultural difficulties/misunderstandings, relationships defined differently here than in the country of origin
- being picked on by people from "back home" for "modern behaviour"
- How should a 17-year-old coming to Luxembourg with her husband behave? Pressure from the husband to have children instead of an education e. a.

46 What makes me happy

Actor prompt

- to take a positive view of the here and now
- to appreciate even small things as adding to their happiness
- to discover their own resources

Methodology & teaching principles

It's worth emphasising that even small things can contribute towards being happy. This activity is about achievable aspects of a happy life, not about dreaming of a utopia. You can encourage the actors to refer to the list if they're feeling stressed.

47 My world in pictures

Actor prompt

- to observe and describe their surroundings precisely
- to adopt the mindset of a photographer in order to focus on their surroundings
- to try their hand at creative writing

Methodology & teaching principles

In creative writing, a form/method is specified, but the content/topics come from the actor. Pictures can also be included to express their experiences through metaphors.

Activity inspired by "Bild aus der Wirklichkeit" in:

Fritzsche J., in collaboration with von Bothe K. and Rammoser K. G., 2012. *Atelier d'écriture. Devoirs, exercices, jeux*. 2e édition. Klett, Stuttgart, p. 84.

Suggested reading

- Klingenberger H., 2012. Bildkarten zur Biographiearbeit, Mein Weg ist mein Weg. Don Bosco, Munich.
- Gabriel A., 2016. Inspirationskarten: Was mich bewegt. Ankommen in der Fremde. Fotoimpulse von Jungen Flüchtlingen. Don Bosco, Munich.
- Connell B., 1999. Comics zeichnen. Handbuch für Mittel und Oberstufe. Pestalozzianum, Zurich.
- Furch E., Eichelberger H., 2008. Kulturen, Sprachen, Welten: Fremdsein als pädagogische Herausforderung. Studien, Innsbruck.
- Kádas Pickel T., 2014. Je suis qui je suis/Meet the Other Side of Me. Identité et littérature multilingue/multimodale: Analyse d'un projet photographique réalisé par des élèves nouvellement arrivés en France. Peter Lang AG, Bern, p.103–122.

48/49 Making a change!

Actor prompt

- to recognise opportunities to be involved in decision-making through political engagement
- to think about what one wants to change and how

Methodology & teaching principles

The pages can, but do not have to be worked on one after the other. While 48 focuses on the participation of young people in and out of school, 49 shows participation opportunities that every citizen in the country is entitled to.

People with experience as migrants or refugees

The self-evidence of political participation is often new for the logbook actors and can possibly also be intimidating. Both sides should be discussed in a "discover the possibilities" attitude, without giving the impression that the young people have to become active. If they show interest, the teacher can accompany them in the next steps (student committee candidacy, enrolment in the youth parliament, enrolment in the electoral register or submitting a petition). This makes them feel that these are not only "empty words" but real opportunities for participation.

50 Who does what in your family?

Actor prompt

- to think about the role of women and men of different generations within a family
- to be aware of their ideas for how things will work in their own family in future

Methodology & teaching principles

The discussion that follows offers scope for participants to exchanging their own ideas about how tasks are distributed within the family. This can go beyond traditional role models (father, mother and child).

People with experience as migrants or refugees

Young refugee women, in particular, hope for a life of greater freedom and with a more equitable distribution of tasks in the relationship than may be usual in their country of origin. On the other hand, it is important to be aware that the many opportunities for participation here can pose a challenge.

51 Music that makes me happy

Actor prompt

- to reflect on the extent to which music can be a resource that they can fall back on, even when times are tough

Methodology & teaching principles

Actively avoid giving more precise instructions.

52 Getting involved!

Actor prompt

- to be aware of what they would stand up for
- to reflect on their own level of engagement if applicable
- to recognise that working for others (but also for yourself) is an enriching experience that does you good

Methodology & teaching principles

The many examples can seem overwhelming, but this is about showing the variety of areas in which people can get involved.

Their motivation for getting involved may be very different – they could find the activity fun (e.g. sports), or they could be focused on an injustice (e.g. LGBTQIA+ rights). It may be a good idea to work on this page after activity 19, “Annoying or what?”.

People with experience as migrants or refugees

Engagement can be a step towards participation in their new society. They can get to know people and experience a sense of self-efficacy. Refugees, in particular, often get the feeling that they’re seen as a kind of “project”. By getting involved, they become active agents.

More links

- www.volontaires.lu – a voluntary service that allows young people to get involved in a specific project of public interest. It offers a learning and orientation opportunity through hands-on experience, and represents a full-time commitment for a period of time. For some programmes, the activities take place in Luxembourg, while others take place abroad.
- On www.benevolat.lu you can enter certain search terms (place, area, duration, etc.) to find a voluntary work placement in Luxembourg.

53 My favourite recipe

Actor prompt

- to think about a nice meal
- to evoke positive memories of their country of origin
- to build a bridge between their own culture and life in Luxembourg by preparing that meal here

Methodology & teaching principles

Sharing dishes and cooking together should be explicitly encouraged.

People with experience as migrants or refugees

People suffering from mental stress often experience a loss of appetite. Food can also be a strongly associated with cultural and religious identity. Encourage the actors to cook together and make a meal a positive communal experience.

54 My journal in the future

Actor prompt

- to reflect on their own wishes for the future in a conversation with themselves
- to put their own dreams and wishes down on paper more easily in this way
- not to lose sight of their own wishes and to work on making them a reality

Psychoeducation & trauma-informed teaching

Note that traumatised people may feel that their future is limited. They do not see the distant future as somewhere with real prospects. Offer to choose a date in the near future. This is often easier.

Note: You can also have an email sent to you at www.futureme.org.

55 I can do it!

Actor prompt

- to motivate and reward themselves

Methodology & teaching principles

Explanation: “I can do it!” is a future-focused statement. It means “I’ll do it, because I’ve seen what I’ve gradually achieved within a short space of time.” It’s about motivation. The teacher can advise on where to find support. By law, the authorities must advise applicants as best they can” are recommended before or after this.

➔ see activities 9 “Someone by my side” and 57 “Powerful emotions”

56 My role models

Actor prompt

- to reflect on their own personality by thinking about role models
- to develop new skills

Methodology & teaching principles

Role models is a very easy topic for group discussion. It doesn't require the participants to reveal any personal information, but you can still exchange information about character traits. If you find that male role models predominate, ask for some female role models.

German/English/French as a foreign language

For those who are still learning the language, we recommend clarifying the term "role model" beforehand.

57 Powerful thoughts

Actor prompt

- to look into the concept of self-motivation, discover a supportive guiding thought, express it in words and to represent it creatively
- to be aware of their own self-regulation

Methodology & teaching principles

➔ To prompt awareness, doing an activity that focuses on the participants' own multilingualism is recommended (e.g. activity 12, "My languages").

German/English/French as a foreign language

The actor may not be familiar with the term "motivation". This concept may not exist in their mother tongue. In that case, the concept of self-motivation will also be new to them. Participants can use a dictionary to build their vocabulary, starting with "motive", which leads them to the definition, "reason to do something". This aids an understanding of the verb "to motivate oneself": "to give oneself a motive to do something".

58 Even more powerful thoughts

Actor prompt

- to experience self-motivation as a connecting element between speakers from different backgrounds
- to be curious and find out what others have to say
- to be inspired by the words of others
- to celebrate each other's multilingualism

59 My party

Actor prompt

- to trigger positive feelings
- to put themselves in a good mood by planning their own party

People with experience as migrants or refugees

Among young refugees, in particular, there is often little opportunity for a carefree life complete with the raucous parties typically thrown by those of the same age. Nevertheless, celebrations, especially in the form of family gatherings, are a very important feature of all cultures. Here in Luxembourg, family members who are not present are particularly missed. But that shouldn't stop anyone from organising a party, as the focus is on those who can come.

And relax!

Actor prompt

- to relax by working on a mandala (meditation image).
- to focus on themselves
- to boost concentration and well-being through meditative colouring in
- to look inwards and block out disruptive thoughts

Methodology & teaching principles

More meditation pictures can often be found free of charge online. If possible, you can offer to print them out for the actors.

People with experience as migrants or refugees

Refugees experience difficulties and stress on a daily basis. Clearing one's head for a little while and looking inwards has a number of benefits, including boosting academic performance.