

COOBA



Communication, Collaboration and Conflict Management in Social Interaction

**How to Foster Youngsters' Soft Skills
in Art and Bodily Workshops?**

Communication, Collaboration and Conflict Management in Social Interaction

How to Foster Youngsters' Soft Skills in Art and Bodily Workshops?

Asta Cekaite
Augustin Lefebvre
Julia Nyikos
Edina Deme
Karin Domeij
Krisztina Macsay



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



Table of Contents

Introduction	7
I. A first glance at Communication, Collaboration and Conflict Management	9
I.1 Communicative competence and collaboration	9
Communicative competence and conflict management	10
Specific contexts of communication skills	10
Communication, coordination and collaboration	10
I.2 Turn taking in social interaction: Basic resources for communication and collaboration	11
Communication skills in turn taking in pedagogical and institutional interactions: Conversations with a strict participation structure	12
Turn taking is connected to specific activities	13
I.3 Learning communication skills through participation in social interaction	13
I.4 Museum education and communication skills	14
Why come to a museum?	14
What are the goals of museum education?	15
How can communication skills be developed through art mediation?	16
How can activities to improve soft skills in museums be designed?	16
Through selecting suitable works of art	16
<i>Sample of a museum session</i>	17
1. <i>Introduction: let's look at a painting that depicts a historical figure with an insignia of an order of chivalry.</i>	17
2. <i>Developing content that connects: synthesizing information</i>	18
3. <i>Developing content that connects: art activity</i>	18



<i>Through organizing interactions</i>	18
<i>Through making connections</i>	19
<i>Be prepared to improvise</i>	19
<i>Through paying attention to attention spans</i>	19
What is the significance of art activities?	20
1.5 Works of art as relevant resources for organizing interaction, practicing and improving soft-skills	20
Example of a workshop: communicating for visual analysis and imagining an advertisement	22
<i>A) Image analysis</i>	22
<i>B) Changing context - Art-Ad</i>	23
1.6 The embodied dimension of soft-skills and principles for designing activities for practicing communication	24
The body in research on social interaction	25
Multimodality	25
Gaze	25
Gestures and types of gestures	26
The structure of gestures	26
The whole-body for organizing social interaction	26
1.7 Soft skills and embodied practices	27
Martial art and soft skills, the case of Aikido	27
Elements of Aikido practice that will be employed in COOBA activities	28
Anticipated effects	29
An example of activity based on bodily expression	29
<i>Preparation</i>	29
<i>Performing the movement of characters of a painting</i>	30
2. Focus on collaboration	31
A first glance at collaboration	31
2.1 Interactional aspects of collaboration	32
Understanding the current situation	32
Proposing relevant contributions to the current activity	32
A prototypical practical problem for collaborating during social interaction: How can one join a conversation and get a response?	33



Practice: Selecting significant fragments from the other participants’ speech in order to launch one’s own contribution	33
2.2 Repetition as creation in the arts	34
2.3 Practical advice for collaboration through repetition	36
Suggestion for a museum activity	36
Suggestion for a manual workshop activity	38
2.4 Educational dimension of Aikido and communication/cooperation	39
Coordinating whole-body movements	39
Cooperation and Aikido	39
Embodied practices, mind and soft skills	40
Suggestion for embodied activity	41
Cooperating bodies	41
<i>1a. The remote-control-robot exercise</i>	<i>41</i>
<i>1b.</i>	<i>41</i>
3. Focus on Conflict Management Skills	43
A first glance at conflict	43
3.1 Conflict management in social activities	44
Avoidance, repair and third party mediation	44
Pre-conflict management and post-conflict management	44
From disagreement to listening to others	45
Relying on observable facts when arguing	45
Disagreement management: justifications, explanations and delaying the disagreeing element	45
Respect for others	47
Identifying common goals	47
Apologies, excuses and justifications in conflict resolution	48
Controlling one’s emotions in situations of conflict	48
Emotions in the martial arts	49
To sum up conflict management skills	49
3.2 Conflict management in art and suggestions for activities	50
Suggestions for activity design on disagreement	51
Activity design: learn to apologize	51
Propositions for task design dealing with “emotions and conflict”	52



Conflict in art history/ art mediation/ works of art	53
Instance of an activity focusing on conflict management based on a work of art	54
3.3 Conflict in bodily expression non-competitive martial art	55
Instance of activity	56
<i>Experiencing direct opposition through the body</i>	<i>56</i>
<i>Experiencing flexibility through the body</i>	<i>56</i>
<i>Experiencing direct opposition through verbal communication</i>	<i>56</i>
<i>Experiencing flexibility through the body</i>	<i>56</i>
Conclusion	57
References	58



Introduction

Communication, collaboration and conflict management are central skills in everyday life. In COOBA we will address these skills as social phenomena that occurs in social interaction between individuals and propose methodologies for their practice and improvement among disadvantaged youngsters. The goal of this new methodology is to foster social inclusion of young people with fewer opportunities and/or with migrant backgrounds, to facilitate their integration into the labour market.

Communication, collaboration and conflict management constitute a part of social processes and relational, everyday mundane practices. This perspective implies that the identification, as well as the improvement of youngsters' skills in communication, collaboration and conflict management will be accomplished through the participants' use of linguistic and embodied resources during social interactions. This document aims to describe, explain and exemplify these phenomena and relate them to specific episodes that can occur as a part of art workshops.

The document is addressed to professionals and researchers who wish to better understand communication skills in social interaction and work out how activities for communication improvement can be organized in museums, through verbal communication but also through bodily expression. This document is divided into three parts, the first one focuses on communication, the second and the third, respectively on collaboration and conflict management. In each part, we present the interactional aspects of each of these skills. Then we present how these aspects can be improved through art and bodily expression and describe some model-activities.



The interest of combining art, cultural and body expression is to diversify the kind of contexts in which these soft skills can be used and improved. Such combinations open up the possibility to develop soft skills from both verbal and body perspectives. Indeed, research shows that soft skills, such as social competences, are holistic entities involving cognitive and embodied connexions.

Another important approach is that the development of soft skills will be organized in non-formal and participative learning contexts, allowing youngsters to build by themselves their knowledge and new abilities during their interactions, discussions and negotiations. Furthermore, using elements from the European cultural heritage helps not only to improve the general culture knowledge of the target groups, but also to enhance the potential of social integration.



1. A first glance at Communication, Collaboration and Conflict Management

As a general statement, communication skills refer to the ability to act as a competent participant in various social activities. Communication skills are central to understanding collaboration and conflict management in social interaction.

The notion of *communicative competence* has been proposed by Dell Hymes (1972) to conceptualize the fact that using language is not only a cognitive process (as stated under the opposition between *competence* and *performance* by Noam Chomsky) but a social phenomenon embedded in a large range of dimensions. Indeed, language is always produced in relation to who (e.g. a mother, a policeman, and so on) is talking to whom (e.g. a child, another mother...), in which situation (e.g. a formal situation, a dinner...) during a specific activity (e.g. a classroom lesson, a joke with colleagues, ...). Communication through language occurs in these situations but also reflexively contributes to construct these situations, and the mutual understanding that participants elaborate. As members of society, participants have communication skills and abilities thanks to which they are able to act as competent interactional participants in various types of social interactions. In COOBA we will refer to communication competence as an *interactional competence* : it involves a range of skills for the use of language to accomplish social actions, including linguistic and social aspects of language use, such as skills concerning “when, how, with whom” to use casual or formal, institutional, practices of talk (Hymes, 1972; Cekaite 2007). Communicative competence also involves various interactional genres (e.g. formal/informal, standard/vernacular, ...) that have to be used in specific contexts and with a relevant purpose. For instance, casual conversation is different from argumentative activities, workplace meetings or doctor-patient conversations.

1.1 Communicative competence and collaboration

Specific communication skills are central in order to successfully collaborate in dyadic and multiparty conversations (conversations with two or more participants). Moreover, communication takes places in various contexts, such as



mundane informal (for instance, between friends, or in families), institutional and professional (for instance, communication between teacher-students in educational institutions, or social worker - client talk). While communication in informal conversations is not governed by strict organization, institutional and professional situations are characterised by the use of formal vocabulary, distribution of rights to talk (institutional representatives usually have the right to ask questions and direct the conversation), and institutionally relevant topics.

Communicative competence and conflict management

Communicative competence also involves skills for participation so that conflicts can be avoided or dealt with in an efficient and constructive way. This is closely related to soft skills that involve the abilities to create and achieve mutual understanding even when the participants have different, and even conflicting standpoints. Communicative skills also provide opportunities for clarifying communicative problems and resolving misunderstandings.

Specific contexts of communicative skills

Developing a broad range of communicative skills, that is to say, developing the ways how to use language appropriately for social purposes, and use language as social action - involves developing mastery of rules governing politeness, modes of story-telling, ways of introducing a new conversational topic, and communicative ways of sustaining it. Moreover, communication skills build ground for argumentation, active involvement, as well as skills for taking turns (explained below). Communication needs to be adapted to the character of the social situation and social context, for instance, communicating in formal or informal settings. Efficient communication in private versus formal (school, workplace) contexts and activities varies considerably (Blum-Kulka, 1997) and therefore learning to communicate efficiently needs to be adapted to the character of the social situation.

Communication, coordination and collaboration

When people use language and other embodied resources in communication with each other, they mutually coordinate their actions towards each other. In terms of communicative skills, **social actions are usually sequentially organized**. That is to say, humans are socially responsive in communication, and ap-



appropriate participation involves both producing communicative messages, listening and responding to others' actions. This requires participants to format their utterances linguistically in a way that they can be understood by others. This involves such soft skills as perspective taking – that is, the ability and willingness to take the other's perspective and knowledge into consideration when formulating one's message and awaiting the conversational partner's response.

More specifically, communicative skills involve coordinated use of language, gesture, gaze, posture and objects. Being communicatively proficient means that one is sensitive to the particular character of the ongoing communicative situation (for instance, art workshops, school activities or conversations between friends). Coordination and collaboration require close attention to the co-participants' actions. Given that social interaction is dynamic and flexible, the participants need to be communicatively skilled in responding to the co-participants' talk. One also needs to be able to revise and adapt one's verbal and embodied contributions to the common knowledge of the co-participants and coordinate social actions with the other participants in the activity. Moreover, at the core of communicative competence is the skill of turn taking, that is, the skill of formulating and introducing one's messages, and participating during any kind of conversation or activity. We will describe in more detail how turn taking works in different kinds of activities, including situations of collaboration and conflict management.

1.2 Turn taking in social interaction: Basic resources for communication and collaboration

Turn taking is a basic feature of conversational participation (Sacks et al, 1974). Speakers usually talk in turns (formulate their verbal and nonverbal utterances one after each other) and try to avoid overlaps (interrupting or talking at the same time). Learning to adhere to appropriate rules of turn taking is an essential communicative skill that is necessary for a smooth running of any kind of social interaction (Cekaite, 2007). Turn taking is regulated according to the social situation and activity. For instance, in casual, informal conversations, participants follow and monitor the other's talk, and select themselves as the next speakers (they take a turn) when they can predict the upcoming



turn-transition relevant space (i.e. when the current speaker is about to finish his/her utterance), and it is therefore relevant to start talking according to the current activity and to what the other has just said. Turn taking organization is constitutive of social situations and activities. Different institutional contexts (e.g. schools, health services, work places) are characterized by the various turn taking norms. Usually, the place in a conversation when it is relevant to start talking is indicated by the speaker's embodied conduct – by looking at the next potential speaker, and by ceasing to talk, or simply by addressing the next speaker. In educational communication, such as lessons, teachers who are in authority usually select the next speaker to talk at what they consider a relevant point in the social interaction of the lesson. Next, the speaker is identified and selected by addressing him/her directly (for instance, by name) or by directing one's gaze at her/him.

Communicative skills in turn taking in pedagogical and institutional interactions:

Conversations with a strict participation structure

In pedagogical institutional interactions, turn taking rules, that guide who is allowed to talk, when and about what are usually organized and decided by the teacher or workshop leader. Turn taking is conceptualized as taking turns during a conversation in response to the previous speaker. Usually, the institutional representative is in charge of organizing conversation and distributing speakership rights by, for instance, asking questions, selecting particular speakers or allowing participants to self-select (Mehan, 1979; Schegloff et al., 1977). The organization of turn taking is then connected to social categories or the identities of the participants as activity organizers or participants (and they can be targeted in joint activities in artwork contexts). Turn taking practices are therefore central in order to improve soft communication skills, collaboration and conflict management. What links the turn taking practices and the soft skills addressed in COOBA is the notion of communicative competence, that is, that communication skills make it possible to act competently in various social situations.

In the activities we will design, we will pay attention to allowing the participants to practice self-selection during the interaction to as great a degree as possible. That is, in order to create non-formal occasions of learning, speakership



should not be allocated exclusively by the teacher or facilitator, but self-allocated by participants, or among them. In this sense, non-formal learning adopts an interactional organization of turn taking which is near mundane conversation.

Turn taking is connected to specific activities

Turn taking – verbal or non-verbal - needs close monitoring of the group members' readiness to talk, or their availability to engage in a conversation. Turn taking generally (including communication in second language) involves several skills. It is important to be able to recognize the activity (to increase one's social skills and knowledge about various social goals of activities) and what is required (communicative skills) in order to produce relevant contributions. It is also important to have linguistic skills and knowledge (especially if one is a second language speaker) to be able to timely and quickly join the conversations with relevant or new contributions, or to be able to sustain topically relevant conversational thread. Encouraging self-selection during the interaction in museums is a way to improve the above-mentioned abilities.

1.3 Learning communicative skills through participation in social interaction

Communicative skills are learned and developed through participation in social communicative practices. People develop various skills and methods for performing social actions by combining and coordinating their speech and embodied resources in relation to their co-participants' actions.

In cases when people are second language learners, or when participants are developing communicative skills for efficient and adequate interaction in formal schooling contexts, they are usually not learning the communicative skills from scratch (Cekaite, 2007; Young, 2011). Rather, they recalibrate their communicative skills (that is, they reconfigure their methods for participation in communicative practices). For instance, they do not learn anew how to open a conversation, how to argue, introduce new topics, or how to cooperate with the conversational partner. Rather, they try to re-adapt their ways to the new language skills, new culture, and to new communicative situations. However, for instance, for newly arrived immigrants or people who are not used to communicating in institutional contexts, turn taking, recognition of how and when



to introduce one's message, and how to read nonverbal communicative signals can be a challenge. They therefore may need to recalibrate their ways of carrying out everyday communication routines that are important for establishing oneself as a socially and communicatively competent person. For instance, they may need to learn socially and culturally adequate ways of greeting, leave-taking and adjust to the communicatively routinized ways of acting as a competent member of the particular community. Soft skills involve: communication skills, coordination, and conflict management. In a specific activity context, they can also include various ways of developing participants' (youngsters and teachers') intercultural competences.

Therefore, in order to help youngsters to improve their soft skills we will rely on their current social skills and consider the new communicative situations as a target for the re-adjustment and new skill development. This is why it is important to encourage self-selection during workshops.

In the following parts we will introduce the resources, namely artworks in museums and bodily movements, through which we propose to build activities to practice and to improve communication skills. After examining important aspects of museum education, we turn to presenting artworks and museums as central resources for designing activities. Then we turn to present the embodied dimension of communication with activities based on the non-competitive martial art, Aïkido.

1.4 Museum education and communicative skills

The following sections explain why museums can be seen as relevant places to organize the practice and improvement of communicative skills, as well as other skills.

Why come to a museum?

A museum is both a public building and an institution devoted to the procurement, care, study, and display of objects of historical, scientific, artistic, or cultural interest. It is an important educational environment offering great learning potential. Collections exhibited in museums connect us with time, places, events, or people, all making the evolution of human history and cultural heritage more tangible.



As the core to museums' service to the public, museum education plays an important role in promoting informal education. Since it is outside a structured curriculum it works best through conversation and art activities. In a museum, there are many objects to find, questions to answer, ideas to discuss and creative activities to engage in. Overall, museums are very stimulating environments. To enhance visitor experience, there are lectures, gallery talks, handling sessions, explorer trails, guided tours, self-guided tours, learning sessions, workshops and many other educational services available. In COOBA we will rely on this very rich environment to organize activities aimed at improving soft-skills for youngsters. We will now present some of the methodological and pedagogical fundamentals of museum education from which we will elaborate activities in COOBA.

What are the goals of museum education?

Young people with minority and migrant backgrounds can often only rely on their own personal experiences while observing works of art, contrarily to other categories of people, with advanced education, who might be more acquainted with visiting museums, dealing with works of art, and who therefore benefit from cultural tools for interpreting and talking about art (as showed for instance in Pierre Bourdieu's studies). In COOBA's perspective, youngsters' various cultural and linguistic backgrounds serve as reference points for acquiring new knowledge and competencies. What educators need to do is to propose activities around artworks during which youngsters will both have the opportunity to participate using their current knowledge, to experience and to practice soft skills in the dynamics of peer-learning. The idea is that the facilitator proposes a participation frame within which youngsters interact while practicing specific skills. During this process, we improve youngsters' soft skills reflexively by increasing their exposure to art and culture. Openness itself constitutes an important threshold for realizing one's potential. In addition to learning about art and culture, learning about the self and building confidence in expressing oneself are also of crucial importance.

Following our lengthy investigation into the needs of under-educated and under-employed young people, our COOBA-related museum educational objectives do not focus on pure art mediation, as we instead use art mediation as a resource for soft skills improvement. Although looking at art together inevi-



tably has an educational aspect, it is not teaching art history we pursue: art will become a resource through which we will design activities in order to improve young people's social skills.

How can communication be developed through art mediation?

Museum sessions provide youngsters with plenty of opportunities to develop their communication skills. While observing works of art together, everyone has a chance to take part in discussions about art, artists, colours and forms, and these activities provide an environment for the improvement of communication skills. In COOBA's activities the participants have the opportunity to express their impressions, feelings, and experiences to interact with other individuals in a group by exchanging ideas or feelings. Interacting in front of art provides then an opportunity to learn how to present oneself in front of others and to listen to the others' viewpoints, two basic and central practices to improve communication skills. Art is a source of cultural awareness and can trigger conversations in which one explains ideas, brings arguments and learns how to communicate clearly with the other members of the group.

How can activities to improve soft skills in museums be designed?

One challenge with young adults is that they can be easily distracted or reluctant to communicate. We therefore need a wide range of new pedagogical tools for under-qualified young people in order to help them improve their soft skills. No matter who takes part in a museum session, educators always need to make preparations and adjustments. To motivate engagement, we might need to set up a pair and group work. Furthermore, we should use as many gaming techniques as possible. Manual art activities are also very effective, they inspire self-expression as well as foster strong teamwork skills. Art related physical exercises can be a good option in order to diversify the types of activities.

In the following sections, we propose some general principles that can help to solve this problem.

Through selecting suitable works of art

Selecting works of art related to the pedagogical goals of an activity is one of the most important aspects of museum education. Whether designing a muse-



um session or producing educational material, it is always the task of picking artefacts from the selection that a museum educator finds the most challenging. The underlying questions during the selection process are: What are the specific needs and goals of the group? What are the soft skills we want to develop? Each chosen work of art and art activity has to support the efficient unfolding of the activity content.

Sample museum session

I. Introduction: let's look at a painting that depicts a historical figure with an insignia from an order of chivalry.



Barend van Orley, *Portrait of Emperor Charles V*, c. 1519

OBJECTIVE: discover the cultural and historical points of interest, find cross-cultural references while expressing thoughts, and present arguments as well as practice active listening

POINTS OF DISCUSSION: observe the details of the painting; identify the symbols of self-representation through fashion, jewellery and insignia



2. Developing content that connects: synthesizing information

OBJECTIVE: discover the connection between the past and present, between a historic figure and a historic/religious insignia and the symbols of our time while expressing thoughts, presenting arguments as well as practicing active listening

POINTS OF DISCUSSION: –What could the Emperor Charles V do that the others couldn't, and conversely, what couldn't he do that others could?

Today what can a president / boss / king do that others cannot, and vice versa, in regards to verbal and non-verbal communication, way of living, clothing, private life, etc.?

3. Developing content that connects: art activity

OBJECTIVE: Use an art activity to promote deeper thinking and understanding; connect with others through self-expression

ART ACTIVITY: come up with a new, modern order of chivalry and design its insignia with any relevant material (e.g. scissors, paper, glue,...).

COLLABORATION: small group work: the members need to agree on one order and one insignia but everyone should work individually on the design while expressing thoughts, presenting arguments as well as practicing active listening

Visual art is the universal language that speaks to all people. A work of art can be interpreted in many ways: it connects the past, present and future, and brings back memories. Art provokes thought and emotion, and triggers both verbal and non-verbal communication. Once ideas are expressed and discussed, a set of core soft skills can be generated. However, changes do not happen instantly. Although people usually progress slowly, every group discussion and art activity is a step in the right direction. When young people are given a chance to express themselves in front of a thought-provoking work of art, they connect with each other, and might continue the dialogue in pairs or in small groups outside the framework of an educator-moderated discussion.

Through organizing interactions

All knowledge has come to humanity through interaction. Effective education is recognised as interactive. Interaction is engaging your audience. It is linking content to their experience. It is inviting them to take part in a common dis-



covery. How can this be achieved? The point of departure should be the visitor and not the work of art. Instead of offering facts and figures, the aim is to deepen our audience's appreciation of what is seen, and to encourage them to develop ways to look at art and new ways of thinking. Your tool for interaction is, among others, asking questions or setting up a pair or group work. (Deme, Kovács, Tettamanti, 2015)

Through making connections

A museum session should present a logical sequence. Educators are expected to introduce their key points to which they can return at the end of the session. Each stop/activity should be linked with a transition, so that the audience can follow the message. The educators make connections, in addition, they use references backward and forward, and comparisons and contrasts between works of art in order to make meaning clearer.

Be prepared to improvise

Improvisation is indispensable in all activities engaging an audience. Yet, it is maybe the most demanding aspect of an educator's work. There might be parts of our previously prepared structure that we choose to leave out in the end, or questions that we might add or change on the spot. Improvisation is linked, for instance, to our ability to listen to the participants' opinion with an open mind, furthermore, to encourage them to say something unexpected. We should always keep this in mind: our objective is not so much to teach as to engage and inspire. We need to strive to become more spontaneous and flexible with each and every session.

Through paying attention to attention spans

The attention span of the average visitor is not more than one hour, and that of teenagers might be even less. Longer sessions should therefore include physical or art activities to keep the participants from losing interest. During the gallery session, when it is important to view some works of art together, learning through games, i.e., frequently changing the focus of the participants' attention, is much more efficient.



What is the significance of art activities?

Art can be a resource to encourage creative thinking, train our minds to concentrate on details and pay more attention to our environment. Art activities help people tie what they currently know or have experienced to the new things they're seeing and feeling now. Activities like drawing, painting, colouring, collaging, and any other methods of visual art overcome the frontiers of verbal language. While transforming thoughts and feelings into something physical and visible, people learn about themselves and others. The goal of COOBA's activities is to grant youngsters the opportunity to navigate their environment while interacting with others, to express themselves freely, to open up to others' ideas and to practice their soft skills. The next sections go into greater detail about this process.

1.5 Works of art as relevant resources for organizing interactions, practicing and improving soft-skills

Many works of art deal with basic experiences that each of us knows, such as jealousy, fear, failure, vanity, competition, exchange, provocation, curiosity, etc. These human realities and situations are questioned directly or indirectly, enlarged, distorted and transformed, mixing the singular and the universal, the very personal and the general. Artistic expression, by its very nature, displays them in an equivocal way that allows for multiple meanings and approaches to emerge.

Unlike verbal language, painting - and the visual arts in general - does not make statements or observations and is not intended to be unequivocal. Artists show, present or represent a universe that functions autonomously - its similarities, as well as its distances from our daily lives allow the viewer to grasp it without having solid prior knowledge of the represented stories and situations. These ontological peculiarities make art and the museum so suitable for non-formal pedagogy, which is based on the experience and active participation of learners.

Thus, by studying, for example, *The Oath of the Horatii* by Jacques-Louis David, we can discover a conflict in several registers, apprehend the opposite points of view and the legitimacy of each of them, observe the mechanism of a conflict interpersonal and reflect on the missing communication elements



that would have made it possible to manage or prevent such a dramatic situation. The painting offers a scene, emphasizes the difference between the opposing parties, without taking a position directly or without conveying a message or even a morality. In addition, by a series of artistic tools it depicts the different moods and attitudes of the characters, “re-presents”, tells a real or imaginary story, which helps the receiver in the immersion in a fictitious universe. The beholder can start by matching words and the emotions and positions represented, and thus develop an initial understanding of the conflict in question.



Jacques-Louis David, *The Oath of the Horatii*, 1785

Rather than proposing turnkey solutions, the examples drawn from the field of art history open up the ground for discussion, while serving as mnemonic resources for practical exercises and for future situations in which each of the participants can convene them. In the following section, the reader will find an example showing how an activity can be organized on the basis of a work of art in order to practice and improve communication skills.



Instance of a workshop:
communicating for visual analysis and imagining an advertisement

This workshop has the purpose of inviting participants to communicate and to collaborate in order to accomplish visual and imaginative tasks. It is divided into two parts:

- A) Picture analysis – Practice visual literacy.
- B) From Art to Advertising – Changing context

Use figurative art and preferably an image with several people interacting in some way. Here we will rely on a painting by Velázquez.



Diego Rodríguez de Silva y Velázquez, *Tavern Scene with Two Men and a Girl*, 1618–1619

A) Image analysis

This section suggests that the participants describe and interpret the image. A mindmap is a good method for this exercise. Place the image in the centre of a large piece of paper and distribute pens to every member of the group. The participants study the picture together and talk about what they see, feel and associate. The image is deconstructed into many different visual elements. Note everything on the same paper and draw lines towards the picture.

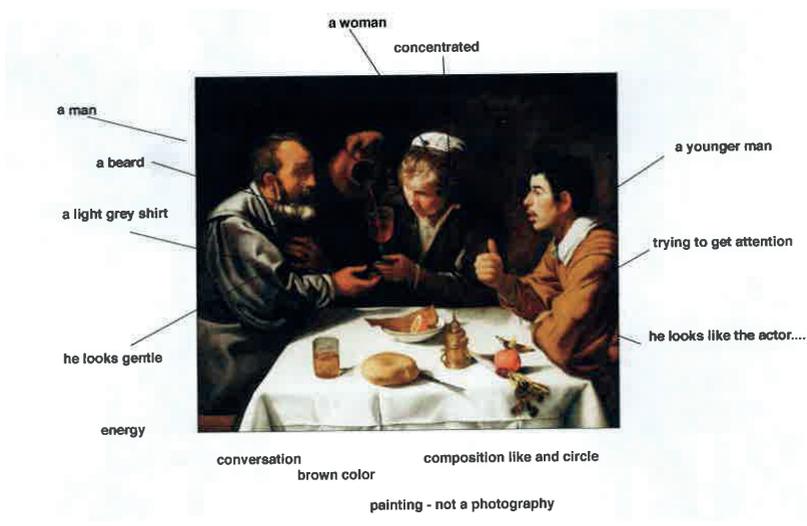
The next task involves participants asking each other questions about the image. In order to create a balance in the group about discussion space, it's good to start with a round-table-part in a circle. For this you need just one pen. One person starts with a question and passes the pen to their neighbour to their right. This person answers and makes a note of it on the paper with a line point-



ing toward the person in the image. This continues around the circle until all the talking is complete. Examples of questions; What's happening in the picture? What is he/she saying? Who is the most powerful? Who has not been noticed? What about the atmosphere? What can you imagine about the visual culture in the given society?

The next step is open to all the members in the group to ask questions by passing the pen to someone. This part of the exercise involves taking turns in the group.

By accomplishing these tasks, participants will have the opportunity to scrutinize paintings and to use linguistic resources to describe the result of their visual scrutiny, practicing the ability to ground their use of language on checkable elements. They will also experiment with the ability to use language to describe a work of art and to share their descriptions with the group. In so doing they will have to produce clear arguments based on their observations of the painting. Producing talk based on observable facts, producing clear arguments and negotiating answers with others are basic abilities in general communication skills.



B) Changing context - Art-Ad

For this new task you need to prepare a template, with the image, an empty space below and a small logo placed in the right corner. The logo should be known by the group and the leader explains, for sure, the products or services



connected with the company. Now the art image changes context - from an art context to a commercial context. The group discusses what happens to the interpretation of the art image when it is placed in an advertisement. The task is to do some copywriting, write an advertising text at the empty part of the template.



This task provides an opportunity for the participants to practice their abilities to explain their viewpoints, to negotiate with other and to reach a shared decision. While accomplishing these tasks, participants will also have to listen to the viewpoints of others and to integrate them into their own talk. These abilities correspond to basic skills of communication and collaboration.

1.6 The embodied dimension of soft-skills and principles for designing activities for practicing communication

The last sections of this first part on communicative skills proposes insights concerning the role of the body during communication practices as has been explored in interactional sciences. In the first section of this part we will present how the body has been analysed as a medium for communication. In the second section we will present an embodied practice, a martial art called Aikido, which can become a resource for organizing soft skills improvement through



bodily expression. We also propose insights for explaining how embodied practices can be connected to art in order to organize activities for improving soft skills. Finally, we propose an instance of bodily activity for improving soft skills.

The body in research on social interaction

It was at an early juncture that research on social interaction started to take into account and analyse the role of the body in the production of meaning between participants to an activity. It also highlighted the role of the body during the use of soft skills. Soft skills are mobilized during their interaction by participants to mutually monitor their relationships, to take into account partners' perspectives, goals or cultural background. They are connected to the production of meaning and to that extent, they are also dependent on the embodied practices of the participants. In the following sections we provide some insights that demonstrate the centrality of the body in the production of meaning and in the organization of social interaction and the accomplishment of communicative skills.

Multimodality

In research on social interaction, the role of the body during the organization of activities has been taken into account, notably under the notion of multimodality, which basically refers to the fact that communication can occur through a multitude of modes (i.e. not only verbal communication, but also gaze, gestures, touch or whole-body movements).

Gaze

In a seminal paper, Charles Goodwin (1979) showed how taking a turn to talk by a participant during a dinner was produced in coordination with gaze orientations toward successive participants. He showed that through gaze, the participant was addressing specific units of his turn to specific co-present participants according to their knowledge of the current topic. Goodwin shows that the turn of an interaction is not an individual unit but an interactive one and that during the co-construction process, gaze plays a crucial role, for instance for checking that the recipient is listening to what is being said. In other kinds of interaction, such as doctor-patient interaction, gaze has been described as a resource for displaying reciprocity (Heath 1986).



Gestures and types of gestures

Gestures have received close attention from researchers in linguistics, psychology and social interaction. The domain even became a specific field, the *Gesture studies*. All researchers agree on the fact that gestures are not separated from language but actually form part of language itself (see for instance McNeill 2000). Research distinguishes for instance different types of gestures according to their relation to speech. In that case, research distinguishes between gestures that can be understood without speech and gestures that can be understood only in combination with speech. For instance, *gesticulations* are produced only in combination with speech while *Sign Language* is produced only in the absence of speech. Gestures can also be distinguished according to their relation to linguistic properties. For instance, gesticulations have no linguistic properties, while Sign Language does have all the linguistic properties. Other criteria for classifying gestures are the relation to conventions and the semiotic properties of gestures (see McNeill 2000:2-5). In this field an important domain of inquiry relates to “co-speech gestures” (i.e. in the above classification, “gesticulation”).

The structure of gestures

One pioneer of gesture studies, Adam Kendon considers gestures as units making the meaning of a sentence more accurate. He proposes to distinguish three parts during the production of a gesture: the preparation, during which the hand (for instance) starts to move until a certain point of it produces the “stroke” (i.e. the most expressive part of the gesture), and the withdrawal (Kendon 2004). Furthermore, Kendon focuses on the “articulator” of the gesture. It can be the hand, the arm-hand segment, or the fingers can all be used in various ways. The articulator of the gestures also interacts with an environment, which can be another part of the body of the speaker (e.g. the head), another body, or elements in the environment. For instance, in the case of *pointing gestures*, the meaning of the gesture cannot be understood properly without reference to the targeted object.

The whole-body for organizing social interaction

More generally, social interaction is structured by the ways through which participants rely on their own body. Through their bodies’ orientations, the partic-



ipants organize participation spaces within which the communication among them can happen. Goffman (1963; 1981) refers to this organization through the term of *clusters* or *participation frameworks*, Kendon through the notion of *F-formations*. Through body orientation participants can build collaboration or disengagement. For instance during a mundane conversation sitting bodies are organized in two different parts: the ‘seated part’ which manifests a continuous mutual orientation between partners, and an upper part of the body which is more flexible and can alternate between mutual orientation and disengagement (see the work of Charles Goodwin). In activities such as the martial arts, it is the whole-body itself which becomes the articulator of the interaction, as moving in space, and touching the body of another person itself becomes the activity (Lefebvre 2016).

1.7 Soft skills and embodied practices

As shown in the previous sections, gaze orientations, gestures, body postures and movements, are crucial resources and practices for participants to communicate and to cooperate, in everyday, institutional and professional interaction and settings. In COOBA, we propose to develop methodologies for improving participants’ awareness of the centrality of embodied practices to implement soft skills, but also more directly for improving their ability to use their body in situations of communication, cooperation and conflict management.

In the next section we will present the organizational characteristics of a particularly relevant martial art for the goals of COOBA, Aikido, on the basis of which we will design activities for the improvement of soft-skills.

Martial art and soft skills, the case of Aikido

In this section we present the specificities of the organizational characteristics of Aikido, a Japanese non-competitive martial arts and examine which of its characteristics we will use for designing activities. It does not mean that only Aikido can be relevant to design activities for improving soft skills. Under specific adaptations, other martial arts, sports or bodily expression practices such as dance could also be used for designing activities.

To understand how Aikido can be used as a basis for conceiving activities to



improve soft skills, we will focus first on the goals of Aikido, how it is organized through interaction, and the skills that are implemented within its practice.

The goal of Aikido is to study a large amount of fighting situations through standardized ways of using bodies to simulate these situations of fighting. The first general statement that can be made about Aikido is that it suggests adopting new ways of using one's own body and mind - alone as well as in interaction with a partner. In this sense, Aikido practice has a strong educational dimension impacting both body and mind. These dimensions are intrinsically linked. Consider for instance the situation of controlling one's stress in a conflict situation: it involves working on both the body (e.g. by relaxing the body and controlling breathing) and the mind (e.g. controlling emotions such as fear, maintaining self-confidence). For a description of how Aikido practitioners implement their pacific philosophy during their practice, see Lefebvre 2016a.

From an interactional perspective, in Aikido, practitioners can organize their interaction by relying exclusively on body movements (for an account of this interactional organization, see Lefebvre 2016a, 2016b) for simulating situations of fighting between an attacker and a counter-attacker. The crucial point to consider here is that this accurate and complex simulation can occur while speaking is absent. Practitioners need then to develop communicative skills through their bodies and to be able to follow specific rules.

Elements of Aikido that will be reemployed in COOBA activities

In Aikido, practitioners rely on two roles for coordinating their movements. Namely, "one leads and the other follows", as also happens in some types of dance. This simple repartition of tasks will be one central organizational resource for designing COOBA's activities. One difference with Aikido will be that the leader can give instructions through verbal communication, through gestures, through touch or through graphic practices such as drawing or writing. Each choice will lead to different challenges and opportunities for activity design. It is not only the leader that will need to produce accurate "embodied messages" (skill of communication) but the follower will also need to interpret the leader's messages with his whole body (the skill of cooperation). Generally, simple rules will become resources for creating actions in situ, needing interpre-



tation and adaptations to the environment provided by works of art (see the example of the activity below). The leaders as well as the followers can consist of small groups (i.e. teams and not only individuals).

Anticipated effects

Three main general effects are expected during the embodied practice in this kind of activity, corresponding to the three soft skills targeted in COOBA:

1. to be able to produce accurate and intelligible instructions in order to lead activities (communication/ leadership).
2. to be able to follow instructions, and able to cooperate during accurate tasks (cooperation).
3. to be able to control one's body and mind in unknown situations and able to prevent conflict due to uncomfortable situations (conflict management).

An example of activity based on bodily expression

1. preparation

A. Participants are in pairs. They choose to make contact through one part of their body, for instance one-hand/ one hand - in this case, one puts his palm upside of the other's palm, another version is to take hold of the other person's wrist. (More accurate resources will be proposed in the next manual). A more difficult version is to create a point of contact with different parts of the body, e.g. hand/shoulder.

Then one partner - the leader - starts to slowly move his arm in several directions, and through the point of contact, the other partner follows this movement by walking. The partners change the hands they have been using. The movement can be accelerated if the partners gain confidence. Verticality can also be used (by bending the knees for example).

During this coordination of movements, the partners try to adapt their behaviour to the other, for example by not moving too fast or too slowly, and by avoiding losing contact. They also try to keep a "good balance".

B. One participant adopts a posture and remains immobile. The other participant stands at a distance of three or four metres. As the first partner takes her



posture, the second one moves toward her, makes contact, and leads her in any direction. The contact should be smooth.

C. Walking by manifesting emotions: sadness, happiness, fatigue, strength - alone, then coordinating movements by combining these emotions (e.g. the leader is happy, the follower is tired).

2. Performing the movement of the characters in a painting

In a museum the participants choose two characters in a painting (but it could be also animal or objects), discuss them, and then by using 1 - A,B,C perform their touch-interaction.

They imagine the differences if one or the other leads this interaction in movements. They also focus on the differences in the ways each character would move (e.g., a man and a woman would not have exactly the same way of walking or of leading).

By participating in these kinds of activities, we expect participants to improve the above mentioned abilities (see section *Anticipated effects*).



2. Focus on collaboration skills

A first glance at collaboration

Collaboration is a wide notion that can be viewed in various ways. In its general definition collaboration means *participation in the development of a joint work* (CNRTL). From the interactional perspective, collaboration involves communicative acts that provide for and enhance coordination of one's actions so that they help to achieve smooth running communication between participants. Usually, communication has specific purposes, for instance, to work together and collaborate in a task, to participate efficiently in a work meeting, or to learn in educational activities. Participation in activities requires participation through verbal communication for various social purposes. Therefore, understanding what constitutes collaborative ways of using verbal resources and participating in a conversation in a non-confrontational manner constitutes some of basic skills and competences, such as smoothly turn taking etc.

From an interactional perspective, collaboration refers to one central practice, which is to be able to coordinate actions with one or several partners during an activity in order to create a shared meaning. This general practice implies specific practices among which we can mention: listening to the other person's contribution to the activity and taking it into account when performing one's own action, this practice suggests, for instance, that it should be possible to accept divergent opinion; taking into account the main characteristics of the situation (e.g. being able to understand the difference between a formal and an informal situation); to be able to understand the initial goals of a situation as well as the potential new goals of a situation, which implies, for instance, being able to share relevant information to reach a shared goal. So coordinating actions implies a sensitivity to the context of the interaction. When designing activities for improving collaboration skills, both coordinating actions and sensitivity to the context can be addressed.

In the following sections we will present insights on the practice of collaboration as it appears in social interaction, based on research on conversation analysis (Sacks et al. 1974) and on art history. They will provide the reader with a comprehensive understanding of the practices of collaboration in social interaction and in art history on the basis of which further design of activities to im-



prove collaboration skills in museums through bodily expression will be possible. A section dealing with collaboration through embodied interaction and its connections with art comes at the end of this part along with the proposition of activities involving the body as a means to improve collaboration skills.

2.1 Interactional aspects of collaboration

Understanding the current situation

Knowledge about the aims of the activity and expectations for appropriate participation are important for successful communication and collaboration in social encounters. In these ways, one can demonstrate one's social, communicative, and collaboration skills. One way of making one's verbal contribution immediately relevant to the ongoing conversation (discussion, argumentation and similar) is to use phrases that are relevant in relation to the contribution of the previous speaker. A simple way is, for instance, to say "me too", "I think so too" (Pallotti, 2000). Such phrases are usually conventionalized and formulaic. They are used frequently in everyday verbal communication and can be used with relatively minimal communicative effort. They also provide a way to collaborate, and show one's knowledge and competence in the ongoing workshop activity.

Proposing relevant contributions to the current activity

In institutional communicative practices, such as classroom talk or workplace communicative practices, having one's turn to talk and contributions incorporated into ongoing activities involves **inserting information at the appropriate places, choosing topics relevant to the previous course of discussion, and making original contributions** (Mehan, 1979). Getting a turn to talk, or getting the conversational floor, in a communicatively appropriate manner, consists of the ability to recognize the completion of interactional sequences and the completion of various topics. Moreover, cooperation and production of a relevant conversational contribution depends on the participants skills in recognizing particular conversational procedures at operation (for instance who is the next speaker, when new conversational topics can be introduced and how). If participants compete in taking turns to talk, that is to say, if they interrupt



each other, and do not listen to each other, rather than cooperate, the reactions of the other participants mark such actions as intrusions into the established communication. The speaker who interrupts and does not consider other's participation rights may be considered as being impolite, lacking interest in cooperating, and as socially incompetent.

**A prototypical practical problem for collaborating during social interaction:
How can one join a conversation and get a response?**

In social activities where talking is the primary mode of participation and communication, various linguistic means can facilitate gaining access to and being accepted as a participant in interaction. Attempts to become a participant in a prolonged conversational action requires the communication skills that enable one to launch a contribution that is informative, thematically original and relevant to the activity at hand.

Various **forms of repetition** can be used as handy resources in crafting one's contribution to an ongoing conversation, especially when one's linguistic and grammatical resources in the language of communication are limited (Cekaite, 2007; 2017; Pallotti, 2000). Participants who have only limited language knowledge may often face considerable difficulties when trying to join an ongoing conversation. They can communicate successfully and achieve a position of a relevant and collaborating participant by relying on the repetition of others, that is, by repeating and incorporating parts of the previous speaker's talk. A way to gain a participant status in a communicative situation and collaborate to the ongoing conversation can therefore depend on

- the use of repetition of utterances by others;
- the use of formulaic expressions (such as 'look', 'here', 'come', 'me too');
- the use of activity relevant material objects (books, pictures, drawings).

**Practice: Selecting significant fragments from the other participants' speech
in order to launch one's own contribution**

Other-repetitions in communication can be done by selecting significant fragments from the other participants' talk in order to launch one's own contribution. Repeating words that are produced by previous speakers can ensure that one's turn will be somehow coherent with what they are talk-



ing about; furthermore, the words to be used and recycled without spending much time searching for new words. In such a way, one can ensure topic maintenance and thematic coherence with group talk. ‘Something new’ can be added to the repeated segment, and make one’s own contribution interesting and informative. In this way, one can be enabled to receive the co-participants’ response.

We understand then that collaborating from an interactional perspective consists of being able to take into account the ongoing situation and the projections that it opens as well as what the other participants said in order to produce one’s own contribution. Repetitions, reformulations, quotations are therefore crucial practices for collaborating. Repetition is to be understood as an appropriation of what the other did and the first step for producing original contributions to the shared activity. Interestingly, the centrality of repetitions can also be pointed out in art history.

2.2 Repetition as creation in the arts

Repetition is a fundamental process in art history and can take a wide variety of forms. During the classical apprenticeship of a painter, the apprentice is encouraged to copy the masters, i.e. to repeat the forms and gestures of his elders. He can also paraphrase, “quote” canonical models in order to obtain a craftsmanship on the one hand, and, on the other hand, to gain, progressively, a right of citizenship in the community of his peers and to be accepted as someone who knows the codes, signs and language of their trade. Seen from this angle, repetition, the reproduction of what has already been “said”, is a rewarding process, and an essential step in training.

Accomplished artists, too, regularly use various forms of repetition, with diverse objectives. Picasso is one of the artists who has most sought to weave dialogues with his predecessors. During the period from 1950 to 1963, he produced a series of variations from paintings by Le Gréco, Manet, Poussin, Velázquez, Delacroix, etc., repeating the patterns, the principles of composition, the techniques, and the colours each time in variable proportions. He feels the need to turn to the classics when he remains one of the few to refuse abstraction among the major figures of artists of this period. After Matisse’s death in 1954, he is the only



one to insist on figurative expression in an era essentially dominated by abstraction, paradoxically initiated in part by Picasso. By revisiting the works of his predecessors, Picasso also establishes parallels between ancient subjects and the historical events of his time. The variations on Delacroix's *Women of Algiers* coincide with the start of the Algerian insurgency, as well as the series on *The Abduction of the Sabine Women* by Poussin and David, echoing the threatening events in Cuba [Picasso et les maîtres, 2008, 38.]. But there is a more formal reason which pushes Picasso to reinterpret classic works. From an aesthetic point of view, this can be illustrated by one of the particularly elaborated series of this period.

In 1957, Picasso was working for four months on one of the longest series he had ever produced, that of *Las Meninas*, which deals with the eponymous masterpiece by Velázquez. One cannot help but incessantly go back and forth between baroque and modern painting to examine point by point what is repeated and what is different. Although the aesthetic form changes, Picasso adopts the figures, the interior and the composition and remains faithful to the atmosphere of the whole.

It is particularly interesting to see that small details are also repeated, for example the chandelier hooks on the ceiling or the frames and paintings on the back wall. The real stake of the recreation may lie there: Picasso observes, seeks to understand how Velázquez works, what are the pictorial and technical problems that his predecessor had faced. To bring out the hook's rosette of the shadow on the ground of the shaded ceiling, Velázquez lights the perimeter of the stucco. Picasso takes up this rhythm of lighter and darker forms in a spectacular and playful way, while creating a work of art in its own right and not a copy or reminiscence of Velázquez.

These manipulations of *Las Meninas* and other emblematic works from the distant or more recent past cannot be explained solely by Picasso's desire to follow in the footsteps of his predecessors and continue to build on the heritage of Western painting. By deconstructing and reconstructing the elements of the originals, he sets up his own pictorial resources. Repeating elements, varying them, modifying them, ultimately using and appropriating them allows Picasso to define himself and make innovations.

Picasso's example shows that imitation or recreation can take extremely varied forms and repetition is a much more widespread and generalized mecha-



nism than one might think. Furthermore, we can see that it does not constitute a derogatory or childish step, but that learning and creation are two closely linked processes as much in the field of art as in everyday life.

2.3 Practical advice for collaboration through repetition:

We recommend designing activities in which participants will need to repeat what the previous participant said in order to pursue the activity. For instance, a participant could start the description of a work of art and then stop before completing this description. The next participant needs to repeat an element of the previous description to produce his own description. Other kinds of repetitions can be used as well. During an art workshop, for instance, a participant can be invited to reproduce a previous element in order to continue his piece of work.

Suggestion for museum activity

In a room two participants are talking about a work of art without using explicit references to it (artist's name, title, main features). A third participant joins the conversation 1-2 minutes later: he/she has to identify the topic of their conversation (what work of art the others are talking about) and find a way to jump into the discussion.

Preparation phase:

- the two participants who start the dialogue, have to make notes first:
 - they have to agree on the work of art to be talked about
 - make a descriptive and detailed list of the items depicted/represented
 - think about the atmosphere of the picture (find at least five adjectives)
- imagine a broader context of the scene represented (the room, the house, the town, the time, the historical period, etc.)
- list five dominant colours; find symmetries / asymmetries in the composition, note picture size
 - try to relate a personal story to the picture
- in the meanwhile the third person who has to join the conversation, have to come up with strategies to join in :
 - prepare comments, like “Oh, you are talking about pictures...”



- prepare indirect questions according to what can be heard (Oh, do you like historical costumes?...)
· ask for examples and clarifications
- prepare him/herself to listen carefully and pick up keywords to repeat and to reformulate in a sentence
- prepare a (personal) story about the context (here: about the museum, like: “I’ve always wanted to visit a museum, once I heard that secret codes were hidden in paintings...)
· prepare a positive attitude related to the context (I am curious about...); at least three items
- prepare a method to invite the others to go on a tour with him/her in the room and to explore together all the works of art (with the aim of identifying the one they are talking about); prepare questions and remarks, even movements (when he invites the others to go on the tour and begin it, he has to encourage the two others to make the first steps toward the chosen painting, indirectly, by non-verbal means in order to receive some form of indication)
· if possible, not to forget to introduce humour into the conversation

The scene:

- act out the discussion and the other team members have to follow and give positive (!) feedback at the end
- several scenarios are possible:
- the attitude of the first two persons can be supportive (they can quickly unveil the work of art in question, though the third person has to lead the conversation) or deterrent (they don’t give too much relevant information)
- the attitude of the third can be dominant (monopolizing the conversation, asking too many questions, etc. in order to get information) or attentive, curious, enthusiast, etc.

The group can decide in advance which scenarios they will act out or the groups of three can choose different attitudes.

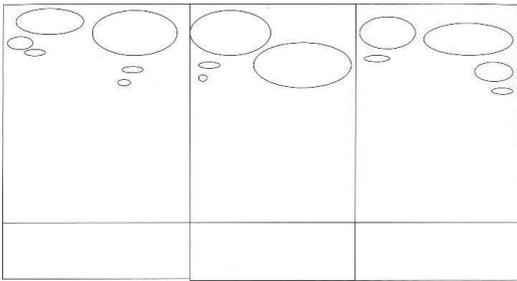
The same scenario can be acted out first without preparation, and in a second step, with preparation. Then a general discussion may follow in order to analyse the scene together.



This activity helps to prepare participants to be aware of the techniques, the attitudes, the relevant elements of a conversation, and the non-verbal aspects in a discussion that can be useful for joining in a conversation.

Suggestion for manual workshop activity

Comics



- Starting point, look at: Hans Makart, *Nessos and Deinaeira*, c. 1880
- Art Activity
 - Make comic strips about the life of Hercules. Before discovering the story represented, participants are invited to imagine a three-step conversation among the characters. Each working group receives a specific instruction: certain conversations must lead to a feeling of tension, suspense, a misunderstanding, others to an agreement, a funny outcome, a surprise. Some groups can focus on a conversation that “follows” the represented moment; others stage a conversation that leads to the depicted situation. At the end the mythological history can be revealed.
- Objective / points of discussion
 - Learn more about Ancient Greek and Roman Myths. Discuss the significance of storytelling.



This activity makes it possible to see in detail which elements lead to cooperation and which steps lead to a conflict.

In the last section, we will present insights on the embodied aspects of collaboration, followed by an instance of activity to perform in relation with a work of art.

2.4 Educational dimension of Aikido and communication/cooperation

Turn taking provides a resource to coordinate actions even in interaction in which talk is not the main mode of communication (Lefebvre 2016a,b). This is the case for instance in the case of the embodied practices of aikido or other body expression activities. The bodily activities provide interesting situations to understand, to practice and to improve collaborative skills.

Coordinating whole-body movements

During Aikido simulations of fighting, practitioners need to understand and to implement rules such as the nature and differences between the roles of attacker and counter-attacker, but also crucially, how to use these definitions to organize their activity, step by step (for more insights on this topic, see Lefebvre 2016a,b, 2020). Indeed, it is on the basis of these rules that practitioners can organize communication between their bodies without talking. This communication takes the form of a coordination of whole-body movements, as a conversation implies a coordination between taking turns at talking. Coordination implies crucially being able to identify a relevant moment to start one's own whole body movement. While practicing Aikido, participants collaborate through the coordination of whole-body movements: they identify relevant moments to initiate movements, to respond to movement until making bodily contact, they also identify how to touch the other's body and how to follow a movement through touch (for a focus on how practitioners use touch in Aikido interaction, see Lefebvre 2020).

Cooperation and Aikido

A crucial point mentioned by Aikido practitioners is the fact that the practice is mutually enriching for all practitioners. Collaboration produces a “plus plus”



relationship. This is in part due to the absence of competition. There are no losers nor frustration attached to the hierarchy between winners and losers. More positively, during the practice and by accumulating experience, practitioners can become aware of the value of cooperation and how it can be organized (e.g. following rules, accepting the other's interpretations of the rules, adapting one's own behaviour to these interpretations). To raise this awareness, a special focus on the collaborative aspects of Aikido will be provided in this manual and in the further activities built on its basis. One central point lies in the fact that through collaboration, practitioners can develop abilities that they could not develop alone.

Embodied practices, mind and soft skills

For Aikido practitioners, the practice is the occasion to improve their control of their bodies and minds. Indeed, even if Aikido is “only” a simulation of fighting, it presents practical problems such as **being able to accomplish accurate whole body-movements** (e.g. coordinating one's own feet and arms). Through this practice, practitioners can **improve body poise**. Another problem is to **coordinate these whole-body movements with another practitioner**. Through this practice they can **improve their collaboration skills** and their awareness of body behaviour in social interaction. Lastly, they face the practical problem of **not being disturbed by bodily contact with the partner** and avoiding too much muscular tension, relaxing the body and the mind while being touched (since people's first reflex when grasped is often to contract the muscles). Through this practice they can improve self-control and prepare themselves to accept divergence without falling into aggressive emotions, one central principle for conflict management.

One goal of Aikido is to perceive the unity between the body and the mind: practitioners use their body to control their mind, and their mind to control their body. The result of this practice is the development of self awareness - the ability of individuals to reflect on the effect that their actions can have on the environment, and the ability to have this kind of reflexion even during an activity that can be implemented in contexts other than Aikido itself, for instance when talking in formal situations in which stressful feelings can develop.



Suggestion for embodied activity



Jean Marc Lefebvre: *Paysage*, 2015, private collection

Cooperating bodies

1a. The remote-control-robot exercise

The general idea is that one (or more) participant(s) give verbal and/or gestural instructions to other(s) who have to follow the instructions with their bodies. First, the participants identify the different area of the painting (for instance the above painting), then they reconstruct it in their own environment (for instance with lines or just through landmarks). In pairs, one participant guides the other from one zone to another zone through verbal communication (“two steps forwards, one step left, etc...”) or through gestures (like the gestures in airports).

1b

To make the activity more complex, the guide might be the only one to know the painting. At each step of the activity he can say “now you are in the mountain, now you are in the red zone”. Once the guided participant has gone over three or four zones he must guess which painting he was walking in.



In these kind of activities, participants will have to collaborate by relying on verbal communication and on their body in order to produce accurate movements, learning both how to produce easily understandable messages, to listen and to follow the other's instructions.



3. Focus on Conflict Management Skills

A first glance at conflict

Conflict in its general definition refers to the clash between antagonist forces that make contact and attempt to oust each other. Conflict refers to a variety of situations: it can refer to concrete and *physical situations*, for instance conflicts between armies, groups, persons, but also to *abstract situations*: between intellectual, affective or social forces. The notion of conflict is pervasive to a wide range of domains: economic conflict, familial conflict, philosophical conflict, psychological conflict, and so on (CNRTL, 2020). Furthermore, the notion of conflict is not equally perceived in all cultures. For instance, while in the Occident conflict is viewed as a constitutive element of our personality, an occasion to learn and therefore an unavoidable dimension of life, in the far east, and more specifically in China, conflict corresponds to a misunderstanding of the order of things (society, nature, the world...) and therefore a phenomenon or process that should be avoided, which does not have intrinsic value as it has in the Occident (see Kamenarovic, 2001).

In COOBA, we deal with a specific situation of conflict: the kind of conflict that might take place in social interaction. What is at stake when we refer to conflict in social interaction can be approached by using the work of Goffman on face-work (Goffman 1967: 12). Through the notion of “face” Goffman refers to the image or definition that a person adopts in each specific situation of their social life. By no means is this definition unique: the same person endorses different ‘faces’ in different situations. The consequence of this observation is that the individual is continually working to create an alignment between their behaviour and the definition of their face. But this work is not only individual, it is also social and interactional. If one person loses face, it can create a problematic situation in which all the participants might lose face too. In this perspective, a situation of conflict can affect not only the person who is being under some kind of ‘attack’, but also the aggressor and all the co-present persons. These observations underline the importance of developing conflict management skills that can be applied in a large variety of situations in social interaction. Moreover, a source of conflict can be two parties’ different views and opinions about the topic, or expectations in the situation. Social and interactional conventions, and norms on



how to behave in a specific context are strong, and if participants have different expectations, it can generate a conflict. In the following sections, we present abilities and practices that have been discovered in interactional studies, mainly by Conversation Analysis (Sacks et al. 1974) that will offer the basis for developing pedagogical activities for improving conflict management skills by relying on resources in art history, art mediation and the martial arts.

3.1 Conflict management in social activities

Because many conflicts evolve in social situations where people are meeting face-to-face, real life encounters, it is important to understand how conflicts can be managed in social interaction. Interactional approaches allow us to find and present specific conversational means that can be used to learn how to manage conflicts by preventing them or how to deal with them if they occur. Some of these resources are listed and exemplified below.

Avoidance, reparation and third party mediation

If we consider conflict management as it might occur in social interaction two phenomena need to be considered: *avoidance* and *reparation*. *Avoidance*: one can avoid or prevent a conflict, by, for instance, avoiding direct disagreement. *Reparation*: conflict management also involves the efforts to repair the conflict once it has emerged, for instance through apologies. Another method for managing conflict that tends to exist mainly in institutional settings implies *third-party mediation*. For example, in the educational context, the conflict between students can involve the teacher's modelling and encouragement to use conventionalized phrases expressing politeness, such as apologies, and the use of mitigating linguistic devices.

Pre-conflict management and post-conflict management

Pre-conflict management involves management of disagreement, so that the conflict will not occur, and post-conflict management, i.e. smoothing out conflictual contradictions after the conflict, by, for instance, by using apologies. Conversational resources can be clearly linked to prosocial, collaborative conduct. Participants can be introduced to and encouraged to learn and use po-



lite formulaic phrases, for instance, how to make a polite request when lending, getting, borrowing things: ‘Can I borrow it?’, ‘Can we share’. Conversational forms are usually dependent on social communicative norms for particular social groups and languages and need to be adapted to the cultural activity contexts. In disagreement and conflict situations, participants can back up their positions by explaining, justifying, and excusing themselves, presenting themselves as socially competent persons who act in an appropriate way.

From disagreement to listening to others

A major source of conflict in social interaction is disagreement. An important communicative way to negotiate this kind of conflict situations involves the people who are disagreeing to present their versions of events and also to present their viewpoints, while listening to the opponent. This involves the participants themselves - when they take part in an activity of disagreement - relying on specific ways of organizing turn taking (see section 1.2). Namely, participants need to create opportunities for listening and they need to try to understand the viewpoints and perspectives of others.

Relying on observable facts when arguing

One of the ways to solve disagreement is by building arguments on observable facts or by including into one’s argumentation factual information related to the task. Argumentation that is based on the main topic of the activity is a productive way of supporting one’s argumentative standpoint. However, while it can seem that it is a reliable way to support one’s position, in various cultural contexts, it is not only the factual knowledge and observable facts that count as good, efficient and, not to forget, entertaining aspects of argumentation. It is therefore important to investigate if it is possible to use some tasks that make it possible to take creative and contrasting positions when doing workshop assignments.

Disagreement management: justifications, explanations and delaying the disagreeing element

There are different ways of expressing disagreement. They can change through time when participants learn to act and take part in institutional task environments. The basic way of expressing an opposite point of view is to start with



explicit and immediate disagreements. Participants can produce strong disagreements, characterized chiefly by the occurrence of 'no'. However, one of the ultimate ways of highlighting one's contrasting position and maintaining an ambient atmosphere is the communicative ability to postpone the disagreement until somewhat later in the conversation, rather than immediately stating 'no'. Manifesting disagreement while avoiding conflict is a skill that can be learned and/or improved and these conditions are found in many languages and cultural contexts. For instance, using adequate justifications, explanations and accounts constitutes an important part of interactional competences that allows participants to participate smoothly in institutional communicative practices. However, disagreements and objections with the standpoint of another person can be difficult and challenging for participants who do not have sufficient cultural, institutional or linguistic knowledge. Speakers who are not used to communicating in a mitigated way, who are used to different social conventions, or are beginner second language learners initially produce strong disagreements, characterized chiefly by the occurrence of 'no'.

In a more advanced way, participants mitigate and downgrade their opposition by delaying the disagreeing elements within the utterance or conversation. Since the simple and straightforward way to object is an immediate 'NO', it is important to learn and train various mitigated embodied ways for expressing negations, refusals and disagreements. It is also important to be able to present reasons and grounds for the disagreement or refusal, namely, by justifying and explaining one's position. Ultimately, in order to be able to manage conflict efficiently, one has to develop a broad set of interactional repertoires, including learning to not to start with an initial NO, but to delay the refusal or disagreement with filled pauses, justifications and reason giving. A basic, unmitigated way of formulating a disagreement is given as an example below:

In a conversation about TV programmes, two contrasting views can clash. One person who loves TV programmes, and the other does not like TV.

Person A: "I absolutely love TV programmes."

Person B: "No! I don't like watching TV everyday! It's a complete waste of time!"

A mitigated disagreement can be formulated in a way that downgrades and delays the disagreement:



Person A: “I quite like watching TV, but I understand that other people can have a different opinion.”

Person B: “Well, I think that it is not that important to watch TV everyday. You can read the news in a newspaper”.

What is at stake for the speaker is not simply being able to use various conversational techniques for mitigating disagreement, but also achieving a diversification of their methods in order to be able to use a disagreement design that is appropriate for the particular communicative context, and use it in a contextually-sensitive way.

Respect for others

Practicing respect for others implies **listening to them**, as well exploring their views and arguments; **taking another person’s perspective**. This might not be just those of other participants, but could also be related to the topics that are discussed in relation to the subject. In terms of conversational resources, there are multiple ways of showing respect to another person. One such simple way is to avoid overlap in talk, and wait until the opponent has finished speaking. In a basic sense, it means that one does not interrupt the speaker. One needs to be attentive not only to what somebody is saying, but also to their bodily actions and gaze. Bodily conduct can show if some participant is upset or in strong disagreement, or is about to take place in a conversation. Moreover, taking and understanding the perspectives of others can be enhanced by using questions to inquire for clarifications, if there is a misunderstanding. Repetitions of what somebody else is saying and reformulations of their opinions or points of disagreement can also be used as conversational resources that make it possible, in a mitigated way, to investigate a different opinion in, for instance, the interpretation of art.

Identifying common goals

A cause of conflict can be different opinions about how to organize an activity. Identifying common goals and (re)focusing debate on them can constitute a way to solve a conflict or to prevent an emergent conflict. The communicative abilities and skills for identifying common goals of the activity can be associated with abilities to adopt a perspective and the use of argumentative strategies that exploit mitigating strategies. For example:



“–What knowledge is, do you think, relevant for interpreting this painting? For instance, some books?”

“I think that that TV programme on close relations and friendship is important’.

“Well, if we can focus on the main aim of the task, we can all see that we need to use books and well-known stories to be able to do the task according to the instructions. The instructions do not mention TV programmes”.

“Oh, sorry, I was not aware that we had specific task instructions. We can work according to them. “

Apologies, excuses and justifications in conflict resolution

A practical problem in being unsuccessful in conflict management, can involve achieving a satisfactory *conflict resolution*. In conflict situations, or in situations where there is some problem, one can use politeness routines, including making excuses or apologies. **Apologies** are especially frequently used as a resource for conflict management and conflict mediation. It is informative to distinguish between different communicative moves that are usually used in conflict situations. By using an apology, one admits both to the wrongfulness and to one’s responsibility for the transgressive act. There is thus a distinction between pre-conflict management (by using mitigated disagreements, for instance) and post-conflict management (using, for instance, apologies after the conflict). **Apologies** are not only verbal (e.g., conventionalised expressions such as ‘sorry’; ‘my sincere apologies’), but they are also embodied. A sincere apology is often produced with a bodily expression of remorse (Goffman, 1971). The conflict can escalate, if the apology is not produced or considered as an authentic expression of remorseful feelings.

In contrast, an **excuse** can also be produced in a conflict situation. By making an excuse, one admits the untoward character of one’s previous act. However, excuse also denies one’s full responsibility and indicates an accidental, unintentional character of the transgression. **Justification** admits the responsibility, but does not agree with the interpretation that one’s previous social act was wrong.

Controlling one’s emotions in situations of conflict

Emotion regulation involves the abilities to downgrade or upgrade one’s emotional expressions in accordance with the situational requirements and with the



co-participants' emotional expressions. Emotional expressions are usually related to the situation and previous actions and events – one usually expresses his or her emotional stance towards a particular focus of concern (for instance, the previous participant's glad or sad expression) and as such, requires a particular emotional response. If participants' ways of expressing emotions vary or the intensity of emotional expressions diverge from those of others, misunderstandings and disputes can occur during the joint social activities.

Ways of controlling one's emotions can include different ways of talking about emotions, or verbalizing one's actions and feelings. It is also important to understand that emotions are expressed both through bodily resources, and verbally (Ochs & Schieffelin, 1986).

Emotions in the martial arts

From the perspective of Asian traditional martial arts, emotions are related to breathing. Very practically, controlling one's emotions implies controlling one's breathing. For instance, the emotion of fear produces a kind of apnea: the person feeling fear starts with a very short breathing, an increased heart rate preventing them from moving and thinking. The physical impression generated by this state might produce even more fear, creating a vicious circle. Simple exercises can be proposed to explain and experiment with ways of breathing.

To sum up conflict management skills

To sum up, the skills we target in COOBA under the notion of conflict management include the participants' practicing: arguing on the basis of observable or easily verifiable facts (i.e. a way for someone to accept his/her own mistake and therefore avoid provoking a conflict because of this mistake), show mutual respect, avoiding *a priori* judgements, controlling one's emotions, identify shared goals and refocusing the activity/debate on them, searching for a shared agreement and accepting compromise, reformulating another person's argument without value judgement, achieving harmonious conflict resolution.

In the following sections, we introduce how these practices can be generated, worked and improved on the basis of interaction around works of art and bodily expression. We also provide further insights into conflict management in both art and bodily expression.



3.2 Conflict management in art and suggestions for activities

The following sections show how the notion of conflict can be approached through art mediation and how activities can be designed on this basis, in articulation with an interactional approach.

The French artist Sophie Calle, in her work “Take care of yourself”, gives a very enlightening artistic response to the delaying and mitigating process. She presented her work as follows:

«I received an email telling me it was over.

I didn't know how to respond

It was almost as if it hadn't been meant for me.

It ended with the words, Take care of yourself.

I followed this advice to the letter

I asked 107 women (as well as two hand puppets and a parrot), chosen for their profession or skills, to interpret the letter.

To analyse it, comment on it, dance it, sing it. Dissect it. Exhaust it.

Understand it for me. Answer for me.

It was a way of taking the time to break up

A way to take care of myself. »

The answers of these 107 women are displayed in the exhibitions and reproduced in the catalogue. The French lawyer Caroline Mécarry determines in her brief that on the basis of Constitutional Law, Sophie Calle's ex is “punishable” for up to two years in prison or a fine of 37,500 Euro. A professional proofreader corrects the letter's grammatical and spelling mistakes. A children's book author transforms the end of the love story into a tale that children and adults can understand, a graphic designer turns the letter into origami, etc.

Even if it is a private “conflict”, the end of a romantic relationship, and the reaction of the recipient to the break up letter is an artistic gesture, this work is a wonderful illustration of how to reformulate the statements and arguments of another person without judgment. And indeed, understanding from multiple approaches makes emotional distancing possible, and therefore helps to change attitudes. Reformulation, humour and delaying allow us not only to change our perspectives, but also show that a painful event, a conflict, can be a catalyst for discovering new horizons, concepts, skills, etc., or even a (new) departure for creativity.



Suggestions for activity design on disagreement

Activities can be designed to invite participants to learn and/or to practice “**delaying devices**”. A list of “delaying devices” can be provided. Examples of “delaying devices” include: one can start the utterance with “well”, “yes but”, “repeat a part of what the other person has said + but one can consider another option, for example” that show that the participant has listened to the other person’s opinion, but has a divergent standpoint.

- i) prior to the session, or
- ii) during the session by asking all participants to think about how they can **say that they do not agree with another person without being impolite**, or how they express their disagreement and different position by using polite means and by showing respect to what the other person said previously.

Instructions could be designed to organize opposite interpretations of a painting in small groups. For instance, in a painting with several characters, instructions such as “find an argument to show that this person is a princess” or that “this guy is tall” (just instances) are given. Participants have to take into account what the other person has said before they give their interpretations. At the end of the task, they will need to build a consensus (for instance, ‘this girl looks poor but actually she’s a princess trying to see how her people live’).

Activity design: learn to apologize

Workshop activities can be designed to provide the participants with the opportunity to practice and, if necessary, learn to apologize before or after saying something very different than the previous speaker. This kind of activity can be informed by an exercise in which verbal and embodied resources such as disagreement delaying resources are used. When designing and organizing activities that deal with conflict management, it is important to take into account that conflicts can involve multiple participants, alliances and coalitions, for instance, two-against-one (Goodwin, 2006).” It can help to improve the conflict management skill of one person when being “confronted” by two persons, and various coalitions are formed.

In the organization of “conflict activities” designers could also give a place to a mediator’s intervention. While listening to contradictory talk, the media-



tor could be in charge of summarizing the different descriptions/interpretations and proposing compromises. The mediator could work in pairs as well.

Suggestions for task design dealing with “emotions and conflict”

Task design can include presenting the participants with verbal resources that are useful for formulating and using various emotionally valorised expressions (for instance, “being sad; angry, discouraged, outraged, nostalgic”). Empathy can also be dealt with by providing examples of emotional verbal communication, emotion labels, e.g. very basically, ‘sad’, ‘glad’, ‘upset’, ‘concerned’, ‘distressed’, ‘angry’, ‘considerate’, ‘remorseful’ etc. and similarly, emotion related verbs or adjectives. Emotion talk is also used in order to mitigate oppositional acts: talking about what one wants, feels and considers, rather than acting in an aggravated way is considered to be, at least in the Western world (Ahn, 2010), a positive trait and social competence.

Understanding of various emotional expressions can be developed through the discussion of works of art. Moreover, participants can be asked to enact various emotional expressions and experiences of the characters in a work of art. More specific empathetic skills can be approached by using the particular content of works of art (e.g., images of emotional situations, sensitive and emotional social relations, dramatic situations etc., the possibilities are vast). The discussion can be thematically arranged to deal with the work of art’s communicative and emotional message (taking the perspective of persons in, for instance, painting, and interpreting it, explaining one’s interpretation to others). There are many possibilities to use and train the skill of perspective taking and empathy (as emotional perspective taking) through works of art.

The skill and emotional competence of compassion can be similarly trained and invoked by using the thematic aspects of works of art, and the communicative aspects of, for instance, group work when discussing works of art (see the discussion above on empathy and perspective taking). Compassion refers to active actions of attending to and alleviating the discomfort or distress of another person. It is therefore well suited for a well-prepared discussion and interpretation of works of art with emotional content, and the use of imaginary scenarios in, for instance, re-interpreting the topics of the work of art, etc.

Moreover, the basic skill is that of perspective taking and being able to im-



agine the thinking, situation, and emotions of another person. Communicatively, tasks can be arranged in order to encourage the participants to take in each other's contributions, for instance, by listening and then repeating and explaining another person's interpretation and standpoints. Perspective taking can also be engaged by asking the participants to formulate their contributions and interpretations by first paying attention to the co-participants' point of view, and then presenting a similar or different standpoint.

Conflict in art history / art mediation / works of art

Nicolas Poussin is an artist who observes people's emotions, motivations and behaviour and who seeks to represent them in their diversity and authenticity.

Through the different sketches and paintings he devotes to the subject of *The Abduction of the Sabine Women*, Poussin stages conflicting impulses and opposed attitudes.

According to this legend, narrated by authors such as Plutarch, Livy and Virgil, the Romans invite their neighbours, the Sabines, to participate in a festival, with the intention of taking their wives by force and thus populating their new city. During the festivities, Romulus gives a previously agreed signal and the Roman soldiers abduct Sabine women from their families and then settle them in Rome.



Nicolas Poussin, *The Abduction of the Sabine Women*, 1638, Musée du Louvre



The Louvre version represents a scene of chaotic crowds where Sabines and Romans, men and women, adults and children make movements in general confusion. Only one group, and more particularly one person, is calm and serene: Romulus who surveys the disorder from an elevated position, from the podium of a building located on the left of the picture.

Today's viewer may easily interpret this attitude as a sign of impassiveness before the cruelty of the scene, and the story of the abduction as a wrongful, criminal act.

However, Poussin's reading is quite different: as a 17th-century man, and a contemporary of Racine and Corneille, the painter sees in Romulus a responsible statesman who does not allow himself to be carried away or influenced by emotions, and knows how to make reasonable decisions demanded by public duty.

This painting shows us that the same situation can be interpreted in diametrically opposed ways, that a gesture that we deem negative can bear positive values for others, and that by exploring a broader context each of the (opposite) positions can appear legitimate.

Instance of activity focusing on conflict management based on a work of art

Working with the target groups on such works of art can be the occasion to invite them to identify the different elements of conflict mentioned in the "interactional aspects of conflict" section: perspective, managing disagreement, respect for others, identifying common goals, politeness, controlling emotions.

For instance, a first reading of *The Abduction of the Sabine Women* can be proposed through the examination of questions related to the abovementioned elements.

As the scene depicts a physical conflict, adopting a perspective is unidirectional: one group forces the other group to follow its will, implying a total lack of respect for others, and so on.

Then the activity can turn to imagining what each group should have done in order to avoid this conflict.

The final sections explore what is relevant in non-competitive martial arts such as Aikido to deal with conflict management and how the body can be introduced in activities of art mediation in order to improve the embodied part of conflict management.



3.3 Conflict in bodily expression - non-competitive martial art

The non-competitive martial art Aikido practice is particularly relevant for improving soft skills insofar as it involves communicating through the body in the absence of speech - at least talk is not obligatory to organizing the interaction. It implies therefore that new practitioners focus their attention on how to communicate through new means.

In order to improve competence in conflict management Aikido presents the interest of being itself a method to learn how to prevent physical conflicts through passive ways.

One general principle is to avoid direct opposition and to give priority to unification with the opponent. “Unification with the opponent” implies to understand/ to “perceive the direction of the aggressive intention or force/ energy” and to “absorb it within one’s own centre”. In this practical logic, the aggressive intention or behaviour becomes peripheral in relation to the centre of the defendant. The conflict management logic of Aikido can be viewed as making the aggression peripheral to the aggressed practitioner’s perspective. One important exercise needed to achieve this result is “not to lose one’s centre”, implying being able to move in order to “not lose one’s balance” at the moment of making physical contact with the aggressor.

The crucial points to remember in order to understand the aikido logic of conflict management are:

- avoid direct opposition (flexibility - mobility)
- give priority to unification with the opponent (unification)
- perceive the direction of the aggressive intention or force/ energy (sensitivity)
- absorb aggression within one’s own centre (absorption)
- make the aggressive behaviour peripheral to the defender’s perspective (centre-periphery view)
- not to lose one’s centre (stability)
- ability to move at the relevant moment in a relevant direction (synchronization)



Instance of activity:

Experiencing direct opposition through the body

Two participants face one another, make contact with hands and one pushes toward the other. They can experience direct opposition.

Interesting variations can be obtained by changing the parts of the body making contact (e.g. the back and the hand, the shoulders, and so on).

Experiencing flexibility through the body

On the basis of the situation created in 1) one of the participants lets the other pass by positioning his body on one side of the aggressor. The participants can then experiment through the simple action how to avoid opposition through flexibility and mobility.

The same progressivity from “direct opposition” to “flexibility-mobility” can be proposed through verbal communication about a given painting.

Experiencing direct opposition through verbal communication

In pairs, participants choose one painting and two opposite interpretations. In the case of “l'enlèvement des sabinés”: one defends the idea that the Sabines are guilty, the other that they are not. The first also defends what is happening, the other argues that what is happening is unfair. The rule is to always reject what the other is saying and justify their own argument.

Experiencing flexibility through verbal communication

In the same situation, with the same argument, each participant is invited to take into account what the other is saying and to produce an intermediary position combining the two arguments.



Conclusion

In this resource book we provide a theoretical background to allow the reader to understand the mechanism of social interaction, and how soft skills are implemented in this mechanism, through verbal communication and the body. On the basis of this understanding we showed how to create a new methodology combining didactics, soft-skill development, art and cultural education, and body expression. The goal of this new methodology is to foster social inclusion of young people with few opportunities and/or with migrant backgrounds, to facilitate their integration into the labour market.

The approach developed in this document relies on the fact that activities connected to art, cultural education and to bodily expression are specifically relevant for non-formal learning, a type of pedagogy through which low educated youngsters can easily improve specific skills. In a separate manual, we apply this pedagogy and design exercises and activities, which, indirectly, will allow youngsters to acquire or deepen the targeted basic skills in non-formal and cooperative learning contexts.



References

- Ahn, Junehui (2010). 'I'm not scared of anything': Emotion as social power in children's worlds. *Childhood*, 15, 94 – 121.
- Anne Baldassari, Marie-Laure Bernadac, Susan Grace Galassi, et al., *Picasso et les maîtres* (exhibition catalogue), Editions de la Réunion des Musées Nationaux, Paris, 2008.
- Blum-Kulka, Shoshana (1997). Dinner talk: Cultural patterns of sociability and socialization in family discourse. Mahwah: Lawrence Erlbaum Associates Publishers.
- Cekaite, A. (2007). A child's development of interactional competence in a Swedish L2 classroom. *The Modern Language Journal*, 91, 45-62.
- Cekaite, A. (2017). What makes a child a good language learner? Interactional competence, identity and immersion in a second language classroom. *Annual Review of Applied Linguistics*, 37, 45-61.
- CNRTL <https://www.cnrtl.fr/definition/conflit> visited the 12.03.2020
- Deme, Edina, Anna Zsófia Kovács and Zsófia Tettamanti: *Let Me See: A Guide on Guided Tours*, Budapest: Szépművészeti Múzeum, 2015.
- Goodwin, Charles (1979). *The Interactive Construction of a Sentence in Natural Conversation. Everyday Language: Studies in Ethnomethodology.* G. Psathas. New York, Irvington Publishers: 97- 121.
- Goodwin, Marjorie Harness (2006). *The Hidden Life of Girls: Games of Stance, Status, and Exclusion.* New York: Wiley.
- Goffman, Erving (1963) *Behavior in public places. Notes on the social organization of gatherings.* New York: The Free Press.
- Goffman Erving, 1967, *Interaction Ritual, Essays on face-to-face Behavior*, Pantheon Books, New York.
- Goffman, Erving. (1971). *Relations in public.* Harvard: Harvard University Press.
- Goffman, Erving (1981) *Forms of talk.* Philadelphia: University of Pennsylvania Press.
- Heath, Christian (1986). *Body movement and speech in medical interaction.* Cambridge: Cambridge University Press.
- Hymes, Dell (1972). On communicative competence. In J.B. Pride & Janet Holmes (eds.), *Sociolinguistics*, 269-293. London Penguin.
- Kamenarovic Ivan P (2001) *Le conflit, perceptions chinoises et occidentales.* Paris: Les éditions du Cerf
- Kendon, Adam (2004). *Gesture Visible Action as Utterance.* Cambridge: Cambridge University Press.
- Lefebvre Augustin (2016a) *The pacific philosophy of Aikido practice: an interactional approach, Martial arts studies*, 2, 91-109
- Lefebvre Augustin (2016b) *The coordination of moves in Aikido interaction, Gesture*, vol 15:2, 123-155
- Lefebvre Augustin (2020) *To touch and to be touched: The coordination of touching-whole-body-movements in Aikido practice*, in A.Cekaite and L.Mondada (Eds) *Touch in Social Interaction, Touch, Language, and Body*, Routledge
- McNeill David (2000) *Language and gesture.* Cambridge: Cambridge University press.
- Mehan, Hugh (1979). *Learning lessons: The social organization of classroom behavior.* Cambridge, MA: Harvard University Press.
- Ochs, Elinor & Schieffelin, Bambi (Eds.) (1986). *Language socialization across cultures.* New York: Cambridge University Press.



- Pallotti, G. (2001). External appropriations as a strategy for participating in intercultural multi-party conversations. In A. Di Luzio, S. Gunthner, & F. Orletti (Eds.), *Culture in communication* (pp. 295-334). Amsterdam: Benjamins.
- Schegloff, Emanuel, Sacks, Harvey & Gail Jefferson (1977). The preference for self-correction in the organization of repair in conversation. *Language*, Volume 53: 2, 361-382.
- Sacks Harvey, Schegloff Emanuel & Gail Jefferson (1974). A simplest systematics for the organization of turn taking for conversation. *Language*, 50: 4, 696-735.
- Young, Richard (2011). Interactional competence in language learning, teaching and testing. In: E. Hinkel (ed.) *Handbook of research in second language teaching and learning*. London/ New York: Routledge.



