

Récits Reliés

Binded Stories

A sociolinguistic guide to learning a language differently, through stories, languages of origin, photography and sound.
A participatory and accessible method developed through a European project between France and Ireland.

Produced as part of the Erasmus+ programme



2025 /2026

Financé par l'Union européenne

01. Introduction

Récits Reliés / Binded Stories is a European project carried out as part of the Erasmus+ programme. Its first edition was developed between France and Ireland, bringing together adult language learners, professionals and volunteers in sociolinguistic workshops combining stories, languages of origin, translation, photography and sound.

This guide presents the method developed through the project. It is intended for professionals, volunteers, trainers, facilitators and organisations wishing to run language-learning workshops using concrete, participatory and accessible materials.

The method is based on one central principle: starting from what participants already know. Their language of origin, their words, their stories, their experiences and their reference points become resources for learning the learning language. Participants are not simply listeners: they choose an image, tell stories, write, record their voice, listen back to themselves, translate, reformulate, photograph a useful place in their local area and gradually build vocabulary.

This guide proposes a six-workshop pathway, downloadable tools, facilitation advice, suggestions for adapting activities to A1, A2 and B1 levels, and guidance for assessing learning and making use of the work produced.

It can be used in a community centre, an association, a reception or support service, a sociolinguistic workshop, a media library or a cultural venue. Each organisation can adapt it to its participants, its local context, its resources and its objectives.



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02. Understanding the approach

Project overview

Récits Reliés / Binded Stories is a European Erasmus+ project carried out between France and Ireland with adult language learners, professionals and volunteers. It proposes a sociolinguistic workshop method based on stories, languages of origin, translation, photography and sound. The central principle is simple: each story begins in the participant's language of origin. The languages present in the group then become resources for understanding, translating, reformulating and building vocabulary in the learning language. Photography and sound are used as learning supports: recording one's voice helps develop speaking and listening-back skills; images provide a concrete starting point for describing a place, a situation, a habit or a choice. This guide presents the method so that professionals and volunteers can reuse it in other contexts: community centres, associations, reception and support services, sociolinguistic workshops, media libraries, cultural venues or European projects.s.



Who is this method for?

This method is intended for professionals and volunteers who support people with language learning, social inclusion, cultural mediation or civic participation. It can be used in community centres, associations, reception and support services, training organisations, sociolinguistic workshops, media libraries, libraries, cultural venues or European projects.Designed primarily for groups of adult language learners, it can also be adapted to other audiences: young people on mobility programmes, people in exile, neighbourhood residents, families, older people or intergenerational groups. It does not require advanced technical skills in photography or sound.



Why start from languages of origin?

In the Récits Reliés / Binded Stories method, the language of origin is not seen as an obstacle to learning. On the contrary, it is the starting point of the work. Formulating a story first in one's language of origin allows the participant to express themselves more precisely. They can choose their words, recall memories, explain a context, convey a nuance or an emotion. Languages of origin also become resources for the group. When a language is shared by several participants, it can help them understand a story, translate, explain an expression or pass a story on to others. This approach changes the way learners are viewed. A person may be a beginner in French or English while having strong skills in another language. Those skills become useful to the group and are recognised within the workshop.

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Why work from stories?

Working from stories gives meaning to language learning. In this method, a story does not only mean a life story or a personal journey. It can start from something simple, concrete or cultural: a recipe, a piece of music, an item of clothing, a celebration, a custom, an object, a place, an important person, an everyday habit or a memory. This approach makes it possible to work with a very rich range of vocabulary: family, tastes, places, objects, emotions, meals, celebrations, clothing, jobs, landscapes, travel, memories and habits. The story then becomes a support for learning vocabulary, building sentences, describing, explaining, comparing and reformulating.

Why use photography and sound?

Photography and sound are used as learning supports. They create concrete situations for speaking, listening, describing, writing, translating and reformulating. Sound gives an important place to spoken language. Recording a story means saying it aloud, articulating, finding an appropriate rhythm and repeating certain sentences. Listening back then helps participants hear what is clear, recognise familiar words, identify what can be improved and notice their progress. Recording also keeps a trace of spoken language without making the entire activity depend on writing. This is important for people who may feel more comfortable speaking than writing. Photography provides a concrete starting point. An image helps people observe, choose, describe and explain. Photographing a place in the neighbourhood, an object or an everyday situation becomes a way to generate vocabulary, build a sentence, write a caption or talk about a habit.

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03. The Binded Stories method

The Récits Reliés / Binded Stories method is a project-based language-learning method. It uses stories, languages of origin, translation, photography and sound as starting points for working on language. The aim is not simply to produce a text, an image or a recording. These outputs are primarily used to create concrete learning situations: speaking, listening, writing, reading, translating, reformulating, describing, explaining, asking questions and sharing with others. The method follows a simple progression: start from what people already know – their languages, cultural references, memories, places where they live and habits – and then gradually support the transition towards the learning language. In this approach, participants are not only learners. They also bring languages, stories, knowledge and experiences. The group therefore becomes a space for mutual support, translation, comparison between languages and collective vocabulary building. The method is based on several pedagogical principles.







A few simple principles

- First, each story begins in the participant's language of origin, so that the work starts from an existing skill rather than from a difficulty.



- Next, the work is based on a broad theme. In the first France–Ireland edition, the chosen theme was cultural identity, but other themes can be used: the neighbourhood, food, housing, work, travel, health or everyday life.

- Stories can then circulate within the group or with a partner group. Shared languages become resources for understanding, translating, reformulating and explaining.

- Finally, photography and sound are used as teaching supports: images provide a concrete starting point, while sound helps work on spoken language, listening back and progress.

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Welcoming the group and identifying its languages

The first step is to create a clear and reassuring framework. Participants need to understand the project, its objectives, the proposed stages and how their texts, voices or images may be used. This welcoming stage also makes it possible to identify the languages present in the group. Each person can indicate the languages they speak, understand, read or write. A shared language can become a resource for the group.



Building a story in the language of origin

The story is first formulated in the participant's language of origin. This is the foundation of the method. This step allows everyone to start from a language they master. The participant can therefore express an idea, a memory, a nuance or a cultural context more easily. The story can take several forms: a few words, one sentence, a short text, an oral recording, a story dictated to someone or a text written with the help of another participant, a volunteer or a professional.



Circulating stories through shared languages

Once stories have been produced in the language of origin, they can circulate within the group or between partner groups. In the first France–Ireland edition, stories produced in languages of origin by the French group were sent to the Irish group, and vice versa. When participants shared languages, learners could understand, translate, reformulate or explain texts from the other group. This principle can also work within a single organisation. If several people share the same language, they can work together on a story, help understand it and look for words in the learning language.



Translating and reformulating together

Translation is not limited to replacing one word with another. It becomes a process of understanding, reformulation and learning. The group can work together on how to move from the language of origin to the learning language. Sometimes an expression needs to be explained, a sentence simplified, an equivalent word found, a context clarified or a text adapted to the participant's level. This stage develops several language skills: vocabulary, sentence building, verb tenses, connectors, pronunciation, and oral and written comprehension.



Using photography as a support

Photography helps participants observe, choose, describe and explain. In the first edition, learners were invited, for example, to photograph important places in their neighbourhood: a bakery, a bus stop, a street, a park or a shop. Each image then became a support for writing a sentence, a caption or a short text. A photograph can be used to develop simple and useful skills: naming a place, locating a space, describing an action or talking about a habit. Photography is therefore not only a visual output. It is a trigger for speaking and writing.



Using sound to work on speaking

Sound gives an important place to spoken language. Recording a story means saying it aloud, articulating and finding the right rhythm. In the method, recordings are made in two stages: first in the participant's language of origin, then in the learning language. This progression starts from a language the person masters and gradually supports the transition towards the learning language. Listening back becomes a learning tool: it helps participants hear what is understandable, recognise familiar words and identify passages that need further work.

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04. Setting up a workshop cycle



Create a framework before starting

Before launching a workshop cycle, it is important to establish a clear framework. The method is based on participants' stories, languages, voices and sometimes images. Everyone therefore needs to understand what will be proposed, what will be produced, what may be shared and what will remain within the group. The framework must be simple, reassuring and understandable to everyone. Participants need to know that they always retain the choice of what they wish to tell, record, photograph or pass on. The story belongs to the person who shares it. The role of professionals and volunteers is to support participants without forcing them to speak. The project is not intended to collect intimate or difficult testimonies. It proposes working on language from chosen elements: a recipe, a celebration, music, a custom or a memory.

Define the objectives of the cycle

Each organisation can adapt the method to its participants, available time and objectives. Before starting, it is useful to define what the cycle should help participants work on. Examples include:

- **Strengthening confidence in speaking.**
- **Developing vocabulary.**
- **Working on listening comprehension.**
- **Talking about a useful place in the local area.**
- **Understanding and using everyday words.**
- **Using the language of origin as a support.**
- **Learning vocabulary linked to everyday places.**
- **Improving confidence in speaking.**
- **Identifying useful words for administrative procedures.**
- **Working on translation and reformulation.**

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Choose a working theme

The method is based on a broad theme. This theme provides a common thread and allows participants to choose a personal starting point.



In the first France–Ireland edition, the chosen theme was cultural identity. It made it possible to address a wide range of topics: a recipe, a celebration, music, an item of clothing, a custom, etc. Other themes can be chosen depending on the organisation's context: the neighbourhood – important places, journeys, shops and public spaces; food – recipes, meals and shopping; and many other everyday-life themes.

Identify the languages present

From the beginning of the cycle, it is useful to identify the languages present in the group. Each participant can indicate the languages they speak and understand.



This stage makes existing language skills visible. Identifying languages also makes it possible to spot possible connections between participants who share a language. These connections can then be used to understand, **translate, reformulate or explain stories**. In an exchange between two groups, this stage also helps identify which languages can create bridges between participants.

Prepare the tools

Before starting, it is useful to prepare a few simple tools.



The welcome sheet introduces the project and gathers participants' expectations and needs.
The vocabulary sheet helps build a lexical field around the chosen theme.
The story sheet receives the finalised version in the language of origin, followed by the finalised version in the learning language, and supports both recordings.
The bridge-vocabulary sheet links languages together.
The self-assessment sheet helps participants identify what they have understood, achieved or would like to work on again.
A monitoring table can also help facilitators know where each participant is in the process.

Prepare the equipment

The method does not necessarily require much equipment.



It can be implemented with simple resources :
paper, pens, felt-tip pens, sticky notes, a whiteboard or flipchart;
printed images or an image bank;
phones or cameras;
an audio recorder or phone.
For photography, a phone is more than sufficient for the proposed activities.
For sound, the important thing is to record in a quiet, separate space, make short test recordings and allow participants to listen back to themselves.

Adapt to different levels

The same cycle can include people with different language levels. It is therefore important to adapt instructions.



For **A1** level, work can start from words, images, very simple sentences or oral repetition.
For **A2** level, participants can produce short sentences, talk about a habit, explain a choice, present a place or describe a situation.
For **B1** level, the story can be more developed: explaining a context, telling an anecdote, comparing situations, expressing a point of view or reformulating to help others.

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Choose the cycle format / Short cycle – 3 to 4 sessions

The method can be organised in different ways depending on the time available. This format allows organisations to test the method or work with a group over a short period.



It can include:
welcome, languages in the group and choice of theme;
choice of an image, object or place, followed by a story in the language of origin;
translation, vocabulary and reformulation;
oral practice, a short recording or sharing within the group.
This format is suitable when the main aim is to work simply on speaking, vocabulary and translation.

Choose the cycle format / Full cycle – 6 sessions

This is the recommended format for implementing the method in good conditions..



It allows time to:
welcome the group and identify languages;
build a lexical field around the theme;
choose a personal starting point;
formulate a story in the language of origin;
translate and reformulate in the learning language;
use photography and sound as learning supports;
share work within the group;
evaluate learning.
This format respects different participant rhythms and leaves time for speaking, writing, translation and collective feedback.

Organise the circulation of stories

The method is based on the idea that stories do not remain isolated. They can be read, listened to, explained or translated by other participants.s.



If the cycle takes place with one group, stories circulate within the group. Participants can support each other through shared languages, work in pairs, explain words, translate together or present their stories to others.
If the cycle takes place between two partner groups, a simple system should be planned for passing on stories: naming files, organising texts, linking audio files and specifying the languages used. The circulation of stories should remain understandable for participants.

Plan time for reflection

At the end of each workshop, it is useful to allow a short reflection period. This helps consolidate learning, highlight achievements and prepare the next stage of the cycle.



Reflection can be very simple: spoken or written, individually, in pairs or as a group. The aim is not to grade participants, but to help them identify what they have done, understood or learned. These moments make progress visible, help adjust what comes next and show how each person experiences new tools such as recording their voice, listening back, taking photographs or sharing an output. They can also reassure the group, recognise achievements and reduce hesitation. In the French–Irish project, these reflection moments led to particularly enthusiastic and warm exchanges.

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05. Practical workshop sheets

How to use these sheets

The practical sheets in this section are designed as flexible supports. They can be used to build a complete workshop cycle, prepare a one-off session or adapt the method to an existing group.
Each sheet corresponds to an important stage of the Récits Reliés / Binded Stories method.
Organisations can follow them in order, combine them, simplify them or develop them depending on the time available, participants' levels and pedagogical objectives.
These sheets are not fixed templates. They provide a framework, objectives, examples of activities and points to watch. The facilitator, trainer or volunteer can then adapt the instructions, materials and pace to the group.



The sheets are flexible: they can be followed in order or used separately depending on the group's needs, the organisation's objectives and the time available.

The six workshop sheets are grouped together in one document to provide a simple and continuous overview of the cycle.
Each sheet corresponds to one stage of the method and presents the objectives, sequence, expected outputs, points to watch and the tools to prepare.

Download the workshop sheets

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06. Downloadable tools

Tool 1 – Welcome sheet



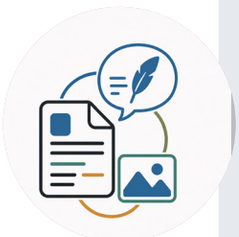
The welcome sheet is used at the beginning of the cycle, after the workshop presentation and the ball-of-wool introduction activity. It gathers useful information for supporting each participant: first name, languages spoken, languages understood, languages read or written, learning language, relationship to speaking and writing, needs and expectations.
It can also include a few simple questions to observe language level without creating an exam situation. The aim is not to classify participants, but to help facilitators adapt instructions.
Use: session 1.
Purpose: get to know participants better and adapt support.
Prepare: support from a volunteer if needed.

Tool 2 – Photo image bank



The image bank is used as a trigger for speaking and storytelling. It is made up of photographs selected to open discussions around cultural identity, everyday life, memories, places, objects, gestures, meals, clothing, landscapes or habits. In session 1, each participant chooses an image that speaks to them. This image becomes a starting point for an idea, a memory, a word or a story. The image bank is also reused in session 5 to observe how a photograph is constructed: main subject, viewpoint, distance, detail, framing, place, person, object or action.
Use: sessions 1 and 5.
Purpose: trigger speaking, observe, describe and prepare the photo shoot.
Prepare: printed images in an easy-to-handle format.

Tool 3 – Story trigger sheet



The story trigger sheet accompanies the choice of image. It helps each participant move from the image to a first idea for a story. It first invites the person to note what the image evokes for them in their language of origin: a word, an emotion, a person, a recipe, a celebration, a place, an object, a habit or a memory. It also helps identify a few words already known in the learning language. The aim is not yet to translate the whole story, but to begin building bridges between languages.
Use: possible presentation in session 1, main use in session 2.
Purpose: turn the chosen image into the first material for a story.
Prepare: the sheet can be completed in writing, orally or with the help of a volunteer.

Tool 4 – Language table



The language table makes the languages present in the group visible. It is completed by the facilitator using the ball-of-wool activity and the welcome sheets. It identifies the languages spoken, understood, read or written by participants. The table then helps organise pairs or small groups around shared languages. It also helps identify bridge languages, for example when someone does not share their language of origin with the group but speaks another common language such as English, Spanish or simple French..
Use: from session 1, then throughout the cycle.
Purpose: organise mutual support, translation and reformulation.
Prepare: a simple table that can be used by the facilitation team.

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Tool 5 – Story sheet



The story sheet is used once the story has been sufficiently developed in the language of origin. It is used to write out the finalised version clearly, prepare it for speaking aloud and make a first recording in the language of origin. After the vocabulary, translation and reformulation work carried out with Tools 6 and 7, the story sheet is used again to write the finalised version in the learning language, prepare the reading aloud and make the second recording.
Use: sessions 2 to 4.
Purpose: keep both finalised versions of the story and support both recordings.
Prepare: versions adapted to A1, A2 and B1 levels.

Tool 6 – Bridge-vocabulary sheet



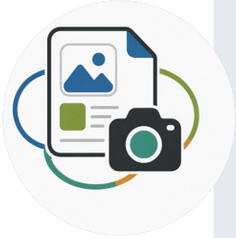
The bridge-vocabulary sheet helps identify important words in the story and build a small personal glossary between the language of origin and the learning language. It is used after the story has been written and the first recording made. Participants identify key words from their story: people, places, objects, actions, emotions, moments or culturally specific words. They identify words they already know in the learning language and then look for those they still need to learn. The sheet can be completed individually, in pairs, with a volunteer or with the help of a facilitator.
Use: session 3, with possible reuse in session 4.
Purpose: build personal vocabulary from the story.
Prepare: a simple sheet with columns for language of origin / learning language / example sentence.

Tool 7 – Translation sheet – sessions 3 and 4



The translation sheet supports the transition from the story in the language of origin to its version in the learning language. It no longer focuses only on individual words, but on sentences, ideas and the meaning of the story. It helps identify important passages and expressions that are difficult to translate, and then find a simple, understandable formulation in the learning language. The aim is not to translate word for word, but to preserve the meaning of the story while adapting sentences to the participant's level. This sheet supports the story sheet between the first and second recordings.
Use: sessions 3 and 4.
Purpose: make the transition from one language to another easier.
Prepare: pair work, with a volunteer, facilitator or translation tools.

Tool 8 – Photo sheet – sessions 5 and 6



This tool has two parts: technical guidance and practical exercises for the facilitation team, followed by learner sheets adapted to A1, A2 and B1 levels. The photo sheet supports work around photography, the local area and captions. It serves both as a guiding thread for sessions 5 and 6 and as a pedagogical resource about images. In session 5, it supports participants in observing, choosing a useful local place, preparing the shot and taking photographs. It also provides simple guidance on the basics of photography – shot scales, framing and viewpoints – as well as short practical exercises. These elements are also a resource for professionals and volunteers who want to run an introduction to photography, even without specific technical knowledge.
Use: sessions 5 and 6.
Purpose: photograph a useful place, describe it, write a caption and work on concrete communication situations.
Prepare: one observation section, one section for choosing the place, one caption section and an optional dialogue section for A2+/B1 levels.

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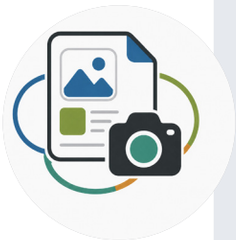
Tool 9 – Learner self-assessment sheet



The self-assessment sheet allows participants to reflect on what they have learned during the cycle. It can be adapted for A1, A2 and B1 levels. It helps identify progress in speaking, listening, writing, translating, recording one's voice, understanding a story, describing a photo, learning vocabulary, helping someone else or gaining confidence. It is not used to grade participants. Instead, it makes learning visible and recognises small achievements.

Use: at the end of the cycle, or occasionally during the learning process.
Purpose: help each participant identify their progress.
Prepare: a simple checkbox version for A1, and more developed questions for A2/B1.

Tool 10 – Facilitation team evaluation



The facilitation team evaluation sheet allows professionals and volunteers to step back and reflect on the cycle and on their own support practices. It can be used at several points. Each team member can first complete a short individual self-assessment. The sheet then helps the team pool its observations using quantitative and qualitative indicators. Finally, a collective debrief helps identify what worked well, what was more difficult, the team's needs and adjustments to make for a future cycle.

Use: during the cycle and at the end.
Purpose: self-assess facilitation posture, share team observations, document the project and improve the method.
Prepare: an individual self-assessment, simple indicators and a collective review period.



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07. Facilitation advice

Facilitating a cycle is not simply a matter of having participants complete sheets or following a sequence of workshops. It means creating a framework in which participants can progress in the learning language by being active and by drawing on their languages, experiences, words and choices. The method therefore requires particular attention to facilitation posture. Stories, images, sounds and translations are not separate objectives: they are supports for learning, building confidence, cooperating and progressing in the language.

Create a clear and reassuring framework

From the beginning of the cycle, it is essential to explain the purpose of the workshop simply. Participants need to understand that they are first and foremost there to progress in the learning language, but through an active method. They will not only listen: they will speak, choose, write, record their voice, listen back, translate, reformulate, photograph, write captions and exchange with others. This presentation clarifies the framework and avoids misunderstandings. The workshop is neither an administrative interview nor a space where people are asked to recount their personal journey. It is a learning space where everyone chooses what they wish to share. The word “story” should be introduced carefully. Participants are not being asked to tell their life story, their experience of exile or difficult events. A story can grow from something very simple: a recipe, a celebration, a song, an item of clothing, a place, an object, a journey or an everyday habit. This freedom matters. Some people may want to talk about a personal memory, while others may prefer something concrete and lighter. Both have equal value. What matters is that the person can build a story that belongs to them and helps them work on language. The place of languages of origin must also be explained clearly. In this method, they are not an obstacle to learning: they are the starting point. They allow participants to formulate an idea more precisely, regain confidence and gradually build bridges towards the learning language. A person may be a beginner in French or English while having a strong command of another language. This skill can become useful to the group: explaining a word, helping understand a story, comparing an expression, supporting a translation or reassuring another person. The facilitator therefore avoids creating a hierarchy between languages and shows that each one can have a place in collective work.

Key point: the story always belongs to the person telling it. They choose what they want to share, what they keep private and what may circulate within the group.

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Support and accompaniment

Support must be careful not to do the work in place of participants. In this method, the role of professionals and volunteers is not to produce a beautiful text, a perfect translation or an overly complex sentence. Their role is to help the person build something they understand, can say, reread, change and make their own. It can be tempting, especially when someone is searching for words, to correct quickly or offer a more elegant formulation. But if the sentence becomes too far removed from the person's level, it may no longer feel like theirs. A simple sentence, even if imperfect, can be much more useful pedagogically if the person really understands it and can say it again independently. Support therefore means helping the process: clarifying an idea, asking a question, suggesting a word, reformulating with the person, checking that they understand the meaning, simplifying a sentence that is too long or preparing a reading aloud. The important thing is to stay as close as possible to what the person wants to say, without replacing their voice with that of the person supporting them. This posture is particularly important for volunteers. They can play a valuable role: reassuring, listening, helping complete a sheet, supporting writing, helping with recording or encouraging further speech. But they need to remember that the aim is not to obtain a "well-written" text at all costs. The aim is for the person to progress, gain confidence and understand what they produce. Differences in level are a normal part of group work. A beginner may produce a few words, a simple sentence, a short caption or a very brief recording. A more advanced participant may develop a story, compare two expressions, imagine a dialogue or help reformulate. These outputs are not in competition: they simply reflect different starting points. The method must therefore remain flexible. Instructions can be adapted, the pace slowed down, pair work proposed, a bridge language used, an oral rather than written response accepted, or several levels of output offered for the same activity. What matters is not that everyone produces the same thing, but that each person progresses from where they are.



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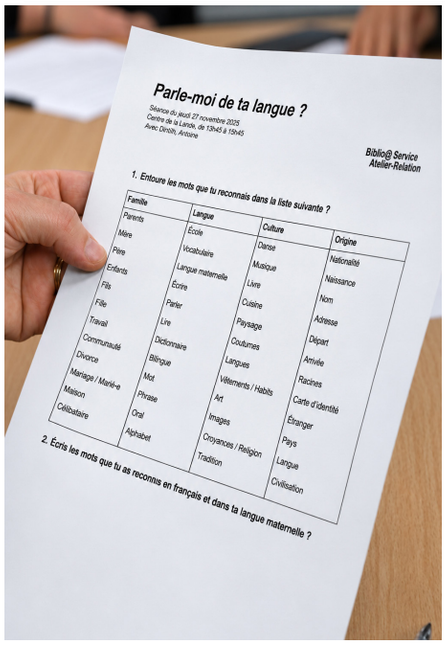
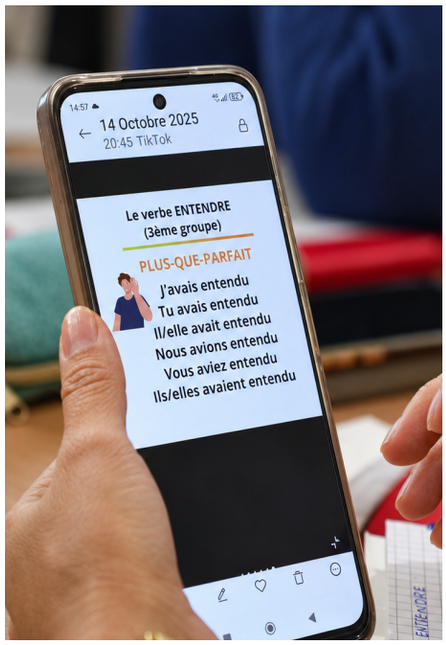
The method works when it remains both structured and flexible. The framework provides reference points and the tools help people move forward, but the essential thing is participants' progress: speaking a little more, understanding a little better, drawing on their languages, cooperating with others and gaining confidence in their ability to learn.

Use the tools flexibly

The sheets, sound, photography and traces produced during the cycle should remain learning supports. They should not become a pressure to produce. Audio recording helps work on speaking, articulation, rhythm, confidence and listening back. But it can be intimidating. Participants should therefore be allowed to try, repeat, start again and even choose not to be recorded if it makes them uncomfortable. Listening back should remain supportive: the aim is not to identify every error, but to notice what is understandable, what is improving and what the person wants to work on again.
Photography should also be presented simply. The aim is not to take a "beautiful photograph" or complete a difficult artistic exercise. An image of a bus stop, pharmacy, community centre or bakery may be enough to work on useful vocabulary, describe a place, explain a habit or imagine an everyday dialogue.
The outputs produced during the cycle – words, texts, audio recordings, photos, captions, translations and self-assessments – are first and foremost pedagogical traces. They show the journey made. They do not need to be published publicly in order to have value. When texts, sounds or images are kept or shared, it is important to explain clearly what will happen to them: who will be able to read, see or listen to them, where files will be stored, what will remain within the group, what may be passed on, and how a person can change their mind. Consent must remain clear, simple and renewable.

Key point:
tools support the workshop. They never replace listening, exchange, adaptation to the group and respect for each person's pace.





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08. Evaluation

– Observe, adjust, develop

In the Récits Reliés / Binded Stories method, evaluation should not be understood as grading participants. Its main purpose is to understand what happens during the cycle: what helps people learn, what blocks them, what works well in the group, what needs to be adapted and what the facilitation team can improve. Here, evaluating means taking time to look at the journey made. **This concerns participants, but also professionals, volunteers**, the tools used and the method itself. A workshop cycle can never be reproduced in exactly the same way. Every group is different: the languages present change, levels vary, and people do not have the same needs or availability. Evaluation therefore helps avoid applying the method rigidly and supports continuous adjustment.





To monitor a cycle, **two types of indicators** can be used: quantitative indicators and qualitative indicators.

Quantitative indicators are elements that can be counted. They provide a simple record of the activity carried out.

For example:

number of registered participants;
number of participants attending;
number of languages present in the group;
number of stories produced;
number of recordings made;
number of translations started;
number of photographs taken;
number of captions written;
number of dialogues imagined;
number of participants who presented an output to the group.

Qualitative indicators make it possible to observe what is not easily counted: confidence, speaking, mutual support, understanding, autonomy, the ability to reformulate or the use of languages of origin as resources..

For example:

a person dares to speak more;
a participant helps another through a shared language;
the group uses languages of origin more easily;
participants listen back to themselves with less apprehension;
the sentences produced are better understood by the people themselves;
photography helps participants talk about useful everyday places;
volunteers develop a more appropriate support posture;
participants themselves identify what they have learned.

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Learner self-assessment



Rather than trying to measure language level in a school-like way, signs of progress can be observed. We can look at whether participants dare to speak more, use new words, understand instructions better, take part in mutual support, use their language of origin as a resource, explain an idea, reformulate a sentence, record their voice or present a photograph. Outputs can also be observed: stories, audio recordings, vocabulary sheets, translations, photos, captions and dialogues. These traces show the journey made. They make it possible to see how a person moves from an image to words, then to a story, then to a translation and finally to speaking.

The important thing is to look at progress, not perfection.

Evaluating the facilitation team's posture



The method relies heavily on support. Professionals and volunteers therefore also need to reflect on their own posture. The team evaluation sheet can be used after each workshop or only at the end of the cycle. It serves as a discussion support. The aim is not to check whether everything was "done correctly", but to open an exchange between the people who facilitated: what helped the group? What hindered participation? When were participants most active? When did the team guide or correct too much, or conversely not provide enough support?

This review helps improve support. A cycle may show that more time is needed for speaking, a sheet needs to be simplified, pairs need to be organised better around shared languages, volunteers need more preparation or a more accessible version should be offered for A1 levels.

Evaluation can also take other forms. A team may choose to keep a logbook after each session, record a short audio reflection between facilitators or hold a collective debrief with volunteers.

The aim is to build a shared facilitation culture: observe, discuss, adjust and try things differently. The guide proposes a method and tools, but each team can develop them from its own field experience.

Using tools and traces as reference points



The tools proposed in this guide are not only facilitation supports. They can also help understand what happened during the cycle. The tools and sheets keep a trace of the journey made by participants. These traces can show progress: a person moving from a few words to a sentence, or from a story in their language of origin to a first reformulation. The outputs produced during the cycle – texts, sounds, photographs, captions, dialogues and vocabulary lists – can help the team understand learning better. They show what has been understood, what remains difficult, what triggered speaking and what supported mutual help. They can also open up possibilities for what comes next. An audio recording can become a listening support for pronunciation or vocabulary work. A photo of a place can be used to build a dialogue. A translation can be revisited to compare expressions across several languages. The aim is therefore not to accumulate documents, but to give value to the stages of the work. Even an incomplete trace can be useful: it shows where the person is, what they managed to produce and how support can be adjusted.

Using evaluation to improve the method



Evaluation also helps future workshop cycles evolve. It prevents the method from being applied like a fixed recipe and allows it to be adapted to each group, organisation and context. Evaluation can also suggest other ways of working. A very beginner group may need a more visual version of the sheets, with more pictograms, simple words and example sentences. A more advanced group may go further with translation, comparison between languages or dialogue creation. The tools proposed in this guide can therefore be modified. A section can be removed, an instruction simplified, an example added, certain words translated, or a written sheet turned into a collective activity. The important thing is that the tools remain in the service of learning.

A few questions can guide this review: Was the cycle long enough for the group? Were the instructions understandable? Did the tools help or make the workshop heavier? Evaluation then becomes a tool for progress for the whole organisation. It helps consolidate what works and gradually build a method adapted to the realities on the ground.

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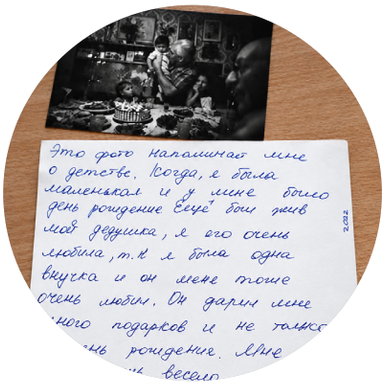
09. Adding value to the cycle











Some outputs can become resources for future workshops. A story about a recipe, a journey, a celebration, a neighbourhood place or an everyday situation can be used with other learners to work on a lexical field, listen to a voice, identify words, compare languages or produce new sentences.
An audio recording about a recipe can be used to work on vocabulary for food, utensils or cooking actions. A photo of a pharmacy can open work on health, medicines, prescriptions or asking for advice. A caption about a bus stop can be used to work on travel, timetables, directions or everyday habits.

Little by little, the organisation can build a resource bank: short audio recordings, bilingual texts, photos of useful places, vocabulary lists, simple dialogues and examples of captions.
These resources can be reused with other groups as supports for listening, reading, translation, reformulation or discussion.
This reuse must always be framed. Participants need to know that their outputs may be used in other workshops and give their consent for this use. Some traces can be anonymised, modified, kept for internal use only or removed if the person asks.

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Outputs as learning tools

Making use of outputs can take several forms, with different degrees of openness. It can remain internal to the group, for example when a participant reads a sentence, plays a short audio recording, shows a photograph, explains a caption or shares a word they have learned. It can also remain internal to the organisation, for example as a display in the room, a printed booklet for participants, a map of photographed places or a collective listening activity during an informal gathering. Within a partnership, outputs can also be shared with another group: stories in languages of origin, audio recordings, translations, photographs or captions can then become supports for exchange, understanding and translation. Finally, some organisations may choose more public forms of sharing: an exhibition, a presentation event, digital publication, a private gallery, a sound montage or a presentation in a media library, community centre or Erasmus+ event. In all cases, this sharing should remain in the service of learning. It should not become a requirement for results or a source of pressure for participants. Very simple sharing within the group can already have significant value: reading a sentence, hearing one's voice, presenting a photo or explaining a learned word can recognise the work done without necessarily making it public. The wider the sharing, the clearer the framework must be. Before any dissemination outside the group, participants should be told precisely what will be shared, with whom, where, for how long and in what form. Different types of output must be distinguished: a text, a voice, a photograph, a first name, a translation or a portrait do not involve the same level of exposure. A person may agree for a text to be read in the workshop but refuse to have their audio shared; they may accept a photograph of a place but refuse an image in which they appear; they may accept a chosen first name or prefer a pseudonym. They must also be able to change their mind.
Making use of outputs should therefore be considered a possibility, not a compulsory end goal. It is meaningful when it strengthens confidence, makes learning visible, creates exchange between groups or allows outputs to be reused as pedagogical resources. It must always respect people's choices and the consent framework defined with them.



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10. Appendices and practical resources

The appendices bring together practical guidance to help organisations set up a Récits Reliés / Binded Stories workshop cycle.
They can be adapted according to available resources, the number of participants, the team's skills, the workshop venue and the project's objectives.
The aim is not to provide a single model, but a simple basis for preparing, facilitating, documenting and safeguarding the cycle.

– Appendix 1
Technical kit and organisation of outputs

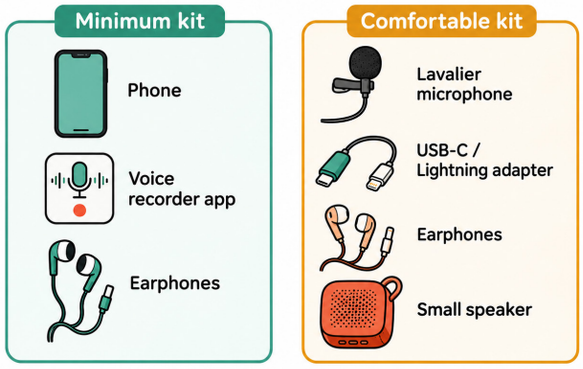
Technical advice for sound

Audio recording can be used to work on speaking, pronunciation, rhythm, listening back and confidence. It does not need to be perfect: a few simple steps are enough to improve the result.

Before recording, it is preferable to choose a quiet place and make a short test to check that the voice is clearly audible. During recording, the phone or microphone can be placed about 20 cm from the mouth. The person can speak slowly, pause and start again if needed.
Listening back should remain supportive. The aim is not to identify every error: we focus on what is understandable, what is improving and what the person wishes to work on again.

After recording, it is important to name the file immediately to avoid losing it:

firstname_story_language_of_origin.mp3
firstname_story_learning_language.mp3
participant01_story_arabic.mp3



Before purchasing equipment, check that the microphone is compatible with the phone or recorder being used.

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Technical advice for images

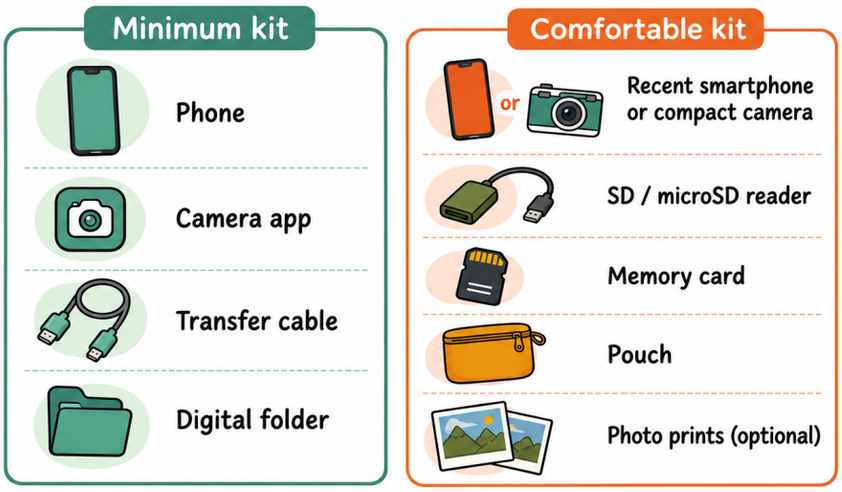
Photography can be used to work on observation, description, vocabulary, connection to the local area and concrete everyday situations. The image does not need to be technically perfect: above all, it should help participants speak, name a place, describe an action, explain a choice or write a caption.
Before taking the photograph, the participant can be asked what they want to show: a place, an object, a situation, a detail, a journey or a habit. During the workshop, several simple attempts can be proposed: a photo from far away, a close-up, an eye-level photo or a photo showing the subject in its surroundings.
After taking the photographs, each participant chooses one image to work on. This photo can then be used to produce a description, a caption or a short dialogue.
Point to watch: avoid photographing identifiable people without permission. Places, objects, details, hands, people photographed from behind or framings without faces can be prioritised.

Minimum kit – Participants' or the organisation's phones, camera app, transfer cable if needed, digital folder for organising images. This kit is enough to photograph useful places and work on description, vocabulary, captions or dialogue.

Comfortable kit – Recent phones or a compact camera, SD/microSD card reader, memory card, storage pouch, and possibly a few photo prints after the workshop. This kit makes file organisation easier and allows the images to be reused more easily in a booklet, presentation, exhibition or pedagogical resource bank.

Printing option – Printing is not compulsory, but it can help participants handle images during the workshop, create a display or work physically from photographs. A few prints ordered online, made in a shop or produced with a small photo printer may be enough.

Key point: : sound and images are primarily there to support learning. A simple recording can help work on speaking, listening back and confidence. A simple photograph of a pharmacy, bus stop or community centre can be more useful than a highly polished image. Equipment is secondary: what matters is the pedagogical use of sound and images.



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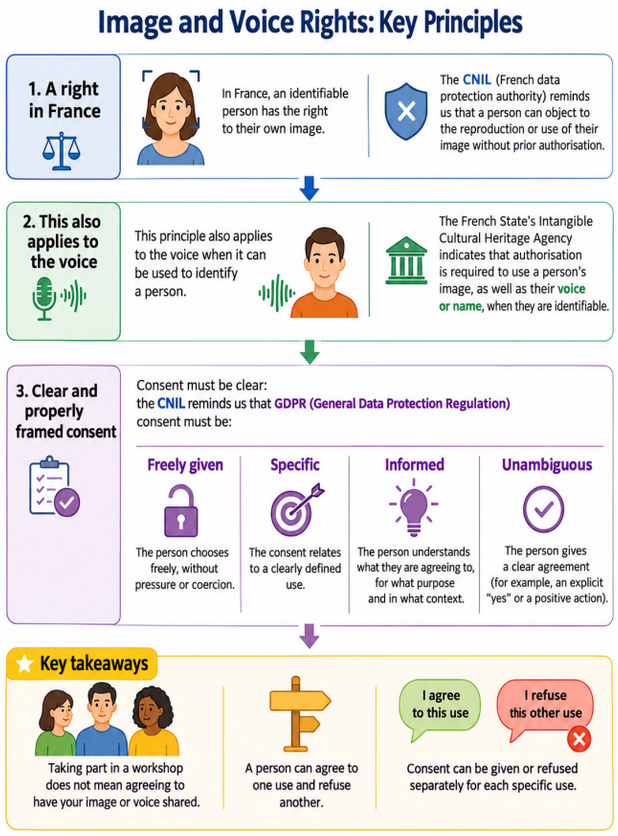
– Appendix 2
Image and voice rights

Workshops may produce photographs and audio recordings. It is therefore important to clarify from the beginning what may be photographed, recorded, stored, shared or reused.
Each participant should understand:

- what is being photographed;
- what is being recorded;
- who can see the images or listen to the recordings;
- where the files are stored;
- whether the outputs remain within the group or may be shared;
- whether they may be reused as pedagogical resources;
- how to withdraw consent.



What the law says

In France, the image and voice of an identifiable person cannot be used or disseminated without their consent. Before any publication or sharing, it is therefore necessary to check that the person has given permission. Consent must be clear, freely given, specific and informed: the person must understand what they are agreeing to, for what use and in what context, and must be able to refuse without consequence.
In Irlande, the image of an identifiable person is considered personal data when it is recorded or used. The Data Protection Commission states that photographing an identifiable person and using that image constitutes processing of personal data and must therefore rely on a lawful basis, such as consent.
Key point: taking part in the workshop does not mean agreeing to the dissemination of one's image or voice. A person may accept one use and refuse another.

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Image and voice authorisation
Projet Récits Reliés / Binded Stories

During the workshop, photographs and audio recordings may be made. This form allows each person to choose clearly what they agree to.

Information

Project / workshop: .....

Surname / first name: ..... Date : .....

What I authorise: My image

Yes, I authorise the use of my image

No, I do not authorise the use of my image

What I authorise: My voice

Yes, I authorise the use of my voice
No, I do not authorise the use of my voice

For which uses?
I only tick the uses I agree to :

- ☐ Use only during the workshop
- ☐ Use within the group
- ☐ Use within the organisation
- ☐ Use as a pedagogical resource for other workshops
- ☐ Use for a presentation, exhibition or public event
- ☐ Use on a digital medium or with a QR code
- ☐ Use on the internet or social media

I agree to the use of my first name / I prefer to use a pseudonym: : .....

I would like to see or listen to the content before it is shared ☐

I know that I can ask for my image or voice to be removed ☐

Agreement: I understand that I can accept certain uses and refuse others. Taking part in the workshop does not automatically mean agreeing to the dissemination of my image or voice.

Participant signature : Organisation signature :

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– Appendix 3
Reusing outputs as pedagogical resources

Outputs produced during the project can become supports for other workshops. A story, audio recording, translation, photograph or caption can be reused to work on listening, vocabulary, comprehension, reformulation or spoken expression.
This reuse is particularly useful when outputs focus on concrete themes: a celebration, a wedding, a recipe, an everyday place, a journey, a language, a habit or a memory.
The following examples show how some outputs from Récits Reliés / Binded Stories can be used in new workshops.

Sound example – Awadia's story: weddings and celebrations

Awadia a produit un récit en arabe autour d'une fête dans son pays d'origine, le Soudan. Ce récit peut être utilisé pour travailler le vocabulaire de la fête, du mariage, de la famille, des vêtements, de la musique, de la nourriture et des traditions.

What can be worked on:
- listen to a story in a language of origin;
- identify words related to celebrations and weddings;
- build a lexical field: family, meal, dance, music, clothes, guests;
- compare traditions across several countries;
- work on sentence starters: "In my country…", "During the celebration…", "My family…", "We prepare…", "We dance…";
- produce a short story about an important celebration.

Possible activity
Start by listening to Awadia's audio recording. Participants identify the general theme even if they do not understand the whole language. The group then works from the translation or a simple summary. Important words connected with celebrations are written on the board. Each participant can then choose a celebration, wedding or tradition from their country and write a few sentences in the learning language.

Associated resources

[Listen to the audio – Awadia, story in Arabic]
[Listen to the audio – French adaptation]
[Read the text in French]
[Read the text in Arabic]



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Image example
– Photos of everyday places: talking about the local area

Starting material :

During the workshops, participants also produced photographs of important or useful places: bus stops, bakeries, streets, shops, community centres, parks and other everyday places. These images can be reused to work on description, travel, habits and concrete situations.

What can be worked on

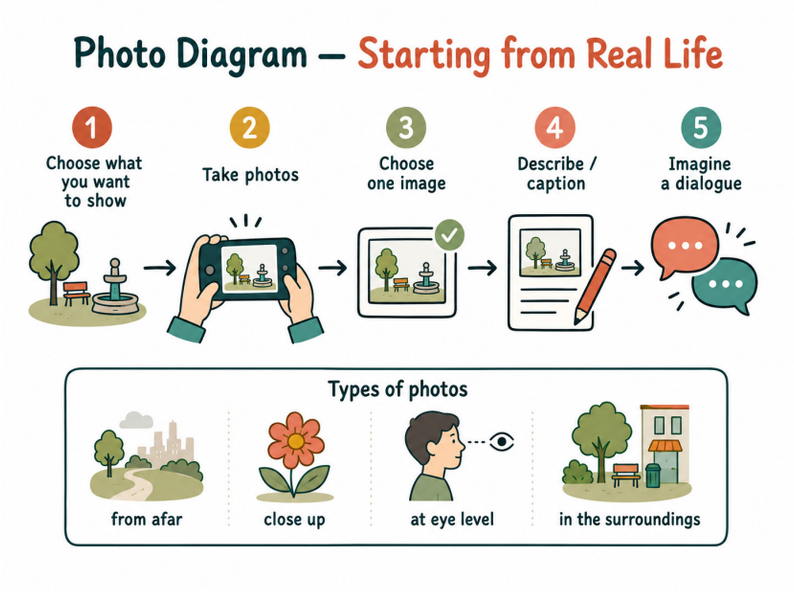
- name a place;
- describe what can be seen;
- explain what the place is used for;
- talk about a habit: “I go…”, “I take…”, “I buy…”, “I wait…”;
- imagine a dialogue in this place;
- work on neighbourhood and service vocabulary.

Possible activity

Show a photograph produced during the project. Participants answer simple questions: “What can we see?”, “Where is it?”, “What is this place used for?”, “What can we say in this place?”. The group then writes a caption or imagines a short dialogue.

Associated resources

[View the photos – everyday places]
[Read the captions]



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Récits Reliés / Binded Stories – Projet Erasmus+ 2025–2026

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We thank all participants, professionals and partners who contributed to the project.

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