CREATE!

How to teach languages using creative techniques

Minitremu, Find Similar Words, authors: Thea Lazăr, Andrian Ganea, Laura Borotea, Gabriel Boldiș, Minitremu Art Camp #1, 2016

This project promoted Romanian language teaching through the Creative Partnerships methodology, engaging Romanian–speaking artists primarily in Hungarian–speaking schools. As a pilot initiative, it aimed to train local coordinators, artists, and teachers, and involved two primary and secondary schools from two municipalities, one in Gyergyószentmiklós and the other in Timișoara. The trained artists and coordinators formed the core team of the program, ensuring its long–term sustainability. The participating students were between 10 and 15 years old.

The project was inspired by the artist duo Monotremu's earlier work, *Accept Hungarian Lessons / Accept Romanian Lessons*. That piece later developed into an educational initiative that promotes learning the Romanian language through creative methods.

It began in Remetea (Harghita) in 2019, at the invitation of Szilvia Németh (T–Tudok) and with the support of Mayor Elemér Laczkó–Albert. The program sought to help Hungarian–speaking pupils learn Romanian — a language they needed to master for national exams, though it was not their mother tongue.

Because the artists were not Romanian–language teachers, their approach focused on building the children's confidence, opening windows toward Romanian culture, and strengthening non–verbal communication (they deliberately avoided using a Hungarian–Romanian translator). The pilot's success led to its expansion, with new artists joining and a summer camp being organised in collaboration with Anca Benera

& Arnold Estefan, Sillyconductor & Ami Lungu, Florin Flueras, and anthropologist Laura Ilie.

Following this edition, the present phase of the project continued under the partnership between **Creative Learning and Education Foundation** and **Minitremu**, extending the methodology to **Bartók Béla Theoretical High School** in Timișoara and **Salamon Ernő High School** in Gheorgheni (Harghita).

The invited artists — **Ana Maria Ursu, Livia Mateias, Andrei Dinică, Annabella Orosz,** and **Norbert Moșu,** worked together with Romanian–language teachers and primary educators **Bakos Ágnes Mónika, Tasi Ottilia Gyöngyvér, Miclea Geanina, Moldoveanu Melinda, Szeles Andreea, Páll Zselyke, Țepeș Iuliana, Zoltan Hajnal, Strasser Doinița,** and **Agi Bakos**. The activities, developed for 3rd grade Step by Step and for 6th, 9th, 10th, and 11th grades, were coordinated by **Brigita Almași, Mihaela Tilincă, Csavar András** and **Elekes István**.

#minitremu #kreativtanulas #arteducation #educationthroughart #artsinschools #romanianlanguage #hungarianlanguage #culturalcollaboration #dezvoltarecolectivă
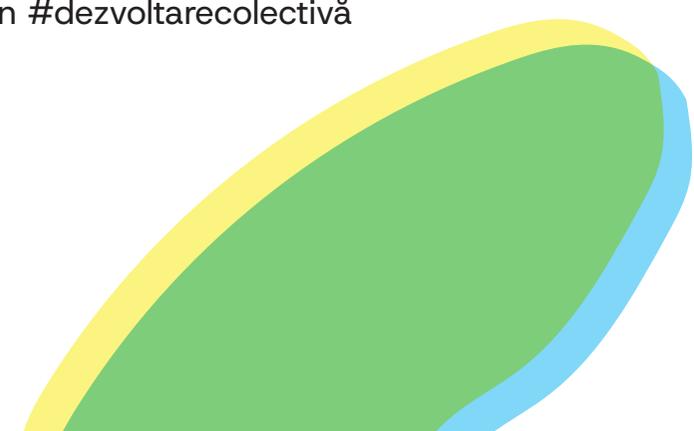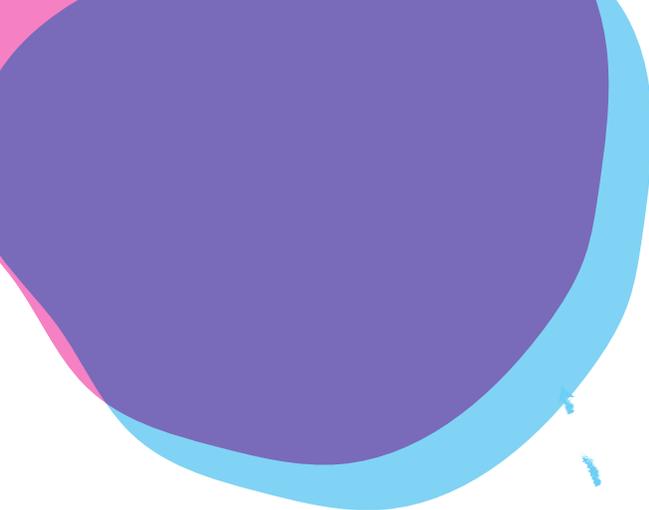
Creative
agents

Artists

Schools

Children

Introduction to Creative Education @Minitremu (Un)learning Center

Participants connected through creative games and discussions
about what creativity means in today's classrooms.

The Creative Agent

The role of the Creative Agent was central to the implementation of the international Creative Partnerships school project. As part of an innovative and collaborative educational framework, the Creative Agent worked at the intersection of art, pedagogy, and community engagement, fostering creativity as a key competence among students and teachers alike.

Throughout the project, the Creative Agent involved students directly in the planning, implementation, and evaluation of activities, ensuring that their voices and ideas shaped the process from beginning to end. They supported teachers in adopting more creative and learner–centered teaching methods, helping them integrate artistic thinking into everyday classroom practice.

A crucial aspect of the role was mediation, facilitating communication and collaboration between artists, teachers, and school management, and translating creative ideas into feasible, context–sensitive actions. The Creative Agent also played an essential part in selecting and integrating creative professionals into the project, supporting evaluation and sustainability processes, and connecting the project's artistic dimension to the school's specific challenges or developmental needs.

Within each school, the Creative Agent took on project management responsibilities, such as delegating tasks, coordinating resources, and organizing regular meetings. Their work demanded both strategic planning and sensitivity to the social and cultural dynamics of the educational environment.

Before the start of the program, all Creative Agents participated in a preparatory training session held in Timișoara in December 2024, and hosted by our local partner in Minitremu (Un)learning Center. The two–day training offered theoretical grounding, practical methodologies, and opportunities to connect with an international network of creative education professionals. The training's aim was to strengthen a long–term Creative Education Network capable of engaging trained specialists in future school projects.

Working approximately eight hours per week during a few months, the Creative Agents contributed significantly to the project's long–term impact, helping young people develop essential 21st–century skills such as collaboration, persistence, imagination, and curiosity, while also inspiring teachers to see education as a creative and transformative practice.

Introduction to Creative Education @Minitremu (Un)learning Center

Teachers, artists, and creative agents worked together to translate school challenges into creative learning opportunities.

Create art access focused on the struggles and voices of the ignored and pushed aside.

Accessibility isn't something that is granted. It's not about 'helping us get across this barrier', it's about understanding there is a barrier and TAKING IT DOWN!

The Artists / Creative Professionals

The Creative Professionals played a vital role in the Creative Partnerships international school project, bringing their artistic knowledge, intuition, and practice into the educational environment. Their work focused on developing students' creativity, imagination, and collaboration skills while inspiring teachers to experiment with new, art-based pedagogical methods.

Throughout the project, the creative professionals worked closely with teachers, forming relationships based on trust, openness, and mutual learning. Together, they designed and implemented classroom activities that encouraged experimentation, curiosity, and creative risk-taking. Their role was not to teach art in the traditional sense, but to use artistic processes as tools for problem-solving, reflection, and dialogue within the school context.

They actively participated in planning, implementation, and evaluation phases, adapting their artistic practices to each school's needs and realities. By integrating creative thinking into different subjects and school challenges, they contributed to a more holistic and inclusive approach to learning. Collaboration with Creative Agents was also central to their work, ensuring coherence between artistic, pedagogical, and organizational aspects of the program.

Before the start of the school activities, the artists took part in a four-day preparatory training held in Timișoara in November 2024. The training introduced them to the Creative Partnerships methodology and provided a shared framework for collaboration with teachers and coordinators. Conducted in English or with interpretation as needed, it offered both conceptual grounding and practical tools for working within schools.

The training's goal was to strengthen a broader Creative Education Network, capable of integrating trained professionals into future educational programs. After the training and mutual selection process, approximately eight artists were chosen to work directly in schools in Timișoara and Gheorgheni, from November 2024 to May 2025.

Working around eight hours per week, the creative professionals contributed significantly to the long-term impact of the project — helping students develop essential 21st-century skills such as perseverance, collaboration, imagination, and critical thinking. Their presence demonstrated how artistic practice can transform the educational process, turning classrooms into spaces of exploration, empathy, and shared creation.

Our path to (un)learning is full of uncertainties

Introduction to Creative Education @Minitremu (Un)learning Center

Teams developed ideas and strategies for the upcoming pilot activities, marking the official start of Creative Partnerships Romania.

Education / Content

Challenge / Problem

Creative Process

Creative Skills
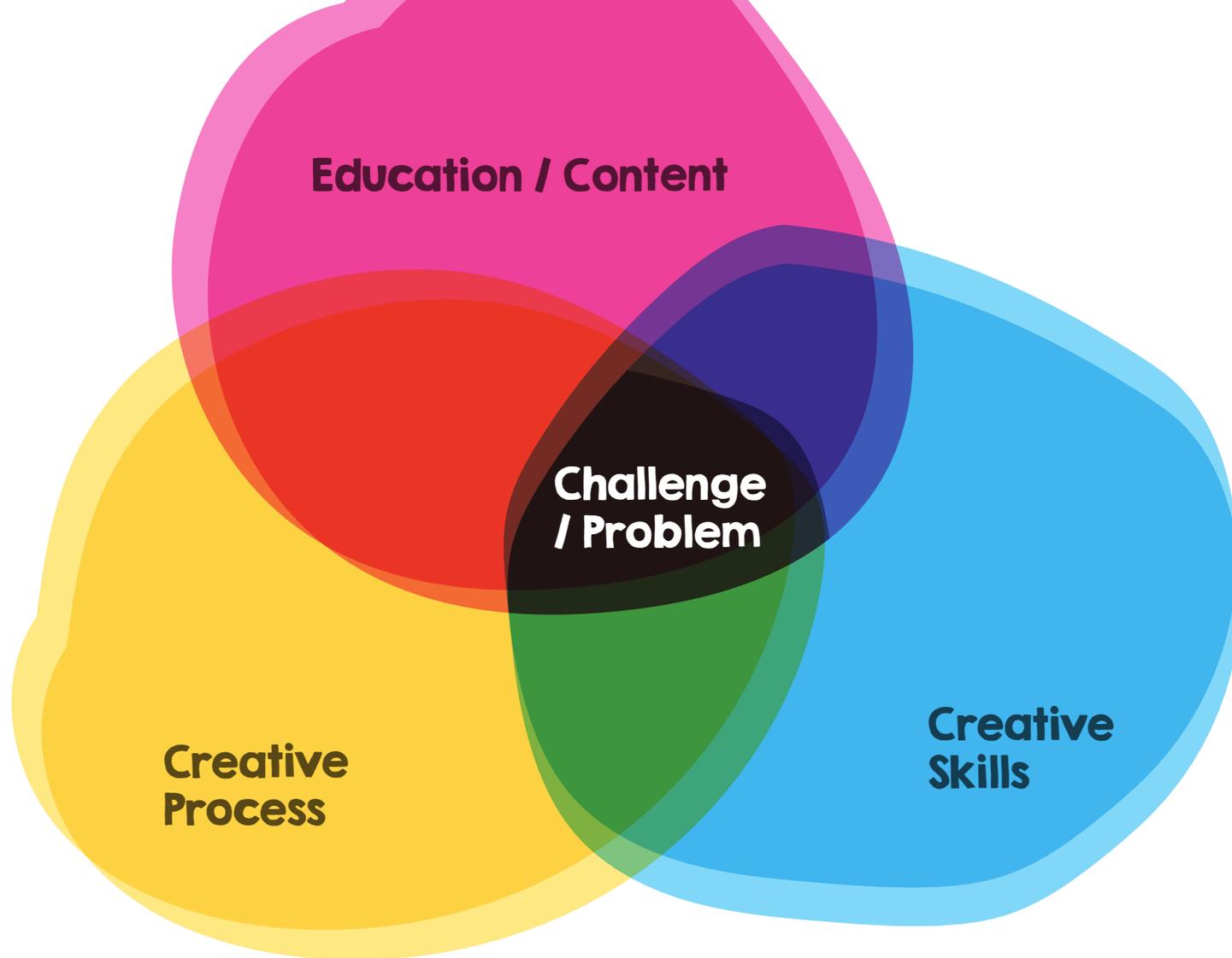
The diagram illustrated the core elements of each school project. It placed the central challenge or problem at the heart of the process and expanded outward to include the educational content (the subject or curriculum area), the creative process (art form or creative practice), and the creative skills to be developed (the five creative habits of mind, such as persistence, inquisitiveness, collaboration, discipline, and imagination). This diagram was intended to support the planning of each project within the participating schools.

Planning Form and Guidance

The Planning Form and Guidance document used in Creative Partnerships – Create Project Romania had functioned as a comprehensive tool for designing, monitoring, and evaluating each school project. It ensured a structured collaboration between the Creative Agent, teachers, students, and creative practitioners, from the early planning phase to final reflection.

The form was composed of eight main sections, each with a specific role in documenting the process and outcomes:

Section 1 – Your School and Contact Details

This section gathered basic information about the participating school, the Creative Agent, and the main teacher or coordinator. It also included contextual details such as the school's profile, community characteristics, and relevant background information (for example, high percentages of migrant students or rural/urban challenges). This helped situate each project within its social and educational environment.

Section 2 – About Your Project

This was the most detailed section, describing the conceptual and practical foundations of the project.
- Part A recorded the project's title, key dates (planning start, activity start and end, submission deadline), and established a shared timeline.

- Part B identified the school's challenge, problem, or development need that the project aimed to address, as well as what the team sought to understand or improve.
- Part C dealt with benchmarking: it asked participants to describe the initial situation, existing data, or observable conditions that would later serve as reference points for measuring change.
- Part D focused on the creative practitioners, specifying their names, qualities sought, and the types of activities they would lead within the school.
- Part E described the implementation plan in detail: the students involved and reasons for their selection, roles of teachers, artists, and agents, planned activities, community engagement strategies, and the envisioned "end product" (performance, exhibition, publication, etc.).

This section ensured coherence between artistic intent, educational purpose, and community relevance.

Section 3 – Impacts, Learning Outcomes and More

This part focused on evaluation, reflection, and anticipated outcomes for all participants.
- Part A – Students: examined expected changes in students' attitudes to learning, creativity, and academic performance. It also required teams to plan how such changes would be documented (through observations,

discussions, attendance data, or creative outputs).

- Part B – Teachers and School Staff: looked at professional development, pedagogical innovation, and teachers' own creative growth.
- Part C – Artists/Creative Practitioners: explored how their practices were expected to evolve through collaboration with schools, and what impact the experience might have on their future work.
- Part D – Partnership Working: emphasized collaboration, communication, and safety protocols. It documented how teachers and artists worked together, how learning was shared among colleagues, and how the project contributed to a broader culture of creative learning.

Section 4 – Planned Numbers

This section quantified participation: the number of students, teachers, artists, and sessions planned (each session defined as up to three hours). It also distinguished between student activities and professional development sessions, allowing for comparison across schools.

Section 5 – Planned Classifiers

Here, participants specified the educational programmes, subjects, and artforms included in the project — such as visual arts, literature, music, film, performance, or heritage — to enable thematic mapping across the national network.

Section 6 – Estimate of Project Budget

This section presented an overview of anticipated expenses: materials, equipment, transport, and other operational costs. It required total expenditure estimates, ensuring transparency and consistency across projects.

Section 7 – Checklist

A short verification step confirming that all sections were completed, that all partners (teachers, artists, students, and the school principal) had been involved in planning, and that the information was accurate.

Section 8 – Signatures

The final section gathered official endorsements from all key stakeholders — the school principal, project leader, Creative Agent, creative practitioner(s), and teachers — formalizing the project's approval and readiness for implementation.

In essence, the Planning Form and Guidance had not been merely an administrative tool: it served as a collaborative framework, encouraging schools and artists to engage deeply with the project's purpose, to plan reflectively, and to establish measurable connections between creativity, learning, and community engagement.
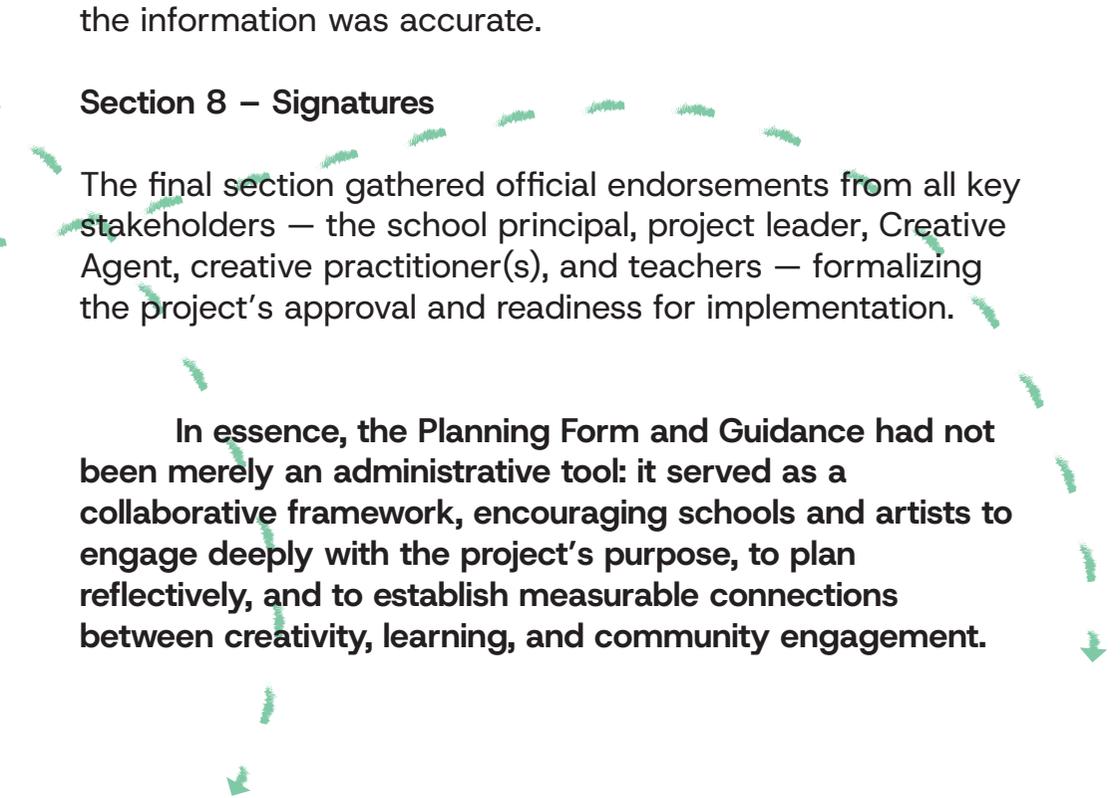
Handbook template

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Grade:
_____

Subject:
_____

Topic covered:
_____

Task type:
_____

Suggested time frame:
_____

Task developers:
_____

Curriculum and learning objectives:
_____

Learning goals:
_____

Criteria for evaluation
_____

Links to the curriculum
_____

Links to other subjects
_____

Tool requirements:
_____

What is happening? (Implementation plan)
_____

Role of the task leader
_____

School: Bartók Béla Theoretical High School, Timișoara
Creative Agent: Brigita Almași
Artist: Livia Mateiaș
Teachers: Otilia Tasi, Ági Bakos
Project period: February–May 2025

Artist Report
Livia Mateiaş

School: Bartók Béla Theoretical High School, Timișoara
Creative Agent: Brigita Almași
Teachers: Otilia Tasi, Ági Bakos
Project period: February – May 2025

The project at Bartók Béla Theoretical High School – a Hungarian–language school in Timișoara – addressed the challenge of learning Romanian as a second language through creative, participatory methods. Artist Livia Mateiaş, together with Creative Agent Brigita Almași and teachers Otilia Tasi and Ági Bakos, designed a sequence of workshops combining storytelling, play, and visual expression.

The first sessions focused on observation and classroom integration, followed by creative workshops such as The Hat of Winter Stories and The Snowdrop Princess, which introduced collaborative writing and illustration. Subsequent activities – Journey to the Mountain of Storytelling and Show, Don't Tell – guided students in structuring narratives, expressing emotions through imagery, and linking text with drawing.

A visit to the Merlin Puppet Theatre allowed pupils to meet scenographer Atilla Bajko, explore backstage spaces, and understand the creative professions behind a theatre production. Later workshops, including Sharing Joy and Paint Your Story, deepened reflection on generosity, empathy, and

exercises →

imagination through role-play and painting. The Friendship Circle activity invited children to write, illustrate, and exchange texts inspired by each other's artworks, reinforcing mutual appreciation.

The process culminated in the exhibition "Planet of Stories" at the Merlin Theatre (May 31 – September 2025), curated together with students and parents. The show presented paintings, masks, felt characters, and narrative fragments created throughout the semester.

Through her sessions, Livia Mateiaș fostered a warm and inclusive environment where artistic practice became a bridge to language learning and emotional growth. The project strengthened students' confidence in using Romanian, stimulated curiosity, and demonstrated how imagination and empathy can transform classroom communication.

(Photographic documentation and exhibition materials courtesy of Bartók Béla Theoretical High School and the Merlin Puppet Theatre, Timișoara.)

EX 1. Snowdrop Princess / The Coat of Arms

Age: grade 3
Subject: Romanian language
Topic: Vocabulary related to a specific theme.
Activity class: Snowdrop Princess / The Coat of Arms
Activity type: main activity
Recommended time frame: 1 lessons
Developed by: Livia Mateiaș artist, Bakos Ágnes Mónika primary school teacher, Tasi Ottilia Gyöngyvér primary school teacher
Location of the try-out: Bartók Béla Lyceum, Timișoara

The Coat of Arms – Step-by-Step Educational Method

Goal: To develop students' understanding of symbolism, teamwork, communication, and creative thinking by designing a "coat of arms" that represents their group.

Step 1: Introduction and Motivation

- The teacher introduces the concept of a *coat of arms*.
- The class discusses what a coat of arms is historically—a visual design that uses symbols, colours, and images to represent families, groups, or ideas.
- The teacher explains that each group will create their own coat of arms to represent their team's identity.
- Time limit: about 5–10 minutes

Step 2: Forming Teams

- The teacher helps students divide into small groups (typically 4–6 students per group).
- Teams can be selected randomly or intentionally to balance skills and personalities.
- This step encourages collaboration and inclusiveness.
- Time limit: about 3 minutes

Step 3: Introduction to Symbols and Meaning

- The teacher leads a discussion about animals, flowers, colours, and objects that have symbolic meanings.
- Example questions:
    - What does a lion represent? (Courage)
    - What does a tree represent? (Growth, life)
    - What do different colours mean? (Red = passion, blue = calm)
    - The class shares ideas, expanding their vocabulary and understanding of symbolism.
    - Suggested time: 10–15 minutes.

Step 4: Brainstorming Session

- Each team discusses what values or ideas they want their coat of arms to represent.
- They brainstorm symbols, animals, plants, and colors that match these values.
- The teacher encourages negotiation, compromise, and active listening within groups.
- Suggested time: 10 minutes.

Step 5: Design and Creation

- Teams begin designing their coat of arms on paper.
- Each student can take on a role (designer, writer, colorist, presenter).
- They draw the coat of arms and write a few lines describing the meaning of each element.
- Suggested time: 20–25 minutes.

Step 6: Choosing a Team Name

- Each group chooses a name that reflects their coat of arms and values.
- This reinforces group identity and creativity.
- Suggested time: 5 minutes.

Step 7: Presentation

- Each group presents their coat of arms and explains their choices.
- They describe the meaning behind the symbols, colors, and their team name.
- The rest of the class is encouraged to listen, ask questions, and give positive feedback.
- Suggested time: 10 minutes per group.

Step 8: Reflection and Feedback

- The teacher facilitates a discussion about what students learned.
- Guiding questions:
    - What was easy or difficult about working as a team?
    - How did you choose your symbols?
    - What did you learn about expressing ideas visually?
    - Students share their thoughts and reflect on collaboration, creativity, and communication.
    - Suggested time: 5–10 minutes.

Benefits of the Method

- Develops symbolic thinking and visual literacy.
- Strengthens teamwork, negotiation, and communication skills.
- Supports social-emotional learning by discussing shared values.
- Encourages students to appreciate cultural symbols and traditions.
- Integrates art, language, and social studies in an interdisciplinary way.

EX 2. Share Joy

Age: grade 3
Subject: Romanian language
Topic: Vocabulary related to a specific theme (winter).
Activity class: The Magic Orange
Activity type: main activity
Recommended time frame: 1 lessons
Developed by: Livia Mateiaș artist, Bakos Ágnes Mónika primary school teacher, Tasi Ottilia Gyöngyvér primary school teacher
Location of the try-out: Bartók Béla Lyceum, Timișoara

Game – The Magic Orange (connected to the story: Five Loaves)

Goal: To teach children about generosity, storytelling, collaboration, and empathy using a simple, engaging game built around the moral of sharing in the story *Five Loaves.*

Step 1: Introduce the Theme and Context

- Begin by telling or reviewing the story *Five Loaves*, in which people learn about sharing food with someone in need.
- Discuss the main idea: Generosity means giving and sharing what we have with others.
- Explain that today's game will help them practice creating a story together about generosity.

Step 2: Prepare the Setting

- Have all the children sit in a circle so everyone can see each other.
- Introduce the "Magic Orange" (this can be a real orange or any soft ball representing the orange).
- Explain that the orange is magic: when someone holds it, they have the power to invent a sentence in a shared story about generosity.

Step 3: Explain the Rules of the Game

- Each child will hold the Magic Orange when it's their turn.
- While holding it, they must invent one sentence that adds to a collective story about generosity.
  - For example: "The princess shared her cake with her friends on a cold day."
  - After finishing their sentence, they pass the orange to the next child in the circle.
  - The next child continues the story with their own sentence, building on what was said before.

Step 4: Model the Activity (Optional)

- The teacher can start with a simple sentence to show how it works.
- For example: "Once upon a time, there was a child who had five loaves of bread."

Step 5: Conduct the Game

- Start the passing of the Magic Orange around the circle.
- Encourage students to listen carefully so their sentence connects meaningfully to the story.
- Allow time for thinking but keep the game moving to maintain energy and focus.
- Continue until everyone has contributed at least one sentence.

Step 6: Conclude the Story

- When the orange has gone around the whole circle, finish the story as a class.
- Optionally, ask a volunteer to retell the whole story aloud or have the group help remember it together.

Step 7: Discussion and Reflection

- Lead a short discussion about the experience:
  - What did you like about making the story together?
  - Was it easy or hard to think of generous actions?
  - How did it feel to share your idea and listen to others?
  - Why is generosity important?

Step 8: Optional Follow-Up Activity

- Connect the story to real-life practice:
  - Have students draw a picture of their favorite part of the class story.
  - Ask them to write or dictate one way they can show generosity at school or home.
- This reinforces the lesson and makes it personal.

Benefits of This Method

- Promotes storytelling and language development.
- Encourages listening skills and collaborative thinking.
- Builds empathy by exploring the concept of generosity.
- Supports social-emotional learning in an engaging, age-appropriate way.
- Turns abstract moral lessons into concrete, shared experiences.

Course structure

- Review of the story *Five Loaves* – 10 min
- Game – *The Magic Orange* – 10 min
  - Children sit in a circle and pass around a symbolic "magic orange."
  - They are told the orange is magical and that when someone holds it, they can create a story about generosity.
  - **Game rule:**
    - Each child, in turn, holds the orange and invents a sentence about generosity (e.g., "The princess shared the cake with her friends on a cold day...").
    - The next child continues the story with another sentence, building on the previous one. The magic orange keeps circulating, making the story more engaging.
  - **Game ending:**
    - After everyone has contributed to the story, the game stops.
- Break – 10 min
- After the break, discussion on how acts of generosity can make a story—and life—more beautiful and joyful – 5 min
- Linking the story theme to *Five Loaves* and introducing muffins and blueberries as metaphoric elements to learn about sharing gifts.
- **Role-playing game – "Sharing Together" – 20 min**
  - Children are divided into groups of five.
  - Each group stages a short scene inspired by the story *Five Loaves*. One child plays the role of the hungry stranger, and the others represent those with bread who decide how to share it.
  - Children are encouraged to improvise dialogues and imagine creative solutions for sharing the "gifts" (in this case, muffins and blueberries).
  - **The moment of generosity:**
    - Each group receives muffins and blueberries.
    - Children must think of a fair way to share them among their peers, inspired by the story.
  - Afterwards, they discuss how they felt in their roles and what they learned from the experience.
- **Conclusion – Collective Reflection – 15 min**
  - At the end, children write a sentence or create a drawing about what generosity means to them.
- Feedback – 10 min

EX 3. My Planet

Age: grade 3
Subject: Romanian language
Topic: The Solar System – Learning the Planets in Order
Activity class: Mnemonic phrase: *Mâine voi primi multe jucării sau una nemaipomenită* (Tomorrow I Will Receive Many Toys Or One Unbelievable)
Activity type: main activity
Recommended time frame: 1 lessons
Developed by: Livia Mateiaș artist, Bakos Ágnes Mónika primary school teacher, Tasi Ottilia Gyöngyvér primary school teacher
Location of the try-out: Bartók Béla Lyceum, Timișoara

Goal: To help students memorise the order of the planets in the Solar System in a simple, fun, and memorable way using a sentence where each word's first letter matches a planet's initial.

Step 1: Introduce the Solar System Concept

- Begin by explaining that the Solar System is made up of the Sun and the planets that orbit it.
- Discuss briefly what it means to *orbit* and the idea that the planets are at different distances from the Sun.
- Show an image or diagram of the Solar System to give students a visual reference.

Step 2: Explain the Need to Learn the Order

- Tell students that knowing the order of the planets is important for understanding space, astronomy, and science.
- Emphasize that it can be tricky to remember them all in order without a helpful trick.

Step 3: Introduce the Mnemonic Sentence

- Write on the board or show:
- **Mâine voi primi multe jucării sau una nemaipomenită** (Tomorrow I Will Receive Many Toys Or One Unbelievable)
- Explain that each word in this sentence helps us remember a planet in order from the Sun outward.

Step 4: Match Each Word to a Planet

- Go through the sentence word by word, matching each to a planet:
  - **Mâine**– Mercury (M)
  - **voi** – Venus (V)
  - **primi** – Pământ (P)
  - **multe**– Mars (M)
  - **jucării**– Jupiter (J)
  - **sau** – Saturn (S)
  - **una** – Uranus (U)
  - **nemaipomenită** – Neptune (N)
- Repeat this with students, pointing to the diagram or writing both the mnemonic and the planet names in order.

Step 5: Practice Saying It Together

- Have the whole class say the mnemonic sentence out loud together a few times.
- Next, have them say the actual planet names in order.
- Alternate between saying the mnemonic and the real planet names to strengthen memory.

Step 6: Individual or Group Practice

- Pair students up or put them in small groups to quiz each other:
- One student says the mnemonic; the other says the planets.
- Or they can take turns pointing at a diagram and naming each planet.
- This peer teaching reinforces learning.

Step 7: Fun Extension Activity (Optional)

- Have students illustrate the mnemonic sentence as a silly cartoon or poster.
  - For example: drawing someone saying "Tomorrow" while pointing at Mercury.
- This adds a creative and visual layer to their learning.

Step 8: Review and Reflect

- Ask the class:
  - Was the sentence helpful?
  - Can you remember the planets now without looking?
- Review any that students struggle with.
- Emphasise that mnemonic devices are tools that help make learning easier and more fun.

Benefits of This Method

- Makes abstract knowledge (planet order) easier to memorize.
- Uses language and storytelling to support science learning.
- Engages auditory, visual, and kinaesthetic learners.
- Encourages cooperation through group practice.
- Supports creativity through optional art activities.

Course structure

- Introduction to the Solar System – 10 min
  - A simple method for learning the planets in order using the mnemonic phrase:
    "Tomorrow I Will Receive Many Toys Or One Unbelievable"
    (Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune)
- Break
- Short movement circle – 5 min
- Children each paint a planet that can be real or imagined – 35 min
- Cleanup / putting away materials – 5 min
- Feedback – 5 min
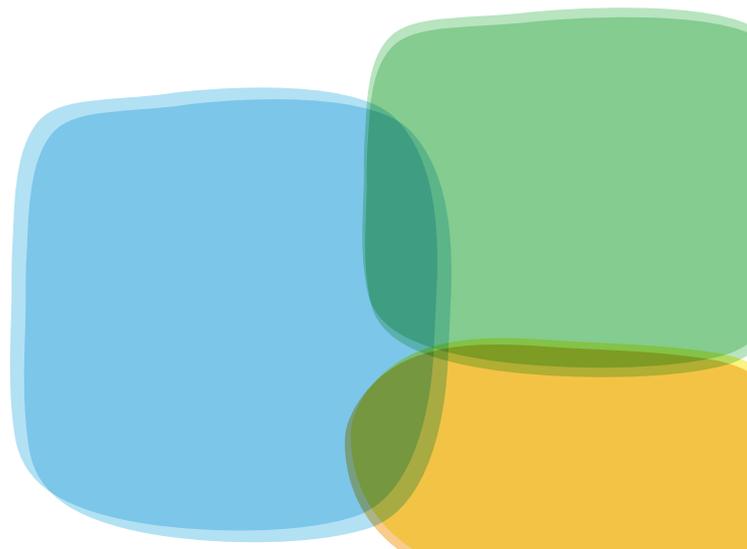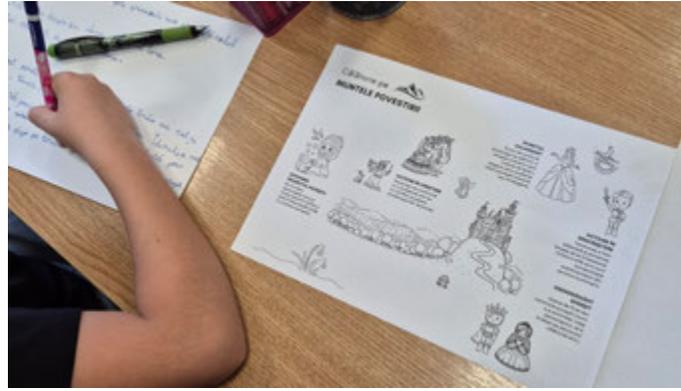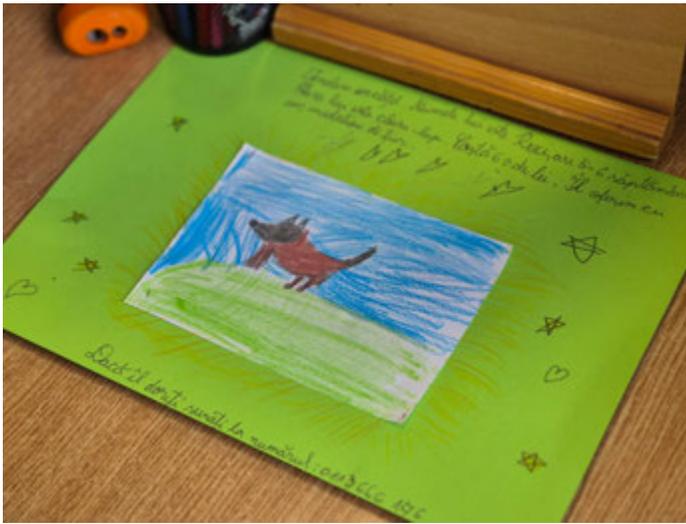
School: Bartók Béla Theoretical High School, Timișoara
Creative Agent: Brigita Almași
Artist: Ana Ursu
Teachers: Melinda Rumpel–Moldoveanu, Andrea Széles
Project period: February–May 2025

Artist Report
Ana Ursu

School: Bartók Béla Theoretical High School, Timișoara
Creative Agent: Brigita Almași
Teachers: Melinda Rumpel–Moldoveanu, Andrea Széles
Project period: February – May 2025

The project led by Ana Maria Ursu at Bartók Béla Theoretical High School aimed to support students from the 9th and 10th grades in learning the Romanian language through theatrical and performative exercises. Working in partnership with teachers Melinda Rumpel–Moldoveanu and Andrea Széles, the artist developed a methodology that connected the Romanian curriculum with drama-based learning.

Two parallel directions structured the process:
    – 9th Grade: Students explored Forum Theatre, creating four short plays addressing discrimination, bullying, and aggression in school. These sessions helped strengthen empathy, confidence, teamwork, and expressive vocabulary.
    – 10th Grade: The class worked on a short film adaptation of Mihail Sadoveanu's novel *Baltagul*, integrating literary analysis with scriptwriting, character development, and cinematic interpretation.

Early workshops focused on group cohesion and emotional literacy, introducing exercises such as *Zombie*, *The Emotional Squares*, and *Why Are You Imitating Me?*, which built trust, concentration, and creative collaboration. As students
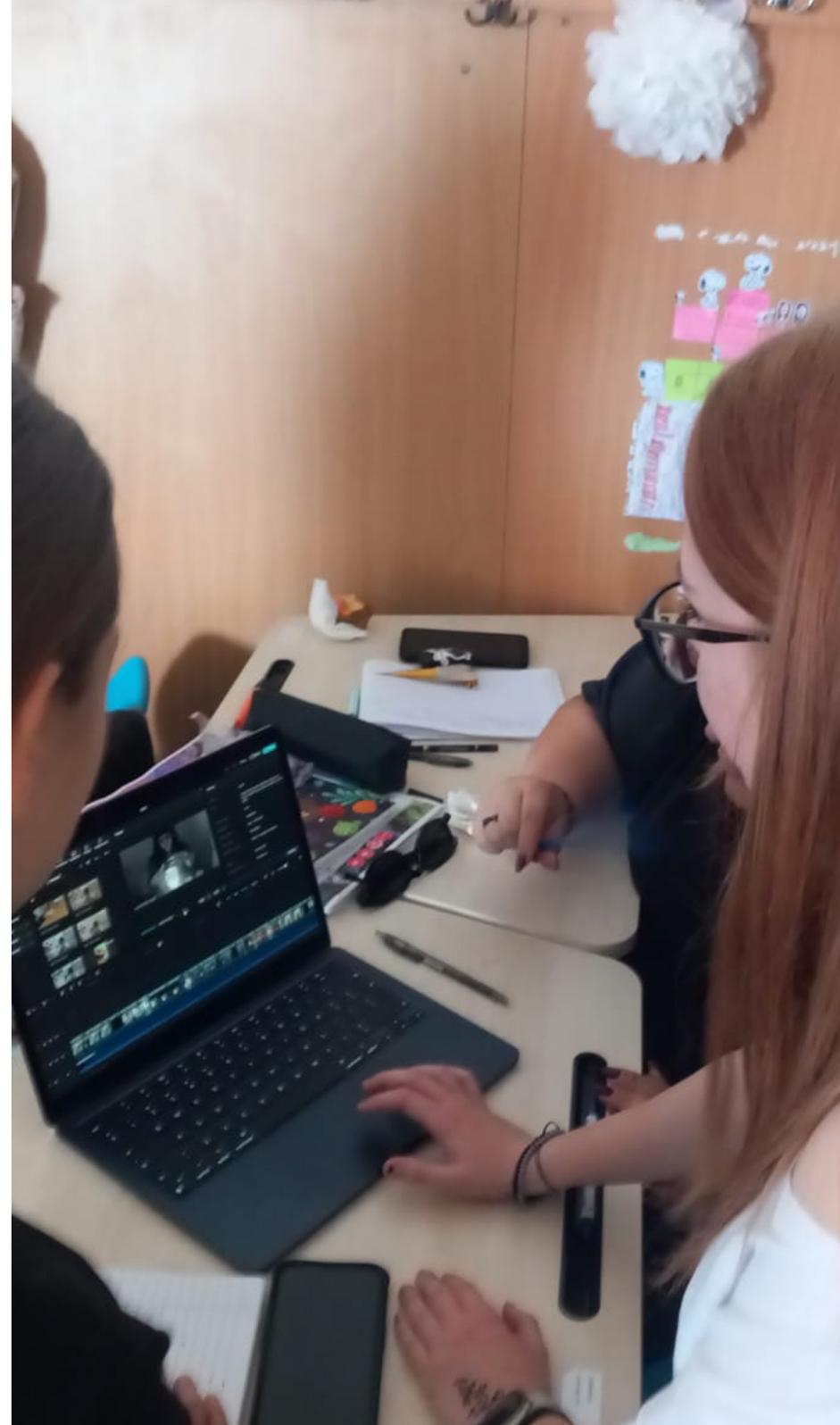
exercises →

progressed, they engaged in improvisation, storytelling, and movement exercises that deepened their linguistic and emotional understanding.

Through Forum Theatre activities, the younger students learned to articulate their personal experiences with discrimination and social conflict, transforming them into performative scenes. The older students developed their narrative and critical thinking skills by adapting the literary text into film format, learning about visual storytelling, roles, and cinematic structure.

By the end of the project, both groups exhibited marked progress in vocabulary, confidence, and participation. Students who initially struggled with self-expression began to speak more freely, using Romanian with greater ease and emotional nuance. Teachers reported that classroom dynamics improved, and students displayed a stronger sense of empathy and belonging.

For Ana Maria Ursu, the project represented an opportunity to test and refine her artistic methodology within an educational setting. Her approach, anchored in theatre, embodiment, and collective creation, proved an effective bridge between language learning, emotional development, and creative expression, empowering students to see Romanian not as a difficult school subject, but as a living language of connection and imagination.

EX 1. Zombie (warm-up exercise)

Age: grade 10
Subject: Romanian language
Topic: Social interaction and group dynamics.
Activity class: Name game, **Zombie,** Days of the Week
Activity type: warm-up exercise
Recommended time frame: 1 lessons
Developed by: Ana Ursu actor, stage director, Andrea Szeles
Romanian language teacher
Location of the try-out: Bartók Béla Lyceum, Timișoara

Materials needed (for ~10 participants):

- 10 chairs
- A relatively large open space for movement

Space preparation:

- Place the 10 chairs randomly in the space (not in a circle or straight rows). Leave gaps so participants can move around them.
- 9 participants sit on 9 chairs. The 10th person is the "Zombie," standing with the goal of occupying the free chair.

Rules:

- The Zombie must move slowly, like a zombie (slow, controlled).
- The 9 others coordinate silently to keep the free chair unoccupied by moving onto it before the zombie arrives.
- Participants cannot speak, gesture obviously, or give clear hints. They can request 1 minute to strategize.
- Chairs stay in place.
- The zombie must maintain the slow pace at all times.
- Once someone stands up, they can't immediately sit back down on the same chair.
- The game ends after the group keeps the free chair safe from the zombie for one full minute.

Objectives

1. **Coordination and group thinking**
   - Non-verbal collective listening—participants "read" intentions from posture, gaze, micro-movements.
   - Understanding shared rhythm.
   - Active patience—resisting impulsive moves and trusting others.

2. **Strategy and anticipation**
   - Intuitive planning without speech.
   - Strategic sacrifice—sometimes staying put is better.
   - Awareness of personal role—not everyone must move for the group to succeed.

3. **Self-control and inner discipline**
   - Controlling the impulse to act.
   - Tolerating frustration—letting others "steal your move."
   - Accepting failure as a group learning moment.

4. **Stage presence and body awareness**
   - Developing expressive slow movement (for the zombie).
   - Spatial awareness—avoiding collisions.
   - Silent but clear reactions—letting the body "speak."

5. **Group ethics and cooperation**
   - Letting go of ego—sometimes the best help is not acting.
   - Respecting others' decisions.
   - Recognising collective responsibility.

6. **Working with silence and tension**
   - Using silence as an active tool for decision-making and shared energy.
   - Managing constructive emotional pressure that stimulates creative thinking.

EX 2. Why are you imitating me?

Age: grade 10
Subject: Romanian language
Topic: Developing nonverbal and bodily expressivity
Activity class: "Why are you imitating me?", Story with the Ball, Improvisation on the first scene from Baltagul, "What are you doing there?" exercise.
Activity type: warm-up exercise
Recommended time frame: 1 lessons
Developed by: Ana Ursu actor, stage director, Andrea Szeles Romanian language teacher
Location of the try-out: Bartók Béla Lyceum, Timişoara

How it works:

- All participants stand in single file.
- The first person in line starts moving and creates a clownish character using:
    - Specific (exaggerated, awkward, swaying) walk.
    - A weird or funny voice.
    - Repetitive or humorous gestures.
- The others follow and imitate exactly: facial expression, voice, walk, gestures.
- After at least one full round of the space, the leader stops, turns to the next person, and asks:
    - "Why are you imitating me?"
- The second person must answer spontaneously and positively, for example:
    - "Because you walk so bravely."
    - "Because your voice makes me laugh."
- If the answer is sincere, creative, or touching, the leader says:
    - "Thank you," and moves to the end of the line.
- The second person becomes the new leader and creates a new clown character. The process repeats.

Theatrical Objectives

1. **Developing nonverbal and bodily expressivity**
   - Practicing exaggerated movement, gestures, and expressions typical of clowning.
   - Learning to communicate emotions and traits physically.

2. **Clowning practice**
   - Theatrical clowning requires vulnerability, honesty, and direct reaction.
   - The "Why are you imitating me?" moment is an emotional and comic connection point.

3. **Building characters through observable qualities**
   - Participants learn to notice and value positive aspects of their peers in the scene.
   - Positive responses train acceptance and on-stage gratitude.

4. **Group rhythm and synchronization**
   - The group learns to coordinate, follow without hesitation, observe, and imitate faithfully.

Linguistic Objectives (for learning Romanian):

1. **Formulating descriptive and emotional sentences**
   - Responding to "Why are you imitating me?" requires adjectives and compliments.
   - E.g.: "Because you're brave," "Because you have a funny voice."

2. **Practicing "because" constructions**
   - Repeating this grammatical structure reinforces an essential pattern.

3. **Active listening and reading body language**
   - Students learn to observe details, understand indirect meanings, and respond appropriately in Romanian.

4. **Developing positive emotional language**
   - Often neglected in language learning: expressing appreciation and admiration.

Cross-cutting and group skills developed:
   - *Empathy and valuing others.*
   - *Self-confidence and trust in classmates.*
   - *Creative bodily and verbal expression.*
   - *Acceptance of mistakes and imperfect play.*
   - *Stimulating humor and joy in the learning process.*

EX 3. Memory Circle

Age: grade 10
Subject: Romanian language
Topic: Developing working memory in Romanian
Activity class: *Memory Circle* exercise.
Activity type: warm-up exercise
Recommended time frame: 2 lessons
Developed by: Ana Ursu actor, stage director, Andrea Szeles Romanian language teacher
Location of the try-out: Bartók Béla Lyceum, Timișoara

General description:
Participants sit in a circle. The game has multiple rounds, each based on sequential memorisation, concentration, and active vocabulary. In the first round, each participant says a word from a given category (for example: animals). The second participant repeats the previous person's word and then adds their own, and so on.
After one full round: a new category is added (e.g. fruits).
The rounds are repeated, but now participants have to recite two chains of words (e.g. animals and fruits).

After two complete rounds, the players physically change seats in the circle (randomly or directed), but the order in which words must be recited stays the same, adding an extra challenge.
Gentle eliminations can be introduced if someone fails to remember the word chain correctly, or help can be offered by classmates, depending on the group's level and the pedagogical purpose.

Step-by-step game rules:

- Participants sit in a circle.
- The facilitator announces *Category 1* (e.g. animals).
- The first participant says an animal (e.g. "tiger"), the second says "tiger, cat," the third "tiger, cat, dog," and so on.
- When the last participant finishes, they recite the entire chain, then the first participant starts *Category 2* (e.g. fruits): "apple," "apple, banana," etc.
- *Categories 3* (professions) and *4* (classroom objects) can also be added.
- After two categories, participants change seats in the circle, but the original order of words remains the same.
- Participants must now remember not only their own word but also their place in the logical memory "chain."
- The facilitator may or may not introduce eliminations for mistakes (or offer a second chance).

Pedagogical objectives (in the context of Romanian language learning)

1. Developing working memory in Romanian
- The exercise trains the ability to retain, process, and reproduce information in logical order.
- It helps form semantic connections between words in the same lexical category.

2. Enriching thematic vocabulary
- Students learn words from everyday domains: animals, fruits, professions, classroom objects, etc.
- Repeated exposure to the same words supports long-term retention.

3. Developing listening comprehension and pronunciation
- The game requires active and accurate listening to classmates.
- Through repetition, participants improve pronunciation and speaking rhythm.

4. Cooperation and learning through collaboration
- Students build trust in their classmates and a sense of responsibility for the smooth flow of the game.
- They learn through positive modeling by observing how others pronounce and use the words.

Theatrical and expressive objectives

1. Training attention and stage presence
- Participants must be 100% attentive and focused—not just when it's their turn.
- Attention to rhythm and to others is essential on stage, and this game practices exactly that.

2. Working with space and shifting perception

- Changing seats in the circle creates creative confusion that simulates unpredictable stage situations.
- Participants learn to manage themselves in controlled disorder—an important improvisation skill.

3. Adaptability and quick reaction
- The exercise forces immediate reaction without long planning—just like in improvisation or delivering lines on stage.

Cognitive and metacognitive objectives:
- Training sequencing (chain memory).
- Reinforcing the internal logic of categories (e.g. what makes an "animal" an animal).
- Developing quick thinking and decision-making under pressure.
- Post-game reflection: how can I organize information more effectively?
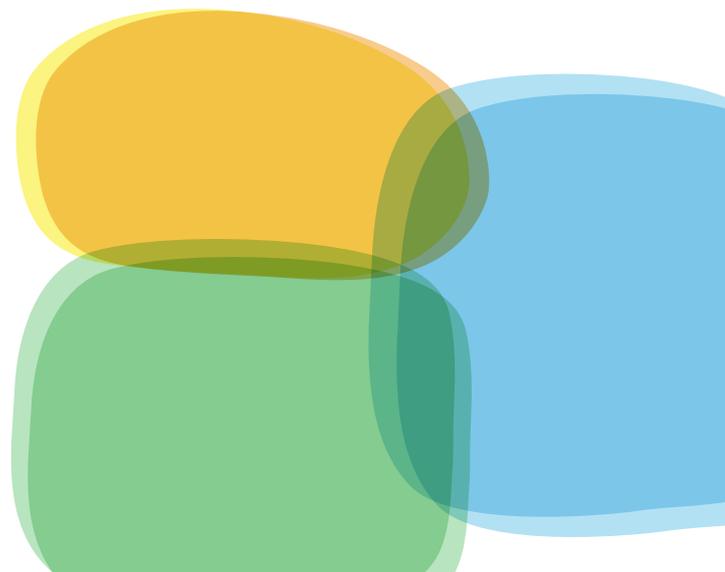
School: Bartók Béla Theoretical High School, Timișoara
Creative Agent: Mihaela Tilincă
Artist: Andrei Dinică
Teachers: Andrea Széles
Project period: February–May 2025

Artist Report
Andrei Dinică

School: Bartók Béla Theoretical High School, Timișoara
Creative Agent: Mihaela Tilincă
Teacher: Andreea Széles
Project period: February – May 2025

Visual artist Andrei Dinică worked with 6th–grade students from Bartók Béla High School to explore creative learning through visual play, storytelling, and group collaboration. The sessions began with trust–building games and informal exchanges, where the artist deliberately avoided formal authority, asking students to call him "Andrei" and to speak freely, without fear of mistakes. This approach quickly transformed the classroom into an open and participatory space.

Early meetings focused on playful interaction and language confidence through activities like the "question basket," where pupils wrote anonymous questions to the artist and received candid, humorous answers. Once trust was built, Andrei introduced contemporary artworks such as a colourful, detail–rich piece by Japanese artist Takashi Murakami, using observation and vocabulary exercises to link visual imagination with Romanian language learning.

As the project developed, students created their own collective characters in small groups — blending traits, inventing names, and composing stories around them.
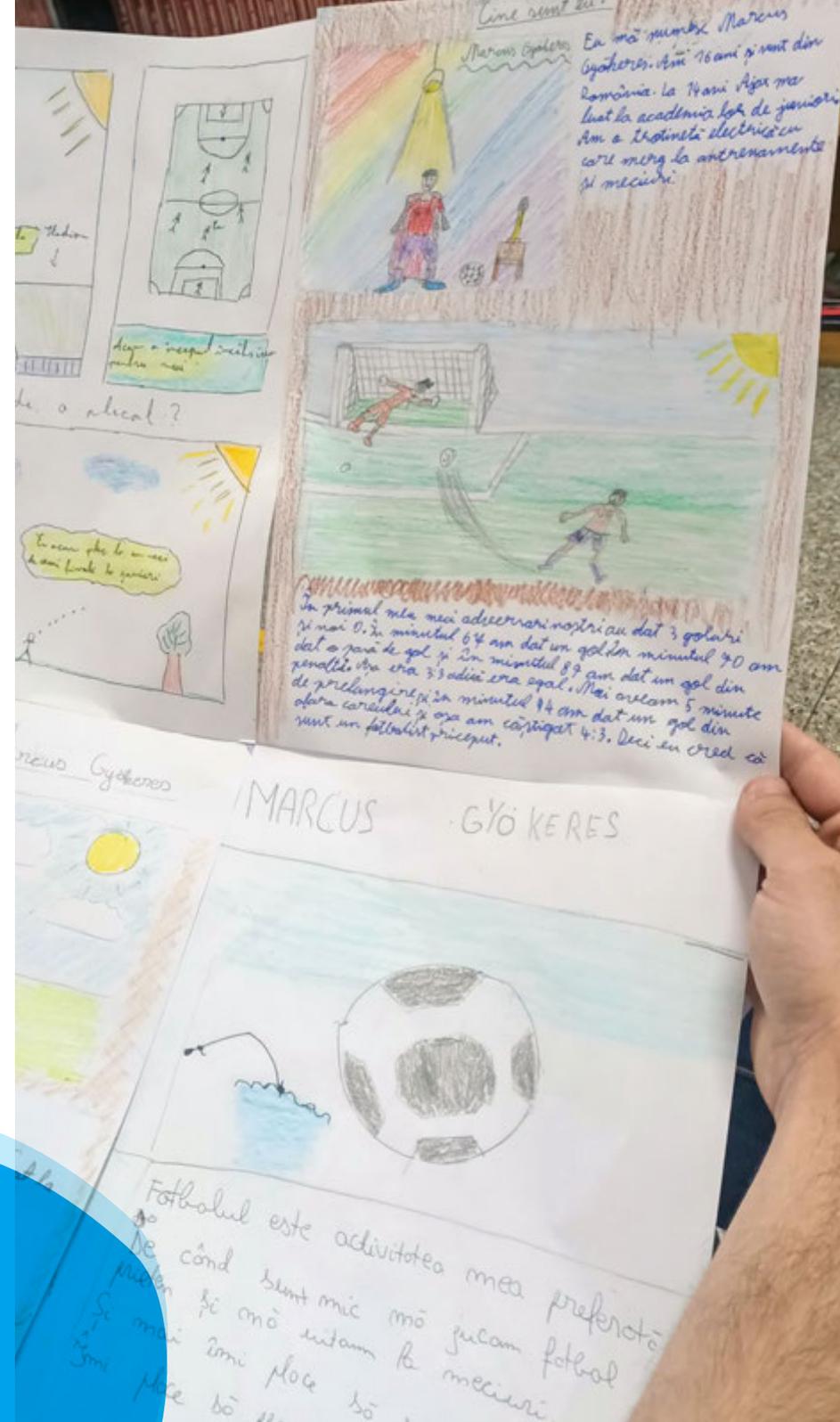
exercises →

Some groups even discussed inclusivity and identity, deciding to design gender-neutral characters to reflect shared authorship. Later workshops encouraged independent creation: pupils designed posters combining images and text, addressing themes from friendship and equality to self-expression.

The project culminated in a visit to the Timișoara Art Biennale, where students interacted with contemporary artworks, reflected on their responses, and even left written messages for artists. Andrei encouraged open interpretation, reminding them that disagreement and curiosity are both part of understanding art.

"I wanted to undermine my own authority from the start, to create a space where I'm not the teacher, but a participant. Once the students felt that freedom, they became honest, playful, and brave."

Through humour, empathy, and creative dialogue, Andrei Dinică's workshops demonstrated how art can reshape classroom relationships and turn language learning into a collaborative act of discovery.

Andrei Dinică exercises

EX 1. Collective Characters – Building a Shared Story

Grade: any
Subject: Romanian Language and Literature (adaptable to any foreign language)
Task type: Group creation (character design + collaborative storytelling) with peer remix
Suggested time frame: 1–2 lessons (45–90 minutes)
Task developers: Artist with class teachers
School: Bartók Béla Theoretical High School, Timișoara

Curriculum and learning objectives: Connect oral expression and creative writing to collaborative problem-solving; practice vocabulary for traits and emotions abilities; consolidate narrative elements (character, setting, conflict, resolution); build classroom trust and perspective-taking.

Goal: To foster empathy, collaboration, and creative thinking through storytelling.

Materials: Paper, drawing tools, and word cards (with traits, emotions, and skills).

Description:

Students work in small groups to create a **collective character**. Each student contributes one trait, emotion, or special ability to the shared figure. Together, they build a story in which this character becomes the main protagonist. The focus is not on producing a "perfect story," but on the **process of collective meaning-making** — how ideas connect, how students build on one another's contributions, and how the narrative grows organically through collaboration.

Once the initial stories are complete, the groups **swap their characters** with another team and write a new ending for someone else's story. This unexpected exchange allows students to reinterpret another group's ideas from a fresh perspective, encouraging **flexibility, empathy, and multi-perspective storytelling**.

EX 2. When Words Become Images – Visual Reinterpretation of Idioms

Grade: any
Subject: Romanian Language and Literature (adaptable to any foreign language)
Task type: Group creation (character design + collaborative storytelling) with peer remix
Suggested time frame: 1–2 lessons (45–90 minutes)
Task developers: Artist with class teachers
School: Bartók Béla Theoretical High School, Timișoara

Curriculum and learning objectives: Strengthen understanding of figurative language by translating idioms into purely visual compositions; develop symbolic thinking

Goal: To develop visual thinking, metaphorical understanding, and linguistic creativity.

Materials: Magazines or printed images, scissors, paper or digital design tools, markers.

Description:

Students select a Romanian idiom or expression (e.g., *"to move mountains"* or *"to have one's head in the clouds"*) and create a **visual reinterpretation** of it. They are asked not to explain the meaning with words, but to represent it *only through images*.
The activity invites students to explore the relationship between literal and figurative meaning and to express **their own interpretation** of a familiar saying.

Once all posters are ready, they are displayed around the classroom. Students then walk around and try to **guess the original idiom** based solely on the visuals. This interactive guessing game turns visual analysis into a dialogue, sharpening students' critical observation and symbolic thinking skills while celebrating diverse perspectives.Once the initial stories are complete, the groups **swap their characters** with another team and write a new ending for someone else's story. This unexpected exchange allows students to reinterpret another group's ideas from a fresh perspective, encouraging **flexibility, empathy, and multi-perspective storytelling.**

EX 3. Art Treasure Hunt at the Biennial – Leaving a Personal Trace

Grade: high school
Subject: Visual Language and Literature (adaptable to any foreign language)
Task type: classroom gallery with guessing game
Suggested time frame: 1–2 lessons (45–90 minutes)
Task developers: Artist with class teachers
School: Bartók Béla Theoretical High School, Timișoara

Curriculum and learning objectives: Develop careful observation and interpretive language through inquiry prompts; link emotions and ideas to artworks without seeking "correct" answers.

Goal: To develop observation skills, critical reflection, and personal connection to contemporary art.

Materials: Smartphones or cameras, and a printed or digital "clue list."
Description:

During a visit to the Timișoara Contemporary Art Biennial, students become *art detectives*. Divided into small teams, they receive a list of poetic clues such as:
– "Find a detail that feels sad, but shows no people."
– "Capture a work that seems loud, but makes no sound."
– "Photograph something you don't understand, but find strangely attractive."

Each group photographs details that respond to these prompts and later selects one image to discuss: why it caught their attention and what emotions or thoughts it evoked. The emphasis is on **personal engagement and interpretation**, not on identifying "correct" answers.

After the visit, all photos are projected together in a shared classroom installation, forming a collective artwork that reflects the students' perspectives. In this way, the experience turns a museum visit into an act of **active cultural participation**, where students symbolically leave their own imprint on the exhibition space.Once all posters are ready, they are displayed around the classroom. Students then walk around and try to **guess the original idiom** based solely on the visuals. This interactive guessing game turns visual analysis into a dialogue, sharpening students' critical observation and symbolic thinking skills while celebrating diverse perspectives.Once the initial stories are complete, the groups **swap their characters** with another team and write a new ending for someone else's story. This unexpected exchange allows students to reinterpret another group's ideas from a fresh perspective, encouraging **flexibility, empathy, and multi-perspective storytelling**.

School: Salamon Ernő High School, Gyergyószentmiklós
Creative Agents: Csavar András, Elekes István
Teachers: Doinița Strasser, Hajnal Zoltán
Artist: Annabella Orosz
Project period: March – May 2025

Artist Report
Annabella Orosz

School: Salamon Ernő High School, Gyergyószentmiklós
Creative Agents: Csavar András, Elekes István
Teachers: Doinița Strasser, Hajnal Zoltán
Project period: March – May 2025

Artist Annabella Orosz collaborated with Romanian language teachers Doinița Strasser and Hajnal Zoltán to explore how visual arts and play–based learning can support language acquisition in a bilingual context. The project involved two groups of students, from 9th and 10th grades, at Salamon Ernő High School, each working with different themes adapted to their linguistic level and interests.

In the 9th grade, sessions were designed around communication, imagination, and everyday language. Activities such as "This is not a pen…", "Snowball questions", and "Story Hat" encouraged students to improvise, invent, and describe situations in Romanian. Through drawing and movement exercises, the group developed confidence and spontaneity, discovering how humor and creativity could replace the anxiety of making mistakes.

In the 10th grade, the project took inspiration from Camil Petrescu's novel Ultima noapte de dragoste, întâia noapte de război (The Last Night of Love, the First Night of War). Students reinterpreted key moments from the text through illustration, collage, and short group performances, connecting literary content with visual storytelling. The
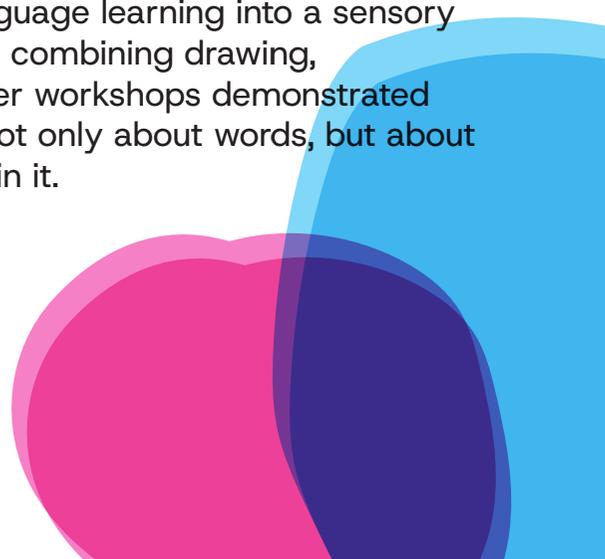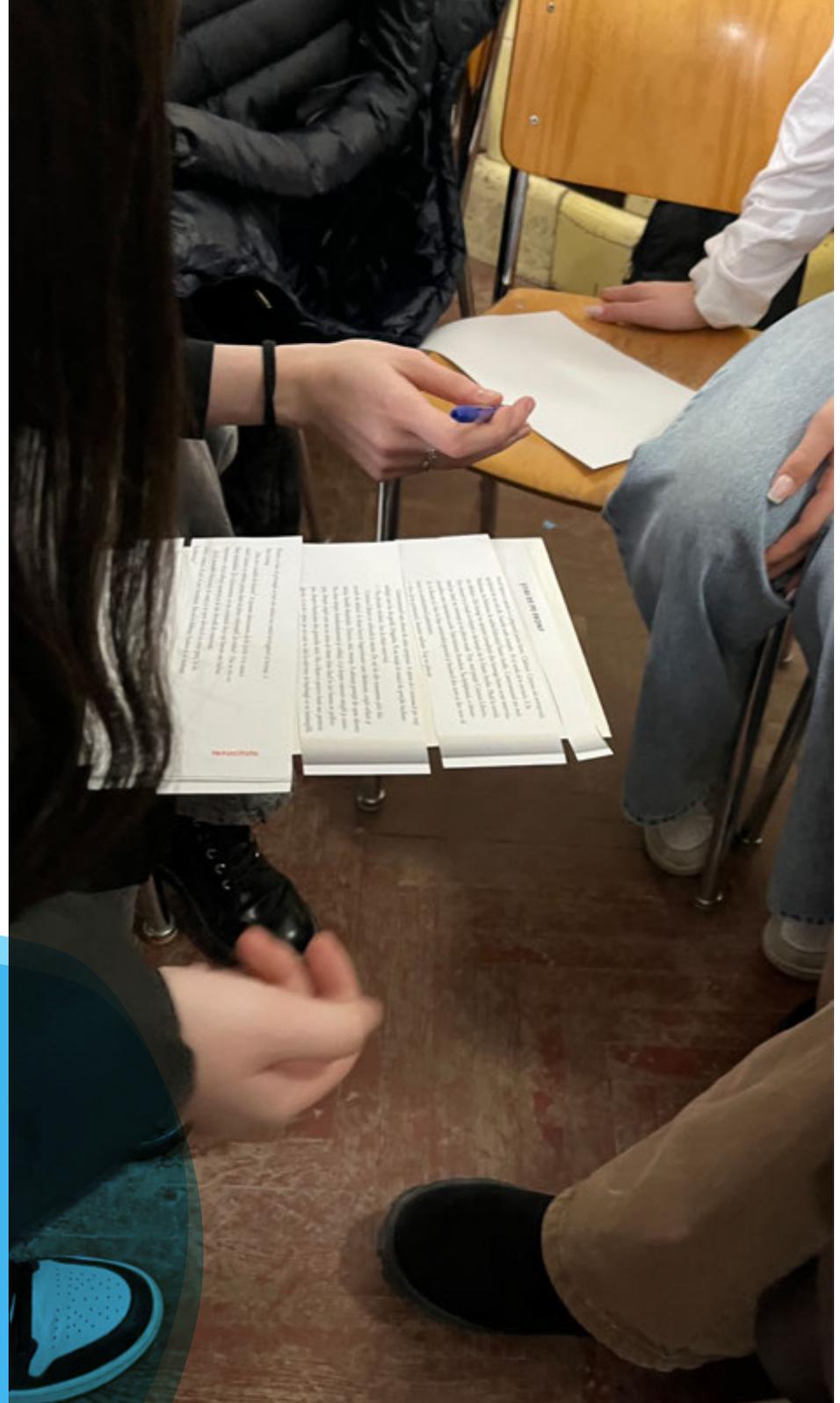
exercises →

combination of reading, drawing, and dramatization helped them understand Romanian literature in a more emotional and accessible way.

Each session included ice–breakers, collaborative creative tasks, and short reflection circles. The atmosphere evolved from initial hesitation to openness and curiosity. Teachers noted that students became more confident in using Romanian, interacted more freely, and were able to express abstract ideas visually and verbally.

The final outcomes — drawings, short texts, and visual diaries — were exhibited in the classroom and shared within the school community.

For Annabella Orosz, the project revealed how artistic processes can transform language learning into a sensory and relational experience. By combining drawing, imagination, and empathy, her workshops demonstrated that learning a language is not only about words, but about finding one's own voice within it.

Annabella Orosz exercises

EX 1. Be the Mirror

Grade: 9th
Subject: Romanian as a second language; Citizenship; Psychology
Topic covered: Emotional literacy; reframing harmful language; safe speaking space
Task type: Warm-ups, sharing circle, paired reframing, whole-class reflection
Suggested time frame: 45 minutes
Task developers: Artist with class teachers and creative agents
School: Salamon Ernő High School, Gheorgheni

Curriculum and learning objectives: Develop emotional vocabulary and constructive communication in Romanian; recognise harmful expressions and practice positive re-phrasing; cultivate peer empathy and trust for oral participation.

Learning goals:
• Identify and name harmful or discouraging phrases.
• Reframe negative statements into supportive formulations in Romanian.
• Share personal perspectives in a structured, safe setting.

Criteria for evaluation: Clarity and appropriateness of reframed statements; respectful turn-taking; evidence of active listening and empathy during sharing.

Links to the curriculum: Oral communication (register, tone), lexis of emotions/affirmations, interpersonal communication.

Tool requirements: Paper, pens, sticky notes, a soft ball for the sharing circle.

What is happening? (Implementation plan):

1. Warm-up "Gossip Game" (two variants): whisper a sentence around the circle; then repeat with each student inventing a new sentence—contrast distortion vs. invention to surface attention and responsibility in speech (5+5').
2. Sharing circle with ball: the holder shares a small difficulty or thought; the group practices attentive silence (5–10').
3. Main task—reframing: individually write hurtful phrases on sticky notes; in random pairs, exchange notes and read aloud encouraging, positive reformulations (15').
4. Reflection: display all notes; pupils walk, read, and discuss which was harder—writing negative or positive versions—and why (5–10').

Role of the task leader: The artist sets ground rules for psychological safety, models neutral/affirming language, and moderates the debrief so that vulnerability is acknowledged and contained.

EX 2. Class President Election

Grade: 9th (adaptable 12+)
Subject: Class teacher's lesson; Foreign language; Citizenship; Philosophy
Topic covered: Democratic process; persuasive speaking; vocabulary expansion
Task type: Team campaign design; candidate speeches; secret ballot; reflection
Suggested time frame: 90 minutes
Task developers: Artist with class teachers and creative agents
School: Salamon Ernő High School, Gheorgheni

Curriculum and learning objectives: Understand elements of an election (candidacy, platforms, voting); structure and deliver a persuasive speech in Romanian/target language; practice fair debate and civic etiquette.

Learning goals:
• Draft and defend a short campaign platform.
• Present a coherent persuasive speech using appropriate vocabulary and register.
• Participate in a secret vote and reflect on the outcome.

Criteria for evaluation: Coherence and persuasiveness of the speech; lexical range and accuracy; collaboration within teams; fairness of process (no pressure, respectful conduct).

Links to the curriculum: Argumentation and rhetorical devices; oral communication; civic and moral education.

Tool requirements: Paper, pencils/pens, sticky notes.

What is happening? (Implementation plan):

1. Form three groups; each selects a candidate (volunteer/nomination); clarify that campaign tone must remain respectful (5–10′).
2. Prepare a campaign program and a structured speech (problem–proposal–benefit); rehearse (15–20′).
3. Public presentations: candidates deliver speeches to the class (≈15′).
4. Secret ballot: collect and count votes; announce results (≈10′).
5. Reflection: discuss why the winner prevailed (argument strength, clarity, credibility); surface sensitive themes if they arose (e.g., ethnicity) and model careful facilitation (10–15′).
6. Language review: consolidate key phrases and complex expressions used in speeches (5–10′).

Role of the task leader: The artist coaches structure and delivery, safeguards procedural fairness, and handles real-world sensitive topics with care, steering reflection toward language and democratic reasoning—not personalities.

EX 3. Text Collage Illustration

Grade: 10th
Subject: Romanian Language and Literature (adaptable to any foreign language)
Topic covered: Reconstructing narrative; visual interpretation of text; collaborative meaning-making
Task type: Group sequencing of cut text; collaborative poster illustration; comparison with original; reflection
Suggested time frame: 30 minutes (extendable to 45–60)
Task developers: Artist with class teachers and creative agents
School: Salamon Ernő High School, Gheorgheni

Curriculum and learning objectives: Strengthen comprehension by sequencing a disassembled text; identify key elements (characters, setting, events); produce a coherent visual that captures the story's essence; reflect on interpretive choices.

Learning goals:
• Rebuild a short narrative in the correct order.
• Create a single large illustration that communicates central meaning.
• Compare student visuals with the book's original illustrations and discuss differences.

Criteria for evaluation: Coherence of reconstructed text; fidelity and clarity of the illustration; balanced participation; correct/expanded vocabulary in discussion.

Links to the curriculum: Reading comprehension; summary writing; visual–verbal transfer. Links to other subjects: Visual arts (composition, symbol), media literacy (image–text relations).

Tool requirements: Envelopes with pre–cut narrative fragments (1 per group), A3/poster paper, markers/colours, scissors, glue, access to the original illustrated edition for reveal.

What is happening? (Implementation plan):

1.   Groups receive envelopes with cut story fragments and collaboratively reconstruct the text (≈5′).
2.   After ensuring understanding, each group creates a large poster-illustration expressing the core of the narrative; all members must contribute visually (≈10′).
3.   Reveal the book's original illustration(s); compare similarities/differences and justify artistic choices (≈5′).
4.   Reflection circle and vocabulary check: groups share focus points; teacher consolidates unfamiliar terms encountered during the task (≈10′).

Role of the task leader: The artist times the phases tightly, prompts concise textual justification for visual decisions, and ensures that artistic skill does not overshadow comprehension—the priority remains meaning.
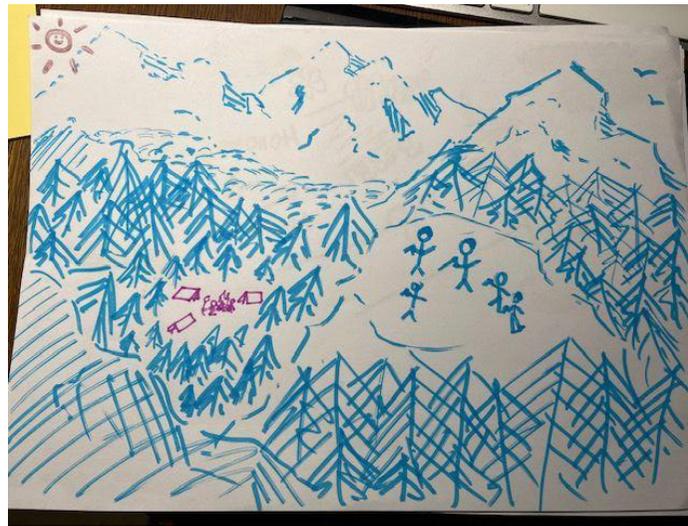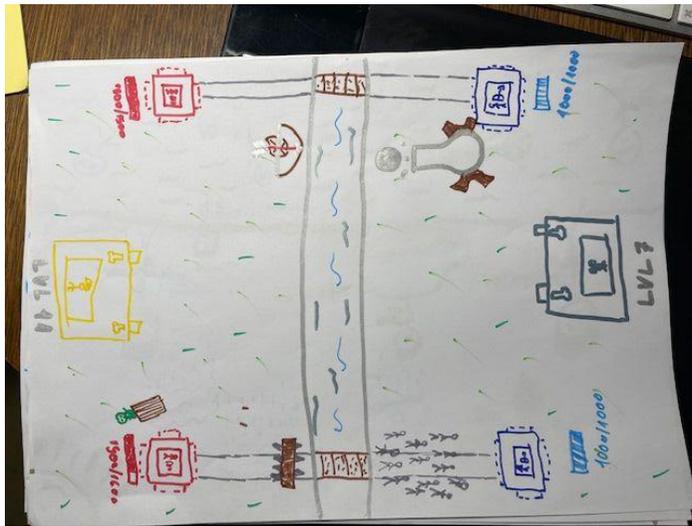
School: Salamon Ernő High School, Gyergyószentmiklós
Creative Agents: Csavar András, Elekes István
Artist: Moșu Norbert–László
Teachers: Páll Zselyke, Doinița Strasser
Project period: March – May 2025

Artist Report
Norbert-László Moşu

School: Salamon Ernő High School, Gyergyószentmiklós
Creative Agents: Csavar András, Elekes István
**Teachers: Páll Zselyke, Doinița Strasser**
Project period: March – May 2025

Actor and theatre educator Moşu Norbert–László collaborated with teachers Páll Zselyke and Doinița Strasser to explore how drama and performative learning can enhance language acquisition and communication skills among Hungarian–speaking students learning Romanian. Working with 10th- and 11th-grade groups at Salamon Ernő High School, the project used theatre as a catalyst for empathy, imagination, and expression.

The workshops were structured around major works from Romanian literature — Harap Alb by Ion Creangă and Iona by Marin Sorescu — which students reinterpreted through creative exercises, collaborative storytelling, and performance.

In the 10th–grade class, students retold Harap Alb in multiple modern genres (science fiction, horror, western), experimenting with new forms of narrative and vocabulary. They also created illustrations and wrote short scripts inspired by the story's themes of courage and friendship.

In the 11th grade, students engaged with Iona, exploring its existential dimension through visual composition and
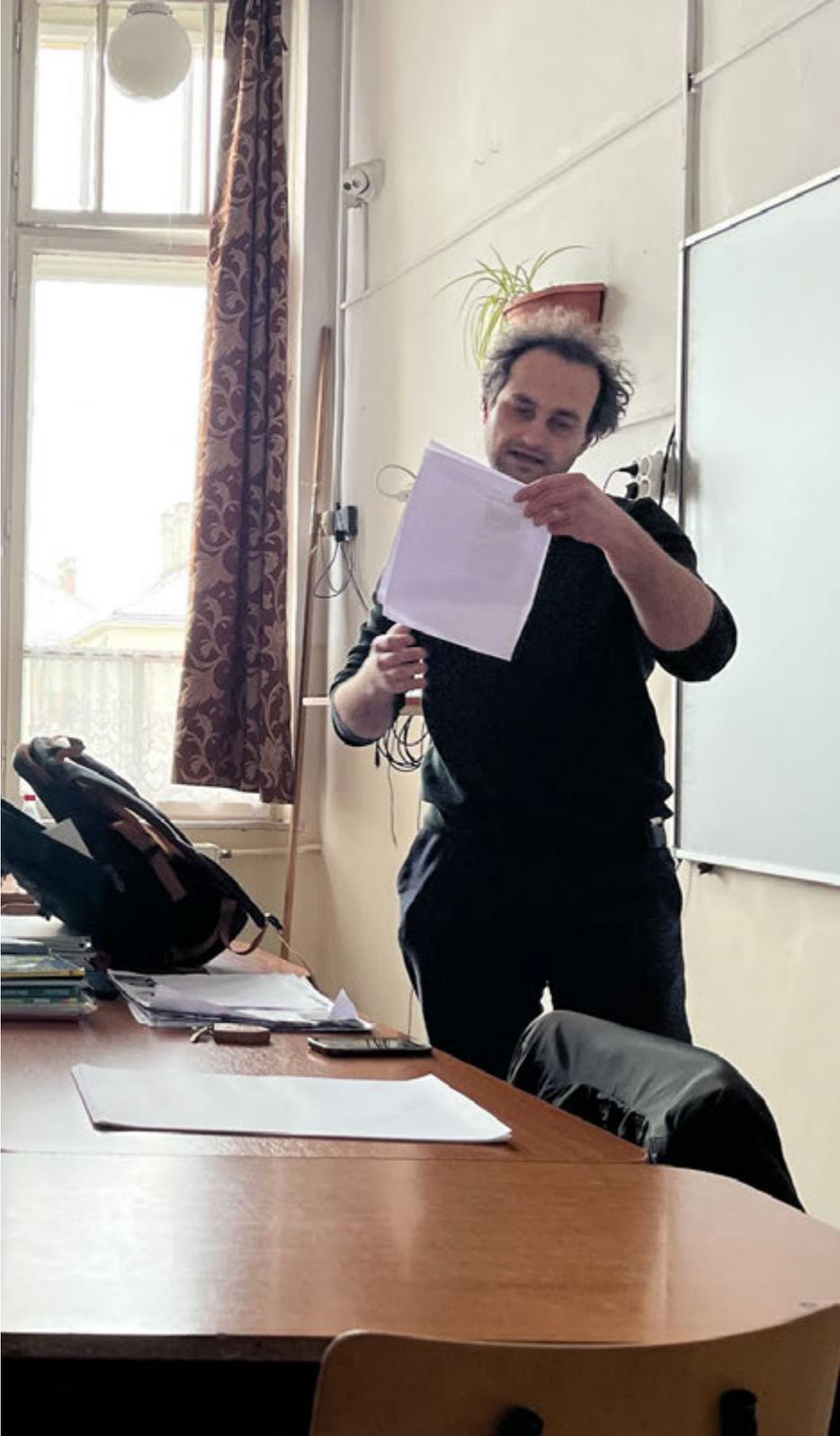
exercises →

symbolic theatre. Divided into groups, they designed four distinct "stages" to represent the spaces of the play and produced crossword puzzles and reflective texts around its key motifs. These tasks encouraged both critical thinking and creative interpretation.

Each session began with theatre–based warm–ups and collaborative games that encouraged spontaneity, concentration, and group trust. Over time, students became more comfortable speaking Romanian, even when improvising. Teachers observed that students who were initially reserved or anxious began to participate actively and express ideas more confidently.

Although the project faced some logistical challenges — limited class time and occasional scheduling conflicts — its outcomes were evident in the classroom atmosphere: students were more curious, cooperative, and open to using Romanian in everyday interactions.

For Moșu Norbert–László, the experience demonstrated that theatre can humanize learning and transform the classroom into a space of shared discovery. By connecting body, emotion, and imagination, students found new ways to understand language not as a set of rules, but as a living form of communication.

EX 1. Drawing Through Description & Story Reconstruction

Grade: 10–11 (upper secondary)
Subject: Romanian as a second language; Communication; Visual literacy
Topic covered: Descriptive language; active listening; image–text sequencing
Task type: Pair work (back-to-back description and drawing) + group sequencing and reconstruction
Suggested time frame: 45–60 minutes
Task developers: Artist with class teachers and creative agents
School: Salamon Ernő High School, Gheorgheni

Curriculum and learning objectives: Build precise descriptive vocabulary and listening comprehension in Romanian; connect verbal description to visual meaning-making; practice ordering events and reconstructing a coherent narrative from mixed inputs.

Learning goals:
• Describe complex visual elements with accurate nouns/adjectives/prepositions;
• Draw based only on verbal cues;
• Reconstruct the logical flow of a story from images and cut text;
• Collaborate in pairs and groups with clear role division.

Criteria for evaluation: Precision/clarity of descriptions; plausibility of the drawing vs. original; logical sequence aligning images and text; cooperative work.

Links to the curriculum: Oral interaction; descriptive writing; text structure (sequence).
Links to other subjects: Visual arts (observation/drawing); media literacy.

Tool requirements: Printed images (one per pair); blank paper, pencils; printed story fragments cut into strips.

What is happening? (Implementation plan):
1.   Back-to-back pairs: Student A receives an image; Student B has paper/pencil. A describes in Romanian; B draws solely from the description.
2.   Visual sequencing: All drawings are placed on the floor; pairs collaborate to arrange a plausible sequence.
3.   Text sequencing: Groups receive cut story fragments and reconstruct the narrative order.
4.   Matching: Groups align drawings with the reconstructed text, refining the final sequence.

Role of the task leader: The artist models concise descriptive language, monitors pair dynamics, and facilitates the merge of image and text into one coherent storyline.

EX 2. Tangle – Untie the Knot!

Grade: 10–11 (also suitable for upper primary)
Subject: Class teacher's lesson; Communication; Drama; PE; Citizenship
Topic covered: teamwork, non-verbal communication, trust, conflict resolution
Task type: Physical group challenge + guided debrief
Suggested time frame: 15–20 minutes (plus 5–10 minutes reflection)
Task developers: Artist with class teachers and creative agents
School: Salamon Ernő High School, Gheorgheni

Curriculum and learning objectives: Strengthen class cohesion and collaborative problem-solving; practice turn-taking, patience, and non-verbal cues; reflect on roles and communication strategies under constraints.

Learning goals:
• Cooperate physically (keep hands joined) while planning steps;
• Take initiative and rotate leadership;
• Verbalise what helped and how roles emerged.

Criteria for evaluation: Whole-group engagement; respect and listening; safe coordination; quality of debrief insights. Links to other subjects: Drama (ensemble trust); PE (spatial awareness).

Links to the curriculum: Civic education (collaboration, responsibility); communication (verbal/non-verbal).

Tool requirements: Printed images (one per pair); blank paper, pencils; printed story fragments cut into strips.

What is happening? (Implementation plan):

1. Students form a tight circle;
2. Each reaches across to grab two different hands, creating a human knot;
3. Without releasing hands, the group communicates and manoeuvres to untangle into one/more circles;
4. Debrief on strategies, leadership, emotions, and communication styles.

Role of the task leader: The artist ensures safety, paces the challenge, and leads a reflective conversation linking teamwork behaviours to future class tasks.

EX 3. Literary Talent Show – Songwriting Performance

Grade: 10–11
Subject: Romanian Literature; Language & Communication
Topic covered: Re-expressing literary themes through music; collaborative lyric writing; performance
Task type: Group composition and live performance with reflection
Suggested time frame: 60 minutes (plus optional rehearsal)
Task developers: Artist with class teachers and creative agents
School: Salamon Ernő High School, Gheorgheni

Curriculum and learning objectives: Deepen thematic understanding and symbolic language by translating a studied literary theme (e.g., sacrifice, exile, injustice) into original song lyrics and performance; practice public speaking and prosody.

Learning goals:
• Select a literary theme and synthesise it in lyrics;
• Compose and rehearse a short song as a band (4–5 students);
• Perform publicly and reflect on how music shifts meaning and emotion

Criteria for evaluation: Relevance of lyrics to the assigned theme; group collaboration; creativity and performance quality (clarity, rhythm, presence).

Links to the curriculum: Music (rhythm, melody); theatre (stage presence).

Tool requirements: Paper/pens for lyrics; optional musical instrument(s).

What is happening? (Implementation plan):

1. Form bands and assign/choose a theme already discussed in class;
2. Draft lyrics capturing the theme's core message or tension (serious or humorous tone acceptable);
3. Rehearse and perform; classmates serve as audience;
4. Reflection circle on how musical form altered understanding/engagement with the text.

Role of the task leader: The artist coaches theme-to-lyrics transfer, keeps timing and inclusivity, and moderates a supportive post-performance discussion.

Creative Partnerships Romania
Omnibus Impact Analysis

Prepared by: Omnibus Kft., Gyergyószentmiklós
Evaluation period: February–June 2025
Partner schools:
    Bartók Béla Theoretical High School, Timișoara
    Salamon Ernő Gymnasium, Gyergyószentmiklós

Kreatív Tanulás és Oktatás Alapítvány
Programme: Erasmus+ "Promoting Equity in Education through Creative Partnerships"

1. Context and Objectives

This evaluation report presents the results of the Creative Partnerships Romania pilot project implemented in two Hungarian–language schools during the 2024–2025 academic year. The initiative aimed to strengthen Romanian language learning among Hungarian-speaking students by integrating creative, art–based methodologies into the curriculum.

The project built on the Creative Partnerships methodology, developed in the UK and adapted regionally through collaborations between artists, teachers, and Creative Agents. In this Romanian pilot, the focus was on developing:

• Language competence (listening, reading, writing, and expression in Romanian);
• Motivation and emotional engagement with learning;
• Collaborative and creative skills that support inclusive education.

The evaluation, conducted by Omnibus Kft., assessed both the quantitative impact on linguistic competencies and the qualitative effects on student motivation and classroom climate.

2. Methodology

The evaluation was based on a quasi–experimental model, using both project and control classes from the same schools.
Data were collected in two cycles:

- Input testing: January–February 2025
- Output testing: June 2025

Each participating school implemented the project in four classes, paired with control groups of similar profile and grade.

Total participants: ~340 students (170 project, 170 control).

Data Collection Tools:

– Romanian Competence Tests: assessing reading comprehension, grammatical awareness, and written expression (B1–level adaptation).
– Motivational Questionnaires: 21 items measuring school engagement, emotional safety, and perception of Romanian language.
– Open–ended feedback: qualitative reflections gathered from students at the end of the project.

Statistical analysis focused on mean comparisons between project and control groups, pre/post intervention.

3. Key Findings

3.1. Linguistic Competence

The impact of the creative methodology was modest but consistent, particularly in oral comprehension and writing tasks.

– Lower grades (3rd, 6th): fluctuating results — project classes maintained levels while control groups declined.
– Upper grades (9th, 10th): visible improvement — project groups increased by 17–37 points on average, while control groups decreased.

– The performance gap narrowed, suggesting that creative methodologies helped weaker students progress.

"Even when test results showed only moderate gains, the quality of interaction and engagement was significantly higher in project classes."

(Omnibus evaluator)

3.2. Motivation and Engagement

Attitudes toward using Romanian. In Timișoara (Bartók Béla), students increasingly sought opportunities to speak Romanian in both project and control classes ($p \approx 0.07$ and $p \approx 0.065$). In Gheorgheni (Salamon Ernő), no significant change was detected on this item.

•Discomfort when speaking Romanian. The feeling of discomfort decreased in both project groups (Gheorgheni and Timișoara; $p \approx 0.11$ and $p \approx 0.09$), while the Timișoara control group showed no such decrease.

•School attachment and lesson perception. School attachment showed a slight overall decline across both project and control classes; moreover, perceptions of Romanian lessons worsened slightly in project classes in both schools.

•Motivation, self–concept, coping (skill indicators). There is no single positive pattern attributable to the intervention. In Gheorgheni, learning motivation declined significantly in both project and control classes; self–concept also decreased in the Gheorgheni project classes; changes in coping were minor. We therefore interpret these indices cautiously.

3.3. Comparative Insights: Bartók vs. Salamon

– Bartók Béla HS (Timișoara): students described sessions as creative, interactive, and empowering. Teachers noted better attendance, greater openness, and spontaneous use of Romanian.
– Salamon Ernő Gymnasium (Gyergyó): students valued the relaxed environment but were more critical of measurable language progress. The sessions nonetheless reduced anxiety and encouraged participation.

Average perception scores:

– Bartók Béla HS – 1.51/4 (positive range)
– Salamon Ernő Gymn. – 2.1/4 (moderately positive)

4. Qualitative Feedback

Students' Voices

"We could learn through play and create together."
"No tests, no pressure – I spoke more Romanian without fear."
"It was fun and different from usual classes."

Teachers' Observations
– Improved classroom dynamics and collaboration.
– Greater student curiosity and risk-taking in using Romanian.
– The project allowed for real-world connections and emotional learning.

Artists' Reflections

Artists and Creative Agents emphasized that their role was not to "teach Romanian," but to create emotional and sensory pathways to learning — fostering curiosity, belonging, and confidence in self-expression.

5. Interpretation and Discussion

While the quantitative effects on competence were moderate due to the short timeframe (4 months), the qualitative transformation in learning culture was significant. The pilot demonstrated that creative, collaborative pedagogy enhances both motivation and equity in multilingual classrooms.
Key interpretive insights:

– The project shifted the classroom climate toward trust, cooperation, and co-creation.
– Students learned through embodied experiences, aligning language learning with sensory and emotional memory.
– Teachers became co-learners and facilitators rather than authority figures.
– The project particularly benefited less confident students, who began participating more actively.

"Creative Partnerships does not replace the curriculum; it revitalizes it by making learning experiential, personal,

and meaningful."

(Mihaela Tilincă, Creative Agent)

6. Conclusions and Recommendations

The Omnibus evaluation confirms that Creative Partnerships is a valuable pedagogical model for language learning in minority and multilingual contexts. While the pilot's timeframe limited measurable linguistic growth, the social, emotional, and motivational benefits were substantial.

Conclusions:

– Students displayed higher engagement, confidence, and creative expression.
– Teachers adopted more flexible, student–center approaces
– The classroom became a shared creative space that encouraged bilingual participation.

Recommendations

1. Extend the program over a full school year to observe stronger linguistic outcomes.
2. Include teacher training modules on integrating creative methods sustainably.
3. Continue data–driven evaluation combining quantitative and ethnographic approaches.
4. Scale the program to other schools in Transylvania and bilingual regions.

7. Final Remark

The Creative Partnerships Romania pilot successfully demonstrated that learning can thrive where art, curiosity, and empathy meet.

It provided a foundation for reimagining Romanian language education as a collaborative, creative, and inclusive process — and validated the model as a scalable tool for educational equity in multilingual societies.

Testimonials

Mihaela Tilincă (creative agent)

"Creative Partnerships showed us that the teacher's role can shift, from authority to companion, from evaluator to co-creator."

Moșu Norbert–László (artist)

"It's not what we teach that matters most, but how we teach. When students laugh and imagine, they start to speak differently."

Elekes István (creative agent)

"Creativity was not imported into the classroom, it was already there, we just had to give it permission to appear."

Iuliana Țepeș (teacher)

"At first, students waited for instructions. By the end, they were giving them, to each other."

Livia Mateiaș (artist)

"The success of each session depended not on content difficulty, but on emotional climate, when laughter entered the classroom, learning followed."

Csavar András (creative agent)

"The moment students stopped asking 'is this correct?' and started asking 'can we try it this way?' — that was real progress."

Ana Maria Ursu (artist)

"I realized that theatre doesn't just teach communication, it teaches listening, and that's where language truly begins."

Annabella Orosz (artist)

"When students started to draw and speak at the same time, their fear of mistakes disappeared — art made language feel natural."

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Monotremu – I'm open to taking Hungarian lessons, COULEUR LOCALE 2, B5 Studio, Târgu Mureș, 2013

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