

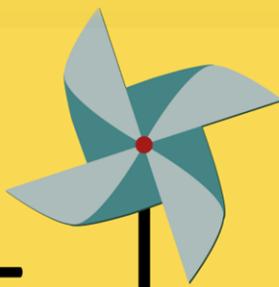
I-MoToLe is a project developed as a direct reaction to the high drop-out rates in adult education within disadvantaged socio-economic environments. The common thread of the partners involved in this project is their educational work with vulnerable sectors of society at risk of social exclusion.

## Training Package for Educators in Adult Education to Develop Intrinsic Motivation

Improving intrinsic motivation in Adult Education

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I-Motole partnership



I - moToLe

## Partner organisations of the project



### ANI-International

Coordinator

France- [www.ani-international.org](http://www.ani-international.org)



International



### Merseyside Expanding Horizons

United Kingdom - [www.expandinghorizons.co.uk](http://www.expandinghorizons.co.uk)



### Agrupamento de Escolas número 2 de Beja

Portugal - [www.ae2beja.pt/](http://www.ae2beja.pt/)



### CEPA Los Llanos Albacete

Spain - <http://cepa-losllanos.centros.castillalamancha.es/>



### Inspira Plus

Fyrom (Former Yugoslav Republic of Macedonia)

[www.inspira.mk](http://www.inspira.mk)



### Kulturskolan Stockholm – Stockholm

#### School of the Arts

Sweden - [www.kulturskolan.stockholm.se/](http://www.kulturskolan.stockholm.se/)



### CVO LBC-NVK Sint-Niklaas

Belgium - [www.sintniklaas.lbconderwijs.be](http://www.sintniklaas.lbconderwijs.be)



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## Introduction:

The main objective of the **Training Package for Educators to Develop Intrinsic Motivation in Adult Education** is to provide a new curriculum that targets the gap between learners' expectations and the current adult education practices.

The development of this new curriculum took into consideration the results of the research component of I-MoToLe project and the current practices employed by the surveyed adult learning institutions with the aim to complement them by adding a **motivation** angle to attract students and improve student retention. Furthermore, provisions were made to allow for a blended model approach, whereby the curriculum design is focused on traditional classroom learning, as well as virtual learning potential, and collaborative learning.

The curriculum comprises seven modules summed into four clusters:

1. Modules that target newcomers and alleviate traditional classroom inhibitions (**Use of Humor as an interactive teaching style**, and **Play! Play! Play! Drama as a tool to reach newcomers**)
2. Modules that address teaching styles and learner-centered learning (**Authoritative Teacher Styles**, and **Engagement and Motivation in Adult Education**)
3. Modules that deal with a strategic, and holistic approach in teaching design (**Success Strategies in Adult Education**, and **Need's Analysis - The Needs Tree**)
4. Module that provides a collaborative tool for validating all relevant learnings and competences (**Using Portfolios as a Motivation Tool in Adult Education**)



Each module was developed following a standardized conceptual framework.

<b>Module Title</b>	The module title must be clear and precise and should reflect the learning outcomes of the module.
<b>Objectives of the Module</b>	The intended learning outcomes of the module should state what knowledge, skills and competences will be acquired.
<b>Learning Objectives</b>	All modules must contain learning objectives that: <ul style="list-style-type: none"><li>• set out what a learner is expected to know, understand or be able to do as the result of a process of learning</li><li>• are clear and expressed in language that is understandable by the learner for whom the module is intended</li></ul> It is important that learning objectives are written in clear and simple language. Even a non-expert should understand from the wording what educators are being asked to do.
<b>Module Description</b>	The description of the module should be clear and precise, and should provide information on the content and its structure based on the expected learning objectives.
<b>Debriefing/Evaluation</b>	A list of areas that each attendee will be able to assess upon completion

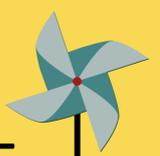
Below is a brief description of the modules.

### **1. Use of Humor - an interactive teaching style, ANI, France**

ANI-International, the partner from France, developed a module that presents how humor can be used as an effective teaching tool to motivate learners. The module's objective is: to understand how humor, as an interactive teaching style, can be used to increase motivation; to reflect about each-one's frameworks and how to work on it; to be able to improvise, and to adapt different learning styles to the audience because the learners will be different, in terms of backgrounds, cultures and experiences.

### **2. Need's Analysis (The Needs Tree), Merseyside Horizons, United Kingdom**

Partners from Merseyside Horizons, United Kingdom, developed a module that presents The Needs Tree tool as an effective participatory planning technique, in which all parties involved identify and analyze the needs together. This method aims to create ownership and commitment among the involved parties. The process of analysis helps to build a shared sense of Understanding, Purpose, Action. The heart of the exercise is the discussion, debate and dialogue that is generated as factors are arranged and re-arranged.



### **3. Authoritative Teacher Styles, CVO LBC, Belgium**

Partners from CVO LBC, Belgium, developed a module that presents how teaching styles can help learners to develop intrinsic motivation. The module's objective is to identify what exactly drives people from within, and how people's intrinsic motivation can be either fostered or thwarted in their interaction with their environment. It aims to give teachers clear conceptual anchors which can guide their teaching practice in helping their learners to be intrinsically motivated.

### **4. Engagement and Motivation in Adult Education, Inspira Plus, Macedonia**

Partners from Inspira Plus, Macedonia, developed a module that presents how learner engagement leads to increased motivation, which in turn contributes to increased learner performance. The emphasis of the module is on detecting the engagement factors which contribute to higher levels of overall motivation, mastery of the subject matter, and ultimately higher levels of academic performance. In addition, the module explores the roles that both teachers and learners play in developing and maintaining high levels of motivation and engagement.

### **5. Using Portfolios as a Motivation Tool in Adult Education, AE2 Beja, Portugal**

Partners from AE2 Beja, Portugal, developed a module that presents the Portfolio as a tool in adult education to motivate learners and value their competences and skills, and to boost their self-esteem and self-awareness. This tool takes into account all the knowledge they have acquired throughout their lives in formal, non-formal and informal situations.

### **6. Play! Play! Play! Drama as a tool to reach newcomers, Kulturskolan Stockholm, Sweden**

Partners from Kulturskolan Stockholm, Sweden, developed a module that presents practical workshop where the participants can explore methods in drama as a tool to engage, support and inspire newcomers to integrate into the society. The methods can be used with various kind of groups and situations. The methods in drama are useful when people collaborate for the first time and get to know each other.

### **7. Success Strategies in Adult Education, CEPA Los LIanos, Spain**

Partners from CEPA Los LIanos, Spain, developed a module that presents how to apply success strategies in the classroom aimed at improving group identity and social cohesion within the group and accelerate learning for all. The main focus of this module is to train adult educators so they could gain deeper understanding of the need to apply new success strategies which are scientifically proven by the education community (CREA); and the objectives of each success strategy and how each one works in order to be able to apply each one effectively in their organisations.

## 1. Use of Humor - an interactive teaching style

Module developed by ANI-International, France

How can humor be used as an effective teaching tool to motivate learners? The module's objective is: to understand how humor, as an interactive teaching style, can be used to increase motivation; to reflect about each-one's frameworks and how to work on it; to be able to improvise, and to adapt different learning styles to the audience because the learners will be different, in terms of backgrounds, cultures and experiences.

### Objectives of the Module

Through the use of humor, make the participants realize that all teachers/trainers/formers as frameworks on the way how to teach, but besides it, they need to be flexible and easily molded into another shapes because the learners will be different, with different backgrounds, cultures and experiences.

### Learning Objectives

- To understand how humor can be used to meet motivation of the learners.
- To reflect about each-one's frameworks and how we can work on it.
- To be able to improvise, and to adapt different learning styles according to the audience.

### Module Description

In class - session	Topics Covered
1	Why use humor as a teaching tool
2	Review of educational and personal codes, conduits, frameworks
3	Improvisation/drama – wondering about possible situations
4	Thinking about different learners/ how we can adapt our methods with humor

Each lecturer/trainer will prepare the module presentations that will be distributed at least 10 days ahead of the course delivery due date.

Due to the specificity of each module, the materials will be adjusted to enhance interactive individual and team-based work and presentations. The format of the materials and the teaching method might be in a form of: games, icebreakers, case studies, video materials, individual and team-based assignments, discussions, readings and role playing.



## 2. Need's Analysis (The Needs Tree)

Module developed by Merseyside Horizons, United Kingdom

### Objectives of the Module

- To identify and analyze the participants 'needs through a participatory methodology
- To create ownership and commitment among the involved parties
- To develop a shared perception of problems
- To enhance engagement and commitment among all participants: learners, trainers, school directors, families...
- To enhance critical thinking
- To improve active citizenship

### Learning Objectives

- To improve analytical capabilities and self- analysis attitude
- To improve problem solving skills
- To improve planning skills and monitoring results
- To improve self-evaluation
- To learn management tools

### Module Description

In class - session	Topics Covered
1	The analysis of problems related to the subject
2	The analysis of objectives
3	The analysis of strategies

Each lecturer/trainer will prepare the module presentations that will be distributed at least 10 days ahead of the course delivery due date.

Due to the specificity of each module, the materials will be adjusted to enhance interactive individual and team-based work and presentations. The format of the materials and the teaching method might be in a form of: games, icebreakers, case studies, video materials, individual and team-based assignments, discussions, readings and role playing.

### Debriefing/Evaluation

Upon the completion of the training each attendee will be able to assess the following areas:

1. The analysis of problems related to the subject: the image of reality
2. The analysis of objectives: the image of a future, improved situation
3. The analysis of strategies: the comparison of different chains of objective according to the existing resources
4. The group dynamics

### 3. Authoritative Teacher Styles

Module developed by CVO LBC, Belgium

#### Objectives of the Module

The module's objective is to identify what exactly drives people from within, and how people's intrinsic motivation can be either fostered or thwarted in their interaction with their environment. It aims to give teachers clear conceptual anchors which can guide their teacher practice in helping their learners to be intrinsically motivated.

#### Learning Objectives

- To understand the difference between controlled and autonomous motivation
- To comprehend how fostering human psychological basic needs fosters intrinsic motivation
- To be able to link the notion of authoritative parenting style to teacher styles

#### Module Description

In class - session	Topics Covered
introductory lecture	Introduction: higher intrinsic motivation leads to lower drop- out rates
introductory lecture	Self Determination Theory: controlled versus autonomous motivation
introductory lecture	Psychological Basic Needs: the need for autonomy, belongingness, competence
introductory lecture	Authoritative Parenting Style and Authoritative Teacher Styles, explained in the framework of the ABC-needs
workshop	Exploring the meaning of the ABC-needs and the relevance for one's own teacher practice through specific questions and following group discussions

Each lecturer/trainer will prepare the module presentations that will be distributed at least 10 days ahead of the course delivery due date. The lecturer/trainer has two PowerPoint presentations at her disposal (introductory lecture + workshop) which are integrally part of the teaching materials of this module and can be adjusted according to specificities.

#### Debriefing/Evaluation

Upon the completion of the training each attendee will be able to assess the following areas:

1. Teaching method
2. Tools and materials used in the training
3. Assessment of anticipated and gained know-how
4. Recommendations for improvement



## 4. Engagement and Motivation in Adult Education

Module developed by Inspira Plus, Macedonia

### Objectives of the Module

The main focus of this module will be to identify how student engagement leads to increased motivation, that in turn contributes to increased learner performance. The emphasis will be put on detecting the engagement factors that contribute to higher levels of overall motivation, mastery of the subject matter, and ultimately higher levels of academic performance. Furthermore, we will explore the roles that both teachers and learners play in developing and maintaining high levels of motivation and engagement.

### Learning Objectives

- To understand the basic concepts of motivation and engagement
- To comprehend the role of motivation and engagement for high performance
- To be able to identify extrinsic and intrinsic motivation and how they relate to engagement

### Module Description

In class - session	Topics Covered
1	Defining Engagement
2	Engagement and Teaching
3	Student-centered learning vs Teacher-centered learning
4	Identifying Motivation Drivers and How They Relate to Motivation
5	Wrap-up

Each lecturer/trainer will prepare the module presentations that will be distributed at least 10 days ahead of the course delivery due date.

Due to the specificity of each module, the materials will be adjusted to enhance interactive individual and team-based work and presentations. The format of the materials and the teaching method might be in a form of: games, icebreakers, case studies, video materials, individual and team-based assignments, discussions, readings and role playing.

### Debriefing/Evaluation

Upon the completion of the training each attendee will be able to assess the following areas:

1. Teaching method
2. Tools and materials used in the training
3. Assessment of anticipated and gained know-how
4. Recommendations for improvement

## 5. Using Portfolios as a Motivation Tool in Adult Education

Module developed by AE2 Beja, Portugal

### Objectives of the Module

Portfolios are an instrument from arts, aiming at displaying an array of evidence to show the artist's best work and skills and to assess artistic intelligences. Mostly since the 90's its use has been studied and introduced as an innovative tool to register and assess learning in different grades, from pre-school to university, with various objectives and forms, but always providing autonomy and context to the learning process. Nowadays, portfolios can be built in different formats: material (paper, file, etc.), digital (allowing for media contents to be introduced and others) or both.

We propose analysing and structuring portfolios in adult education as a tool to motivate learners, to value their competences and skills, considering all the learnings acquired throughout their lives in formal, non-formal and informal situations and to boost their self-esteem and self-awareness.

### Learning Objectives

- Understanding the concept and use of portfolios
- Be able to structure and build a portfolio according to needs and aims
- Assessing adult learning and competences using portfolios

### Module Description

In class - session	Topics Covered
1	An introduction to portfolios
2	The structure of portfolios in adult education
3	Building a portfolio
4	Assessing a portfolio

Due to the specificity of each module, the materials will be adjusted to enhance interactive individual and team-based work and presentations. The format of the materials and the teaching method might be in a form of: games, icebreakers, case studies, video materials, individual and team-based assignments, discussions, readings and role playing.

### Debriefing/Evaluation

Upon the completion of the training each attendee will be able to assess the following areas:

1. Teaching method
2. Tools and materials used in the training
3. Assessment of anticipated and gained know-how
4. Recommendations for improvement

## 6. Play! Play! Play! Drama as a tool to reach newcomers

Module developed by Kulturskolan Stockholm, Sweden

### Objectives of the Module

This is a practical workshop, where the participants will explore methods in drama as a tool to engage, support and inspire newcomers to integrate into the society.

You can use the methods with all kind of groups and situations. The methods in drama is useful when people shall collaborate for the first time and will get to know each other.

We will start the workshop with a short presentation about the Stockholm School of the Arts, the vision and on how we work with drama, music, dance, fine art, and media.

We will end the workshop with a short evaluation and feedback.

### Learning Objectives

- On how to learn to collaborate together with others
- Create an energy and open-minded atmosphere and space for creativity
- The use of non-formal learning and non-verbal interactions

### Module Description

Step	Activity
1	Warming up Games
2	Drama exercises
3	Group Work
4	Improvisation
5	Reflection and Evaluation

### Debriefing/Evaluation

Upon the completion of the training each attendee will be able to assess the following areas:

1. Teaching methods
2. Tools and material
3. Recommendations



## 7. Success Strategies in Adult Education

Module developed by CEPA Los Llanos, Spain

### Objectives of the Module

The focus of this module is to train adult educators to apply success strategies in the classroom aimed at improving group identity and social cohesion within the group and accelerate learning for all.

### Learning Objectives

Educators will understand the need to apply new success strategies which are scientifically proven by the education community (CREA).

Educators will understand the objectives of each success strategy and how each one works in order to be able to apply to each one effectively in their organisations.

### Module Description

The training is structured into 5 sessions. The first session is devoted to providing the scientific and pedagogical bases which underpin the success strategies. The ensuing sessions are devoted to instructing educators on the organisation and functioning and evaluation of each particular success strategy in turn.

In class - session	Topics Covered
1	Scientific and Pedagogical Bases underpinning Success Strategies
2	Success Strategy: Dialogical Reading Circles
3	Success Strategy: Assemblies
4	Activities to improve Group Cohesion
5	Wrap-Up & Evaluation

Each lecturer/trainer will prepare the module presentations that will be distributed at least 10 days ahead of the course delivery due date.

Due to the specificity of each module, the materials will be adjusted to enhance interactive individual and team-based work and presentations.

### Debriefing/Evaluation

Upon the completion of the training each attendee will be able to assess the following areas:

1. Teaching method
2. Tools and materials used in the training
3. Assessment of anticipated and gained know-how
4. Recommendations for improvement

## Teaching Tools

### Appendix 1. Use of Humor - an interactive teaching style

## The use of Humor as an interactive teaching/training style

(The overall project idea is to develop methods how to motivate learners to learn.)

Target group: educators, teachers, trainers, (...).

**“Humor is conceptually defined as an attitude, a perspective, a set of skills that can help a person to achieve important goals in life. Humor certainly includes jokes, but it goes way beyond joke-telling”** (Goodman, 2005:6).

Regarding the high drop-out rates in adult education and the antiquated methods that the current educational system offers that, most of the times, doesn't match, with the learners' needs, I-MoToLe's overall project idea is to find new ways for educators, teachers, trainers and other professionals that works on educational field how to work and develop intrinsic motivation of their learners.

As humans, our rational thinking and the learning processes cannot be disassociated of our emotions. Our level of attention in a class or in training is direct related with our feelings and with the empathy that we can create with an educator; so to create a safe and enjoyable environment in a class/training will help on the learning process, not just to the learner's side, but in both directions. - The perception of a teacher/trainer as a person, flexible, open to interact and to laugh more than a static “object” of depositing knowledge and the valorization of the learners as people with a lot of content to be shared and also taught.

And the good news is that teachers do not have to be serious to be effective! The use of humor as a teaching/training style can relief the anxiety and stress of the parts involved on the process, creating a positive social and emotional learning environment where appears a common psychological bond between the learners and the teachers/trainers.

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Use humor to teach can also produce and sustain interest and deep learning in the learners increasing the learning by itself, their self-motivation, the class attendance, and the test performance and increasing the divergent thinking while everyone is more engaged on the learning process.

The use of humor cannot be confused only as the use of jokes to make others' laugh. The use of humor goes way beyond of a communication skill: "From a psychological perspective, the humor process can be divided into four essential components: (1) **a social context**, (2) **a cognitive-perceptual process**, (3) **an emotional response**, and (4) **the vocal-behavioral expression of laughter**." (Martin, 2007, p. 5).

As an interactive teaching and training style, humor can be worked by ludic and more interactive activities, with story-telling and with body movement. (William B. Streat, Ph.D.)

Teachers/trainers are urged to seek better and alternative ways of teaching/training to improve their practice over and above the use of the traditional methods.

But how teaching and learning can be facilitated with the use of humor? As a pedagogic tool, positive and goal-directed humor facilitates the creation of an environment conducive to teaching/training and learning (M Chabeli, PhD) so is important to distinguish and well define the different humor facets.

**Negative humor** is seen as "an attitude or perspective that is intended to be little, ridicule, discriminate and encourage negativity amongst adult learners. Negative humor is disruptive and can divide them" (Kelly, 2005:2) while **positive humor** is defined as "An attitude or perspective that will reduce the tension in class/training. Adult learners feel relaxed and accepted so they can answer questions easily because they feel less intimidated". (Goodman, 2005:5)

When positive, when relevant to the subject matter being taught and when is delivered in a successful manner humor can indicate a signal of passion from the educator's side for teach,

showing that he/she does not see his work simply as a chore that must be done. On that way, it will help adult learners to fall in love with the content and their own learning (regarding them as human beings whose learning needs are to be met and not as objects who must be fed with book knowledge. (M Chabeli, PhD)

As a teaching style should be used as an integral part of the curriculum, not used only after completing serious work (Kelly,2005:4)! Once the teachers/trainings know where they want to get their learners (a short debriefing with themselves before a class – How it will be the best way to teach today? With which public am I working with? And which subject? Can I be funnier than I used to? Can I do it in a more curious or happier way? Can I use more suspense?) If we will be capable to mold our environment and create a way to get involved with the students the educators' actions will be much more effective and can turn the class/training in a more “Socratic maieutic” way without losing the focus.

Start the class with a little funny story related to the subject to be taught, or with an energizer, playing a little game with a bridge with the subject of the class can be a good start for facilitating teaching matters with humor. (William B. Streaan, Ph.D.)

Laughing along with students; and using relevant, interesting and light-hearted personal examples to highlight important points, as the self-deprecating humor can make the learners feel more comfortable with a presence of a teacher and stop looking at him/her as an “untouchable” authoritarian model.

“When properly used, humor can be an effective tool to make a class more enjoyable, reduce anxiety and improve the learning setting. The ‘ha ha’ of humor in the classroom may indeed contribute to the ‘aha’ of learning from the student.” (Drew C. Appleby, PhD)

Meantime, there are some prerequisites for a successful use of humor. The first is to know what is funny and the second is to be able to accurately predict what a particular audience will find to be funny, so then it can be mold an effective interest for the subject.

To use humor is not just a question of personality. Some teachers/trainers will do it naturally, without any particular methods, but it is also a skill than can be developed.

The important is that the teachers/trainers can adapt this methodology to their target group -to build group cohesion and install an environment of trust between the trainer and the group is crucial for training be well succeeded.

Between the consequences of the use of humor as a teaching style there is a creation of a relaxed and caring atmosphere where learning can be enhanced and appreciated. When learners (and also the educators) are relaxed, thinking becomes eminent and where criticism and values can be expressed and mistakes pointed out without destroying the learners' self-image differently than an authoritative and tense environment. (Robinson in Hayden-Miles, 2002:1) (M Chabeli, PhD)

Within this "safe" environment, the confidence and respect to the teacher rise and it becomes possible the creation of a trusting relationship between the educator and the learners what makes adult learners gain confidence and be eager to learn more, they feel more comfortable and more conducive to cooperate.

Subsequently, triggers a free introspection in a snowball in a spirit of exchange, which rules out any notion of constraint.

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The session:

### 1. Why use humor as a teaching style?

As humans, our rational thinking and the **learning processes** cannot be disassociated of our **emotions**.

Our level of attention in a class or in training is direct related with our **feelings**, so..

The use of humor can helps to create an **empathy** between the learners and educators, also creating a safer and more enjoyable learning environment and process. Not just for the learners, but for both directions. Why?? Because...

The perception of a teacher/trainer as a person, flexible, open to interact and to laugh more than a static “object” of depositing knowledge,

PLUS

The valorization of the learners as people with a lot of content to be shared and also taught **can** totally change and improve the quality of the human relations in an learning environment what will directly impact on the **learning process** by itself!

### 2. Introduction of the activity

- The activity must be conducted after a group cohesion has been created;
- Can be done individually or in groups of 4 to 6 people;
- The trainer distributes the instructions step by step after the groups are formed.

### 3. Procedures:

1.1. **The trainer announces a surprise trip for 5 days in unknown land!** (The name of the destination is not indicated yet).

1.2. **Travelers should prepare the trip in 10 minutes. They should not forget to take small gifts for their guests.**

→ **Unknown land:** a country with another culture, cultural codes.

→ The composition of the bag is done in groups or individually. They have the right to consult each other;

→ For the preparation of the composition of the bag must should be taken in count the target audience and the thematic that each participants works in real life;

Example: The Local Mission invites ANI to come and remobilize 10 young under justice for 5 days.

**2. All participants are asked to make restitution by miming the preparation of the trip in front of the other members of the formation.**

**2.1. The audience must recognize the composition made by the ones that are presenting.**

This part highlights the cultural, professional, gender codes ... everyone composes their suitcases upstream (tools, frameworks, skills) in a trip (training order) in an unknown territory (the trainer does not know the motivation of the people that they will train), so he/she prepares the trip/the training according to its codes.

- Important to pass the message that the people that we will meet doesn't have the same codes than us!



After 10 hours flying... The plane lands at the aborigines in Australia.

→ **The landing moment highlights the change of the contexts.**

(The preparation made before will not be necessarily useful)

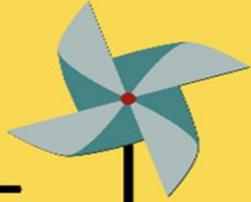
**3. The group must play (dramatize) the encounter with this people who are invisible (and don't speak the same language)**

**3.1. The participants can open their luggage or can create another one!**

(This part requires reviewing the codes to meet different people, with different backgrounds and motivations. When teaching with humor, we are faced with learners with low opportunities, in a short time we need to find how to match their needs, so... Should we open the suitcase??)

**4.1. Write it down what would you do.**

**4.2. How and what would you feel about this encounter/change of environment/ adaptation.**



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## **Humor**

**as an interactive teaching/training style**

- activity -

**The overall project idea is to develop methods how to motivate adult learners to learn.**

**Target group: educators, teachers, trainers,... 22**



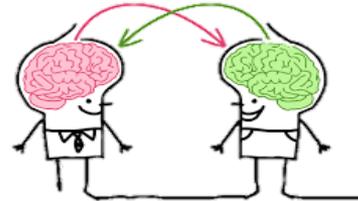
## Why to use the humour as a teaching style?

As humans, our rational thinking and the **learning processes** cannot be disassociated of our **emotions**.

Our level of attention in a class or in training is direct related with our **feelings**, so..

The use of humor can helps to create an **empathy** between the learners and educators, also creating a safer and more enjoyable learning environment and process. Not just for the learners, but for both directions.

Why??



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Because...

The perception of a teacher/trainer as a person, flexible, open to interact and to laugh more than a static “object” of depositing knowledge,

PLUS

the valorization of the learners as people with a lot of content to be shared and also taught **can** totally change and improve the quality of the human relations in an learning environment what will directly impact on the **learning process** by itself!



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## Introduction of the activity



- The activity must be conducted after a group cohesion has been created;
- Can be done individually or in groups of 4 to 6 people;
- The trainer distributes the instructions step by step after the groups are formed.



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**1. The trainer announces a surprise trip for 5 days in unknown land!** (the name of the destination is not indicated yet)

**2. Travelers should prepare the trip in 10 minutes. They should not forget to take small gifts for their guests.**

→ **Unknown land:** a country with another culture, cultural codes.

→ The composition of the bag is done in groups or individually. They have the right to consult each other;

→ For the preparation of the composition of the bag must should be taken in count the target audience and the thematic that each participants works in real life;

Example: The Local Mission invites ANI to come and remobilize 10 young under justice for 5 days.



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2. All participants are asked to make a restitution by miming the preparation of the trip in front of the other members of the formation.

2.1. The audience must recognize the composition made by the ones that are presenting.



- This part highlights the cultural, professional, gender codes ... everyone composes their suitcases upstream (tools, frameworks, skills) in a trip (training order) in an unknown territory (the trainer does not know the motivation of the people that they will train), so he/she prepares the trip/the training according to its codes.

- Important to pass the message that the people that we will meet doesn't have the same codes than us!



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After 10 hours flying.....



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## The plane lands at the aborigines in Australia.



→ The landing moment highlights the change of the contexts.

( The preparation made before will not be necessarily useful)

**3. The group must play (dramatize) the encounter with this people who is invisible (and doesn't speak the same language)**

**3.1. The participants can open their luggage or can create another one!**

( This part requires to review the codes to meet different people, with different backgrounds and motivations. When teaching with humor, we are faced with learners with low opportunities, in a short time we need to find how to match their needs, so.....



Should we open the suitcase??



4. Write it down what will you do.

4.1. How and what do you feel about it?

## Teaching Tools

### Appendix 2. Need's Analysis (The Needs Tree)

## 1. Teaching method

The Problem Tree Analysis belongs to the family of participatory planning techniques, in which all parties involved identify and analyse the needs together. This is a participatory methods aim to create ownership and commitment among the involved parties.

The process of analysis helps to build a shared sense of Understanding, Purpose, Action.

The heart of the exercise is the discussion, debate and dialogue that is generated as factors are arranged and re-arranged. Through this methodology, it is possible to develop a shared perception of problems, to enhance engagement and commitment among all participants: learners, trainers, school directors, families, to enhance critical thinking, and active citizenship.

The main output of the exercise is 2 tree-shaped diagrams in which:

TREE PARTS	PROBLEM TREE	OBJECTIVE TREE
Trunk	Focal problem	Main objective
Roots	Causes	Specific objectives
Branches	Effects	Results

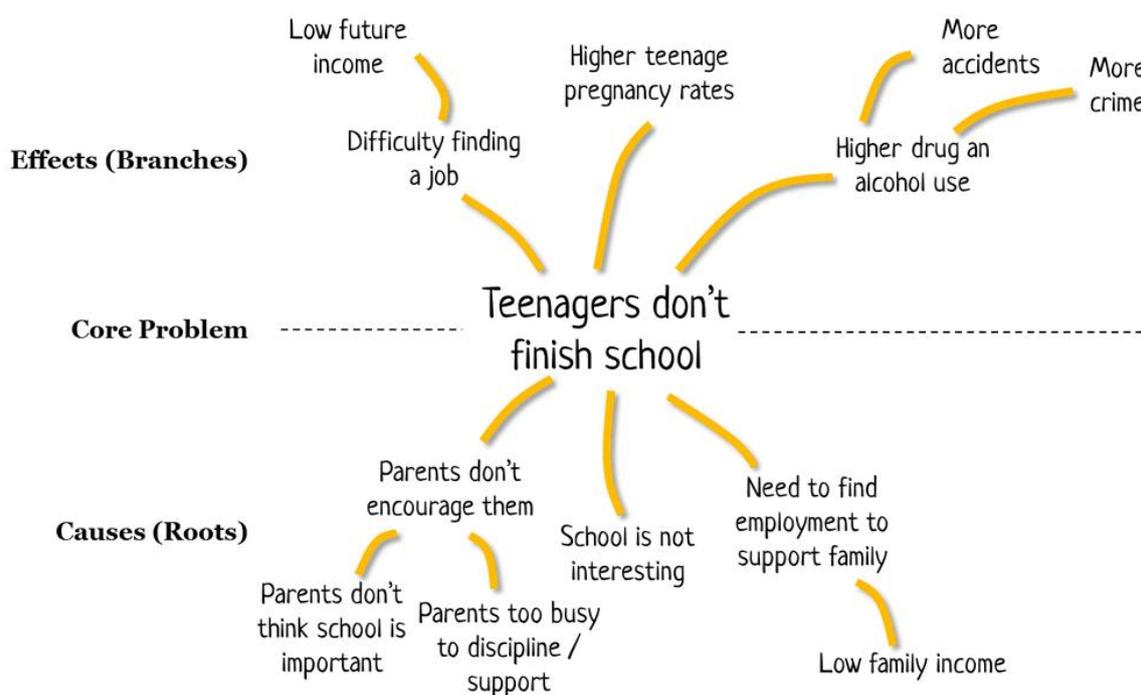
Such tree diagrams create a logical hierarchy of causes and effects and visualizes the links between them.

They create a summary picture of the existing negative situation and contribute to find concrete solutions according to the existing resources.

An Action Plan including:

Specific Objective	Who	What	When	Resources

Tree problem example:



Another benefit of this methodology is that the identified main problem can be broken down into manageable and definable chunks and this allows a clearer prioritisation of factors and helps focus objectives.

#### TASK 1: Brainstorming on problems of a specific topic

- According to the number of people you might split in groups of max 6 people (as much mixed as possible)
- Choose a name for your group
- 15 minutes: think and discuss about “problems” related to your role as a learner

#### TASK 2: Develop a Problem tree

As a group:

- Define the core problem (focal problem or central point)
- Write it down on a paper on a wall
- Formulate the causes effects (consequences) of the core problem, and put them on the post it above or below the core problem according to the causes/effect relationship. Hints : Be careful about how you describe the problems: “lack of money to go to school”, instead: “Fees school are not affordable” could open up discussion about other ways to answer the problem.
- Present the tree to the rest of the audience



### TASK 3: Develop an Objective tree

Switch the groups

- Transform the Problem tree in Solution tree: Reformulate the negative situations into positive situations that are desirable and realistically achievable. E.g. “teenager drop out”, is converted into “teenagers complete the school”.



### TASK 4: Develop an Action Plan

Switch again the groups, each group will be back to the Problem tree they have developed

- Read, discuss and adjust if necessary the solutions found by the other group
- Develop an Action Plan by reflecting on “what skills and experience can we offer to address the ‘problems’ and reach the “objectives” (solutions)?

#### 2. Tools and materials used in the training

PPT in attachment, Flipchart, pens and paper mates, post it (go green: instead of post-it, use recycled paper and blue tack)

#### 3. Assessment of anticipated and gained know-how

Observation and discussion

#### 4. Recommendations for improvement

- No big balloons or big vague concepts, e.g. no infrastructure, **but** be precise, e.g. lack of easy public transport
- No absent solutions (danger: you block alternatives), e.g. we have a lack of money and I can't go to school **instead**, the problem is: school fees are not affordable
- No non-existing problems, e.g. no existence of NGOs, **but** the problem now is that there is no knowledge on how to run an NGO
- No formulation of interpretations, e.g. the government is lazy, **but** the government does not issue formal validations

MEH – Needs of Learners

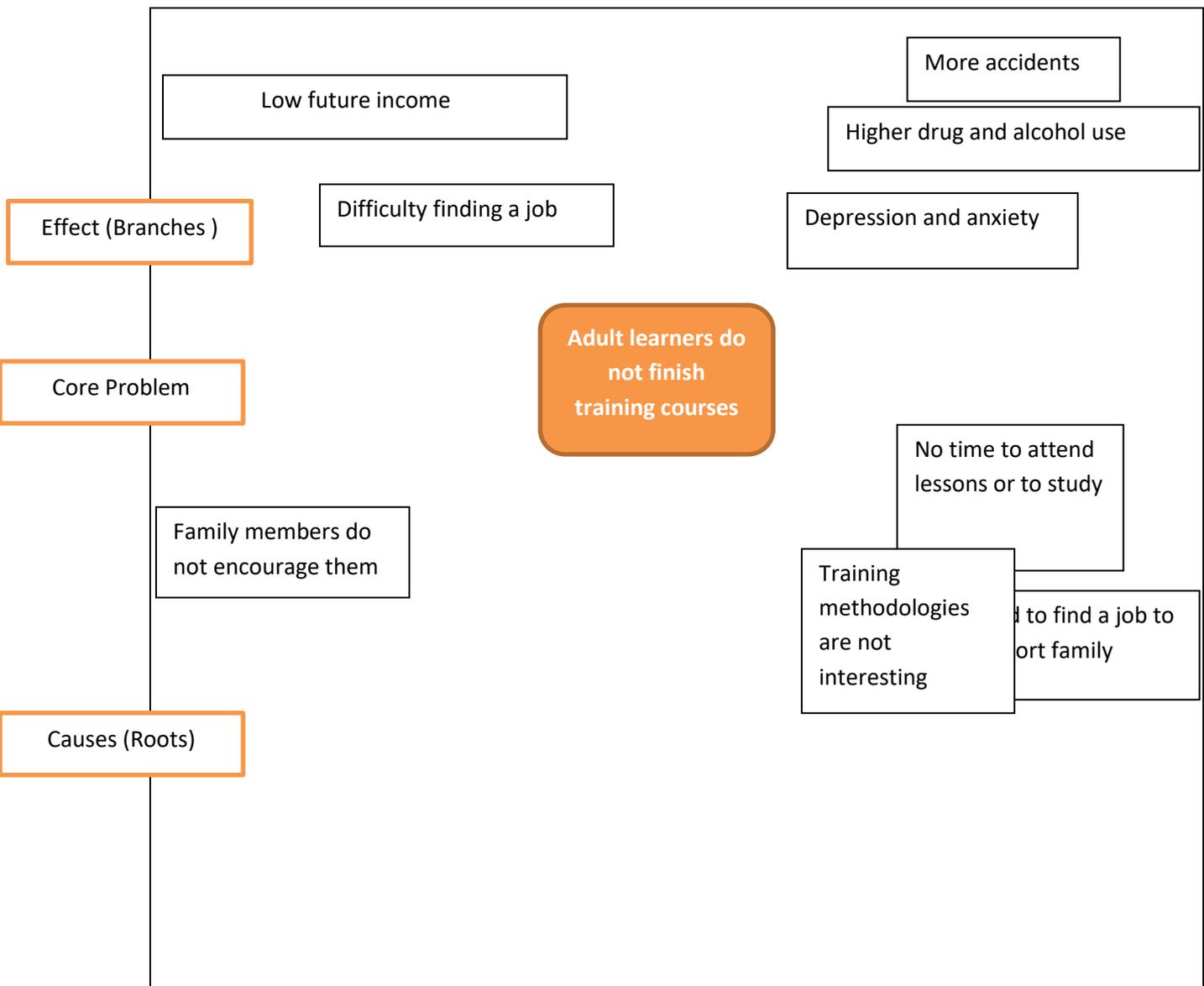
Exercise number 1

Problem Tree exercise: select the “**causes**” and the “**effects**” of adult learners drop out. Order the causes effects (consequences) of the core problem, and put above or below the core problem :  
“**Adult learners do not finish training courses**” according to the causes/effect relationship.

- Low future income
- Need to find a job to support family
- Training methodologies are not interesting
- Difficulty finding a job
- Family members do not encourage them
- Higher drug and alcohol use
- More accidents
- No time to attend lessons or to study
- Depression and anxiety

Adult learners do  
not finish  
training courses

Solution suggested:



Exercise number 2

The main output of the exercise is 2 tree-shaped diagrams in which:

Option n.1

TREE PARTS	PROBLEM TREE	OBJECTIVE TREE
Trunk	Focal problem	Effects
Roots	Specific objectives	Causes
Branches	Main objective	Results

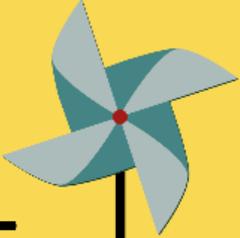
Option n.2

TREE PARTS	PROBLEM TREE	OBJECTIVE TREE
Trunk	Main objective	Focal problem
Roots	Results	Specific objectives
Branches	Effects	Causes

Option n.3

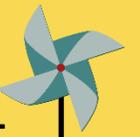
TREE PARTS	PROBLEM TREE	OBJECTIVE TREE
Trunk	Focal problem	Main objective
Roots	Causes	Specific objectives
Branches	Effects	Results

Solution suggested : The diagram described in I-Motole activity corresponds to the number 3



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Needs tree

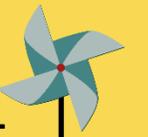


# Problem tree

The Problem Tree Analysis belongs to the family of **participatory planning techniques**, in which all parties involved identify and analyse the needs together.

Participatory methods aim to create **ownership** and **commitment** among the involved parties





# The Problem tree

The main output of the exercise is a tree-shaped diagram in which the **trunk** represents the focal problem, the **roots** represent its causes and the **branches** its effects.

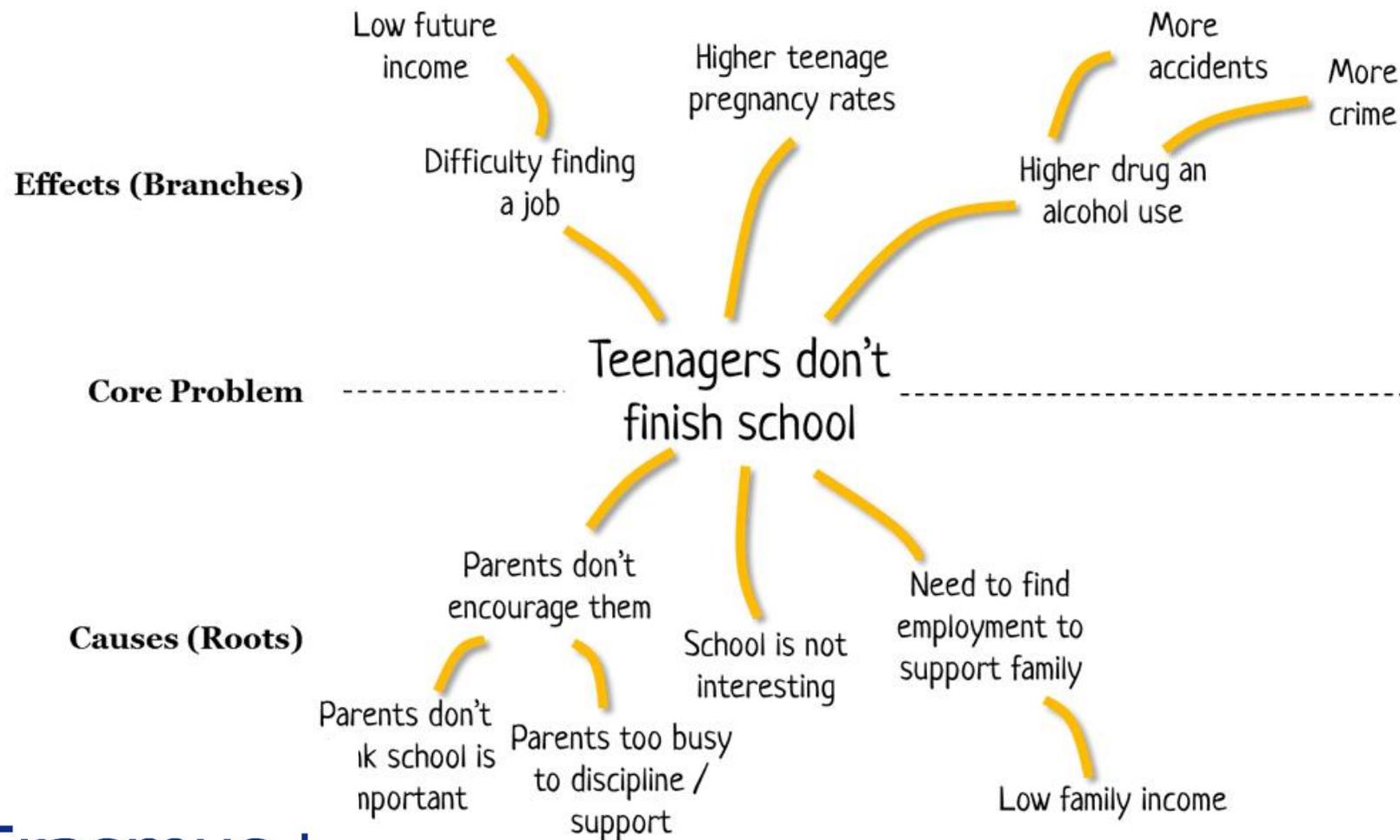
Such a problem tree creates a **logical hierarchy of causes and effects** and visualizes the links between them.

It creates a **summary picture** of the existing negative situation.



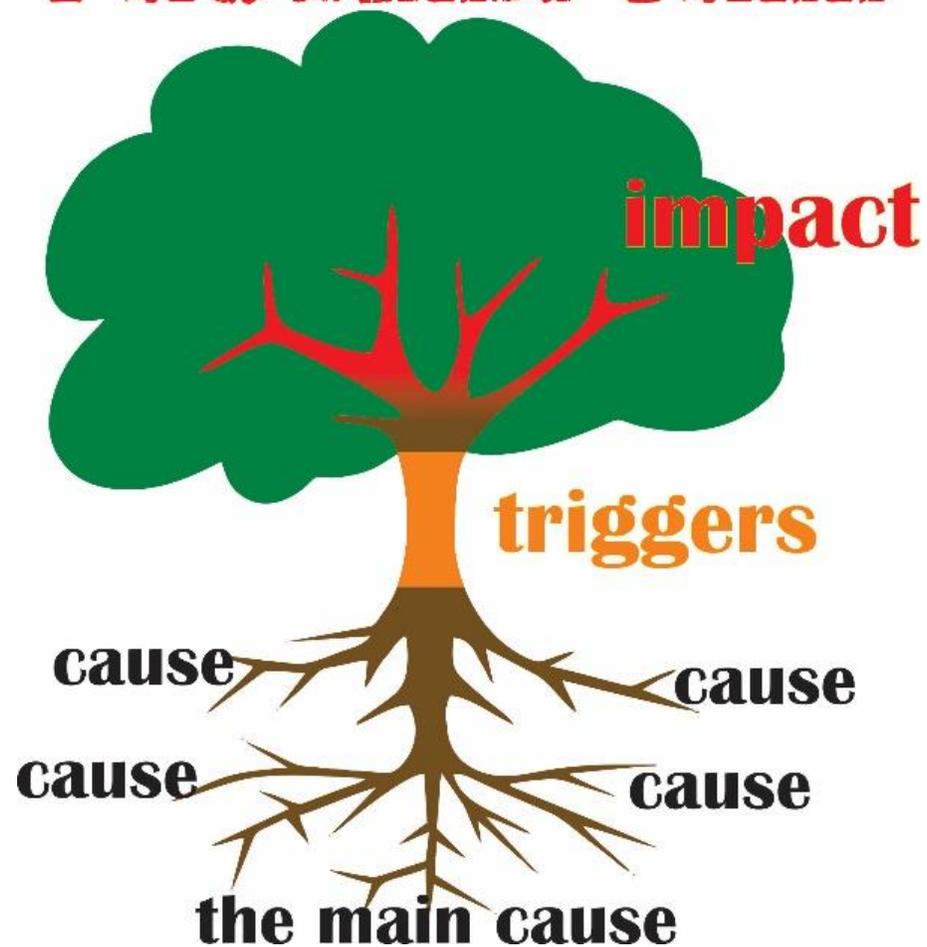


# Problem tree

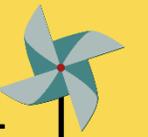


# Problem tree

## PROBLEM TREE



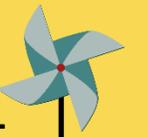
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# Task 1

- Split in groups of max 6 people (as much mixed as possible)
- Choose a name for your group
- 15 minutes: think and discuss about “problems” related to your role as a trainer

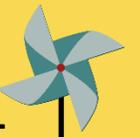




## Task 2

- Define the core problem (focal problem or central point)
- Write it down on a paper
- Formulate the causes effects (consequences) of the core problem, and put them on the post it above or below the core problem according to the causes/effect relationship





# Hints

Be careful about how you describe the problems:

“lack of money to go to school”

Instead: “Fees school are not affordable” could open up discussion about other ways to answer the problem.





Present the problem tree...



Any questions for the other group?



# Switch the groups!





## Task 3

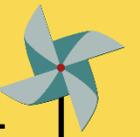
### Objective tree

- Reformulate the **negative situations into positive situations** that are desirable and realistically achievable

E.g. “teenager drop out”, is converted into “teenagers complete the school”

10 min





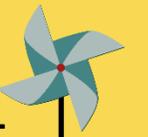
# Action wanted

Switch the groups!

The group will

- Go back to the Problem tree they have developed
- Read, discuss and adjust if necessary the solutions found by the other group
- Develop an Action Plan by reflecting on “what skills and experience can we offer to address the ‘problems’ and reach the “objectives”?”





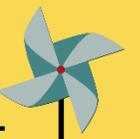
# Action plan

- Choose 2 specific objectives and develop an action plan.  
Be specific: add timeframe and indicators 😊

10 min



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# Action wanted

- How will you determine your **priority** for the intervention?
- What **resources** do you have as a group?
- What **areas can you influence** and for what are you responsible? Is this your 'line of control'?
- Does this reflect how you think **change** happens ?



Action plan

Share it



Why the problem tree?





# Why the problem tree?

- The heart of the exercise is the discussion, debate and dialogue that is generated as factors are arranged and re-arranged
- To develop a shared perception of problems
- To enhance engagement and commitment among all participants: learners, trainers, school directors, families...
- To enhance critical thinking
- To improve active citizenship
- Autonomy Belonginess Competence, and...



And...



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And

The problem can be broken down into manageable and definable chunks.

This allows a clearer prioritisation of factors and helps focus objectives;





To conclude...

The process of analysis helps to build a shared sense of

**Understanding**

**Purpose**

**Action**



I - MoToLe 

**Tank**

Obrigada

**Merci**

**Grazie**

*Thanks*

Falla

**Dank**

**Gracias**



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*merseyside*  
**EXPANDING  
HORIZONS** 

## Teaching Tools

### Appendix 3. Authoritative Teacher Styles

# Authoritative Teacher Style

## Teachers helping their students being intrinsically motivated

I-MoToLe's overall project idea is to develop methods on how to motivate adult learners. The underlying assumption is that the high drop-out rates in adult education can be countered by a heightened intrinsic motivation to learn. Lower drop-out rates, in turn, promote the social integration and socio-economic mobility of vulnerable, often lowly educated, citizens.

Scientific studies show indeed that there is a proven effect of motivation on the participation behavior of adult learners, and their finishing a course, with or without success. (e.g. Boeren & Nicaise, 2009)

The basic idea of the project however evokes two questions:

- What exactly does move people? (given the fact that 'motivation' stems from the Latin *moveo*)
- If intrinsic motivation is, as the word says, 'intrinsic', how then can it be externally triggered?

For the answers to those questions, we turn to Self-Determination Theory (SDT), the most comprising and leading theory with regard to motivation research, tested over the last four decades in empirical and experimental studies worldwide. At the basis of the theory are the behavioral scientists Richard Ryan and Edward Deci.

They have found that motivation is not so much a question of quantity as of quality. What matters is, in other words, not being more or less motivated, but the quality of our motivation. A distinction is made between controlled and autonomous motivation. In the first case, we have the feeling that we have no other choice than behaving the way we do. When we feel autonomously motivated, we have a sense of choice. The so-called *flow* is a prototype of intrinsic motivation. (Csikszentmihalyi, 1990)

In the context of education, multiple studies have shown how controlled motivation leads to less interest and effort toward achievement, whereas autonomous motivation leads to more engagement (Connell & Wellborn, 1991), better performance (Miserandino, 1996), lower drop-out (Valerand & Bissonnette, 1992), higher quality learning (Grolnick & Ryan, 1987), etc.

Moreover, controlled motivation leads to disowning one's responsibility for negative outcomes and thus blaming others, such as the teacher, whereas autonomous motivation brings about better teacher ratings (Hayamizu, 1997). Interestingly, the sense of freedom, induced by autonomous motivation, thus goes together with a feeling of responsibility, leading to enhanced persistence.

SDT sees humans as having a natural inclination toward activity and responsibility, but a vulnerability to passivity and indolence. It sees humans as inherently proactive, i.e. having the potential to act on and master both the inner and external forces, rather than being passively controlled by them. It moreover assumes that humans are growth-oriented, i.e. they have an inherent tendency toward growth, (optimal) development, and integrated functioning. (Deci & Vansteenkiste, 2004) We can think of the spontaneous interest and exploration of small children.

These underlying and by evidence supported assumptions which SDT holds about the human being, give us an answer to our first question, as to what moves people. It seems that people are (or have a tendency to be) moved by themselves, to be, in other words, self-motivated.

SDT, furthermore, focuses on the social-contextual conditions that facilitate versus forestall this natural process of self-motivation. It thus studies the interaction between the proactive, growth-oriented human being and the social world. It is, in other words, interested in how people's potentials will be actualized or their vulnerabilities will dominate.

It has moreover shown how there exists a process of internalization by which individuals transform actively and gradually certain externally offered convictions, behavior regulations or objectives into personal values, behavior styles or objectives. (Deci & Ryan, 1985) Later, the same scientists stated that „the primary reason people initially perform extrinsically motivated behaviors is because these behaviors are prompted, modeled, or valued by significant others to whom they feel (or want to feel) attached or related.” (Deci & Ryan, 2000) SDT has shown, in other words, how initially external motivation can be gradually internalized.

In order to be able to interpret numerous empirical results, the theoretical postulate of the basic psychological needs satisfaction has been proven fruitful. In order to feel well, i.e. vital, it has been found that three innate, essential, and universal (sic!) needs need to be satisfied simultaneously. We are talking about the need for autonomy, for belongingness, and competence. The first, the need for autonomy, concerns people’s universal urge to be causal agents. It shouldn’t be confused with the notion of independence, as humans also clearly have a need for belongingness. It shouldn’t either be confused with the chaos of total freedom, as humans also clearly need to feel competent, i.e. they have an inherent desire to be effective in dealing with the environment. When the three basic psychological needs are satisfied, they yield intrinsic motivation, which in turn leads to a feeling of joy and vitality.

This resonates with the so-called authoritative parenting style. Parenting theory distinguishes four parenting styles, represented on an x-axis, from high to low responsiveness, and y-axis, from high to low demandingness. The authoritarian parent is highly demanding but lowly responsive; the permissive parent is highly responsive, but lowly demanding. The uninvolved parent is both lowly demanding and responsive; the authoritative parent is both highly demanding and highly responsive.

Considered within the theoretical framework of the three basic psychological needs, the authoritative parent satisfies the need for autonomy by being autonomy supportive (versus controlling). By being highly responsive, i.e. the high degree of support, warmth, and love s/he shows for the child, s/he satisfies the child’s need for belongingness. By setting rules and applying them consistently, thus giving a clear structure, the authoritative parent moreover satisfies the child’s need for competence.

Parenting theory has shown how the authoritative parenting style leads to social and educational self-regulation by the child, and how children who are brought up by authoritative parents are less prone to depression, fear of failing, stress, drug use, and delinquency. In line with the notion of the authoritative parenting style it has been argued to introduce the notion of the authoritative teacher style (Sierens, Soenens, Vansteenkiste, Goossens & Dochy, 2006).

The authoritative teacher thus supports the autonomy of the learner by, for instance, giving the learner a say in determining the learning objectives and strategies. Autonomy support can, in this case, also mean that the teacher makes the learner see the importance of the learning objectives so that the learner gradually internalizes their value.

The authoritative teacher moreover takes the learner’s need for belongingness into account through the quality of the interpersonal relation between teacher and learner. S/he is ‚tuned into’ the learners and makes with pleasure time for them, expressing affection and showing sincere interest, empathy, warmth, and care.

Last, but not least, the authoritative teacher is also competence supportive, offering the learners a clear structure with optimal challenges, clear guidelines and expectations, and regular informative, constructive feedback, as opposed to an inconsistent and unpredictable learning environment. This way, the learners have the experience that they aren’t lost, but master the learning process.

Self-Determination Theory shows how human beings are inherently proactive and growth-oriented. It also shows that intrinsic motivation is facilitated in an environment which satisfies the basic

psychological needs for autonomy, belongingness, and competence. When parenting theory is coupled to SDT, the notion of an authoritative teacher style emerges.

The authoritative teacher style takes the basic psychological needs into account, and is thus autonomy, belongingness, and competence supportive. This being said, putting these three dimensions into practice is not always easy. It is our conviction, however, that the theoretical framework, which is supported by various empirical studies, is an ideal starting point for a reflection on our own teaching styles with regard to intrinsically motivating our learners.

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# Authoritative Teacher Style

Teachers helping their learners  
to be intrinsically motivated.



The overall project idea is to develop methods how to motivate learners to learn. (I-MoToLe, p. 60)

high drop-out rates in adult education

<> intrinsic motivation to learn

> social integration and socio-economic mobility

There is a scientifically proven effect of motivation on the participation behavior of adult learners, and their finishing a course, with or without success. (e.g. Boeren & Nicaise, 2009)





What moves people?  
(motivation < Latin *moveo*: being moved to act)

How can intrinsic motivation be externally triggered?



# Self Determination Theory



the most comprising & leading theory  
with regard to motivation research

tested over the last four decades  
in empirical and experimental studies worldwide

founded by Richard Ryan and Edward Deci,  
behavioral scientists, University of Rochester (NY)



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# Not quantity, but quality



## **controlled motivation**

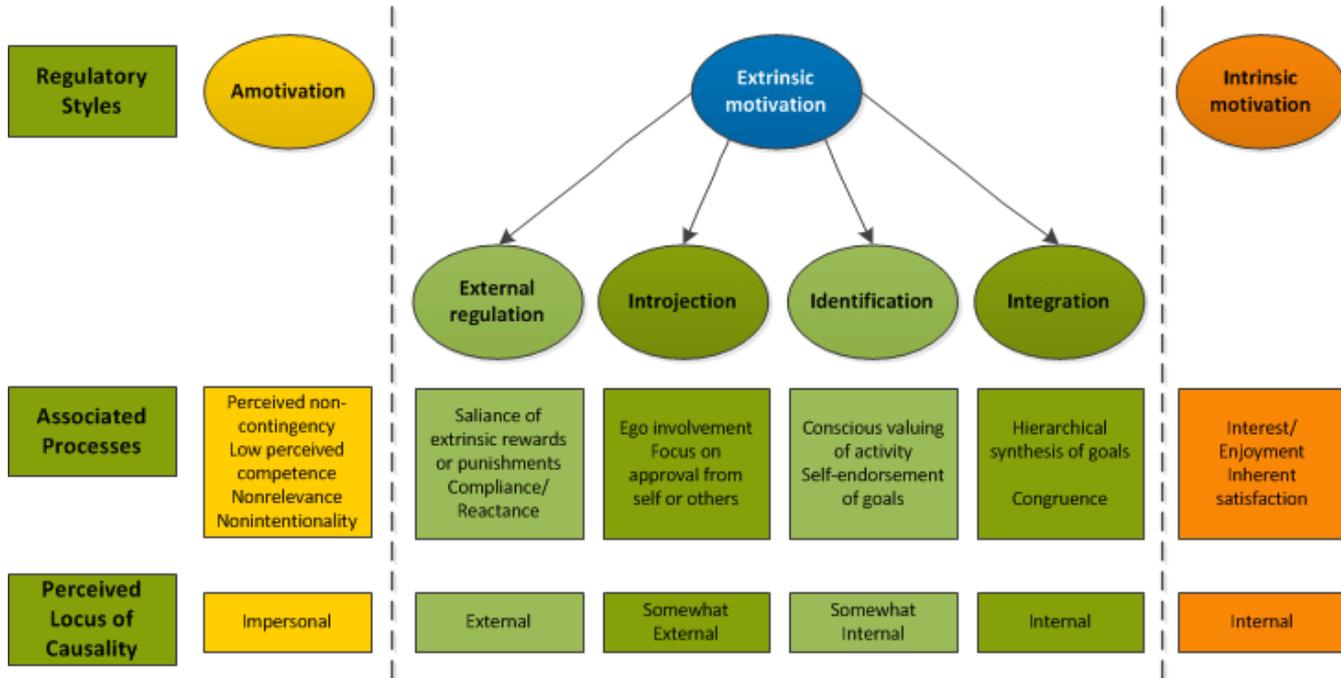
= having the feeling to have no other choice than to behave in a certain way  
>> less interest and effort toward achievement; disowning responsibility for negative outcomes, blaming others such as the teacher

## **VERSUS**

## **autonomous motivation**

= a sense of choice, volition or freedom > taking responsibility  
>> more engagement (Connell & Wellborn, 1991), better performance (Miserandino, 1996), lower drop-out (Valerand & Bissonnette, 1992), higher quality learning (Grolnick & Ryan, 1987), better teacher ratings (Hayamizu, 1997), enhanced persistence and perseverance etc.  
>> heightened vitality, self-esteem, well-being







SDT assumes that humans have a natural inclination toward activity and responsibility, but a vulnerability to passivity and indolence.  
cf. spontaneous interest and exploration of little children

This **innate tendency** is essential to cognitive and social development, and it represents a principal source of enjoyment and vitality.

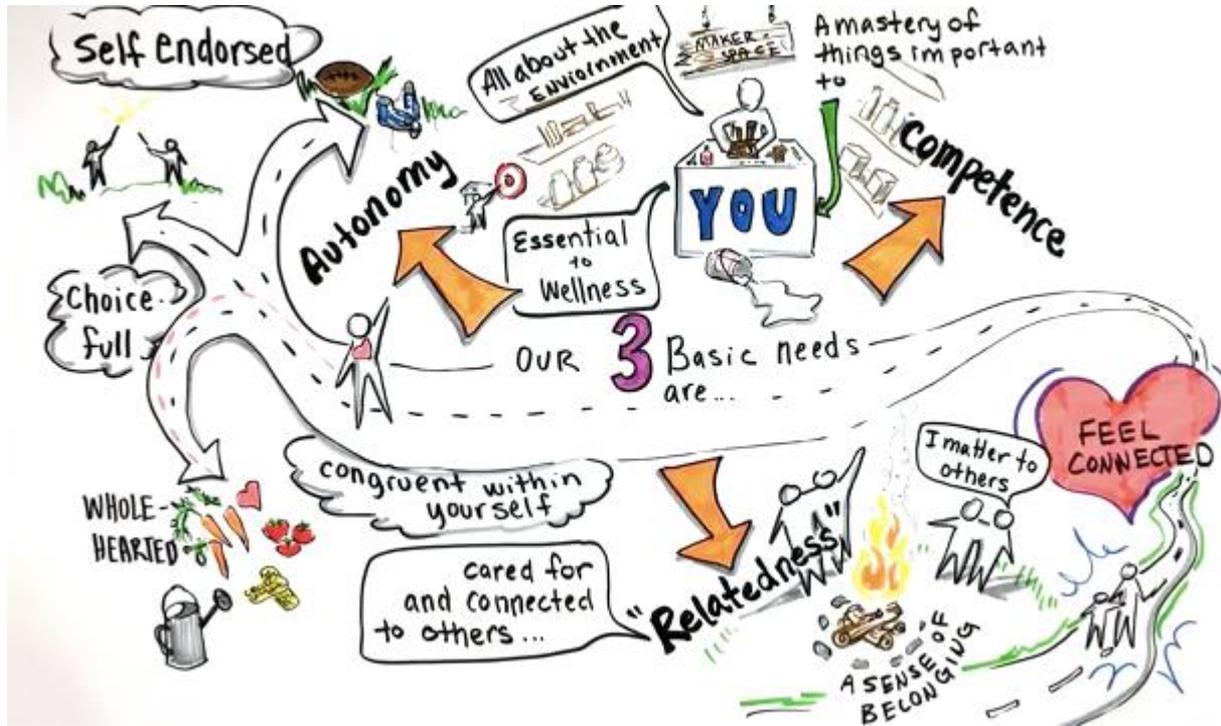




SDT focuses on the **social-contextual conditions** that facilitate versus forestall the natural process of self-motivation.

> autonomous motivation is something which can initially be external but is internalized;  
thus, it is something which can be ,provoked'





# Psychological basic needs



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three innate, essential and universal (!) needs

people can not thrive without satisfying all of them,  
any more than people can thrive with water but not food

- \* need for **autonomy**
  - \* need for **belongingness**
  - \* need for **competence**
- (cf. ABC needs, Skinner & Belmont, 1993)

when satisfied, they yield self-motivation

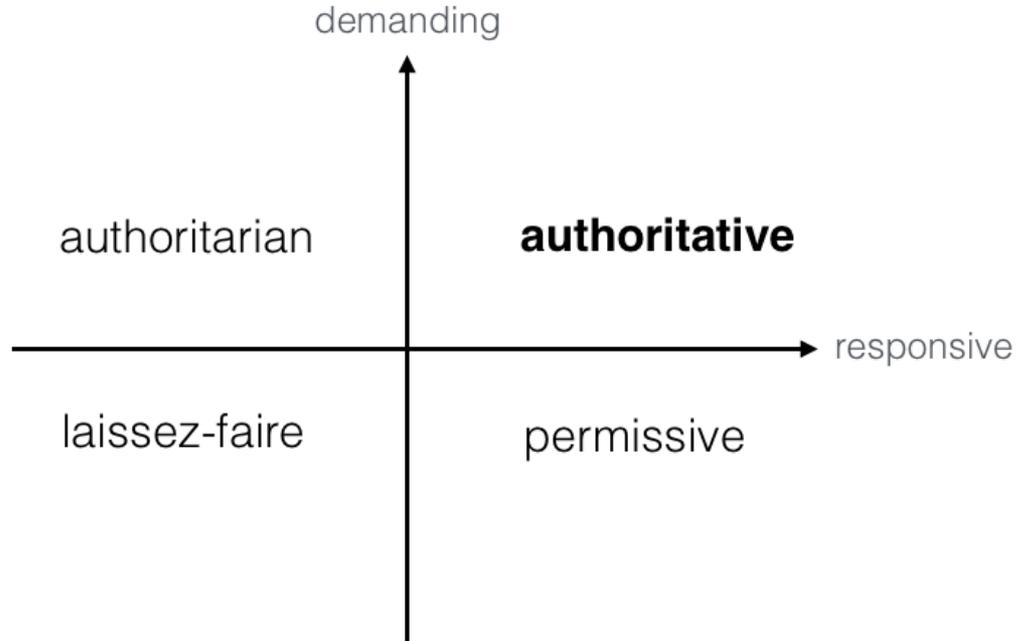


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# Parenting styles



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# Authoritative parenting style



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- \* **autonomy** supportive (vs. controlling)
  - \* **belongingness**: parental responsiveness
    - the degree of support, warmth and love in the relation between parent and child
  - \* **competence**:
    - setting rules and applying them consistently
- 
- > social and educational self-regulation
  - > less depression, fear (of failing), stress, drug use, delinquency



# Authoritative teacher style



I - MoToLe

- \* **autonomy support**

e.g. the learner has a say in determining the learning objectives and strategies; or, the teacher makes the learner see the importance of the learning objectives, so that the learner gradually takes over the objectives (internalisation) and takes the *responsibility* for it

- \* **responsiveness**

- \* **structure**



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# Authoritative teacher style



- \* **autonomy support**

- \* **responsiveness** (or engagement):

the quality of the interpersonal relation between the teacher and her learners; the teacher is ,tuned into' the learners and makes with pleasure and devotion/attachment time for them; expressing affection, showing sincere interest, empathy, warmth and care

- > the learners take over the objectives of the teacher,  
until they pursue them voluntarily

- \* **structure**



# Authoritative teacher style



- \* **autonomy** support

- \* **responsiveness**

- \* **structure** = support for competence

e.g. optimal challenges, setting guidelines so that tasks can be performed well, expressing and explaining clear expectations, regular informative (constructive) feedback, consistently offering individualized help

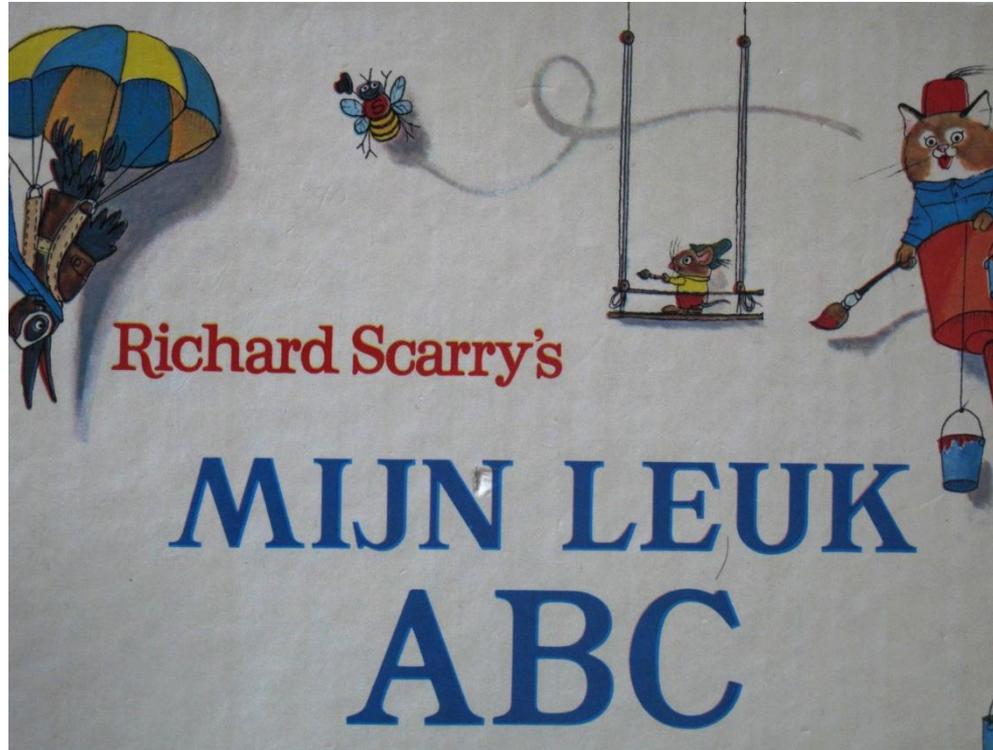
> the learners have the experience that they master their learning process

<> inconsistent, unpredictable





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# Question 1



Who were inspiring and/or influential teachers to you?

Describe them (**concretely**):

write down some telling anecdotes/characteristics.



Share your stories.

Put them in the room under:

Autonomy

Belongingness

Competence



## Question 2



How does ‚Mijn leuk ABC’ fit in your own practice?  
(as a teacher, parent, employer, human being)

Think about **concrete** examples. Write them down.





Share your stories.

Put them in the room under:

Autonomy

Belongingness

Competence



# Question 3



How could you be supported in your own ABC needs?



Share your ideas.

Put them in the room under:

Autonomy

Belongingness

Competence



# Question 4



What has most spoken to you in this session?

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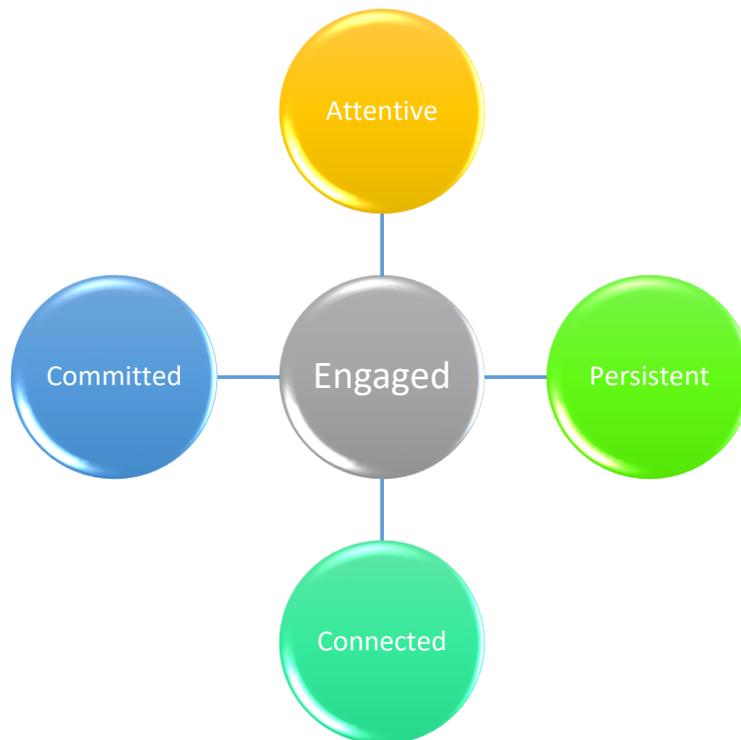


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## Teaching Tools

### Appendix 4. Engagement and Motivation in Adult Education

Learner Engagement means that participants are attentive, committed, persistent and connected in the learning process.



Furthermore, there are 8 additional Characteristics that motivate and engage learners, including:

- Instructor's enthusiasm
- Making the content relevant
- Organization of the lesson
- Appropriate difficulty level of the material
- Active involvement of learners
- Variety
- Rapport between teacher and learners
- Use of appropriate, concrete, and understandable examples

The tools used in the Engagement and Motivation training included a group forming activity, an engagement defining activity, curriculum design

## 2. Tools and materials used in the training:

### TASK 1: Group Forming Activity - Team Architect

- Join a group of three or four
- Assign a designated timer in your group

- You will be building a bridge made out of paper
- Set the timer for 15 minutes and begin crafting
- The first team to finish or to have a better design that will be tested after the game – wins



#### TASK 2: Exercise for Defining Engagement

- Alone: Three minutes—think of a time (as teacher, learner or observer) when you experienced high levels of learner engagement.
- Group: Share your experience.
- Brainstorm a list on chart paper: What does learner engagement look like?



### TASK 3: Teacher Curriculum Design

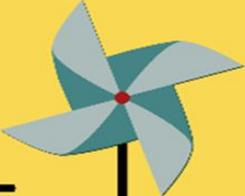
Domain 1 Planning & Preparation	Domain 2 Classroom Environment	Domain 3 Instruction	Domain 4 Professional Responsibilities
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Use in Future Teaching</li> </ul> <p>B. Maintaining Accurate Records</p> <ul style="list-style-type: none"> <li>i. Student Completion of Assignments</li> <li>ii. Student Progress in Learning</li> <li>iii. Non-Instructional Records</li> </ul> <p>C. Communicating with Families</p> <ul style="list-style-type: none"> <li>i. Information About the Instructional Program</li> <li>ii. Information About Individual Students</li> <li>iii. Engagement of Families in the Instructional Program</li> </ul> <p>D. Participating in a Professional Community</p> <ul style="list-style-type: none"> <li>i. Relationships with Colleagues</li> <li>ii. Involvement in a Culture of Professional Inquiry</li> <li>iii. Service to the School</li> <li>iv. Participation in School and District Projects</li> </ul> <p>E. Growing and Developing Professionally</p> <ul style="list-style-type: none"> <li>i. Enhancement of Content Knowledge and Pedagogical Skill</li> <li>ii. Receptivity to Feedback from Colleagues</li> <li>iii. 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### TASK 4: Student Engagement videos



3. Tools and materials used in the training  
PPT in attachment, Flipchart, pens and paper mates, post its, videos
4. Assessment of anticipated and gained know-how  
Observation and discussion
5. Recommendations for improvement

Don't	Do
Talk more than your learners.	Design activities that encourage your learners to speak with each other.
Create lessons that allow your learners to be passive.	Skip the worksheets and ask learners to solve puzzles, debate points, engage in other open-ended thinking activities.
Let the push for accountability cause you to neglect those "teachable moments".	Turn any occasion into a learning event in your classroom.
Allow yourself to drift when it comes to finding the correct pace for delivery of instruction.	Plan alternate lessons in case the pace you initially set for a lesson needs adjustment.
Allow your learners to sit around with nothing to do while they wait for class to begin or end.	Plan more work than you think your learners will be able to accomplish.
Confuse your learners by giving hurried or unclear directions.	Deliver a combination of written and verbal directions and check for learner understanding.



# I - mOTOLE

## Engagement and Motivation TEACHING MATERIALS

Inspira Plus

Intellectual Output 2

I-Motole Project





## Session Targets

I can clearly describe what is learner engagement at an accomplished performance level

I can explain the essential components required in planning engaging lessons

I can describe core behavior practices that increase learner engagement





**“Learner Engagement” is predicated on the belief that learning improves when learners are inquisitive, interested, or inspired.**





## *Three Rules for Engaging Learners*



1. Teachers must think about learning before they think about teaching. (Jensen)
2. The brain is not designed to get complex learning correct the first time. (Jensen)
3. Learners expect to be engaged in their daily lives, outside of the classroom. (Perensky, 2005)





## Educators may hold different views on learner engagement

- Attending class, listening attentively, participating in discussions, turning in work on time, and following rules
- Enthusiasm, curiosity, optimism, motivation, or interest





**So the question is, “Does  
compliance  
equal engagement?”**





# Teacher-Directed Learning

You will see learners...

- Paying attention (alert, tracking with their eyes)
- Taking notes
- Listening (as opposed to chatting, or sleeping)
- Asking questions
- Responding to questions
- Following requests
- Reacting (laughing, crying, shouting, etc.)





# Learner-Centered Learning

You see learners individually or in small groups...

- Reading critically (pen in hand, electronic aides)
- Writing to learn, creating, planning, problem solving, discussing, debating, and asking questions
- Performing/presenting, inquiring, exploring, explaining, evaluating, and experimenting
- Interacting with other learners, gesturing and moving





Learning tends to suffer when learners are bored, dispassionate, disaffected, or otherwise “disengaged.”





## 8 Characteristics that Motivate & Engage

- Instructor's enthusiasm
  - Making the content relevant
  - Organization of the lesson
  - Appropriate difficulty level of the material
  - Active involvement of learners
  - Variety
  - Rapport between teacher and learners
  - Use of appropriate, concrete, and understandable examples
- (Sass, 1989)

Motivate



Engage





To boil the descriptions above down,  
for learners to be truly **engaged**  
means that learners are **active in the**  
**learning process, which relates**  
**directly to intrinsic motivation!**





# Activity – Group Forming

## Team Architect

- Join a group of three or four
- Assign a designated timer in your group
- You will be building a bridge made out of paper
- Set the timer for 15 minutes and begin crafting
- The first team to finish or to have a better design that will be tested after the game - wins!





## Activity – Group Forming

Which part of the exercise did you enjoy?  
The process of building or the reward?





**What does it mean for learners to be engaged?**

Why is this important?





## Activity – Defining Engagement

- Alone:** Three minutes—think of a time (*as teacher, learner or observer*) when you experienced high levels of learner engagement.
  
- Group:** Share your experience.
  
- Brainstorm a list on chart paper:** What does learner engagement look like?





## The Engaged Learner is Attentive

- He or she pays attention to and focuses on the tasks associated with the work being done.





# The Engaged Learner is Committed

- He/she voluntarily

(without the promise of extrinsic awards or the threat of negative consequences)

Uses (time, attention, and effort) to support the activity called for by the task.





## The Engaged Learner is Persistent

He/she sticks with the task even when it presents difficulties.





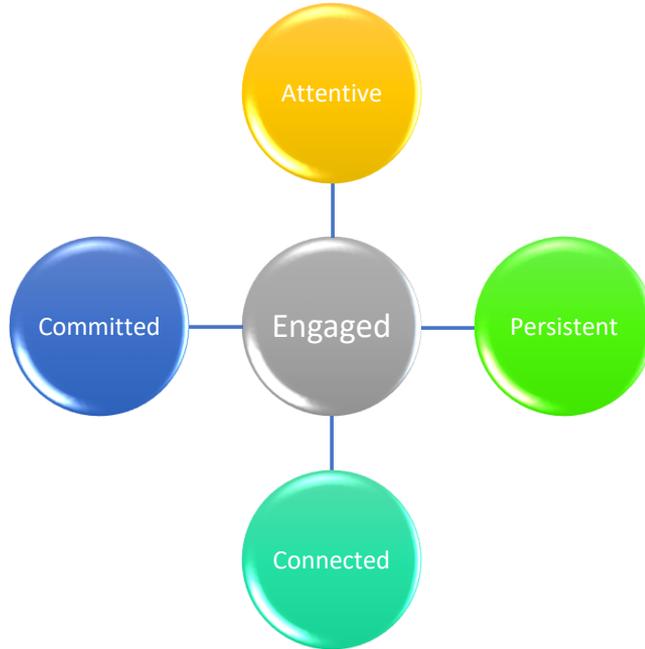
## The Engaged Learner is Connected

He/she finds meaning and value in the tasks that make up the work.





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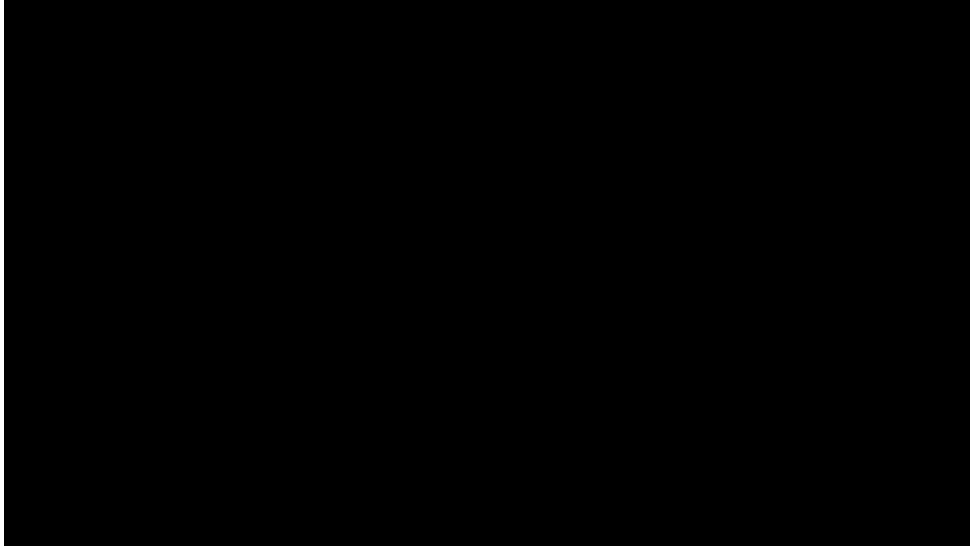
# Learner Engagement Defined



## Main Point!

The main difference between learners who are engaged and those who are not is the way they respond to the situation or tasks at hand.







# THOUGHTS?

- What was happening in this clip?
- What was not happening in this clip?





# Teacher Expectations

- When learners walk into your classroom what do they usually do ?
- What do you expect them to do?
- How do you get these two together?





## Activity

- What do teachers need to know to help them design a curriculum that is engaging to their learners?
- Discuss in your group and be prepared to share.





<b>Domain 1</b>	
<b>Planning &amp; Preparation</b>	
<b>A.</b>	<b>Demonstrating Knowledge of Content and Pedagogy</b>
i.	Knowledge of Content and the Structure of the Discipline
ii.	Knowledge of Prerequisite Relationships
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i.	Knowledge of Child and Adolescent Development
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i.	Learning Activities
ii.	Instructional Materials and Resources
iii.	Instructional Groups
iv.	Lesson and Unit Structure
<b>F.</b>	<b>Designing Student Assessment</b>
i.	Congruence with Instructional Outcomes
ii.	Criteria and Standards
iii.	Design of Formative Assessments
iv.	Use for Planning





<b>Domain 2</b>	
<b>Classroom Environment</b>	
<b>A.</b>	<b>Creating an Environment of Respect and Rapport</b>
i.	Teacher Interaction with Students
ii.	Student Interactions with One Another
<b>B.</b>	<b>Establishing a Culture for Learning</b>
i.	Importance of the Content
ii.	Expectations for Learning and Achievement
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i.	Expectations
ii.	Monitoring of Student Behavior
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<b>E.</b>	<b>Organizing Physical Space</b>
i.	Safety and Accessibility
ii.	Arrangement of Furniture and Use of Physical Resources





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### Domain 3 Instruction

- A. Communicating with Students
  - i. Expectations for Learning
  - ii. Directions and Procedures
  - iii. Explanation of Content
  - iv. Use of Oral and Written Language
- B. Using Questioning and Discussion Techniques
  - i. Quality of Questions
  - ii. Discussion Techniques
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- C. Engaging Students in Learning
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  - i. Assessment Criteria
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  - iv. Student Self-Assessment and Monitoring of Progress
- E. Demonstrating Flexibility and Responsiveness
  - i. Lesson Adjustment
  - ii. Response to Students
  - iii. Persistence



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**Domain 4**  
**Professional Responsibilities**

- A. Reflecting on Teaching
  - i. Accuracy
  - ii. Use in Future Teaching
- B. Maintaining Accurate Records
  - i. Student Completion of Assignments
  - ii. Student Progress in Learning
  - iii. Non-Instructional Records
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Confuse your learners by giving hurried or unclear directions.	Deliver a combination of written and verbal directions and check for learner understanding.





# Thinking about Mastery and Engagement

- Can we expect learners to be engaged when they think mastery is not even possible?
- Learners have to believe that they can? Have you every had a learner say I can't before they even try?
- Do you sometimes overwhelm your learners with too much?
- What if learners have already mastered the content?





## Thinking about Purpose and Engagement

- Do your learners understand why the curriculum you are trying to teach is important?
- It is meaningful to them?
- Do learners see an application of the content?





## Thinking about Autonomy and Engagement

- Do your learners have some decision making power over their own learning?
- Do they have any control or choice?





What has to be present in order for learners to be engaged?

- Mastery
- Purpose
- Autonomy





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## *ENGAGEMENT and TEACHING*

E nergy  
N oise level  
G rabs attention  
A ctive participation  
G ains new knowledge  
E nriching activities



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**Tell me,  
I forget.**

**Show me,  
I remember.**

**Involve me,  
I understand.**

-Ancient Chinese Proverb



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# STUDENT - CENTERED LEARNING



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- What are some of the principles of covered in the clip?
- How does this translate to your organizations?





"[Student] engagement is...the condition that occurs when learning becomes the unavoidable by-product of a desired activity or process. "

- Myron Dueck in Education Week Teacher





Teaching  
It's All About  
**ENGAGEMENT!!!!**



## Teaching Tools

### 5. Using Portfolios as a Motivation Tool in Adult Education

## Step-by-step implementation

### 1. **Explore the concept of a portfolio. Brainstorm**

*The concept and use of portfolios usually is originally associated to arts and artistic professions, as a collection of the work and evidence of the moments (drawings, sketches, photos, etc.) that best portrays the person competences and skills.*

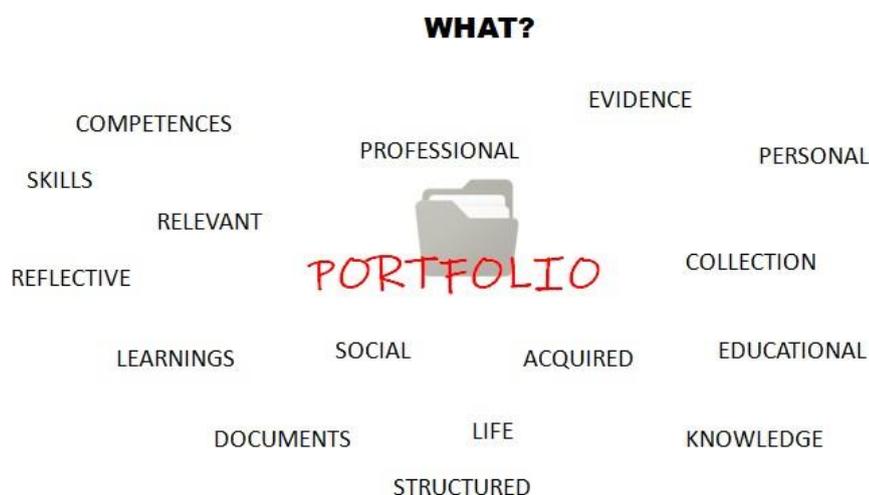
- *Professionally, portfolios are mainly used as an improved or enriched CV to provide a more thorough representation of skills and competences required to perform a certain job.*
- *In education, portfolios have been used as a collection of the student's work within a course to record progress and performance.*

### Task 1

- 1 Brainstorm the concept of a portfolio eliciting words related to it. You can provide a preview on the subject if necessary.
- 2 Cooperatively build a definition or definitions of a portfolio using the words provided.

#### Example

1.



2.

A portfolio is a **personal** record of the **knowledge acquired** throughout one's **life**.  
 It is a **structured collection** of **relevant documents** that provide **evidence** of the **learnings, competences and skills**.  
 It can be used for **educational, social** or **professional** purposes.  
 A portfolio should always be **reflective**.

### 2. Structuring a portfolio: an autobiographical approach.

According to the purpose it is going to be used for, it is vital to provide a previous framework for the portfolio: the overall and specific aims and standards, the contents or topics and its organisation, the assessment criteria.

Using an autobiographical approach, the portfolio should be layered, growing from a personal context and moving towards a more global context. Its contents or topics should be organized in small chunks and used in a step-by-step approach.

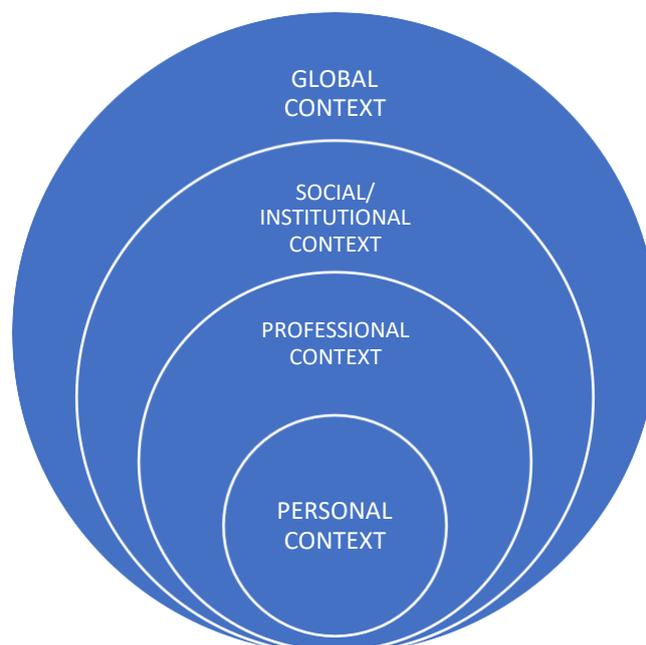
#### Where can we use portfolios?

- Regular school (from pre-school to 12<sup>th</sup> grade)
- Formal education and training courses
  - Vocational courses
  - Higher education
  - Academic studies
- Professional assessment
- Informal and non-formal learnings processes (e.g.: recognition, validation and certification of competences)

## Task 2

- Analyse and compare the different examples(4 examples) of portfolios provided. Find similarities and differences.
- Design a structure of a portfolio adapted to your needs and decide on the aims, contents and evidence to structure a portfolio. It can be for ...
  - a formal training workshop/course;
  - a social intervention and tutoring with a disrupted family;
  - a non-formal course with troubled young adults;
  - any other context...

### Example1



Topic	Aims	Contents	Evidence   Guiding questions	
Democratic freedom and responsibility	<ul style="list-style-type: none"> <li>Acknowledges the responsibility inherent to individual freedom and democracy.</li> <li>Assumes labour rights and duties as an active citizen.</li> <li>Identifies the fundamental rights within a democratic modern state.</li> <li>Participates, consciously and sustainably, in the global community.</li> </ul>	<ul style="list-style-type: none"> <li>The concept of freedom.</li> <li>The features of active responsible citizenship</li> <li>Civil and Labour rights</li> <li>The active citizen's role in a democratic community</li> </ul>	A written story (autobiographical) A video presentation.	Identify and explore situations of shared responsibility and autonomy throughout your life, considering family and friends

### Example 2<sup>1</sup>

- My photography** (features and character; family tree)
- My life should be a book** (childhood memories; adolescence; adulthood; present time)

<sup>1</sup>Adapted from HANDLE, Erasmus Project, Grundtvig programme, "Having a New Dynamic of Life Through Employment", 2008/2010

- **The others and me** (my personal social network and relationship with peers/colleagues)
- **My achievements** (assessment of acquired skills and competences, informal, non-formal and formal learnings)
- **My projects** (personal future projects)

### **Example3**

Watch the video in [https://www.youtube.com/watch?v=i\\_HWawLeGFk](https://www.youtube.com/watch?v=i_HWawLeGFk) (*How to build a student's portfolio*)

### **Example4**

Read the instructions on <https://www.wikihow.com/Make-a-Portfolio> (*How to make a portfolio*)

## **3. Building a portfolio. A shared work**

Building a portfolio should be an ongoing process shared both by the teacher and the learner to achieve its aims:

- Both teachers and learners can decide what documents should be used in the portfolio. Remember that relevance and evidence are important criteria. Its organisation should show progress and acquired competences.
- Teacher should inspire and boost the interaction and production of materials to use in the portfolio with creative and relevant activities.
- Always include reflection upon the progress made. Decide what, when and where (in each part or for a period of time; most important and least important learnings and competences acquired; self-assessment and assessment of the teacher's work, etc.)
- A portfolio should always allow the possibility of constant ...

A portfolio can be an open management tool that the adult learner can build and rebuild throughout his/her life, ready for any important moment.

### ***Task 1- Time box***

1 Give each learner a box (*Note: decide the size of the box; a shoebox is a good size*). Explain this is a box that is going to be sent into space. Elicit learners to decide what each one would choose to fill the box with (objects, documents, etc.) that best portrays them as individuals or the society they live in.

2 Each learner presents his/her choice and explains the decision upon each item used.

Alternative - "My backpack"<sup>2</sup>: each learner imagines him/herself as a refugee and has to decide what to take on his/her average size backpack. Discuss about the essential things for survival and come with a general list agreed by all.

**Follow-up** – countless activities can be adapted to each part or contents required by the structure of the portfolio. Always make sure they are creative, inspiring and relevant and should always lead to reflect upon the topics.

---

<sup>2</sup> Inspired by a worldwide campaign to raise awareness towards the refugees' crisis. A lesson plan by UNICEF [here](#)

#### 4. Assessing a portfolio

The portfolio is an assessment tool alternative to traditional evaluation methods (e.g.: written/oral exams). Evaluation should always focus on the process and contents, not the grades.

##### Example 1

Topic	Aims	Contents	Evidence	Assessment
Democratic freedom and responsibility	<ul style="list-style-type: none"> <li>Acknowledges the responsibility inherent to individual freedom and democracy.</li> <li>Assumes labour rights and duties as an active citizen.</li> <li>Identifies the fundamental rights within a democratic modern state.</li> <li>Participates, consciously and sustainably, in the global community.</li> </ul>	<ul style="list-style-type: none"> <li>The concept of freedom.</li> <li>The features of active responsible citizenship</li> <li>Civil and Labour rights</li> <li>The active citizen's role in a democratic community</li> </ul>	<ul style="list-style-type: none"> <li>A written story (autobiographical)</li> <li>A video presentation</li> <li>A review on a music, an image.</li> <li>A description of violation of rights</li> </ul>	<ul style="list-style-type: none"> <li>I can identify my rights and duties as a citizen and a worker.</li> <li>I can understand my rights and duties as a citizen and a worker.</li> <li>I can act using my rights and complying with my duties as a citizen and a worker.</li> </ul>

Note: Rather than using grades *Assessment* is considered into three levels of complexity: identification – understanding – action/intervention

##### Example 2

GENERAL		ORGANISATION		CONTEÚDOS			GLOBAL ASSESSMENT	
Presentation	Creativity Originality	Autonomy Responsibility	Structure	Sequenciality	Quality of reflections	Self-assessment		Relevance (info+docs)

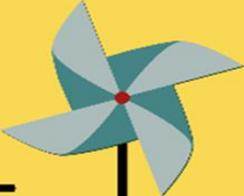
##### Task 1

- 1 Brainstorm the concept of evaluation eliciting words related to it. You can provide a preview on the subject if necessary.
- 2 Cooperatively build a definition or definitions of evaluation or assessment using the words provided.
- 3 Negotiate and decide the criteria going to be used for assessing the portfolio.

##### A possible definition of evaluation

*“Evaluation is a comprehensive process of human life, which implies critical thinking over a given practice, in order to apprehend its progress, its resistance, its obstacles and to make decisions to overcome those difficulties”<sup>3</sup>*

<sup>3</sup> VASCONCELOS, Celso dos Santos. Avaliação: concepção didática libertadora do processo de avaliação escolar. São Paulo: Libertad, 1994 (free translation)



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Using portfolios  
as a motivation tool  
in adult education  
- an autobiographical  
approach



Learning outcomes	Topics	Activities
Understanding the concept and use of portfolios	An introduction to portfolios	Exploring the concept of portfolio
Be able to structure and build a portfolio according to needs and aims	The structure of portfolios in AE	Comparing different structured portfolios
	Building a portfolio	Telling a story
Assessing adult learning and competences using portfolios	Assessing a portfolio	Building an assessment table





## WHAT?





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## WHERE?

FORMAL EDUCATION AND  
TRAINING COURSES

REGULAR SCHOOL



PORTFOLIO

ACADEMIC STUDIES

PROFESSIONAL  
ASSESSMENT

INFORMAL AND NON-  
FORMAL LEARNING  
PROCESSES

HIGHER EDUCATION



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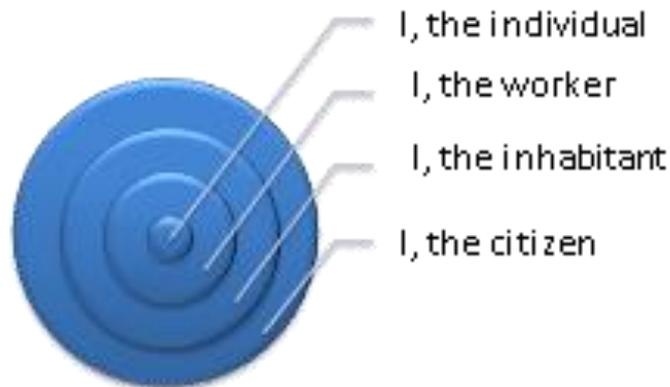


## HOW?

- Set the aims and standards
- Establish the contents and structure:
  - Build from within
  - Use a layered structure
- Assess:
  - Quality (not quantity)
  - Criteria: identifying  
understanding  
acting



## PORTFOLIO





## WHY?



## PORTFOLIO

- It's meaningful
- It's flexible and self-pacing
- It provides constant feedback and reinforcement
- It's self-controlled
- It allows the learner to keep his/her objectives clear and present
- It allows to progress from one part to another in "bite-size chunks"
- It enhances empathy between the adult and the educator.
- It boosts self-esteem and self-awareness.
- It's rewarding.







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Obrigada

**Tank**

**Merci**

**Grazie**

*Thanks*

Falla

Dank

Gracias



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## Teaching Tools

### Appendix 6. Play! Play! Play! Drama as a tool to reach newcomers

### **Introduction**

Inspiration from the drama teachers:

Viola Spolin \*

Keith Johnstone "Impro" \*

Augusto Boal – The theatre of the oppressed \*

### **The role of the leader / teacher becomes more to act as a facilitator, coach or incubator.**

It doesn't matter what kind of subject, But what matters, is a good platform to start from.....How?

### **How to start?**

Create relation

Trust building

How to connect

Bridge Builder

Respect

Curiosity

Flexibility

Time

"Fika"

Be clear and specific

Friendly atmosphere

### **Creative Drama**

Each game or exercise has a focus, a problem to be solved by the players as a group, so that lessons are learned through play (experience).

way of exploring solutions to real-life dilemmas in a safe environment that stimulates action, discussion and debate.

- Self-esteem & self-awareness & self-confidence
- Role-play
- Problem solving
- Intuitive, must vital to learning
- The heart of improvisation is transformation
- The working process – most important

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- The young people are the creators
- Breaking walls, building bridges
- affirmation

## 1. Warming up

### a. With music, invite to dance to learn everyone's name,

Start in a circle, one person dance towards someone else in the circle and tell his/her name, then this new person dances towards another person in the circle. Everybody dances to someone and says his or her name, dances on.

b. **Everybody walks around and shake hands** with everyone in the room, first handshake you tell your own name, but then you swop name with the one you shake hands with, so you will tell a new name every time. When you finally receive your own name, you are out. Important is to focus on the other person you meet.



### c. **Good day Good day - freezes statues without words**

Everyone stays in a circle. One person at a time enter the circle and take a pose "freeze", another person jump in the circle and take another pose with inspiration from the first one "freeze". The first one leave the circle and a third person jump in and take a pose with inspiration from the second person. Then this continue for some minutes.

### d. **Mirror (Boal)**

Two and two in pairs - with music. Decide that one person is A and the other one is B. A follows B and mirroring the movements, then when the music changes, B follows A, etc.

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## 2. Drama Exercises

### **The transforming chair - the chair becomes different things. (5 minutes)**

Everyone stays in a circle with a chair in the middle. With rhythm, one repeats a word or sentence and does something with the chair. (5 minutes)



### **Exhibition with chairs. Tableaux Vivant**

Divide the group in smaller ones. Each group will create a “photo” with chairs where the chairs transform to something else, for example animals, cars etc. when the groups are ready one group at a time show their Photo as an exhibition. They can also make sounds and make the photo liveable.

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### 3. Group work

#### The five W – Stanislavskij (Vladimir Stanislavkij)

To convey a feeling in a play on the stage, you should not only play the feeling. You should bring it out from your own experiences. In order to get into a role, Stanislavsky developed the system with the famous V (W). Acting questions for better create your character:

#### Five acting questions – plus two extra = Seven "W"

- Who am I? (Sex, age, profession, class)
- Where am I? (country, city, town, place)
- What am I doing? ( here and now)
- Where did I come from? (just before now)
- What time is it? (Year, season, hour?)
- What is my relationship to the others? (status, role, relation)
- What is my needs? (conflicts, challenges )

#### Sentences and emotions

- a. Everybody write down a sentence on a piece of paper or post-it note. The sentence shall be something you normally say or could say in your daily working life.
- b. Everybody stay in a circle. One by one, a person is stepping into the middle of the circle saying the sentence from their everyday working lives. Then the others are stepping into the middle of the circle, one by one and repeat the sentence the first person said, but with different emotions (surprised, angry, demanding, asking, sad...etc) or places (in a bus line, in a class room, in a square etc) . When everyone has repeated the first persons sentence the next person in the circle step forward, say his or her sentence and the group step in one by one, and repeat the new sentence. etc. (10 min)

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#### 4. Group work Improvisation: (Johnstone) “Create a 2 minutes story”

**Task:**

Divide the group into groups of three people in each one.

1. Images are laid out on the floor. Images with different situations, could be from for example newspapers (20 pictures). Each group pick one image. You can also let the groups pick images without seeing the pictures.
2. Each group will together find out a story with inspiration from the image. What is happening in the image? What is it about? Any conflict? The story shall have a clear start, turning point and clear end (freeze). Each person has only their one sentence from task “Sentences and emotions” to use. The story will be a 2 minutes play.
3. 15 minutes for preparation for making it less complicated.
4. Each group present their story/play for the others.
5. Show the image.
6. Discussions.

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The Character – be clear with who you are – use the “W”s.

The story shall have a clear start, clear turning point and a clear end:

START

TURNING POINT

CLEAR END (FREEZE)

Next step, you can use different genres: thriller, musical, and opera, burlesque, historical... with the same story. What happened when you add another genre?

## 5. Reflection

How can you use these exercises in your daily work?

Reflect on:

Non-formal learning

Cultural awareness (8 EU-key competences)

Motivation

Non-verbal language

Engagement

Creative Drama

## End

Summarized and photos by Eva Darell

Footnotes:

**Viola Spolin** was born 1906 in USA. She was an actress, educator, director, author, and the creator of theatre games, a system of actor training that uses games she devised to organically teach the formal rules of the theatre. Her ground-breaking book *Improvisation for the Theatre* transformed American theatre and revolutionized the way acting is taught. Originally published in 1963.

Viola Spolin's improvisational Theatre Games are a complete system of actor training. Each game or exercise has a focus, a problem to be solved by the players as a group, so that lessons are learned through play (experience).

**Keith Johnstone** was born in Devon, England in 1933. In 1979 **Keith Johnstone** published a book entitled "IMPRO", which is now considered a seminal work on the subject of improvisation, and especially "TheatreSports" which has grown to a worldwide genre of competitive style improv performance companies.

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**Augustus Boal** was born 1931 in Brazil. He was a theatre practitioner, drama theorist, and political activist. He was the founder of Theatre of the Oppressed, a theatrical form originally used in radical left popular education movements. (1985) has been mostly credited for the formation and development of forum theatre, which is a form of interactive drama. The purpose was to use it as a way of exploring solutions to real-life dilemmas in a safe environment that stimulates action, discussion and debate.

**Links:**

[www.dramaovningar.se](http://www.dramaovningar.se)

<http://www.impro.se/ovningar/>

<http://dramatoolkit.co.uk/drama-games/a-to-z>

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Presentation of workshop

**Stockholm School of the Arts!**



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Stockholms  
stad

## Structure

1.
  - Short about Stockholm School of the Arts
2.
  - Intrinsic motivation – our working process
3.
  - Play! Play! Play! Introduction of the method



# The History of Stockholm School of the Arts



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- Started 1996 due to a political decision to gather two former children & youth activities:
- Vår Teater (1942)
- Municipal Music School (1961)



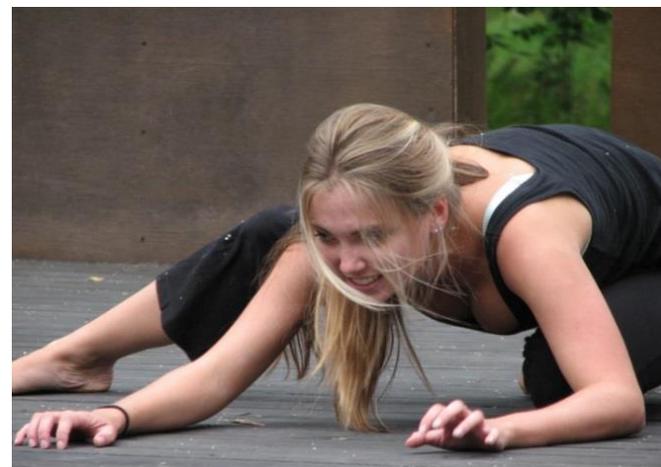
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# Some facts about us...

- **The Stockholm School of the Arts** provides a wide range of leisure activities for young people aged 6-22 years who reside in the city of Stockholm. The activities cover hundred of courses in **music, drama, dance, circus, musical, fine art and media.**
- There are currently **17000 young people** enrolling every week and the organisation hosts a **staff of 350** teachers, technicians and administrative personnel.
- The activities include the **Centre of Recourses** for young people with special needs and **possibilities to rent an instrument.**



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# Mission and Goal from the politicians



- **Stockholm School of the Arts** aims to give all young people opportunities to participate in cultural activities and express themselves artistically regardless of their disabilities, family or economic circumstances.
- **Integrate and reach** young people who resident in socioeconomic disadvantaged areas - newcomers, refugees and migrants



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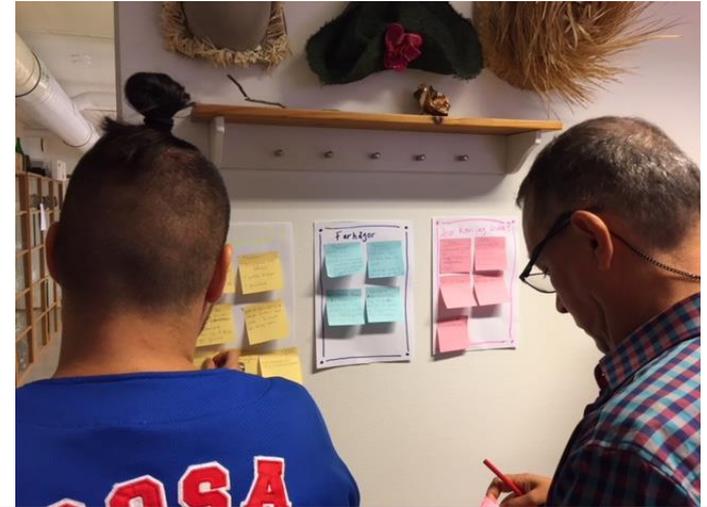
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# How we have worked – the process?



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- Mapping
- Workshops
- Discussions
- Teachers who want to work with this target group
- Sharing experiences
- Curiosity
- Flexibility
- Time
- **Challenges on how to motivate the young people**



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# Creative Workshops and sharing experiences



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# Sharing methods



# Methods we have chosen for this training



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## Drama Workshop



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# Thank you!



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# Thank you for your attention!



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# Presentation of workshop **Stockholm School of the Arts!**



# Methods we have chosen for this training

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## Drama Workshop



# Play! Play! Play!

Drama as a tool to reach newcomers! (But not only newcomers)



## Activities:

- Warming up games
- Drama exercises
- Group work
- Improvisation
- Reflection and evaluation

Non-formal learning

Trust-building

Bridge-building



# Intrinsic Motivation

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7 FACTORS THAT PROMOTE **INTRINSIC MOTIVATION** MI

- 1 CHALLENGE
- 2 CURIOSITY
- 3 CONTROL
- 4 FANTASY
- 5 COMPETITION
- 6 COOPERATION
- 7 RECOGNITION



The role of the leader / teacher becomes more to act as a facilitator, coach or incubator.

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It doesn't matter what kind of subject

But what matters, is a good platform  
to start from...

...

How?



# How to start?

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- Create relation
- Trust building
- How to connect
- Bridge Builder
- Respect
- Curiosity
- Flexibility
- Time
- "Fika"
- Be clear and specific
- Friendly atmosphere



# Objectives of the module

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- This is a **practical workshop**, where the participants will explore methods in drama as a tool to **engage, support** and **inspire** newcomers to integrate into the society.
- The methods in drama is useful when people shall **collaborate** for the first time and will get to know each other.



# Learning objectives



- On how to learn to collaborate together with others
- Create an energy and open-minded atmosphere and space for creativity.
- The use of non-formal learning and non-verbal interactions



# Methods in Drama

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- **Viola Spolin**

(Improvistational theatre)

- **Augusto Boal**

(Forum theatre,  
The theatre of oppressed)



- **Keith Johnstone**

(Improvisation)

# Drama Improvisation



## Creative Drama

Each game or exercise **has a focus**, a **problem to be solved** by the players as a group, so that lessons are learned through play (experience).

way of exploring solutions **to real-life dilemmas** in a safe environment that stimulates action, discussion and debate.





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- Self-esteem & self-awareness & self-confidence
- Role-play
- Problem solving
- Intuitive, must vital to learning
- The heart of improvisation is transformation
- The working process – most important
- The young people are the creators
- Breaking walls, building bridges
- affirmation



# Methods in Drama

  
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- **Viola Spolin**

(Improvisational theatre)

- **Augusto Boal**

(Forum theatre,  
The theatre of oppressed)

- **Keith Johnstone**

(Improvisation)

# The five W (Stanislavskij)

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- Who am I?
- Where am I?
- Where am I from?
- Where am I going?
- What time?



# Five acting questions

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- Where am I?
- What am I doing?
- Where did I come from?
- What is my relationship to the others?
- What is my needs?



# 2 minutes story

1 - MoToLe 

- Character
- START
- TURNING POINT
- CLEAR END (FREEZE)



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- How can you use this in your daily work?
- Non-formal learning
- Cultural awareness (8 key competences)
- Motivation
- Non-verbal language
- Engagement
- Creative Drama



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# Questions?



# Thank you!

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# Thank you for your attention!

  
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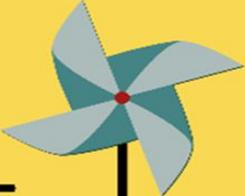
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## Teaching Tools

### Appendix 7. Success Strategies in Adult Education



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## Success Strategies

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# Scientific and Pedagogical Bases underpinning Success Strategies



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Findings from IO1 from I-MoToLe Team:

Educators must be urged to use teaching methods in which the students are actively involved

It is clear that success is greatest when a group dynamic is fostered. The concept of social animation contains both goals, method, process and effect. The purpose is to enable communication between people, liberate creativity, develop initiative, increase choice and stimulate new group formation.

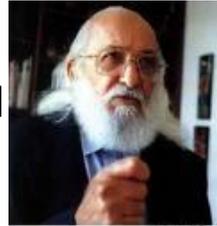




Jürgen Habermas (Theory of Communicative Competence): Everyone possesses communicative skills to communicate and interact with the world around us.



Paulo Freire (Dialogical Learning)  
“Dialogue should not only be limited to that between student and teacher. Dialogue should include all members of the community”



Lev Vygotsky (Meaningful Learning)  
By giving our students practice in talking with others, we give them frames for thinking on their own.”





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Comunidades de Aprendizaje” Learning Communities: The result of research by CREA (Community of Research for Excellence of All). This is a project with proven experience in bringing about a cultural, social and educational transformation in schools and their catchment area. It is based on dialogical learning and the participation of the whole community.

The cornerstones of Dialogical Learning are:

- Dialogue as equals
- Creation of Meaning
- Instrumental Dimension
- Cultural Intelligence
- Transformation
- Solidarity
- Equality of difference



Aprendizaje dialógico en la Sociedad de la Información

ipatia

Adriana Aubert  
Ainhoa Flecha  
Carme Garcia  
Ramón Flecha  
Sandra Racionero

**CREA**  
COMMUNITY OF  
RESEARCH ON  
EXCELLENCE  
FOR ALL



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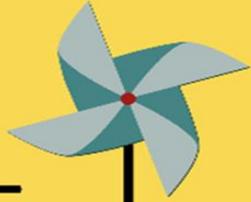


## Success Strategies

- Assemblies
- Dialogical Reading Circles
- Interactive Groups
- Active Tutoring
- Mixed Comissions

In adult edeucation, bearing in mind the findings of Intellectual Output 1 by the I-MoToLe team and according to the experience of adult educators in CEIP-SES-AA “La Paz” Albacete (Comunidad de Aprendizaje) the most successful strategies which can be applied are Dialogical Reading Cirlces and Assemblies. These will be the focus of this training session.





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## Dialogical Reading Circles

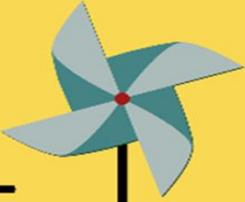
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Sharing experiences between different people makes affective values the basis of learning, making the teaching-learning process an EXERCISE IN LIFE rather than an academic exercise





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READ

DIALOGUE

DIALOGICAL  
READING  
CIRCLES

EXPRESS





## OBJECTIVES

- to read and create meaning from reading
- to improve reading competence
- to improve vocabulary and oral expression, creativity and artistic competence.
- to educate in critical reading and reading for reflection
- to improve group experiences and identity
- to improve participation, integration, solidarity and self-esteem
- to promote positive values and respect for others' opinions





## Process:

- A classic of universal literature or specialist text is chosen by educator or the group in advance.
- The quantity of reading is decided on in advance of each session by the group.
- Readers are advised to highlight any parts of the text that capture their attention for any particular reason
- A moderator is chosen (not necessarily the educator) who will try to involve as many people as possible.
- The session starts with sharing general impressions on what has been read.
- After this any participant asks for their turn and states the aspects of the text that drew their attention for any particular reason.
- All opinions are valid (Dialogical learning)
- During the session anyone should feel free to relate what has been read





## SUGGESTIONS FOR CLASSIC TEXTS BY THEME

### Love:

Shakespeare's Romeo and Juliet a tragic tale of forbidden love with terrible consequences

Jane Austen's Pride & Prejudice with love that grows slowly after misunderstanding

Emily Brontë's Wuthering Heights explores love which disrupts and even destroys lives

.

### Death:

### Good vs Evil:

JR Tolien's The Lord of the Rings

CS Lewis' The Chronicles of Narnia





## Coming of Age:

JD Salinger's *The Catcher in the Rye* follows a sixteen-year old boy dealing with teenage angst and rebellion in the 50s.

Louisa May Alcott's *Little Women*: four sisters' journeys from childhood to womanhood

## Power & Corruption:

Shakespeare's *Macbeth*: title character seeks power for its own sake and deals with the consequences

George Orwell's *Animal Farm*: an allegorical story about a group of animals who rise up against their human masters.





### Survival:

William Golding's *Lord of the Flies* focuses on a group of young people trying to survive alone on a desert island

### Courage & Heroism:

Tolkien's *The Hobbit* tells the tale of an unlikely hero who musters the courage to undertake an important quest

*Beowulf* tells the story of the title character, a hero who defeats monsters and villains.

Homer's *The Odyssey*

### Prejudice:

Harper Lee's *To Kill A Mocking Bird* tells of a White lawyer appointed to defend a black man falsely accused.

Mary Shelley's *Frankenstein* explores prejudice and fear of the unknown





### Individual vs Society:

George Orwell's Nineteen Eighty-Four follows a citizen who rebels against an oppressive government

Huckleberry Finn features a misfit who runs away from home to have his own adventures

Ray Bradbury's Fahrenheit 451 features a hero who tries to save books in a society in which books are burned

### War:

Hemingway's A Farewell to Arms follows a Lieutenant's attempt to leave the horrors of war behind

Tolstoy's War and Peace has war as one of its main focuses.

Kurt Vonnegut's Slaughterhouse Five is an 'anti-war' novel





Judgement: a character is judged for being different or doing wrong such as in Nigel Hawthorne's *The Scarlet Letter*.

Circle of Life:

Immortality in Oscar Wilde's *The Picture of Dorian Gray*

Tolstoy's *The Death of Ivan Ilych* exposes the realization that death is inevitable

F Scott Fitzgerald's *The Curious Case of Benjamin Button* turns the circle of life on its head.

Suffering:

Dostoevsky's *Crime and Punishment* is filled with suffering as well as guilt

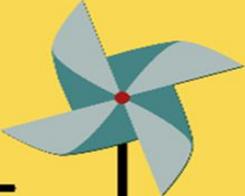
Charles Dickens's *Oliver Twist* looks at the suffering of impoverished children



## THE POSSIBILITIES ARE ENDLESS

Using professional articles within a specific discipline  
Art appreciation circles  
Music appreciation circles





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## Assemblies





## Process:

- the day/session starts with a period of reflection with a dialogue between equals (although an assembly can be used whenever necessary)
- the educator should be emotionally in touch with the group, providing the context for the discussion and allowing the contribution of all on an equal level.

Channeling emotions and expressing feelings is paramount.

- The group reflects on and share experiences which can be of varying nature:
  - curricular experiences (teaching-learning process)
  - experiences to do with group harmony (group norms)
- reflection on current affairs
- discussion of issues related to prejudice, racism and sexism (equal rights)





## OBJECTIVES

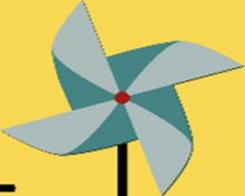
- to improve emotional involvement in learning
- to promote participation in the learning-process
- to promote dialogue between equals
- to reach agreements and norms in a group of equals
- to promote self-control
- to promote communicative competence
- to promote group experiences and identity

## OTHER ASSEMBLIES:

Whole centre assemblies for all people involved in the education process valuing the contribution of all.

Assemblies for representatives (each group sends a representative to discuss issues related to the whole centre)





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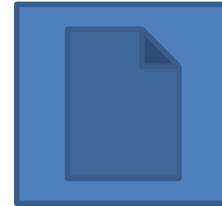
## Group Cohesion Activities

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For 20 activities to use in order to promote group dynamics click on the following link



# Evaluation

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State whether you agree with the following statements on a scale from 1 (completely agree) to 5 (completely disagree)

## **COURSE CONTENTS AND DELIVERY**

- |   |   |   |   |   |   |
|---|---|---|---|---|---|
| →My expectations for the course were met                                  | 1 | 2 | 3 | 4 | 5 |
| →The training has provided strategies I can use to improve group cohesion | 1 | 2 | 3 | 4 | 5 |
| →I feel well equipped to deliver the strategies provided in this training | 1 | 2 | 3 | 4 | 5 |
| →I can transfer the knowledge provided on this course to my colleagues    | 1 | 2 | 3 | 4 | 5 |
| →I found the training interesting   | 1 | 2 | 3 | 4 | 5 |
| →I feel the training can improve the intrinsic motivation of my learners  | 1 | 2 | 3 | 4 | 5 |

## **FACILITIES AND ORGANISATION**

- |  |   |   |   |   |   |
|--|---|---|---|---|---|
| →The facilities were suitable for the course                   | 1 | 2 | 3 | 4 | 5 |
| •The length of the course was suitable to deliver the contents | 1 | 2 | 3 | 4 | 5 |
| →The training was well organised                               | 1 | 2 | 3 | 4 | 5 |



# 20 MOTIVATIONAL DYNAMICS TO WORK WITH ADULTS

CEPA Los Llanos  
Albacete, Spain

INDEX	Objectives	
1. Survey of motivations		
2. Volunteers to form a group		
3. What does the group provide me?		
4. Personal limitations		
5. Highlights of life		
6. How do I see my colleagues?		
7. Creation of a logo		
8. Fruit salad		
9. Motivational quotes		
10. My secret friend		
11. Money isn't everything		
12. Gifts		
13. My favourite number		
14. Group communication workshop		
15. Sociodrama: classes of groups		
16. I know who knows what you do not know		
17. People who we know		
18. Winner / loser		
19. Treasure hunt		
20. Truths and lies		

## KEY



Getting to know each other



Group motivation



Reflect on...



Group cohesion



Individual motivation



Working as a team

## 1. Survey of motivations

➤ Objectives:

Starting to know each other.

Getting to know the partners' motivations that make up a group.

➤ Required time:

Thirty minutes approximately (depending on the size of the group).

➤ Group size:

Any group, the ideal one is the one with more than ten people.

➤ Place:

A classroom.

➤ Materials needed:

Paper and a pen for each person.

➤ Steps to follow:

1. Contextualize the activity introducing that whenever we begin a new activity, we do it for a reason. Then, ask the members of the group which has been the motivation that has made them to be there.

2. On an individual basis, the members of the group will answer to a series of questions, such as, for example: "why did I come to this activity?, how do I feel today?, what do I expect from today?, what am I willing to contribute in today?"

3. Everybody shares his/her concerns with the rest of the group, and what (s)he has responded to the questions that the facilitator of the group raised at first.

➤ Discussion:

It is important that the person who directs the activity knows how to manage adequately the comments of the different members of the group.

➤ Other comments:

You can add any object, in order to respect everyone's turn to speak, i.e. the only person who can talk is the one who has such object in his/her hand.

## 2. Volunteers to form a group

➤ Objectives:

Showing the importance of motivation in a group.

Thinking about different ways to awaken the participants' interest in a particular task.

➤ Required time:

Fifteen minutes approximately.

➤ Group size:

It is indifferent.

➤ Place:

A spacious and comfortable space.

➤ Materials needed:

None in particular.

➤ Steps to follow:

1. Ask volunteers to carry out an activity without giving any explanation.
2. When the number of volunteers required is reached (this number will vary depending on the number of members of the group), ask the rest why they did not volunteer.
3. Ask people who offered voluntary why they did it.
4. Reflect on the concerns and fears that people may experience in a given situation in group.
5. In addition, it is important to think about what strategies can be used to motivate people to volunteer to carry out an activity.

➤ Discussion:

It is normal that without knowing what activity they will perform and without any motivation by the facilitator, volunteers do not arise. Therefore, you should educate the group about which tools you can use to create a participatory climate.

### 3. What does the group provide me?

➤ Objectives:

Reflecting on adults' strong and weak points on the work being done in that group.

Encouraging motivating memories.

➤ Required time:

Thirty minutes approximately.

➤ Group size:

It can be done in any group, even on an individual basis.

➤ Place:

Place of work.

➤ Materials needed:

Paper and pens.

➤ Steps to follow:

1. Write down ten good things that the institution and working within the same team provide you.

2. Then, at the back, write five things you miss from the work being done in group.

➤ Discussion:

If it is done in group, not individually, try to find time so that each one can share his/her opinion and see what points the team has to work harder to maintain the members' high motivation.

## 4. Personal limitations

➤ Objectives:

Reconsidering the weak points of each one.

Checking that all have limitations and, actually, they are not so severe.

Thinking strategies and tools that can be used to improve those limitations.

➤ Required time:

Forty-five minutes approximately.

➤ Group size:

It is indifferent. The more people, the more time.

➤ Place:

A classroom that allows the group members to sit in a circle.

➤ Materials needed:

Paper and pens.

➤ Steps to follow:

1. Ask each person to write on a paper three limitations or weaknesses that (s)he thinks that (s)he has. They will not write their names in those papers.

2. After a few minutes, collect all the papers.

3. Distribute these papers randomly so that each person has received one.

4. In order, each person reads the weaknesses appearing in the paper as if they were themselves. They even may exaggerate them.

5. At the same time, (s)he reads them, (s)he should say what strategies can be used to correct them or how one could improve them.

➤ Discussion:

With this dynamic, new perspectives on problems that affect us personally will be offered. In addition, everybody will realize that we all have defects.

## 5. Highlights of life

➤ Objectives:

Thinking of personal motivations.

➤ Required time:

Twenty minutes approximately.

➤ Group size:

It can be adapted to small and large groups.

➤ Place:

Spacious space that allows the group members to sit in a circle.

➤ Materials needed:

None.

➤ Steps to follow:

1. Ask everyone to think what thirty seconds of his/her life they would want to live again in the hypothetical case that they had that space of lifetime left.

2. Reflect on the group. If the thought is intimate and (s)he doesn't want to share it with the rest of the group, the person should not feel obliged to share it with the others.

3. Guide the reflection with the following questions: “what does your choice say about you as a person?, what are the talents or passions you are neglecting?, if there are other people involved in that special moment, do you think they would also want to relive that moment?”

➤ Discussion:

The facilitator’s task in this dynamic is to encourage people to fight for their dreams and making them think if they are acting the right way according to what they really want in their lives.

## 6. How do I see my colleagues?

➤ Objectives:

Fostering the motivation at individual level and the cohesion of the group.

➤ Required time:

1 hour approximately.

➤ Group size:

It is indifferent. The more people, more time.

➤ Place:

A classroom that allows the group members to sit in a circle.

➤ Materials needed:

Envelopes, paper (two different colours) and pens.

➤ Steps to follow:

1. Give one envelope with the name of each member of the group on it. They should be delivered at random, nobody could receive an envelope with his/her own name.

2. The idea is that the different members of the group write in a paper a positive and a negative aspect of that person, for instance, a good thing in a green paper and a bad one on a yellow paper.

3. Seated in a circle, deliver one envelope to each person.

4. Take turns opening each envelope and reading aloud the notes they have received.

5. Share with the other colleagues how you felt.

➤ Discussion:

It is important that the facilitator will lead the interaction among peers. They should have the opportunity to express themselves telling his/her partners why (s)he made that comment on the paper.

➤ Other comments:

It is recommended that the negative comments are accompanied by how they could improve that aspect as well, and it should not be understood as a criticism.

## 7. Creation of a logo

➤ Objectives:

Promoting group cohesion.

Creating a trademark of the group.

Increasing motivation at group level.

➤ Required time:

Half an hour approximately.

➤ Group size:

It can be used with small and large groups, dividing learners into several subgroups.

➤ Place:

Spacious space in which everyone can feel comfortable working.

➤ Materials needed:

A large cardboard and coloured pencils (crayons, markers, paint cans, etc).

➤ Steps to follow:

1. Offer a cardboard to each group and explain that they have fifteen or twenty minutes to create a logo that identifies them as a group.

2. After that time, ask the group members if they are satisfied with the work done, if they have been heard by peers, etc.

➤ Other comments:

The end result can be placed in a visible place in the classroom to have it present. In addition, you can start using it as their logo within the institution.

## 8. Fruit salad

➤ Objectives:

Meeting the group members.

Promoting group cohesion.

Increasing motivation at group level.

➤ Required time:

Half an hour approximately.

➤ Group size:

It is indifferent.

➤ Place:

A classroom in which everyone can feel comfortable sitting in a circle.

➤ Materials needed:

None.

➤ Steps to follow:

1. The facilitator is in the center of a circle formed by the learners (they are sitting down).

2. The coordinator points to a person and says “pineapple!”. (S)he must answer with his/her colleague’s name who is on his/her right.

3. If the trainer says “orange!”, the student should say the person’s name who is on his/her left.

4. If the student makes a mistake or takes more than three seconds to respond, (s)he moves to the center and the coordinator takes up his/her seat.

5. When the person who is in the center says “fruit salad!”, everybody changes their seats.

6. The one who is in the center must take advantage of that mess to sit down where (s)he can see an empty seat. At the end, there will be a person without a chair who will be the one in the center next time.

## 9. Motivational quotes

➤ Objectives:

Reflecting on personal motivations.

➤ Required time:

Twenty minutes approximately.

➤ Group size:

It can be adapted to small and large groups.

➤ Place:

Spacious space that allows that the group members move freely.

➤ Materials needed:

Cards with previously-written fragments of phrases said by famous people that stimulate personal motivation, i.e., each sentence is written on two cards, one of them with its start and its ending part in another.

➤ Steps to follow:

1. The facilitator distributes the cards among the adults and they are asked to find the person who has the other part of their sentence. In this way, couples are formed by exchanging the information they have in their cards.

2. In pairs, they reflect on the meaning of their quote.

3. Then we speak all together as a whole group. The coordinator will guide the reflection with additional questions about their feelings about them.

➤ Discussion:

The facilitator's task in this dynamic is encouraging people to fight for their dreams and to think how to overcome fears or obstacles that may arise to prevent dropping out.

Immediately after, there are some examples of phrases that can be used depending on the situation and the number of learners in the group.

<i>Only I can change my life.</i>	<i>No one can do it for me. (Carol Burnett)</i>
<i>Life is 10% what happens to you...</i>	<i>and 90% how you react to it. (Charles R. Swindoll)</i>
<i>With the new day comes...</i>	<i>new strength and new thoughts. (Eleanor Roosevelt)</i>
<i>It always seems impossible...</i>	<i>until is done. (Nelson Mandela)</i>
<i>It does not matter how slowly you go...</i>	<i>as long as you do not stop. (Confucius)</i>
<i>If you can dream it...</i>	<i>you can do it. (Walt Disney)</i>
<i>You are never too old to...</i>	<i>set another goal or to dream a new dream. (Les Brown)</i>
<i>Perseverance is failing nineteen times...</i>	<i>and succeeding the twentieth. (Julie Andrews)</i>

<i>Arriving at one goal is...</i>	<i>the starting point to another. (John Dewey)</i>
<i>There's a way to do it better...</i>	<i>- find it. (Thomas A. Edison)</i>
<i>Don't watch the clock...</i>	<i>do what it does. Keep going. (Sam Levenson)</i>
<i>Keep your eyes on the stars...</i>	<i>and your feet on the ground. (Theodore Roosevelt)</i>
<i>Why should you continue going after your dreams?</i>	<i>Because seeing the look on the faces of the people who said you couldn't... will be priceless. (Kevin Ngo)</i>
<i>There is only one thing that makes a dream impossible to achieve...</i>	<i>the fear of failure. ( Paulo Coelho)</i>
<i>I attribute my success to this:</i>	<i>I never gave or took any excuse. (Florence Nightingale)</i>
<i>I am not a product of my circumstances.</i>	<i>I am a product of my decisions. (Stephen Covey)</i>

## 10. My secret friend

➤ Objectives:

Creating a climate of friendship and integration within the group.

➤ Required time:

Throughout the course (no more than fifteen minutes).

➤ Group size:

Any group.

➤ Place:

Classroom where the workshop takes place.

➤ Materials needed:

Small papers.

➤ Steps to follow:

1. The first or second day of the course, ask participants to write their names, jobs and a personal hobby on a small paper. Once all participants have finished, put the papers into a bag and mix them. Then, each person takes a piece of paper haphazardly, without showing it to anyone. That person is going to be his/her "secret friend".

2. Explain that during the time that we are going to work together, we must communicate with our secret friend in a way that (s)he does not know who we are. The sense of this communication is to cheer him/her up in a friendly and fraternal way, recognizing his/her contributions, giving constructive criticism, etc.

This implies that we are going to communicate with our secret friend every week at least once (or what we decide), by sending him/her a letter or a gift (what the imagination of each person suggests him/her).

To give the messages to the secret friends, they can send it with another partner of the workshop, put it in a specific place where we know that (s)he is going to find it or we can create a letterbox to put them there. No one should reveal who is his/her secret friend.

3. Last day of the workshop, secret friends will be discovered. Randomly, each partner says who believes it is his/her secret friend, and we will then see if it was correct or not.

## 11. Money isn't everything

➤ Objectives:

Showing that motivation is internal, but, external incentives can initiate action in humans.

➤ Required time:

20 minutes.

➤ Group size:

Small or large group.

➤ Place:

A sufficiently large room that allows participants to be seated and lift chairs.

➤ Materials needed:

Banknotes (or coins) hidden and pasted with adhesive tape under some chairs.

➤ Steps to follow:

1. The trainer stresses that motivation refers to something internal, not external, which gives the reason to do a thing. To illustrate this, ask the group: "please, raise your right hand". Wait a moment, give thanks to the group and ask them: "why did you do that?" The answer will be: "because you told us." "Because you said 'please' etc.

2. After three or four answers, tell them: "Very well. Now, can you all lift your chairs with your left hand?" It is likely that no one does so. Continue: "if I had told you that there are scattered banknotes under your chairs, could that motivate you for lifting them?" Still, almost no one will move; then say: "Let me say that there are really a few banknotes under some chairs." (Usually two or three learners will stand up and soon the rest will continue likewise).

3. Ask them some questions for their reflection: "why did I need more reasons to motivate you the second time? Did money motivate you? (Emphasize that money does not often act as a motivator). How much money would you ask for undressing? What is the only real way to motivate?" (Accept any relevant answer, but insist that the only way to get a person to do something is to make him/her wish it. There is no other way!).

4. Guide a process in which the group analyzes how they can apply what they have learned in their own personal lives.

## 12. Gifts

➤ Objectives:

Membership motivation.

Learning to "give" and "receive".

Encouraging reflection and the acceptance of others.

Appreciating the degree of acceptance of feedback.

➤ Required time:

Thirty minutes.

➤ Group size:

Unlimited.

➤ Place:

Normal classroom.

➤ Materials needed:

Cards and pencils.

➤ Steps to follow:

1. Tell participants that those who wish to give a symbolic gift to another person in the group, may be an idea, a power, ability or desire, write it on a card.

2. Ask participants to stand up and form a circle.

3. Inform them that "if someone would like to thank for the received gift, you can do so, but without any verbal expression".

4. The person receiving the gift will read the card and will reflect on what it says and will not make any comment.

5. Discuss the experience by asking questions like: "How did you feel? What have you noticed? How did you value that gift? What utility do you think does it give to you? Would you have liked to receive a different present? Which one? Why?"

6. Guide a process in which the group analyzes how they can apply what they have learned in their daily life, family or friends.

### 13. My favourite number

➤ Objectives:

Presentation and breaking the ice.

Identifying unaware personality aspects.

Grouping the participants according to their preferences.

➤ Required time:

30 minutes.

➤ Group size:

Unlimited.

➤ Place:

Normal classroom equipped in such a way that participants can work comfortably in subgroups.

➤ Materials needed:

A copy of the model cards (on next pages) for each subgroup.

➤ Steps to follow:

1. Tell the group that "the common use of numbers occurs in the field of mathematics, but in our common and everyday language we also use numbers to express different things, for example: today I am 40%".

2. Ask participants to think what his/her favourite number between one and nine is. Then, each participant says his/her favourite number and the reasons to prefer that number.

3. Form subgroups according to the number of preference and deliver to each subgroup the model card with the characteristics of the selected number. Ask them to discuss the following questions: "does your personality match with what the card says?, in which key aspects does it match?"

4. Then, as a whole group, a representative of each subgroup gives the answers to those questions.

5. A process is guided so that the group discusses how they can apply what they learned to their personal lives.

## WORKSHEETS

People who like number **1** are:

- A) inborn leaders, ambitious people.
- B) active, dominant and aggressive.
- C) They pay more attention to what they do than in interpersonal relationships.
- D) This number represents leaders and winners, but also to the authoritarian.
- E) When they get angry, they are merciless and stubborn.
- F) self-centered, they always put everything related to his/her person and interests first.

People who like number **2** are:

- A) variables.
- B) sometimes a bit liars.
- C) ultra-sensitive and depressive.
- D) passive and inclined to art.
- E) They have inventive, but they are little determined when it comes to carrying out their plans.
- F) charming and intuitive.
- G) more interested in the thought than in the action.
- H) They lack of self-confidence.
- I) They get along with people who like number 1.

People who like number **3** are:

- A) disciplined, energetic and talented in what they intend to succeed.
- B) They do not complicate with little things.
- C) They like controlling everything.
- D) proud and independent, they give the impression of being superficial, but inside they hide a considerable dose of spirituality.
- E) They get on well with numbers 3, 6 and 9.

## WORKSHEETS

People who prefer number **4** are:

- A) very firm, practical and they have a high resistance.
- B) They see things from the opposite side what makes them to be rebels and little materialistic.
- C) They find difficult to make friends, they even may feel alone and isolated.
- D) Their best friends are numbers 1, 2, 7 and 8.

People who like number **5** are:

- A) lively, sensual, pleasure lovers.
- B) with fast and impulsive reactions.
- C) ultrasensitive, they may even suffer from nerves. They easily recover from failures.
- D) friendly and they do not have problems to interact with other people.
- E) It's easy for them to make money.

People who prefer number **6** tend to be:

- A) balanced and peaceful.
- B) home-loving and they like family life.
- C) They are people who can be trusted.
- D) romantic rather than sexy.
- E) They feel a great love for beauty and they tend to be attractive.
- F) stubborn and courageous.

## WORKSHEETS

People who prefer number **7** are:

- A) original thinkers.
- B) strongly inclined to spiritual things and not so much to material things.
- C) They tend to exercise a mysterious influence over other people, although they also show a tendency to introversion.
- D) They like travelling.
- E) related to water.

People who like number **8** are:

- A) People of deep and intense feelings.
- B) They tend to be misunderstood by others.
- C) with a somewhat strange and difficult personality.
- D) They have a strong willpower, but they tend to be cold.
- E) are associated with sadness and with mundane success.

People who prefer number **9** are:

- A) brave and active.
- B) They possess a great decision making ability.
- C) The highest qualities of courage and brotherly are in their heart.
- D) When facing challenges they tend to get away with it.
- E) prone to incidents and injuries.

## 14. Group communication workshop

➤ Objectives:

Analyzing the communication group (motivation) and different forms of rejection or acceptance, making a prior individual reflection.

➤ Required time:

Twenty minutes.

➤ Group size:

Unlimited.

➤ Place:

Classroom.

➤ Materials needed:

A copy of the questions for all participants or a power point with them to be projected in the classroom (computer + projector).

➤ Steps to follow:

1. The moderator delivers or projects questions and each participant must think of his/her personal answers.

-When I join a group, I feel...  
-When the group starts working, I...  
-When other people meet me for the first time, they...  
-When I am in a new group, I only feel good if...  
-When people keep silent, I...  
-When one person speaks a lot, I...  
-In a group I am afraid of...  
-When someone attacks me, I...

-I feel wounded more easily when...  
-Those who know me well think that I...  
-I feel alone in a group when...  
-I only trust those people who...  
-People like me when...  
-My great personal strength is...  
-I am...  
-I'm sad when...  
-I feel anxious when...

2. Then, they answer and exchange information orally, all together, sharing their previous experiences in other groups.

## 15. Sociodrama: classes of groups

➤ Objectives:

Appreciating the sense of collaboration and working as a team.

➤ Required time:

Thirty minutes.

➤ Group size:

Unlimited.

➤ Place:

Classroom.

➤ Materials needed:

A card with the features of each subgroup.

➤ Steps to follow:

1. The facilitator explains that all human groups have different attitudes that should be studied to prevent the damage that a bad group can make them.

2. The whole group is divided into four sub-groups and they are given a card randomly with one of the following groups and features:

A) *Closed group*: a group where they don't let anyone participate.

B) *Cyanide group*: all of them have an attitude of destructive feedback.

C) *Ordinary group*: they are united without any interest in common because each person acts as an individual, selfishly.

D) *Built-in group*: they can find collaboration and friendship between its members.

3. Each subgroup invents a sketch in which its defining features are displayed and they represent it in front of others so that they try to figure out which group they are.

4. Finally, discuss advantages and disadvantages each group has, which one they would like to be and why.

## 16. I know who knows what you do not know

➤ Objectives:

Giving clear and brief information about a topic.

Recognizing the importance of helping each other.

Teamwork.

➤ Required time:

Forty-five minutes.

➤ Group size:

Twenty people or more.

➤ Place:

Classroom.

➤ Materials needed:

Pens and paper.

➤ Steps to follow:

1. After choosing the topic (worked previously in class), ask adults to write questions about what they don't know about it (one question per person).

2. Form sub-groups with four people.

3. The moderator reads every question aloud and the subgroup who knows its answer, asks for it.

4. Leave some time for subgroups to study the questions and prepare their answers (they must be clear and brief).

5. Then, each subgroup gives their answers and the necessary clarifications.

6. When doubts have already been resolved, the facilitator opens a debate about what has led them to choose these questions, how they worked in their sub-group (if there has been a leader, they distributed the work or have worked collaboratively), if they believe that form of study is more efficient than studying individually and why.

## 17. People who we know

➤ Objectives:

Showing that knowledge is superficial.

Improving group relationships.

➤ Required time:

Thirty minutes.

➤ Group size:

Unlimited.

➤ Place:

Classroom.

➤ Materials needed:

None.

➤ Steps to follow:

1. The coordinator tells the group that as they already know each other (this dynamic must be made halfway through the course, when learners have already met each other), they are going to come into action working with what they presumably know of others.

2. Six subgroups are formed.

3. A subgroup is in the middle of the class and a person will tell something (a hobby, his/her favourite colour, animal, subject...) about the partner who is on his/her right and so on.

4. Once the presentation is finished, do the same until all the subgroups have been in front of the class group.

5. Finally, the coordinator will ask a series of questions based on the information that each subgroup has said: if they were superficial or deep data, if there were groups that knew themselves better and why, what they would have liked his/her colleagues had told about them and what they should have omitted and why.

## 18. Winner / loser

➤ Objectives:

Reformulating negative situations in learning experiences.

Trying to cope with the difficulties that can appear always seeing the positive side.

➤ Required time:

Fifteen minutes.

➤ Group size:

Unlimited.

➤ Place:

Classroom.

➤ Materials needed:

None.

➤ Steps to follow:

1. Learners are divided into pairs.

2. A student tells a negative thing of his/her life to his/her partner. It can be a personal memory or one related to their jobs or studies, but it has to be true.

3. Then, the same person will have to talk about the same experience, but focusing only on the positive aspects.

4. After that, his/her partner will help him/her to explore the positive side of the negative experience, trying to make him/her see aspects in which the other person had not realized.

5. Finally, pairs change roles.

6. The coordinator may ask if they had thought that, even though it is the same situation, reacting positively or negatively to it is their own choice and that any setback contributes an equal benefit if one knows how to look for it.

## 19. Treasure hunt

➤ Objectives:

Promoting team spirit.

Breaking the already established subgroups by encouraging work between people from other teams, departments or social circles.

➤ Required time:

More than an hour.

➤ Group size:

Unlimited.

➤ Place:

The classroom and the surrounding streets.

➤ Materials needed:

Pen, paper and a prize for learners (a sweet or trinket, for example).

➤ Steps to follow:

1. The coordinator divides the participants into small teams and gives them a list of ridiculous tasks for each team to do as a group. Among the tasks you can include taking a photo with a stranger, buying a coffee in a place that is out of class, etc.

2. They are given a fixed time limit in which they must complete all the tasks.

3. The winner is the team who completes most of the tasks in the shortest time. (If you want, you can create your own scoring system according to the difficulty of the tasks).

4. When they finish, ask how each group has worked, if they felt comfortable with their not "well known" partners, what they would have liked to change or improve in their group...

## 20. Truths and lies

➤ Objectives:

Breaking the ice, especially in new groups.

Preventing the formation of prejudices among peers.

Offering the most introverted people the same opportunities to share some data about themselves.

➤ Required time:

Fifteen minutes.

➤ Group size:

Five or more people.

➤ Place:

Classroom.

➤ Materials needed:

None.

➤ Steps to follow:

1. The coordinator asks everyone to sit in a circle looking towards the center.
2. Each person thinks of two real facts about them and a false one. The false one must be realistic, not extravagant. Eg. I love travelling, I won the Christmas lottery once and I have six children.
3. Move round the circle and ask each person to say the two real and false data in a random order, without revealing the false one.
4. When someone has shared their facts, others will have to guess which ones are true, the false one and why they believe it.
5. If no one wants to be the first one speaking, the coordinator could by saying something personal about himself/herself so that learners have the necessary confidence to say what they have thought afterwards.



**"I" stands for:**

**I = Intrinsic > motivation to learn**

**I (as a teacher) > I motivate my learners to learn**

**I (as a learner) > I'm motivated to learn**

**I = Innovation**

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