




Facilitation Roadmap  
Creative

*Strategic partnership in the  
field of Adult Education*



Co-funded by  
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# ...about this booklet

With this booklet, we would like to share some insights into creative approaches and methodologies which can be used when facilitating groups of adult learners (drama and improvisation, Lego SeriousPlay method, outdoor education, graphic facilitation).

During the 2nd training course of a long-term adult education project "facilitation roadmap" we focused on exploring some of the approaches and methodologies which could be used with adult learners. As a result of this training, participants learnt how to apply creative methodologies to their work, adjusting them according to the needs of their target groups.

On the pages of this booklet, you will find some basic facts about the approaches, as well as some examples of learning methods, which you could use in your work. Also, you would be able to find some references for further exploration of the approaches.

We hope the booklet will be useful for you.



# Objectives

Learning about drama and improvisation as one of the creative methodologies in facilitation

Learning about LegoSerious Play as an innovative creative methodology in facilitation

Exploring outdoor activities and reflecting on the added value they could bring



# Partners

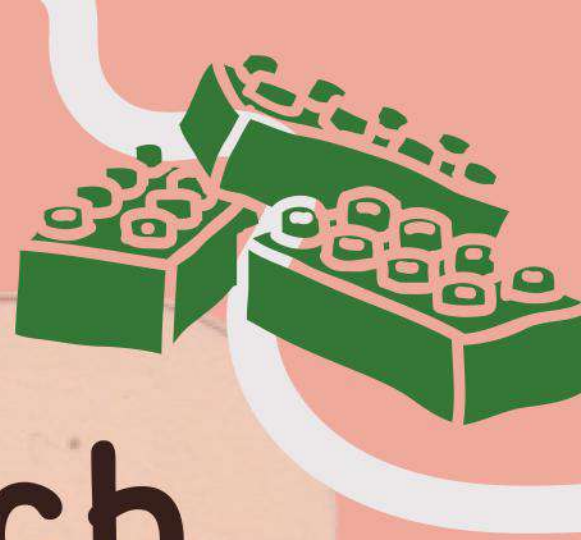
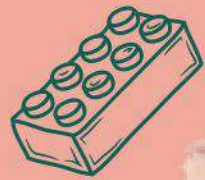
This project was created in a partnership of 3 organisations working in the field of adult education from Poland, Spain and Italy.

We engaged into process of active experimentation with our learners as equal partners gave them opportunity to learn and discover by skillful guidance or facilitation.

✦ Fundacja Młodzi dla Europy

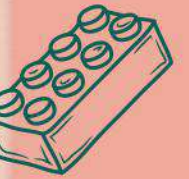
✦ GLOBERS

✦ METIVA ACADEMY



# LEGO Serious Play as approach

The LEGO® SERIOUS PLAY® method is built upon basic knowledge about how people and groups best learn and develop. The process structure of the LSP process is building upon a learning process that ensures that people take ownership of their own learning and learn the most. This learning process implies four steps that you move through in a spiral:



The first step of the ideal learning spiral is to help people connect to what they are going to explore, and to understand the context and meaning of what they are about to learn more about.

The second step is to involve people in a process where they create a product connected to the targets of exploration, involving their own knowledge and reflections as well as their own creative skills – and their own hands.

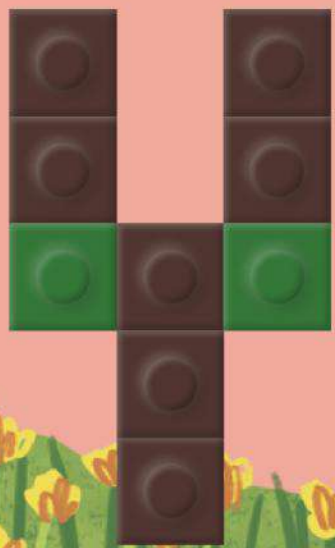
The third step is to help people reflect on what they have created and look deeper into their own reflections about their own product, in order to become aware of what their explorations have brought them, and in order to gain more insights.

The fourth step is that people get a chance to connect their newly gained knowledge to new explorations they would want to pursue. [...]



# The three basic phases of the LSP process:

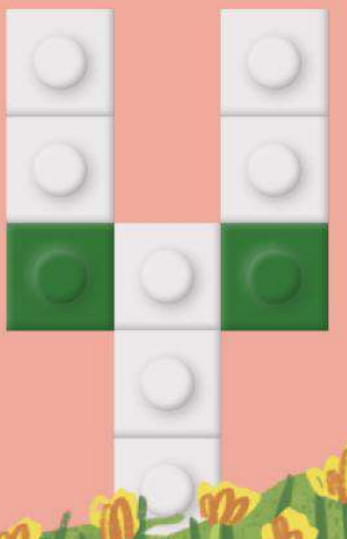
*Challenge*



*Building*

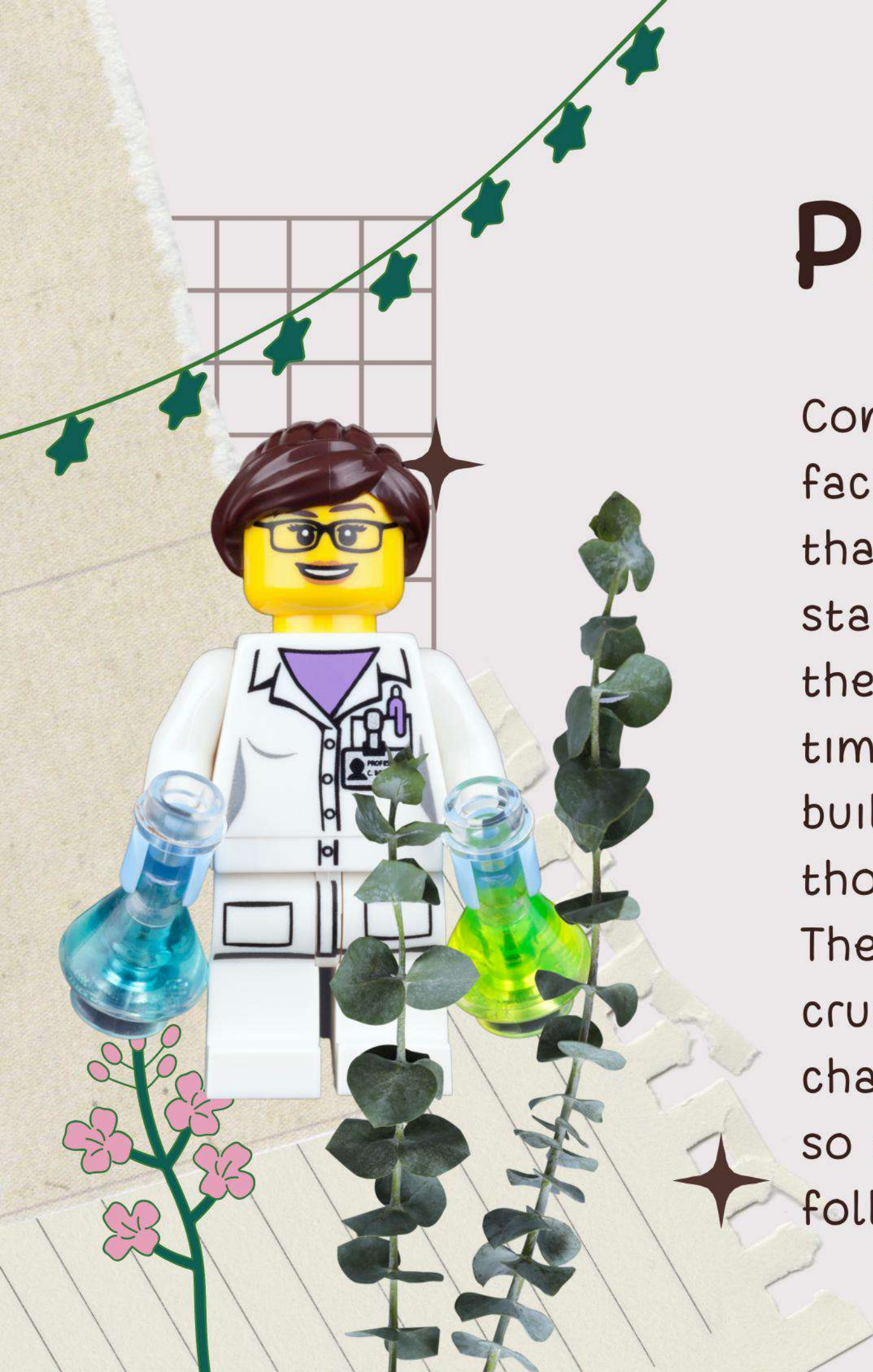


*Sharing*



# Phase 1, The Challenge:

Considering the purpose of the workshop in advance, the facilitator has formulated each building challenge in a way that will open up reflection and dialogue. When the process starts, the building challenge is posed to the participants, the building time is made clear, and the facilitator asks participants to build a model with their LEGO® bricks that expresses their thoughts on, or response to the building challenge. The facilitator's choice and formulation of the building task is crucial for participants' experience of the process. The challenge for the facilitator is to formulate the building task so that it best serves the purpose of the workshop while following the basic principles of the method.





# Phase 2, Building:

In the building phase, participants build their response to the building challenge with LEGO bricks.

While building their models, participants assign meaning and narrative to their models by means of metaphors, figures of speech, and narratives. During construction of the model, the individual participant undergoes a reflective process through which they gain a clearer and more detailed conception of and insight into their own reflections and thoughts.

The building process both inspires and supports the reflective process, and participants are given a chance to think with their hands. The fact that participants use their hands to build concrete, three-dimensional models of their reflections and ideas, gives them easier access to the knowledge and experience that is stored in their minds and it catalyses new trains of thought.



# Phase 3, Sharing:

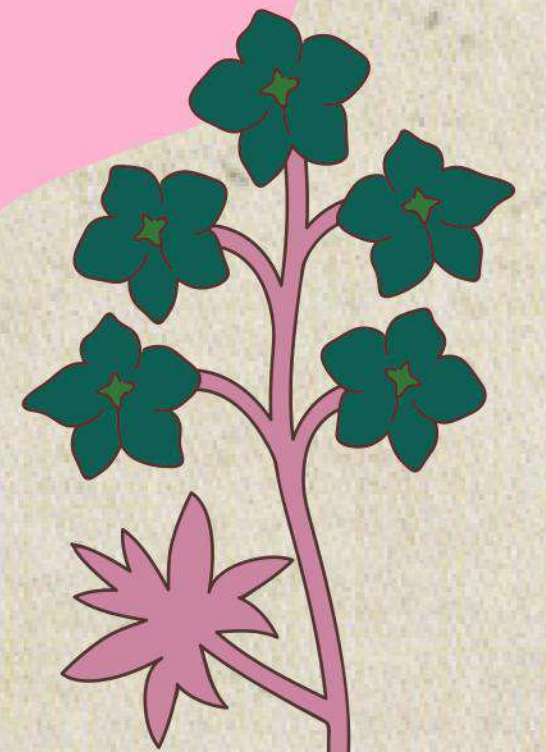
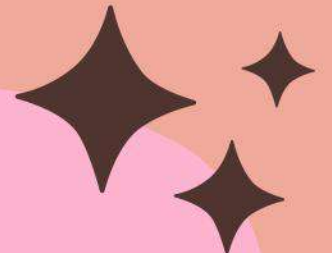
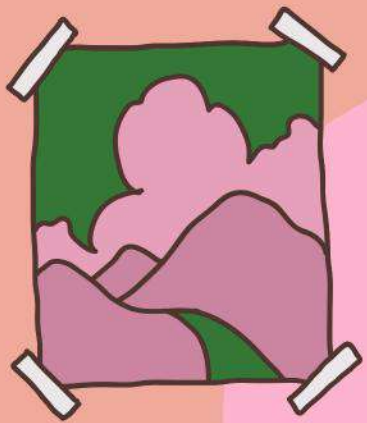
The point of the sharing phase is that participants share their stories and assigned meanings about their models with each other. So one at a time, each participant shares the significance and story that they have assigned to their own model. It is very important that each participant gets the chance to share the story about their model. The sharing is in itself a reflection process, in that when they share their models, participants explore their own expressions more closely. Those listening also have an opportunity to explore in more detail what the narrator expresses through the model. The facilitator plays a crucial part in the sharing phase when asking facilitating questions. Facilitating questions are asked with the purpose of getting participants to reflect more and share more about their thoughts and ideas with each other.

It is crucial that each person's voice is heard during this process. Everybody shares what is on their minds, and everybody is listened to. This is very important to reach one of the purposes of the LSP process: to let everyone share their thoughts in a constructive way and to give everybody a chance to hear each others' points of view. This is on the one hand to create a shared understanding of the group's way of handling the situation, and on the other hand to create the best starting point for people to feel ownership for the reflections and ideas expressed. Eventually this will help them to arrive at the solutions and actions that need to be taken in order for them to handle the situation the best way possible."



# NB!

We do recommend you to take a closer look at LSP methodology by checking out the official open source material (Original: "Introduction to Lego Serious Play. Open source" <https://seriousplaypro.com/about/open-source/>). For the activities, feel free to use any other available bricks you have.

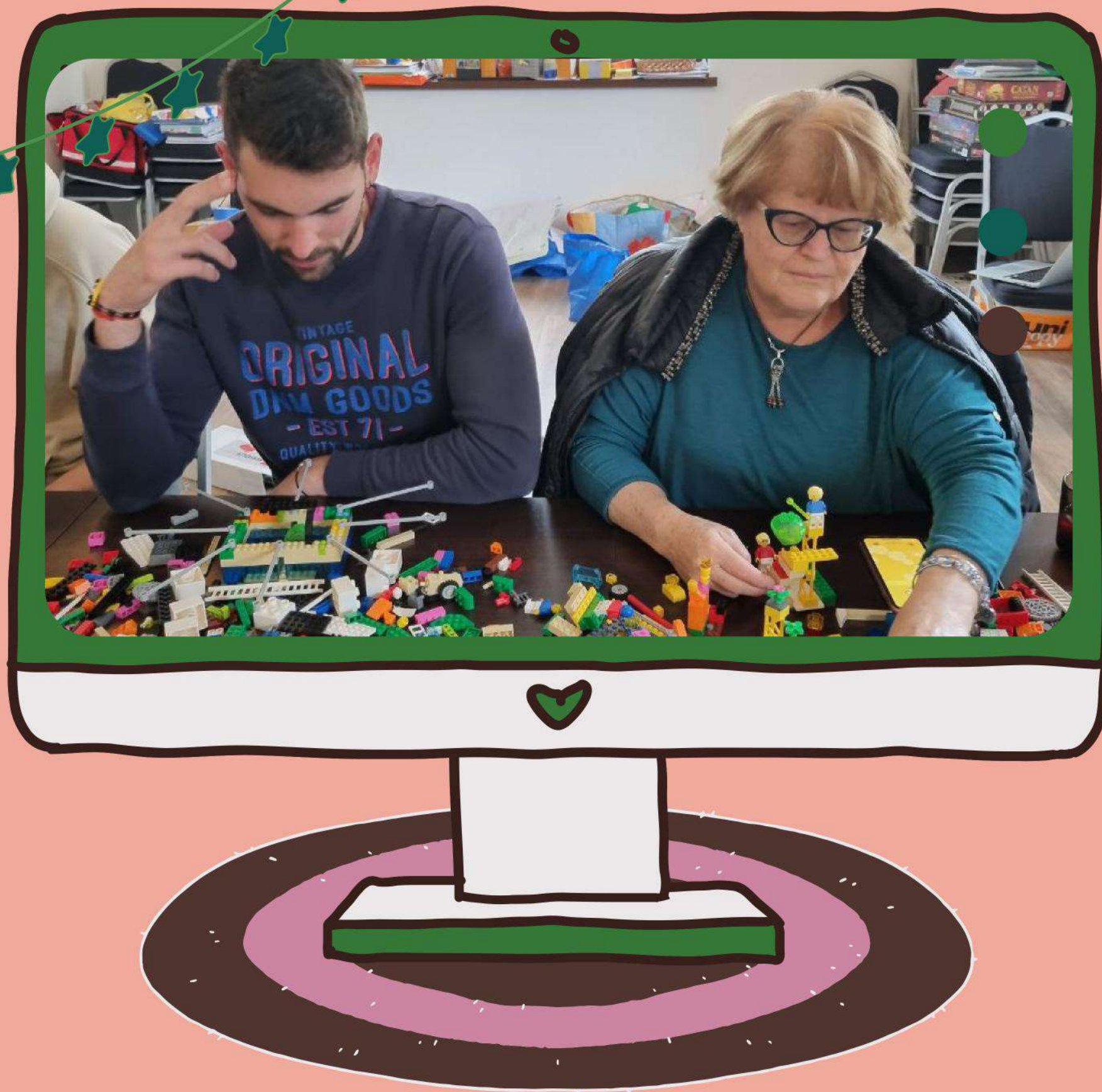


## Activity 1

# Build a bridge

The first activity is an easy exercise to introduce participants into the methodology and its three phases.

Prepare the tables for 4–6 people per table and make sure there's enough different bricks for each of them.





## ✦ *Stage 1*

Stage 1. You deliver the brick bags to each of the participants. Bags must contain a different variety of bricks or pieces of different colors, sizes, shapes, etc.

Once all the bags are delivered, you invite participants to individually build a bridge and put one concrete block on the top of it, e.g. a flower (the challenge).

## ✦ *Stage 2*

Some minutes (6 to 8 minutes aprox.) are given to participants to build their bridges taking into account just the premises given in the previous stage. The time should not be too much longer as participants should feel the pressure of the time.





## Stage 3

After the building stage, you ask participants to share their bridges one by one and highlight their main characteristics (e.g. Why did you choose those colors? What did you like the most of your bridge? Why did you build the bridge like this? How and why did you choose the brick on the top? etc.).



## Stage 4

To finish the activity, you ask the participants to reflect about how they have proceeded during the exercise and if their behavior could be influenced or linked to their past experiences etc. in order to connect their new knowledge with some personal aspects or future goals. You can guide the reflection with some group questions (e.g. Is there something in your bridges that you could connect with our personality? What are the main differences/similarities between all the bridges and why do you think they have happened? etc.). All of them should be appreciated and explored.

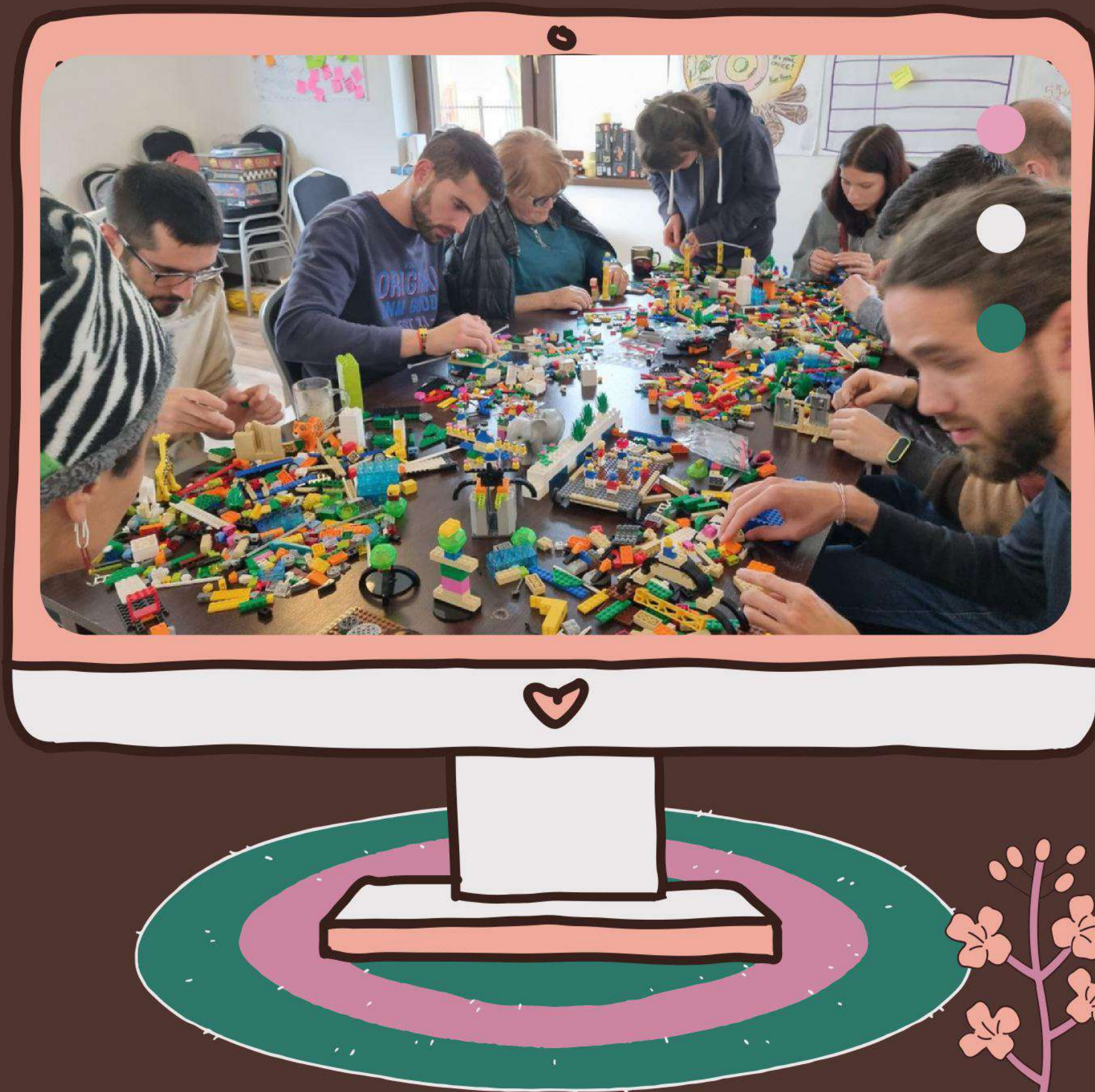


## Activity 2

# What inspires you in life?

This activity is an exercise to introduce participants to the metaphors the bricks can bring and letting explore the inner motivations of others.

Prepare the tables for 4–6 people per table and make sure there's enough different bricks for each of them.





## Stage 1

Ask participants to choose any 5 bricks and connect them together any way they feel like.

After they do it, ask them to adjust, transform the model, add new bricks in a way so that it represents what inspires them in life.( challenge)

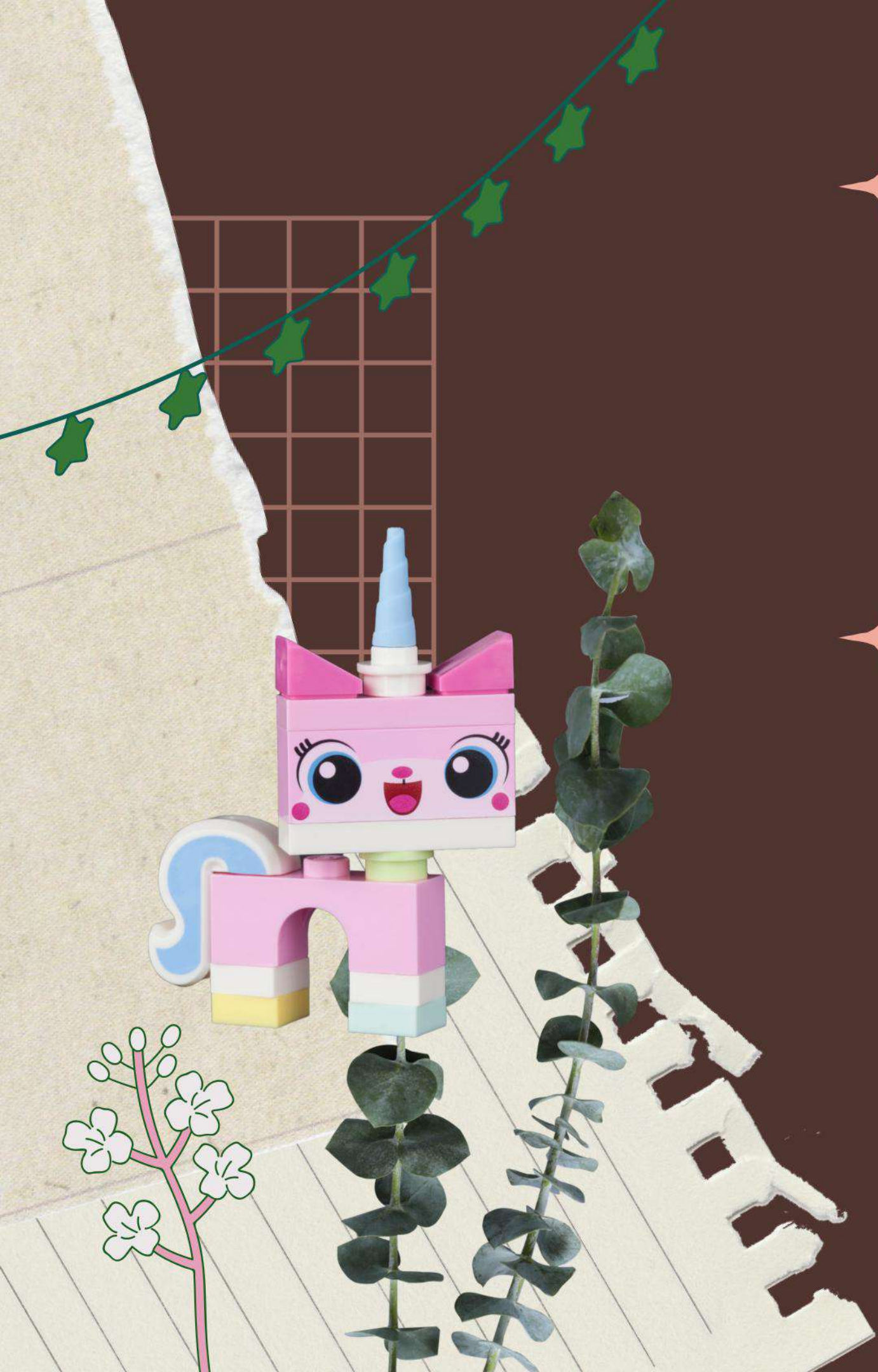


## Stage 2

Some minutes (6 to 8 minutes approx.) are given to participants to build their models taking into account just the premises given in the previous stage. The time should not be too much longer as participants should feel the pressure of the time.







## Stage 3

After the building stage, you ask participants to share their models one by one and highlight their main characteristics (e.g. Why did you choose those colors? What does this brick represent? etc.). Encourage participant using a pointer.



## Stage 4

To finish the activity, you ask the participants to reflect about how they have proceeded taking into account their past experiences, personality, their interpretation of the rules, motivations, etc.

Here it could be interesting to compare the figures to find common activities, features between "inspirations" and explore with participants why they are so important for their motivation.

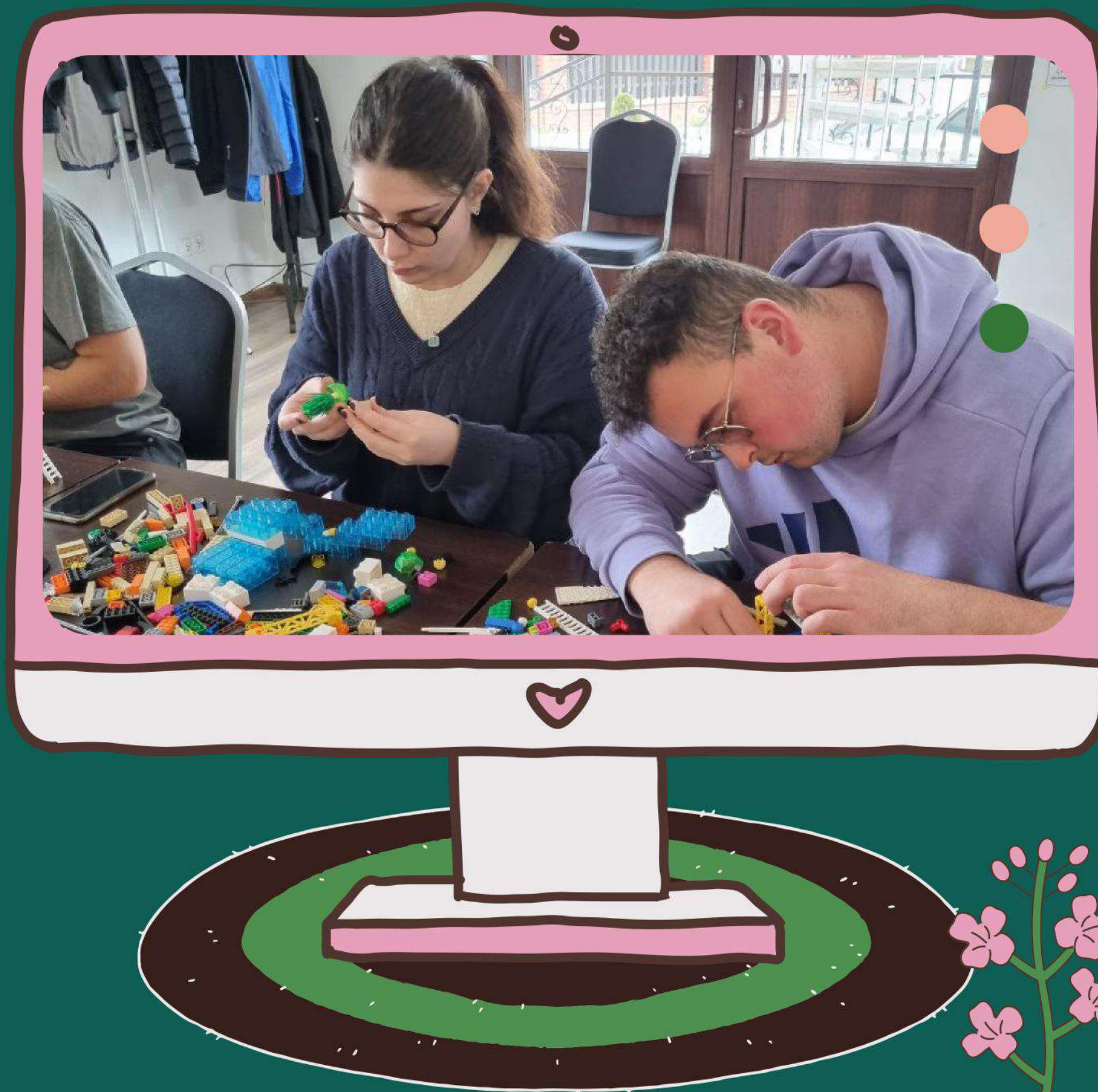


## Activity 3

# How do you see a modern educator?

This activity is an exercise to explore different visions on the same concept.

Prepare the tables for 4–6 people per table and make sure there's enough different bricks for each of them.





## Stage 1

Ask participants to build a model which would represent how they see modern educator. Ask them to think of competencies, skills, personality traits, environment and setting etc.



## Stage 2

Some minutes (7 to 9 minutes approx.) are given to participants to build their models taking into account just the premises given in the previous stage. The time should not be too much longer as participants should feel the pressure of the time.





## Stage 3

After the building stage, you ask participants to share their models one by one and highlight their main characteristics (e.g. Why did you choose those colors? What does this brick represent? etc.). Encourage participant using a pointer.



## Stage 4

To finish the activity, you ask the participants to reflect about how they have proceeded taking into account their past experiences, personality, their interpretation of the rules, motivations, etc. Here it could be interesting to compare the figures to find common skills/competences between "the modern educators" and explore with participants why they are so important and if they have (or need to develop) them.





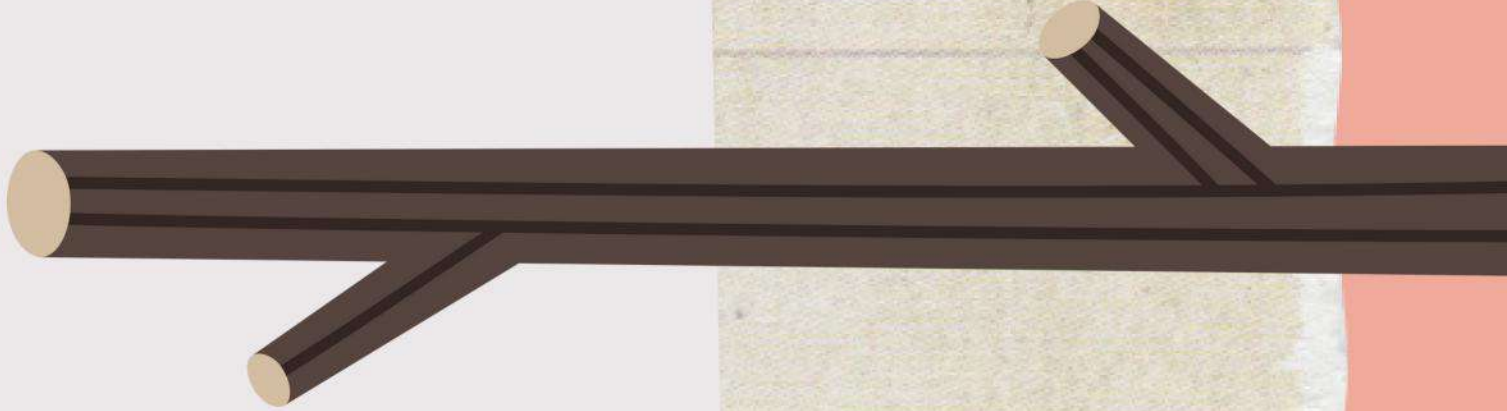
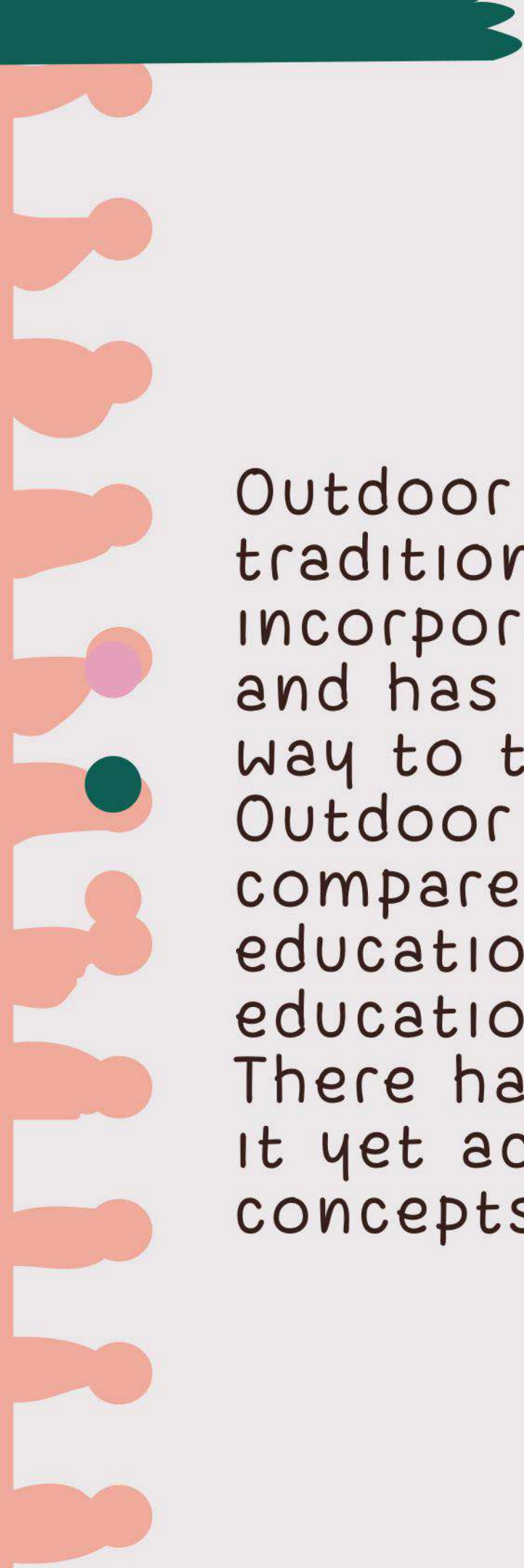
# Outdoor education approach

Outdoor Education is a planned learning experience that takes place out of the classroom. It is a broad category that fosters discovery and experimentation, often in connection to the natural world.

Outdoor Education engages with social interaction, inclusion, personal wellbeing and development, as well as individual and group learning processes. Drawing on the methods of non-formal education, outdoor educators place an emphasis on processes rather than on results.

Outdoor educational programmes are normally developed and implemented in conjunction with a trainer or facilitator, but formal or standardised testing is generally eschewed. Instead, other markers – such as self-reflection, self-discovery and 'personal growth' – serve as indicators of success.

*Taken from: Institute for Outdoor Learning*



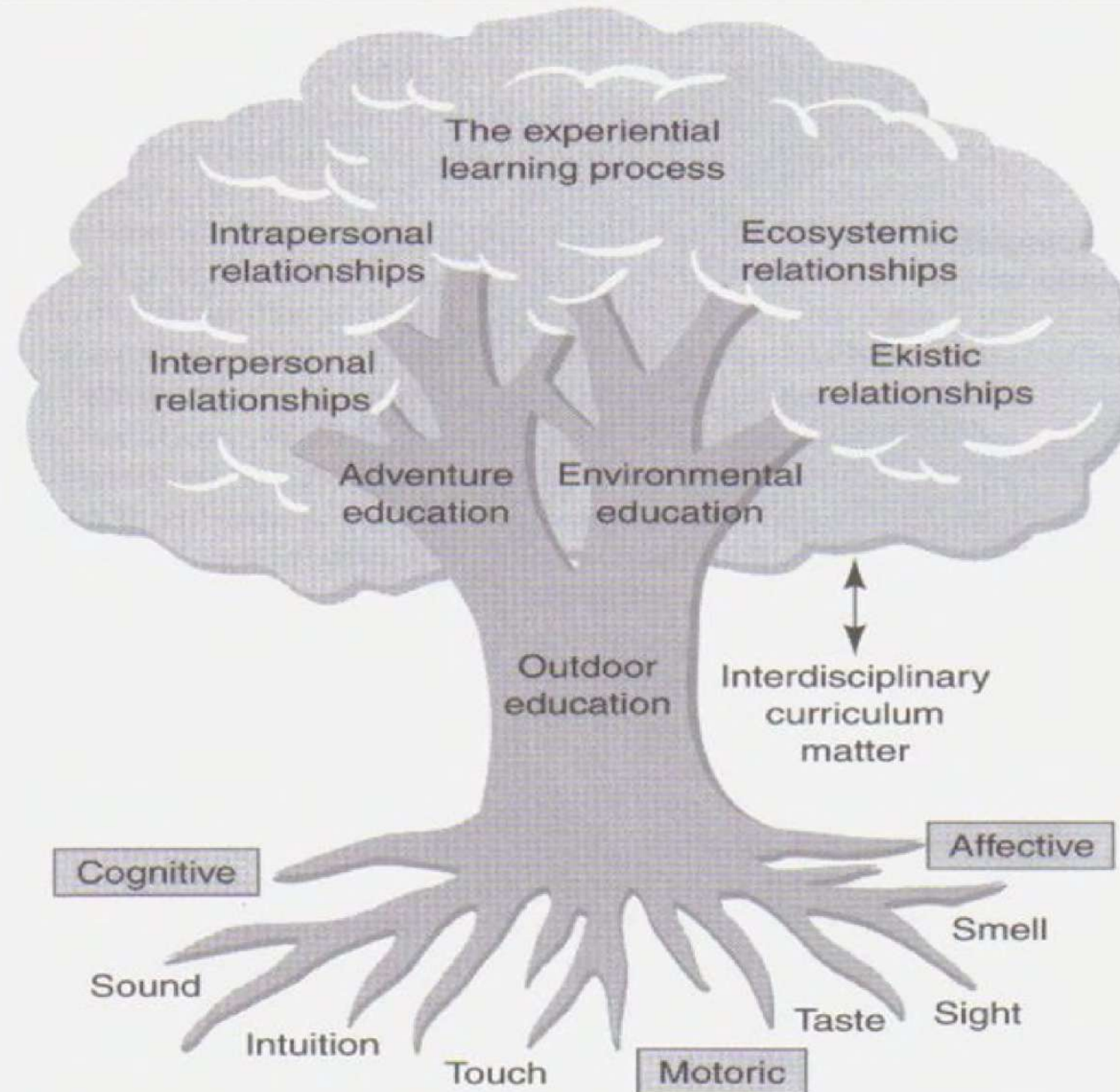
Outdoor education has a long history of development, traditions and variations. Modern outdoor education incorporates experiential learning as a basic approach and has the potential to engage learners in an active way to the learning process.

Outdoor education has been numerously defined and compared to next to such concepts as adventure education, environmental education, experiential education etc.

There has been various research and points of view on it yet admitting interconnection among these concepts.



# Priest's model



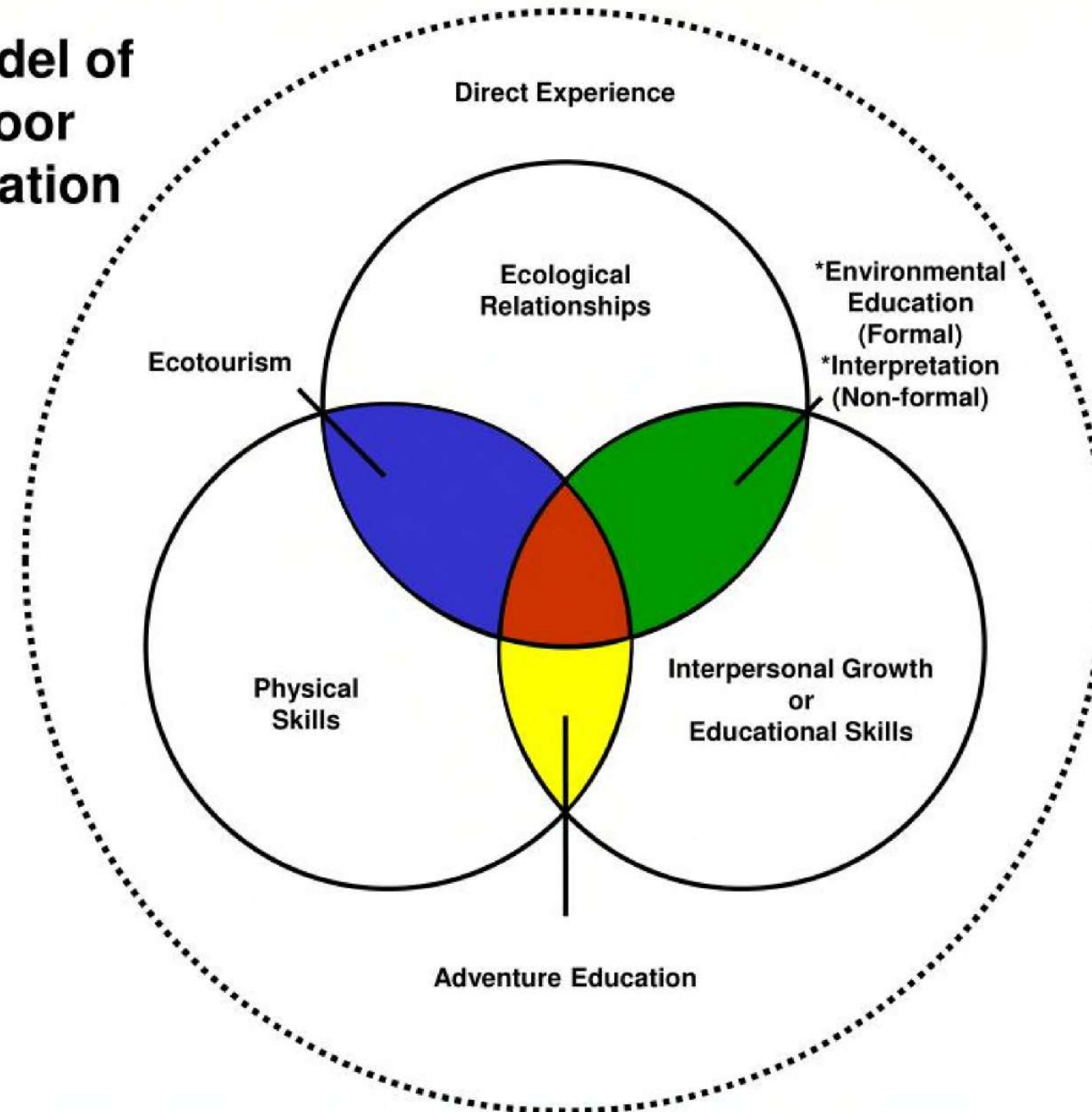
Priest's model of outdoor education.

Reprinted from S. Priest, 1988, "The ladder of environmental learning," *Journal of Adventure Education and Outdoor Leadership* 5(2): 23-25. By permission of the publisher and author.

Gilbertson, Bates, McLaughlin & Ewart (2006) *Outdoor Education: Human Kinetics Publishing*

# Gilbertson's model

## A Model of Outdoor Education





On this model we can see how different types of outdoor activities are placed based on the focus they primarily have (e.g. adventure therapy is mostly focused on individuals, while outdoor education on groups and the relationships with risk as factor).



# Types of Outdoor education activities

Recreational – outdoor activities for leisure purposes

Educational – outdoor activities with specific educational aim





Developmental – long-term outdoor programs, aimed at the development in specific teams etc.

Therapeutic – activities, where outdoor activities are used as a part of therapy process



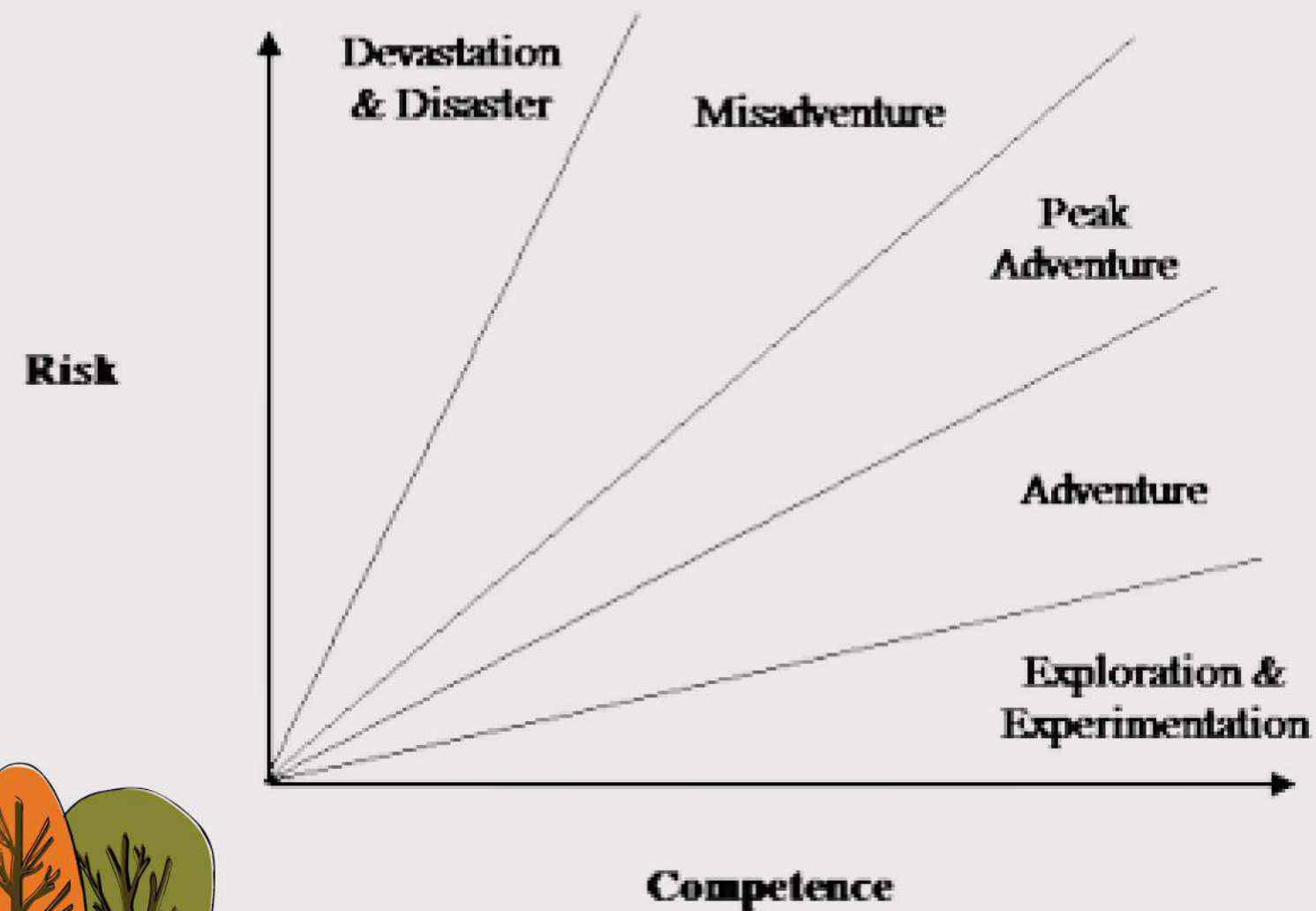


In this manual we mostly focus on educational outdoor, so we mostly focus on outdoor education activities which:

- have specific learning aims
  - use experiential learning as a basic approach ( see previous manual for details on experiential learning)
  - use challenge by choice approach (encouraging participants to stay in their 'leaning zone' and recognise it's their own responsibility to work on their personal growth)
  - allow learning to happen IN nature, ABOUT and THROUGH nature
- 
- 
- 
- 

# Peak Adventure model

by Simon Priest



As outdoor education activities are often linked with risk and adventure, when we plan such activities we really need to plan them in a way which would match the competencies and risk level of participants in order to achieve peak adventure. If the Risk is too high, but competencies are low it can result in disaster and injuries, and if the risk is too low for the competencies of participants, it might result in boredom or stay on the level of exploration not adventure.





## *Activity 1*

# Outdoor Labirint

This activity explores the teamwork, communication and trust as main issues.





## ✦ *Materials*

Blindfolds, long ropes, different kinds of shorter ropes and carabines.

## ✦ *Location*

Outdoors, preferable in the forest area

## ✦ *Time*

60–70 minutes

## ✦ *Group size*


8+ people





# Activity Description

With the given materials, a trainer creates a long trail among the trees, long rope serves as the main trail, tied around the trees on the height of approximately 1 meter. The trainer attaches other objects on the rope. The trail needs to be 20–30 meters long.



Participants are told that their aim is to get to the end of the trail, all of them will be blindfolded and will not be able to speak during the activity. They are given 10 minutes to discuss the strategy and once they are ready all of them need to wear blindfolds.

The trainer takes blindfolded group to the start of the trail and let the first person touch the rope, after that the exercise starts.

Participants are not allowed to see the path before the activity.





## Safety

Make sure there's no big dangerous holes in the ground where the trail goes. During the activity watch out for branches of trees and the trunks to spot and avoid injuries.

## Debriefing



How did you feel during the exercise?

How was your way of moving, what did you pay attention to?

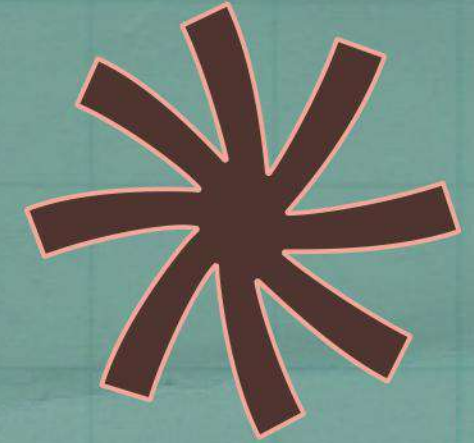
What was the most interesting/challenging moment?

How was it to lead/ to be lead?

What did you learn for yourself from this experience?



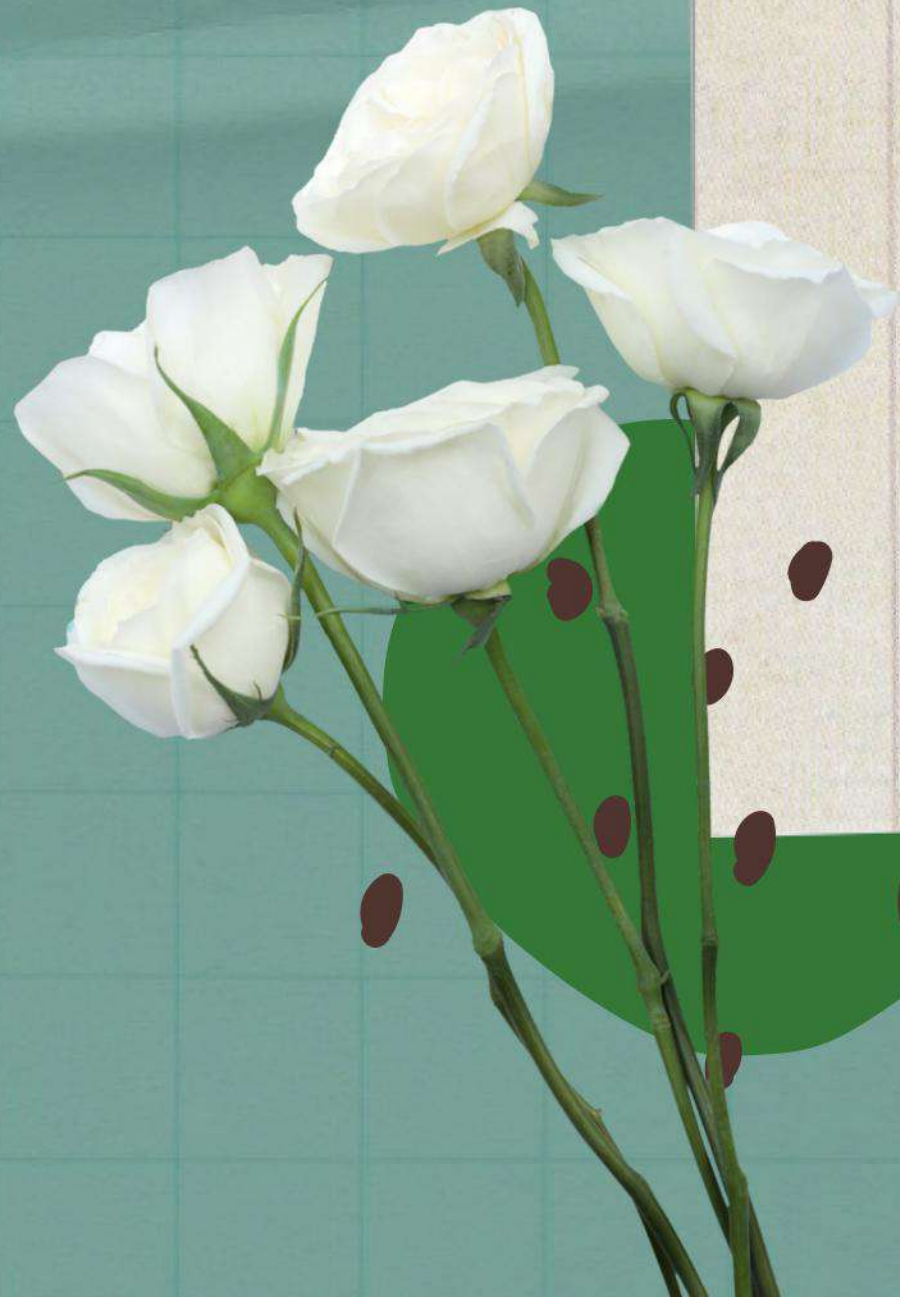




## *Activity 2*

# Outdoor museum

This activity allows to connect to nature and explore 'leave no trace' rule.





## ✦ *Materials*

objects from nature, labels and pens

## ✦ *Location*

Outdoors, preferable in the forest area

## ✦ *Time*

60–70 minutes

## ✦ *Group size*

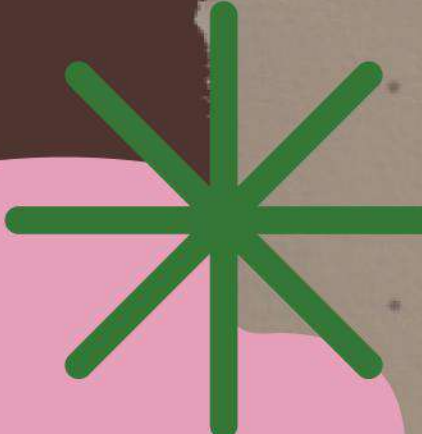
6+ people






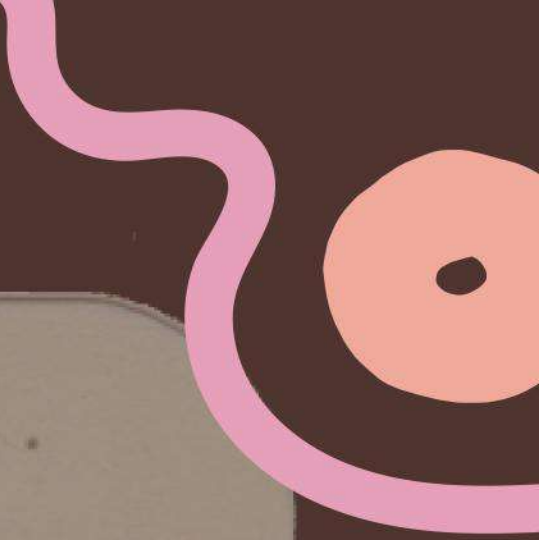

# Activity Description

Participants are invited to participate in the activity in the area with wild nature around ( forest, mountains etc). Participants are invited to walk around for 10–15 minutes silently, to try to connect to nature and find an object wich seems special in this place. Everyone receives a label, where they need to describe author, name of the item, ime of creation and history. During the walk each person completes the label coming up with the story.



After that, everyone gathers in circle and present their object. After the debriefing participants should place the objects exactly where they found them.



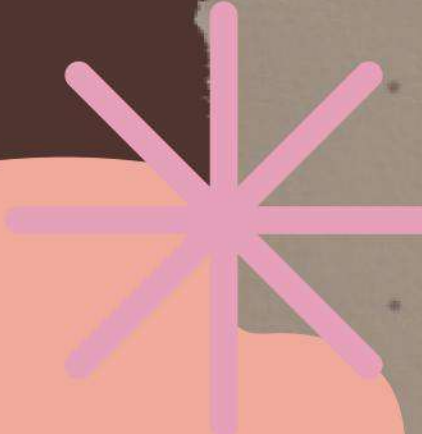


## Debriefing


During the debriefing we can introduce the role of environment in outdoor education and 'leave no trace' rule.

What's the connection between leave no trace rule and this activity?

How the history of this place is changing when we are taking / destroying elements that we found here ?



How we could implement leave no trace rule during the activities, expeditions, hiking?





## *Activity 3*

# Moonwalk

This activity helps to overcome fears and develop trust in yourself and others.



## ✦ *Materials*

Slackline, a lower harness and 6 strong ropes ( 2 m long each) which will be tied up on the waist to the upper part of a harness, helmets.

## ✦ *Location*

Outdoors, preferable in the forest, park area where you can set a slackline of 10 meters long, flat surface.

## ✦ *Time*

60-70 minutes


## ✦ *Group size*

9+ people





# Activity Description



The trainers set the slackline at around 80 cm height. One participant wears a harness with ropes on it. She/he steps on the slackline and has to walk until the other end of it without holding anything, but being supported by other 6 people who would hold the ropes which are tied to the harness. She/ he can communicate to the others one which side more tension is needed etc. When one person finishes, the next one puts on the harness and goes through the journey.





## *Safety*

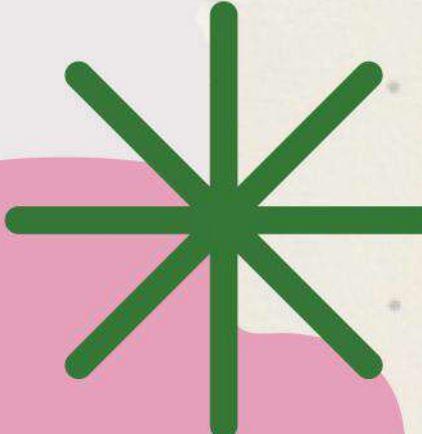
Make sure there are people spotting the person on the slackline.

Make sure participants wear proper shoes.

Make sure participant on a slackline wears a helmet.

Make sure people who hold ropes, don't tie them round their hands.


## *Debriefing*



How was it to do the walk?

What did you find out about yourself during the activity?

What do you do in the same way and what do you do differently in your everyday life?





# References

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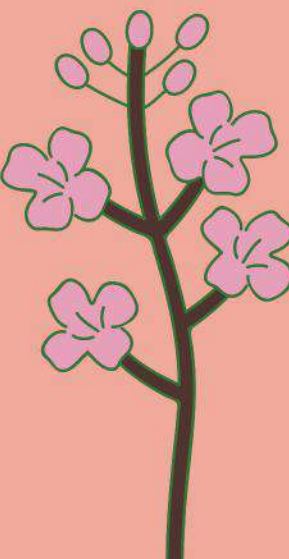
Rubens, D. (1997), Outdoor Education, Adventure and Learning – a fusion, Edinburgh: Msc Education Degree University of Edinburgh.

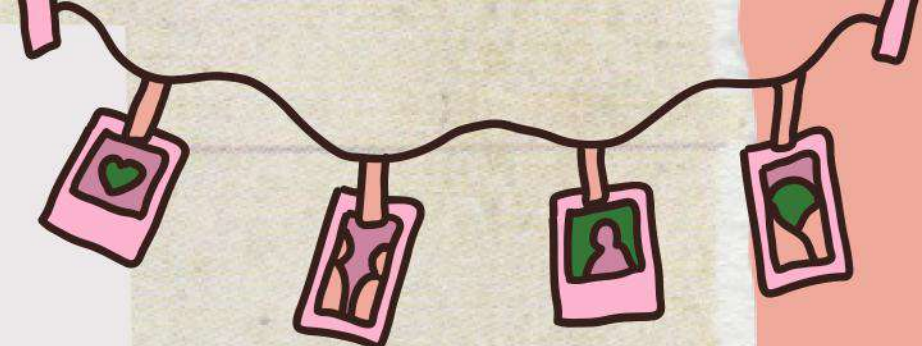




# Improvisation and drama

Here you can find some view on drama  
and improvisation as potential  
educational approaches.





Improvisation, or improv, is a form of live theatre in which the plot, characters and dialogue of a game, scene or story are made up in the moment. Often improvisers will take a suggestion from the audience, or draw on some other source of inspiration to get started.

Improv is unique in that if you see a performance, that's it... there will never be another show exactly like it ever done again. Improv is different every time.

Improvised shows can differ between different improv troupes, depending on their training, their goals, and their style. Sometimes improv is purely comedy-based, while other times it can be a mix of both comedy and drama,

or just drama. Like scripted theatre – without the script, with the actors acting, directing themselves, writing the plot, and interacting with each other all at the same time without previous planning.

Improv is spontaneous, entertaining, and fun. But like all great things, you'll have to see it first hand to fully experience and appreciate it.\*

\*<https://www.hideouttheatre.com/about/what-is-improv/>

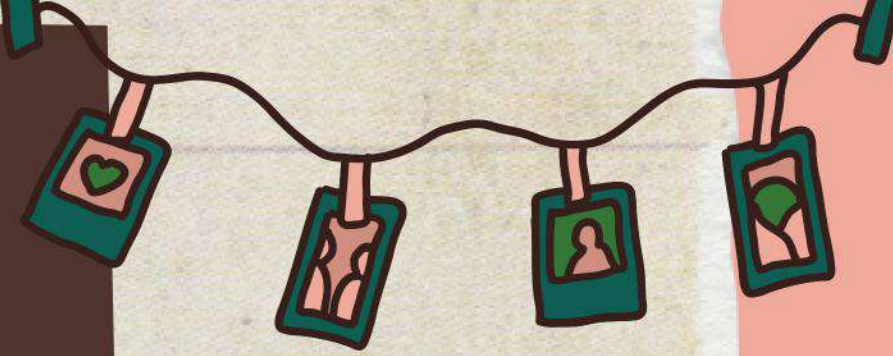


# Improvisation and clowning vs. education?

Drama in the classroom has shown an increase in self-confidence and a loss of fear of rejection. Clowning and improvisation are basic skills in acting, which help actors build characters and explore authentic feelings and situations. The main focus of using games in class is to help students learn and have fun. And when teachers manage to incorporate learning and playing at the same time it must lead to a successful lesson.

Clowning helps students find a different character within themselves, which we could call their English speaking self. This can help students by allowing them to make mistakes they would usually not allow themselves to make. When playing improvisation games in a different language, students can easily get wrapped up in the game. In such games the words come from a subconscious level, which they might usually censor.\*

\* Clowning and improvisation in the ESL classroom: Observations and suggestions Sigríður Eygrún Friðríksdóttir

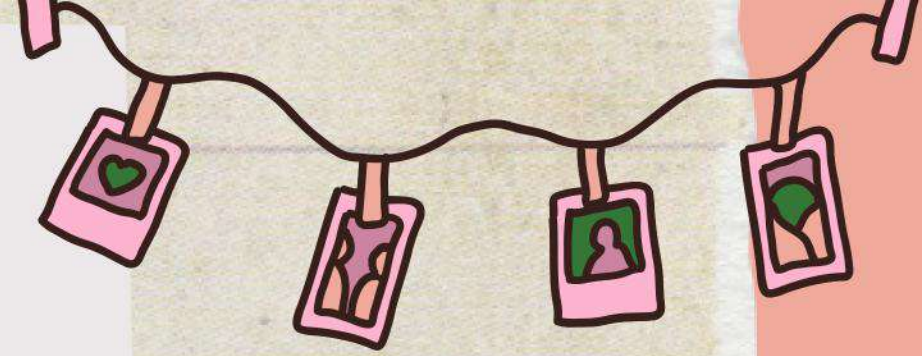


# Why using drama in learning activities ?

Using drama and drama activities has clear advantages for language learning. It encourages students to speak, it gives them the chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expression. There are also a number of other factors which makes drama a very powerful tool in the language classroom. Desiatova (2009) outlined some of the areas where drama is very useful to language learners and teachers, and they are listed below:

1-To give learners an experience (dry-run) of using the language for genuine communication and real life purposes; and by generating a need to speak.

Drama is an ideal way to encourage learners to guess the meaning of unknown language in a context. Learners will need to use a mixture of language structures and functions ("chunks") if they want to communicate successfully.



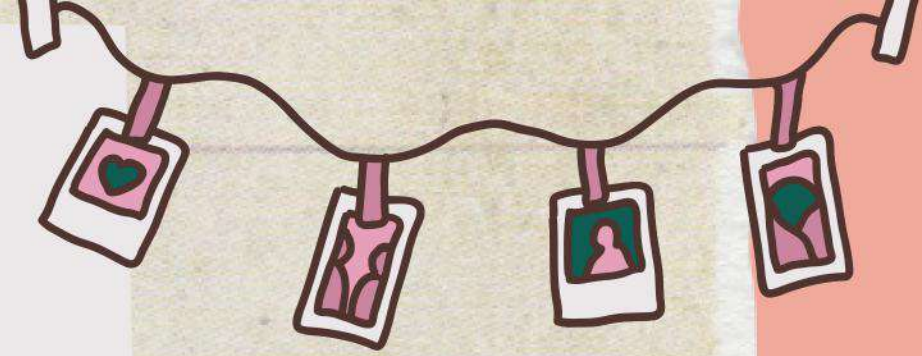
2- To help learners gain the confidence and self-esteem needed to use the language spontaneously. By taking a role, students can escape from their everyday identity and "hide behind" another character. When you give students special roles, it encourages them to be that character and abandon their shyness. By taking a role, students can escape from their everyday identity and "hide behind" another character. When you give students special roles, it encourages them to be that character and abandon their shyness.

3- To bring the real world into the classroom (problem solving, research, consulting dictionaries, real time and space, cross-curricular content)

When using drama the aim can be more than linguistic, teachers can use topics from other subjects: the students can act out scenes from history, they can work on ideas and issues that run through the curriculum.

Drama can also be used to introduce the culture of the new language, through stories and customs, and with a context for working on different kinds of behavior.

4- To emulate the way students naturally acquire language through play, make-believe and meaningful interaction.



5- To make what is learned memorable through direct experience and affect (emotions) for learners with different learning styles.

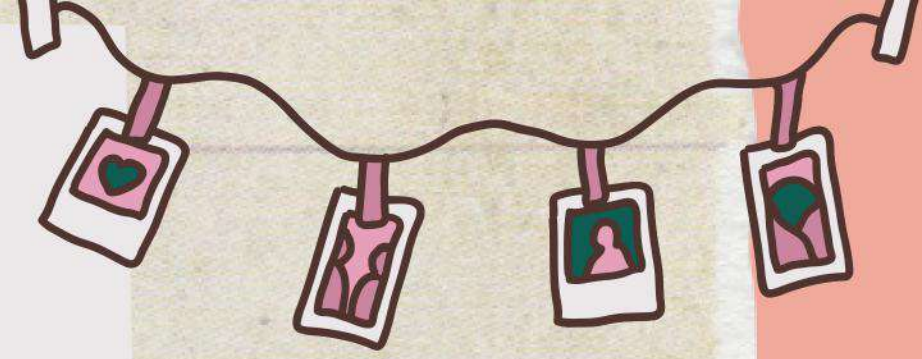
6- When students dramatize, they use all the channels (sight, hearing, and physical bodies) and each student will draw to the one that suits them best.

This means they will all be actively involved in the activity and the language will "enter" through the channel most appropriate for them.

7- To stimulate learners' intellect and imagination

8- To develop students' ability to empathize with others and thus become better communicators

9- Helps learners acquire language by focusing on the message they are conveying, not the form of their utterance



Drama is a powerful language teaching tool that involves all of the students interactively all of the class period.

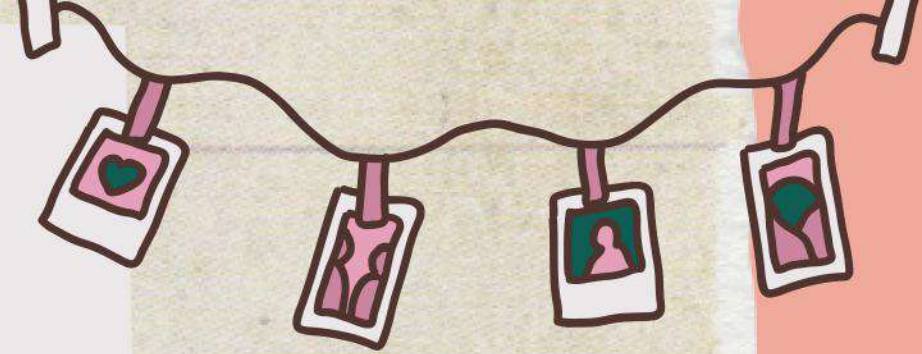
Drama can also provide the means for connecting students' emotions and cognition as it enables students to take risks with language and experience the connection between thought and action.

Learning process inevitably involves a balance between receptive and productive skills; here drama can effectively deal with this requirement.

Drama also fosters and maintains students' motivation, by providing an atmosphere which is full of fun and entertainment. In so doing, it engages feelings and attention and enriches the learners' experience of the learning process. Fleming (2006) stated that drama is inevitably learner-centered because it can only operate through active cooperation.

It is therefore a social activity and thus embodies much of the theory that has emphasized the social and communal, as opposed to the purely individual, aspects of learning.

The use of drama techniques and activities in the classroom provides exciting opportunities for foreign language learners to use the NFE in concrete "situations".





# Activity 1

Participants are invited to make improv sketches in 3 lines. 2 volunteers are called on stage, their task is to create a 3 -line long dialogue from which we will understand:

- who these people are and their relationship
- what's the matter
- where it happens

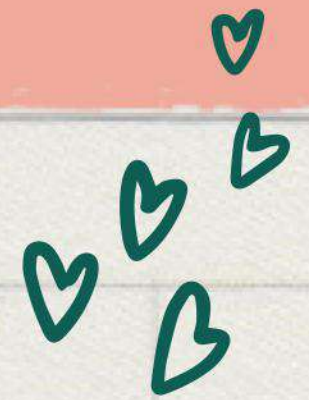
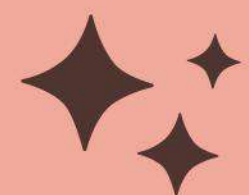
Example:

P1: Dear daughter, I'm so happy you're finally getting married.

P2: Yes, mummy, I did what you asked but you're buying me a dress.

P1: Sure dear, that's why we are in the wedding saloon.

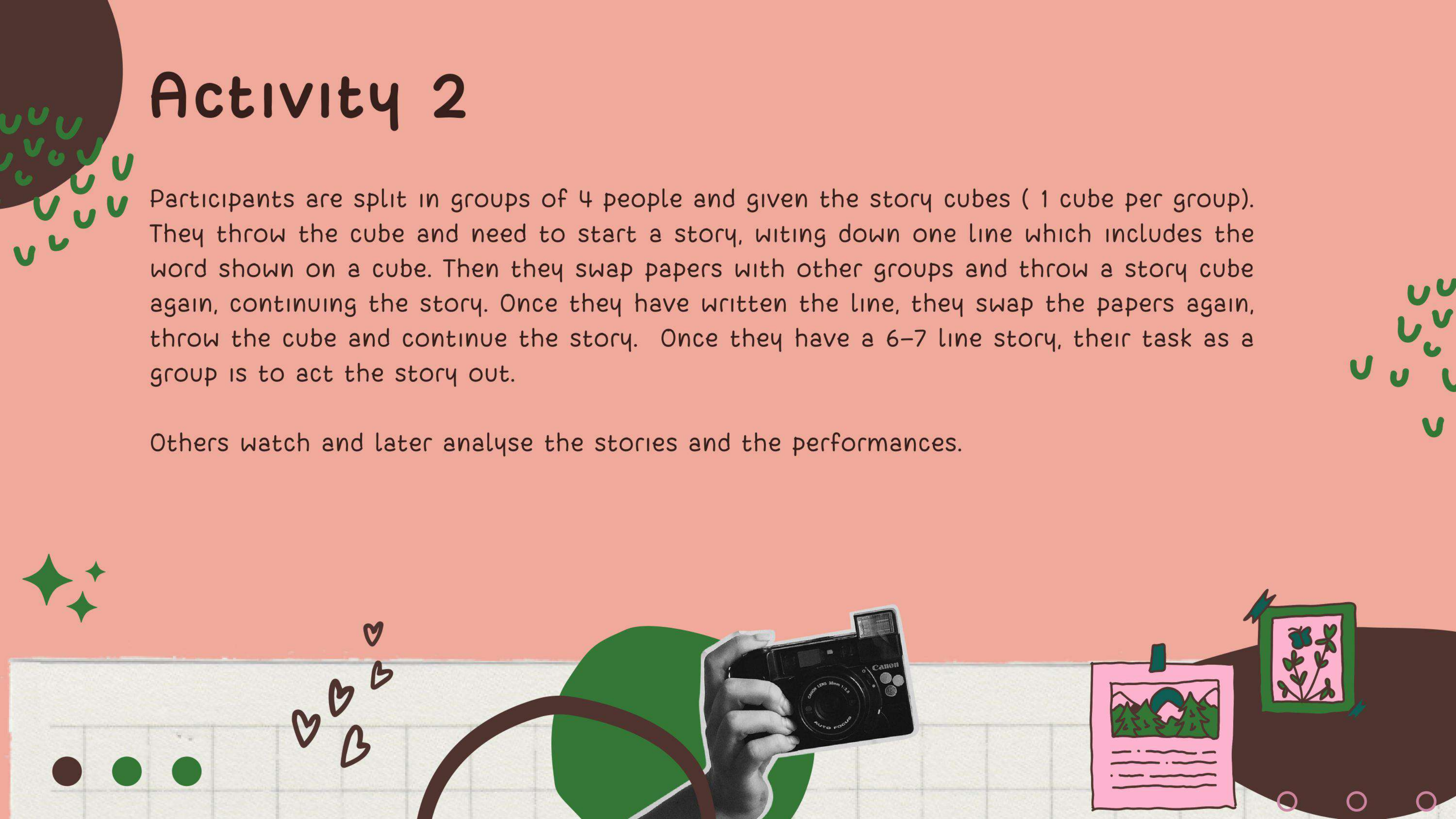
After the sketch is over, the audience needs to guess the above, if it's not clear, they can re-play the sketch. Then 1 person sits and a new person come making a new pair. The new person starts a new sketch with the 1st line.



# Activity 2

Participants are split in groups of 4 people and given the story cubes ( 1 cube per group). They throw the cube and need to start a story, writing down one line which includes the word shown on a cube. Then they swap papers with other groups and throw a story cube again, continuing the story. Once they have written the line, they swap the papers again, throw the cube and continue the story. Once they have a 6-7 line story, their task as a group is to act the story out.

Others watch and later analyse the stories and the performances.



# Activity 3: TV channels

4 volunteers are invited on the stage. Facilitator asks the audience to give examples of TV channels: national geographic, kids channel, news etc. Each participant on the stage gets a channel. After that, the audience come up with the main theme: e.g. global warming in Antarctica and secret lives of penguins.

The facilitator switches the channel by pointing on one of the persons, and their task is to 'broadcast' something related to the main theme and the theme of their channel. At some point facilitator 'switches' the channel by pointing on another person and their task is to continue what the previous partner has said before him but with the twist of his/her channel theme.





# To explore more:

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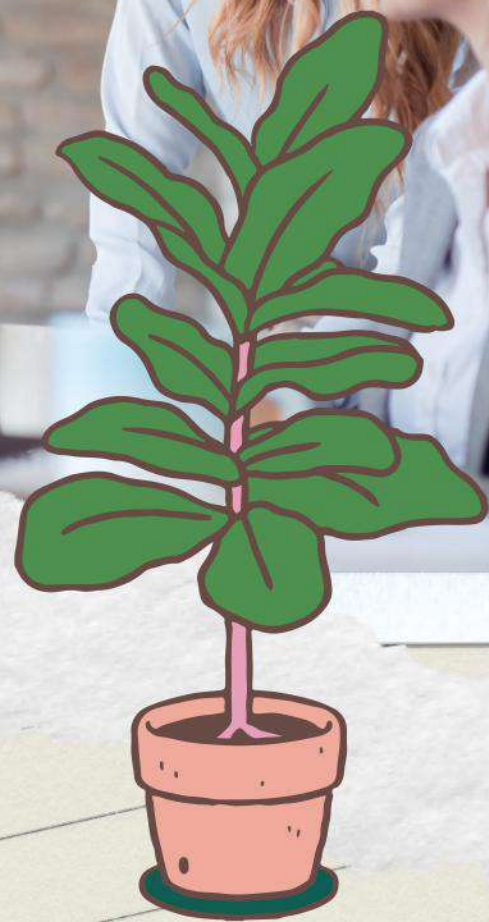


# Erasmus+

The Erasmus+ programme aims to boost skills and employability, as well as modernising Education, Training, and Youth work. The seven year programme will have a budget of €14.7 billion; a 40% increase compared to spending levels between 2007 and 2013, reflecting the EU's commitment to investing in these areas. Erasmus+ will provide opportunities for over 4 million Europeans to study, train, gain work experience and volunteer abroad.

Erasmus+ will support transnational partnerships among Education, Training, and Youth institutions and organisations to foster cooperation and bridge the worlds of Education and work in order to tackle the skills gaps we are facing in Europe.

It will also support national efforts to modernise Education, Training, and Youth systems. In the field of Sport, there will be support for grassroots projects and crossborder challenges such as combating match-fixing, doping, violence and racism. Erasmus+ brings together seven previous EU programmes in the fields of Education, Training, and Youth; it will for the first time provide support for Sport. As an integrated programme, Erasmus+ offers more opportunities for cooperation across the Education, Training, Youth, and Sport sectors and is easier to access than its predecessors, with simplified funding rules.





# Contact Detail

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