



Erasmus+

IN-LEARNING

Reflection tools
for supporting individual
learning paths of adults

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KEY TO SYMBOLS USED IN THE HANDBOOK



Overview



Instructions



Objective



Variations



Group size



Tips for facilitators



Time



Resource



Materials



Look closer



Music



Example



Notes



Summary

INTRODUCTION

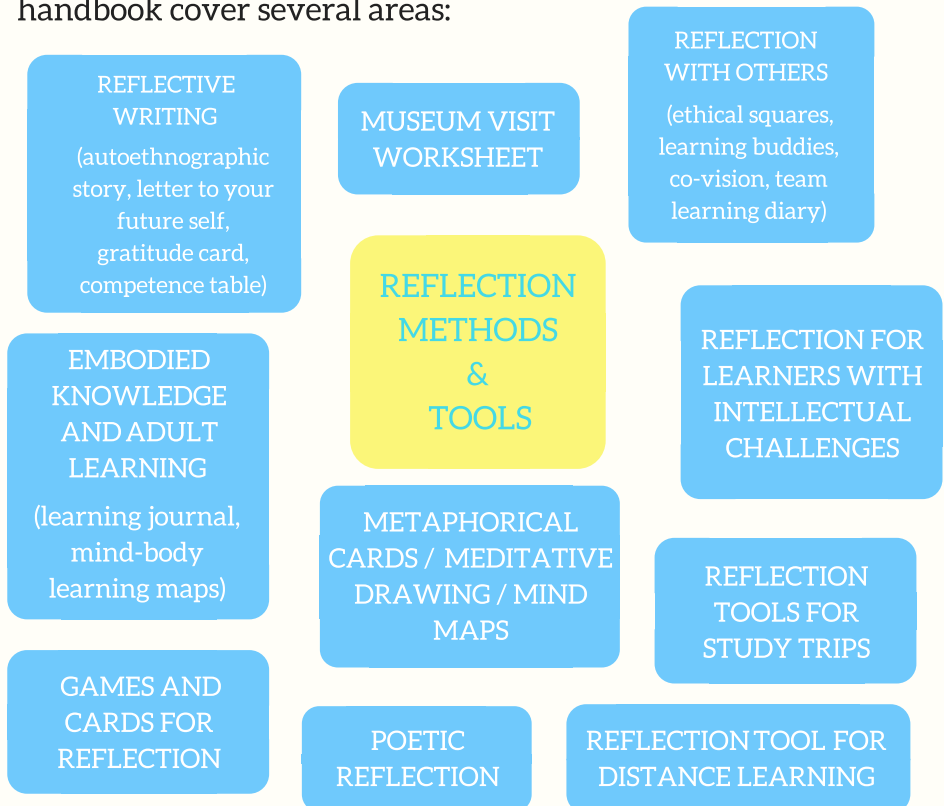
The IN-LEARNING project brought together six organisations from Estonia, Denmark, Italy, Sweden and Turkey, that combined their efforts to collect, test, adjust and develop reflection tools for supporting individual learning paths for adults. The team of adult educators, psychologists, sociologists, and facilitators of learning considered reflection as the most significant phase of continuous development and learning.

In an ever growing and changing world, rapid shifts in careers, advancing technologies, increasing diversity and mobility of global population, and dramatic changes in the personal contexts of our lives set up the need for life-long and life-wide learning (Dirxx, 1997). There is an evident necessity to develop new skills and competences, such as self-awareness, sense-making, self-reliance, initiative, novel and adaptive thinking, critical thinking, self-directed competence, cross-cultural competence (Cobo, 2013, Future Work Skills 2020). Developing these skills and competences demand a long and continuous practice supported by reflection which involves linking a current experience to what has been previously learned and applying what we've learned to new contexts and situations fostering our ability to change, grow, act consciously and independently.

During a two-year project we shared our knowledge and expertise in: adult education, higher education, non-formal education, psychology, sociology, coaching.

From the information we collected, we were able to adjust and develop reflection methods and tools to support adults on their learning paths. This e-handbook consists of a wide variety of reflection tools that could be used by different adult learners individually and with the help of a facilitator depending on the nature of the learning experience, its settings and context. The handbook also includes recommendations on the use of the tools, tips for facilitators, suggestions for variations, different aspects of learning and reflection, references to reading and exploring materials.

The reflection methods and tools represented in this e-handbook cover several areas:



These reflection methods and tools are aimed at enhancing adult's learning through the process of reflective writing and drawing, metaphorical thinking, creative writing, self-assessment, communication, questioning, visioning, growing awareness and somatic learning.

We are happy to share these methods and tools with you and hope that you will find them useful, applicable and inspiring in your experience of learning.

Galina Kušanova



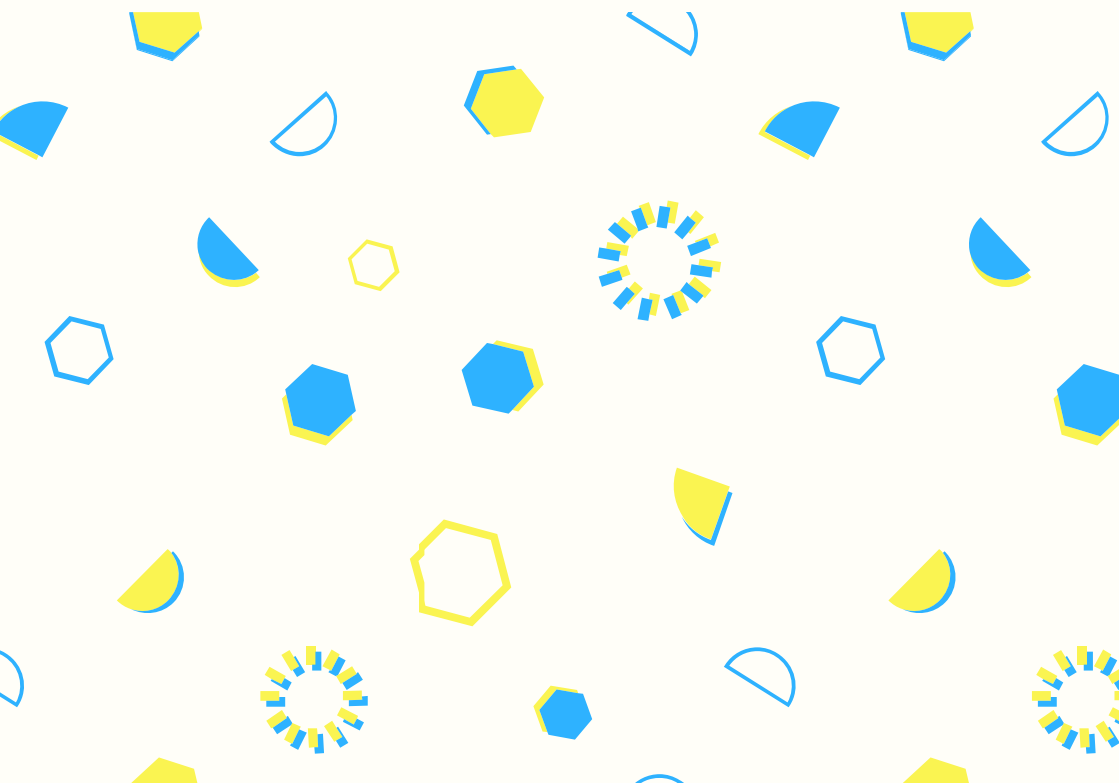
- Cobo, C. (2013). Skills for innovation: envisioning an education that prepares for the changing world. *The Curriculum Journal*, 24(1), 67-85.
- Dirkx, John M. (1997) Nurturing soul in adult learning. *New directions for adult and continuing education*, no. 74, edited by P. Cranton, pp. 79-88. San Francisco: Jossey-Bass
- Future Work Skills 2020, Institute for the Future for the University of Phoenix Research Institute.
<http://www.iftf.org/futureworkskills/>

REFLECTION TOOLS & METHODS





EMBODIED KNOWLEDGE AND ADULT LEARNING





EMBODIED KNOWLEDGE AND ADULT LEARNING

*Paola Conti, sociologist and adult education
expert – Sintagmi - Italy*

The WHO Health 2020 policy framework proposes priority areas for policy action, among which: invest in health through a life-course approach and empower citizens, create supportive environments and resilient communities. Not only the health sector has to cope with these objectives, but also all those who are working with adults.

In adult education, it can be emphasized the importance of learning through all channels and levels of mind-body-spirit knowledge. This leads to the consciously utilizing, in teaching and in individual growth instruments design, all the potential offered by the multiple ancient traditions of teaching, which are now rediscovered and studied through more and more refined scientific research.

There are several terms used somewhat interchangeably in the growing literature in this area—embodied learning, embodiment, somatic learning, and embodied cognition. Educators are seeking to discover how individuals gain understanding or awareness of tacit or intuitive knowledge: is possible to define embodied learning as “seeing our body as an instrument for learning.” The contemporary adult educator’s style and perspective reflect a personal position.

Embodied knowing is at the root of all other ways of knowing including: cognitive, affective and spiritual knowing (Lawrence, 2012).

Intuition is a way of knowing that precedes our conscious awareness. When we do become aware, we often can't explain where the knowledge came from. We just know that we know. If we trace the path of our awareness backward to its point of origin we can see that we first felt it in our bodies. Crowdes (2000) refers to this awareness as "conscious embodiment". Embodied cognition is a broad term used to describe a class of theories within cognitive science, many of which emphasize the importance of sensorimotor experience gained through our bodily interactions with the environment for acquiring and representing conceptual knowledge (Borghi and Cimatti, 2010).

In theories of grounded cognition, mental representations (concepts) share processing mechanisms with systems for perception and action. In this view, mental representations are simulations of embodied experiences. This view is supported by empirical data showing that concepts, linguistic processing, and emotion processing interact with perception and action. That is, contrary to classical cognitive theories, which deemphasized the importance of the body for cognitive processing and posited that cognition strictly involved the processing of abstract and amodal symbols, embodied cognition theories tend to assume that our actions and bodily experiences are crucial to our cognitive processing.



According to EC theories, direct sensorimotor interactions are essential for gaining knowledge and developing cognitive capabilities (Engel et al., 2013), and higher order and offline cognitive processing involve re-enactment of the bodily states from previous experience (Foglia and Wilson, 2013).

Multiple and complementary perspectives of transformative learning

A somatic approach to education integrates, as an existential whole, the experiential history of individuals with their current experience. It implies an education that trusts individuals to learn from their ability to attend and to listen to the information they are receiving from the interaction of self with the environment. Somatic learning often occurs in experiential learning, where the learner becomes an active participant in the knowledge acquisition process through activities like role plays and discussion.

Somatic or embodied knowing is experiential knowledge that involves senses, perception, and mind-body action and reaction while Western culture has been dominated by the separation of cognitive knowledge from embodied knowledge and the distrust and denigration of bodily knowing (Simon 1998). Embodied knowledge can emerge through conscious engagement in contemplative physical activity such as yoga and taiji quan, through dance, through artwork such as painting or sculpture and through individual and team sports.

This experience must be brought to all educational processes, or rather, it must be cultivated and amplified, because it is inevitable.

At times these creative and physical activities can be ways to surface hidden knowledge when words may be inadequate or even non-existent. The act of embodying difficult or painful experiences can sometimes create pathways to discuss what was formerly undiscussable.

Embodied knowledge can also come to us in states such as meditation. Taken seriously, this knowledge can provide clues to valuable information that otherwise might remain beyond our reach. The act of opening and liberating multiple ways of learning and engaging in the exploration of knowledge through body movement, ventures beyond our limits in the way we chose to learn and the way we chose to act as engaged citizens and adult learners.

Somatic learning in adult education provides a cyclical framework for learning and reflection, and it serves as a deep well into learning and knowing in adult education. The transformative and creative learning process using body movement and vocalization are ways this embodied learning process is transferred into everyday experiences by adult practitioners in martial arts, in educational settings and in community building. These external expressions stimulate an internal interactive complexity within the body that is rooted in our history, experiences, challenges and education that frame our view of the world around us.



Perhaps one of the most important approaches to fostering spiritually-grounded transformative learning is to recognize and become aware of our own emotional and spiritual dimensions. As Palmer (1998) expresses, “we teach who we are”.

Getting in touch with and honoring these dimensions in ourselves, helps us to be more open to paying attention to and making space for these domains of learning within our students.



- Borghi AM, Cimatti F. (2010), Embodied cognition and beyond: acting and sensing the body, Neuropsychologia
- Crowdes, M. S. (2000). "Embodying Sociological Imagination: Pedagogical Support for Linking Bodies to Minds." Teaching Sociology
- Andreas K. Engel et. al.(2013), Intrinsic Coupling Modes: Multiscale Interactions in Ongoing Brain Activity, Neuron
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- Lawrence, Randee Lipson et al. (2013). "Embodied Knowing: Getting Back to our Roots," Adult Education Research Conference
- Parker J. Palmer (1998), The Grace of Great Things, Reclaiming the Sacred in Knowing, Teaching, and Learning, Courage & Renewal
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LEARNING JOURNAL FOR MOBILITY COMPREHENSIVE EXPERIENCE



Individual use during learning mobilities



Case A: Half an hour a day in the course of experience and a few hours of digital rewriting and transposition
Case B: further reflection and photo completion when returning home.



Case A: Printed journal, smartphone, computers for digital transcription;
Case B: Printed journal smartphone, access to a photo printer.



A somatic approach to education integrates, as an existential whole, the experiential history of individuals with their current experience. It implies an education that trusts individuals to learn from their ability to attend and to listen to the information they are receiving from the interaction of self with the environment.



To support the opportunity to capture knowledge and mobility itself in all its dimensions, including metacognition of one's learning style, relational styles, approach to the whole experience



The learning journal is presented and delivered to learners in paper format. It is suggested to fill it up daily, during the study trip, "on the spur of the moment". On their return home, they will transfer it into digital format, accompanied by photos and doing so on what is written, a further reflection, ex post.



It is suggested to the trainers to emphasize the importance of bringing back into the diary, all the stresses that come from sensory and emotional experiences, listening to oneself in all psycho-physical and spiritual dimensions, which will enable them to better understand their experience, evaluate it and fix the knowledge: to incorporate it.

Suggest to reflect on the experience taking into account:

- Comfort/discomfort/ pleasure / intolerance / problems / feelings/ etc.
- Me/ others
- Setting
- Interests
- Contents
- Methodology
- Learning style
- Timing, rhythm
- Meaningfulness of the experience
- Opportunity to bring back to him/herself



Learners who have little knowledge of writing and using the computer can only write keywords and describe their experience with pictures taken with the smartphone; these will then be printed and glued.



MIND-BODY LEARNING MAPS



Individual or it can also be realized in a group, guaranteeing the privacy of everyone.



30-60 min



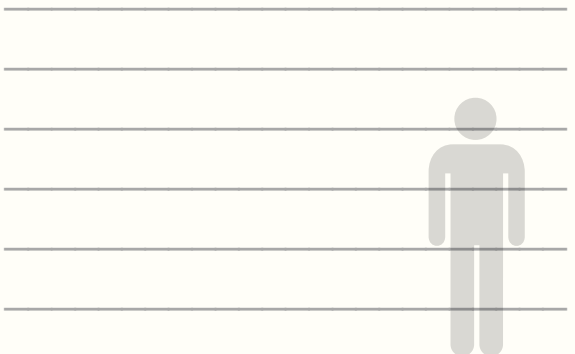
A sheet of paper A4 with a printed silhouette or a body size sheet if more intuitive and experiential bodywork is required.



Reflection tool for embodied knowledge in transformative adult learning paths. Somatic learning often occurs in experiential learning, where the learner becomes an active participant in the knowledge acquisition process through mind-body activities.



- Collect on a map, represented by one or more silhouettes of the human body, somatic experiences related to the overall learning experience: emotions, feelings, thoughts, difficulties, pain, etc.
- Enhance the chances of incorporating learning through deep understanding of what the body expresses with its languages.





For the realization of the activities you can use larger sheets and ask the learner to draw freehand the shape of his/her body or deliver A4 sheets of pre-printed forms of the human body. Focusing on the topic of reflection, learning experience or the entire biography to think about, bringing out the body signals. The best is to write all the emerging ideas on post-it, leaving free the thinking flow.

Subsequently, transfer the information on the shapes of the body, emphasizing its meaning: it is a phase when a deeper meaning is assigned to what has been perceived that allows discovering the unheard messages.



Suggest reflecting on the experience/dimension taking into account:

- Learning style
- Learning environment
- Emotions and perceptions
- Senses involved, proprioception
- Relationships and social bonds
- Give “names” to the information coming from the body
- Integrate and give meaning to the information

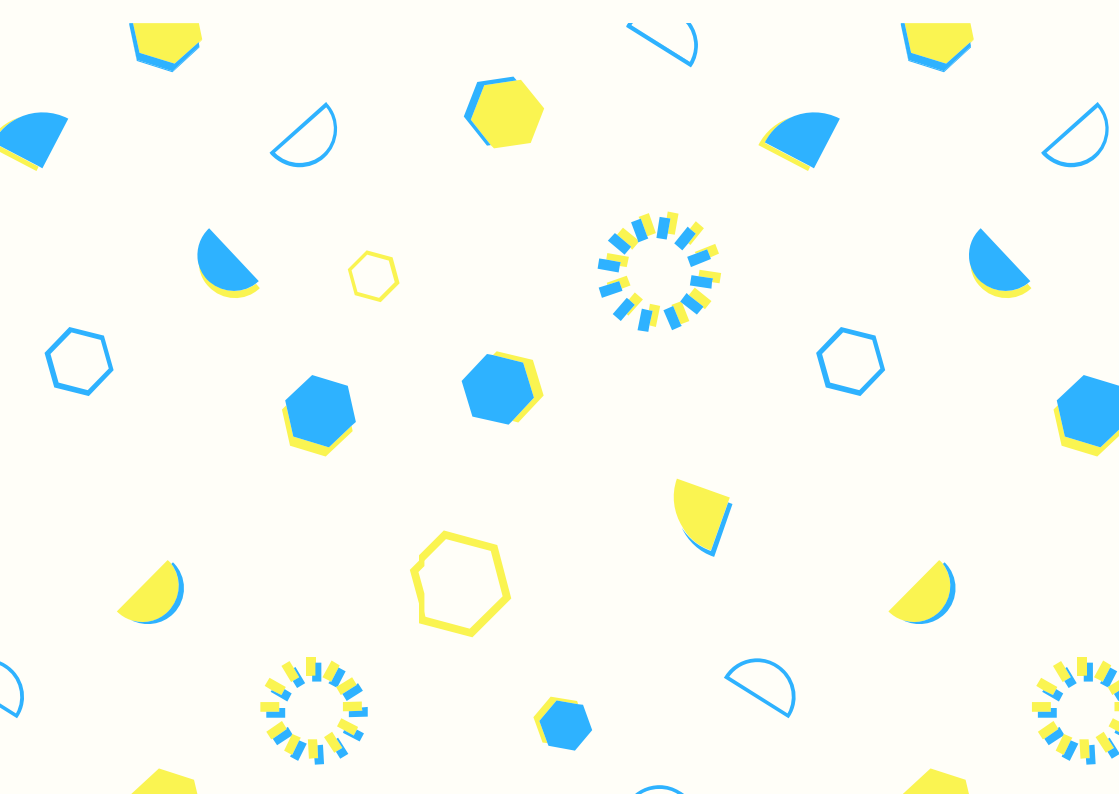
Reflection should be facilitated by an experienced educator who can support, return, clarify, contain, and never interpret.

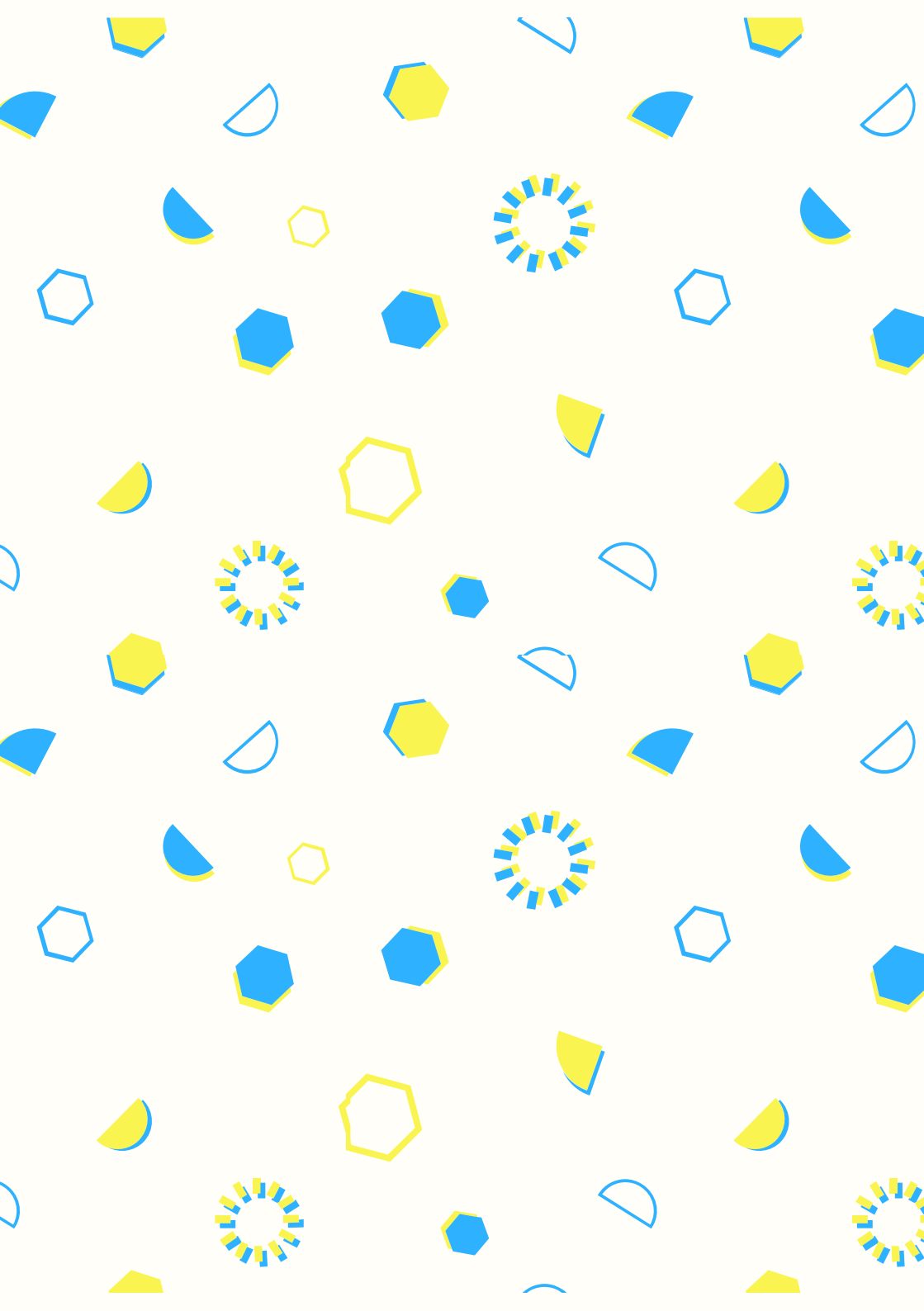


This tool can be applied to: adult learning paths; paths of autobiographical or professional reflexivity; health promotion and health literacy paths.

REFLECTIVE WRITING

- Autoethnographic story
- Letter to your future self
- Gratitude card
- Competence table





AUTOETHNOGRAPHIC STORY



1



1 hour



- writing paper
- pen or pencils



Auto ethnography as described by Ellis and Bochner (2000) is a genre of writing that “displays multiple layers of consciousness connecting the personal to the cultural”. To write an auto-ethnography is to engage in a scientific study of your self and your culture. Culture here does not have to mean ethnicity or socio-economic status although it could mean those things if you so choose.



With the use of this reflection tool we define a particular aspect, or core component, of ourselves, the culture that it represents, how this core component is perceived by those in and outside of this culture, and how our identities adhere to or diverge from the perceived conventions of this culture. With autoethnographic story you explore what it's like to be you, a particular aspect of you. In a given example, what it'd like to be an adult educator.

*Auto = self + ethno = culture + graphy =
research process*



Write an autoethnographic story about your journey towards becoming an adult educator.

- What does it mean for you to be an adult educator?
- Describe at least three main principles that characterize your values and world view.
- Analyze the formation of your world view through your life path highlighting people who played an important role in it or events that had a strong impact.
- Reflect on how your convictions and values affect your work as an adult educator.
- What impact did the course of andragogy make to your values and world view? Has anything changed?




- Dyson, M. (2007). My Story in a Profession of Stories: Auto Ethnography - an Empowering Methodology for Educators. Australian Journal of Teacher Education, 32(1).
<http://dx.doi.org/10.14221/ajte.2007v32n1.3>
- Denzin, N. K., & Lincoln, Y. S. (2000). The handbook of qualitative research (2nd ed.). Thousand Oaks, Calif.: Sage Publications.



LETTER TO MY FUTURE SELF



 20 – 30 min



- lined paper or stationary
- envelopes
- pen or pencil



To enhance self-reflection and encourage future orientation towards personal or professional goals.



- Explain that learners will be writing a letter to themselves, which will be mailed back to them after 2 months or a longer time period. Tell the learners that they are the only person who will ever read their letter (unless they choose to share it with others). This means that they can write in any language, draw pictures instead of writing if they wish.
- Give the learners 20-30 minutes to write and provide them with as many sheets of paper as they would like. The letter content should address future goals of the learners and the steps they would take in order to reach their goals.
- Ask the participants to self-address envelopes. Reminding them to write an address on the envelopes where they can be reached in 2 months.

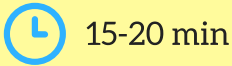


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[illegible]

GRATITUDE POST CARD



- white card
- pen or pencil



The benefits of practicing gratitude are nearly endless. People who regularly practice gratitude by taking time to notice and reflect upon the things they're thankful for experience more positive emotions, feel more alive, sleep better, express more compassion and kindness, and even have stronger immune systems. Studies demonstrate that simply writing brief reflections on moments for which we are grateful—can significantly increase well-being and life satisfaction.



Make the assessment of experience according to a positive method; getting in firsthand in the experience and looking at all the resources that have made it possible to achieve it, first of all people, thanking them and highlighting why gratitude provides an opportunity to reflect and incorporate the learning in a conscious way.





Ask the learners to sit and remember the experience, then spontaneously write the postcards to whom they want to thank in their own style and according to their own wish.



Postcards are then collected by the trainer / facilitator as a way of evaluating the experience. They can be delivered to recipients, read only or handed over to learners. .

"Sometimes your joy is the source of your smile, but sometimes your smile can be the source of your joy."

"We can choose to create more joy, love and happiness in our lives simply by choosing to notice what it is that we are grateful for around us"



According to what is most appropriate in the specific case, how much writing can be shared in the group or left reserved to the person who wrote it, it will be up to the facilitator to understand what is best to do.



COMPETENCE TABLE



1



30-60 min



previously
prepared tables
with
competences



To help participants do a self-assessment of their competences and plan further development



The method is suitable for very diverse groups and individuals because it can be easily adapted to the needs of participants. Competence tables can help learners see and analyze if they are meeting the requirements of their chosen path and plan their learning process.



- Start competence tables with individual process. Ask each participant to do a written self-assessment and plan development of their competences with the help of the competence table.
- Let the participants discuss their self-assessments and development plans in pairs and give them an opportunity to share their feelings about the process.
- Encourage everyone to keep their tables.



Based on the needs and profile of participants you may use occupational qualification standards, study programmes, different researches and strategies to prepare competence tables. In some situations participants can come up with their own set of competences.



	ME	HOW TO DEVELOP?
	Resource where a set of competences were taken from	
COMPETENCE Description of the competence		
COMPETENCE Description of the competence		

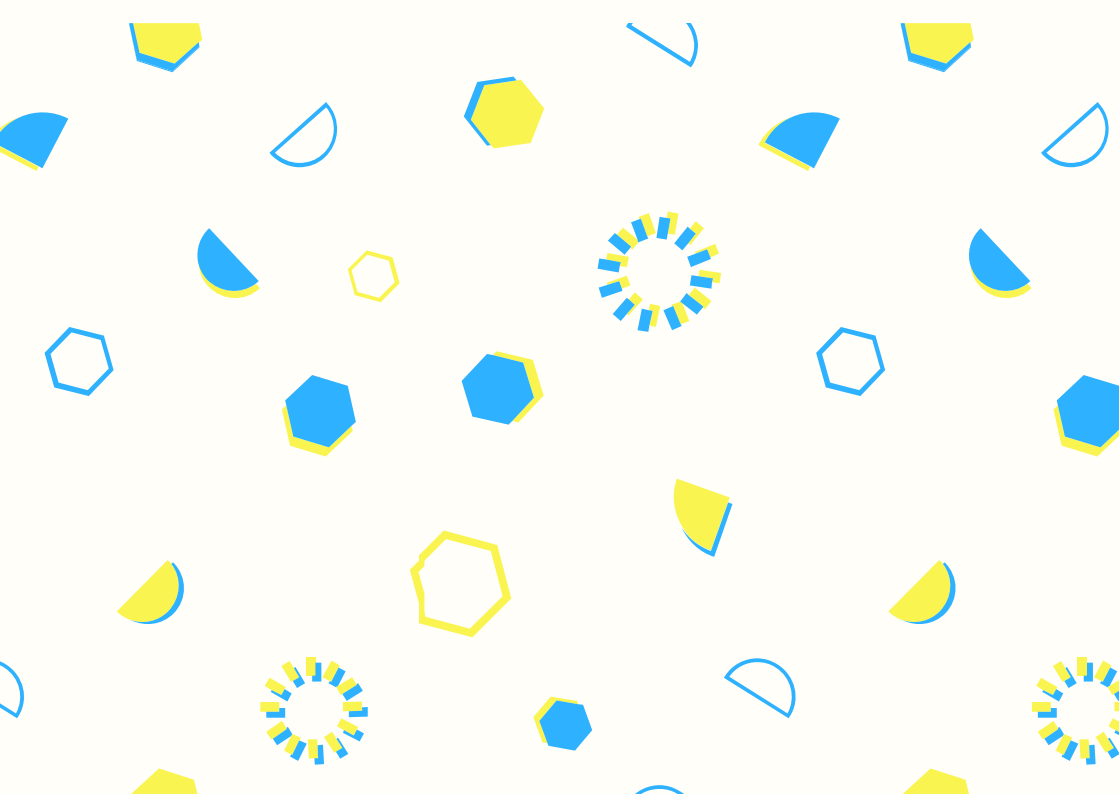


Competence table can be transferred to competence cards and used in pairs or small groups for oral self-assessment and discussion.



REFLECTION WITH OTHERS

Ethical squares
Co-Vision
Team learning diary





ETHICAL SQUARES

Jan Nilsson – CFL – Sweden



4-7 people



30 – 60 min



- paper
- pens or pencils
- a separate room



From a human scientific perspective, human behaviour is viewed as intentional, that it has a purpose and a meaning. What we call behavioural disorder is the best that person can manage here and now. All people, and maybe especially those who haven't had life come into place, search for that fellow human who can provide enough affirmation to enable growth and evolution.

As a supervisor in CFL Söderhamn's Daily Activities and teacher at the special adult school in Söderhamn, you work very closely with the people you meet on an everyday basis, making us the ones who with the persons' lives in our hands are to help them understand their lives and their surroundings. In 1998, Ingalill Stefansson who then worked as a special needs teacher found out that the Daily Activities wanted their supervisors to observe and document the persons they were supporting to understand how their days in the best way possible should be shaped.



The staff was to become better at interpreting the persons' wishes, and their representatives' wishes. Ingalill offered to tutor the supervisors in documenting which she had previous experience of from special school, a method more appropriate than the ones previously used in school and the care work section. During the next two years Ingalill followed the team chosen to be the pilot group and took notes of what was said during their meetings. From this Ethical Squares were born.

The intention of the method is to create a forum where the supervisors can become more attentive and develop their skills in evaluating the activities. The documentation is important as it both gives the opportunity to reflective work but also lays the foundation to a developmental work since you get a better look at what happens at work. People not used to express themselves in written form often have a negative attitude towards the Ethical Squares initially, but gradually documenting turns in to a need with most of the staff. It becomes a way to make visible all the silent knowledge existing in a team. It is a form of everyday learning where you communicate things you find important and you are both seen and listened to.

This method, or reflection tool obviously also works for all other kinds of teams, not only people working with persons with intellectual challenges, and depending on what line of work you do the gain can differ a lot. I have also tried Ethical Squares with students and found it to be successful.



- To make visible your work and your operation.
- To become more attentive and therefore better at meeting and responding to other persons, staff as well as others.



The four pillars of the Ethical Square.

- The daily reflection. You think about what is happening.
- Documentation. On your own, for at least half an hour per day, you write down your thoughts and experiences at work. The documentation is private and you don't have to show it to anyone else, but it is obligatory.
- The weekly meeting. You choose one or two things you have written about which you like to share with the others.
- You take part of the others' documented experiences and discuss them together in the group.



The best is to meet in groups of four to seven people, so more can give feedback on what you choose to present. At the same time, the group should not be too big since it is good to keep a somewhat intimate feeling where everyone feels safe to share things, and too big a group will make it difficult for everyone to make themselves heard.



At least thirty minutes should be allotted every day to each member of the staff/each learner to sit down and think about and record what has happened during the day.

Once per week you meet in a group for one hour where you share and take part of others' experiences and give feedback. The material you need is basically a pen and paper, however, when the supervisors have been given a nice-looking notebook they appear more inspired to write! Once per week, you need a room where your group can sit in peace and quiet for an hour. It often takes a long time to get back on track if the group is disturbed by someone walking in or so.

The facilitator must from the beginning make sure that everybody documents each day because otherwise, the process will not get a proper start. The facilitator must demonstrate this is something important worth backing up. Make sure that everybody partaking in the meetings share something from their documentation. If someone sits silently at the meeting not opening up, not daring to show vulnerability, it results in others closing. Really being vulnerable and daring to have a serious talk with yourself is extremely important to make the Ethical Squares fruitful.



All Ethical Squares differ from each time even when sticking to the four pillars and depending on your line of work or what you study the variations are infinite. At the same time, it is important sticking to the principles since with all other reflective work Ethical Squares demands a lot of practice. Looking at myself and my reflective work the things I share at the Ethical Squares are on a completely different level now from when I first started over fifteen years ago. Because practice really makes perfect.



A series of horizontal lines for writing, with three colored squares (light blue, light yellow, and light green) placed over the lines, suggesting a workspace for notes or a diagram.

CO-VISION



6 - 12



1,5 - 2,5 hours



- writing paper
- pens or pencils



This method is meant to help participants purposefully, productively and systematically seek solutions, improve their work and increase competence by analyzing more complex cases through discussions, joint learning and thinking.



The method is suitable for a group of learners who have similar work responsibilities and roles. In covision it is possible to search for solutions to complex situations, and learning is done through analyzing the situation that needs to be solved from the perspective of participants' work and personal experience and developing solution strategies.

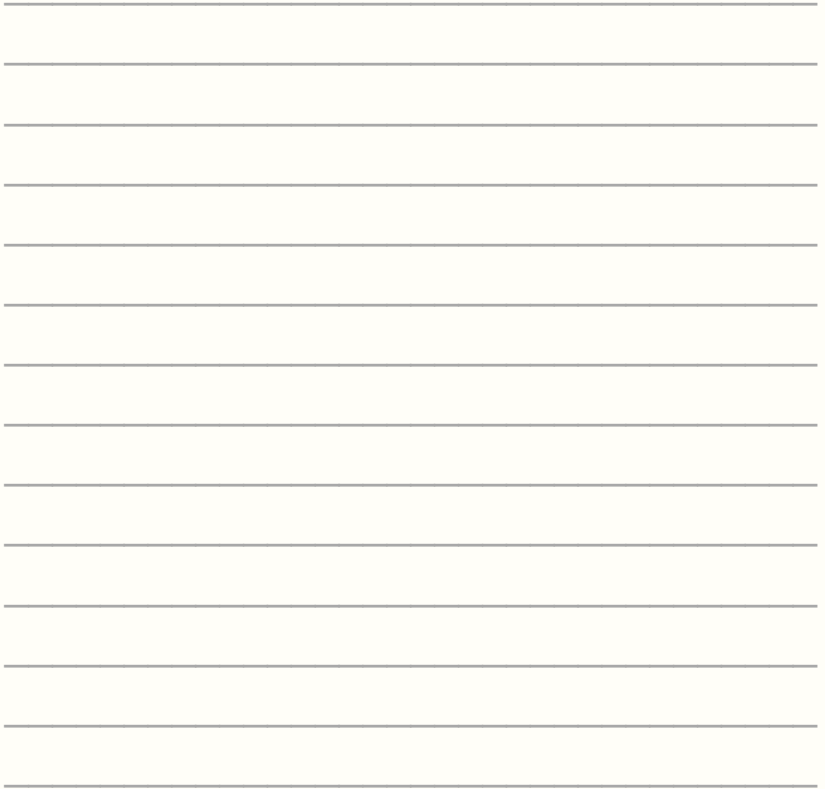
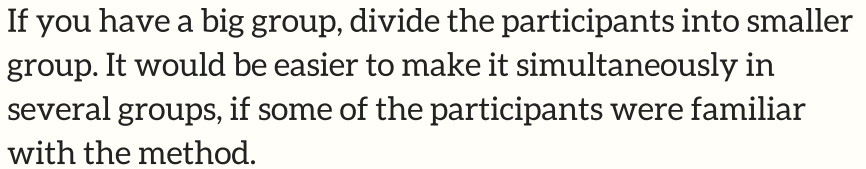
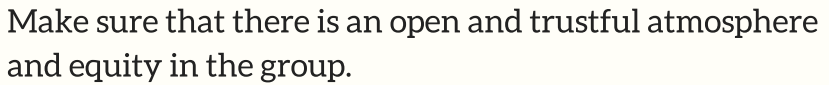
Covision increases the interrelations between colleagues, contributes to increased responsibility in assessing their skills and planning personal development.



Implementation of covision is important for sharing practices and creating supporting circle, promoting self-reflection, being aware of the competences and topics that need to be developed, developing communication and management skills and increasing confidence and cooperation.



- Ask everyone to introduce themselves briefly.
- Ask each participant to write down a situation/case that they want to discuss and post all the situations to the wall. Choose the most popular case by asking everybody to vote for one, that they would like to discuss the most.
- Let the author of the case to introduce it within 5 minutes and make sure that others are listening without interrupting. After that the participants can quickly specify the details.
- Ask each participant to share their opinion: what would they do in the described situation? What would they recommend? Others are not allowed to interrupt, specify, add anything. The author of the case is writing down the ideas.
- Invite the author of the case to respond to the advices, explain extra details of the case and comment what he/she finds possible or impossible.
- Invite the participants to share their last comments about the case.
- Close the covision with the brief feedback circle.



TEAM LEARNING DIARY



5 - 15



15- 45 min



Previously
prepared
handouts
with
questions



The method is suitable for learners who participate in long-term learning process in a group. Teamwork is a difficult process because individual and community needs should be balanced. Sometimes there is a desire to stop with it and move on. Learning diary guides how to reflect about the following important questions: „How do we learn together? How do we stall or encourage learning? What new skills, behaviours and attitudes we could wish to develop in order to apply an intelligence we have in a team?“. The team learning diary shows to the team members how do they bring their ideas and interpretations to discussions and experiences.



To perpetuate and to record individual and collective learning, to formulate observations, to examine assumptions/theories (uurida oletusi), to find study questions, to create collective intelligence and to guide the development.new one.



- Start team learning diaries with individual process. At the end of each meeting ask each team member to answer few questions on paper related to learning. It gives an opportunity to reflect and give feedback the next meeting. You could start with the following questions:

What new understandings or what new awareness have arised inside me as a result of our meeting?
What questions or what confusion have emerged in me after the meeting today?
How could we as a group improve our learning and quality of the decisions made next time?

- Collect the answers and ask the person agreed before to re-write them verbatim (word for word), but without the names, into one document. Then share it to the team before the next meeting.
- Look through the team learning diary all together whenever a need for reflection arises or the group needs to review where they are now and where do they go.

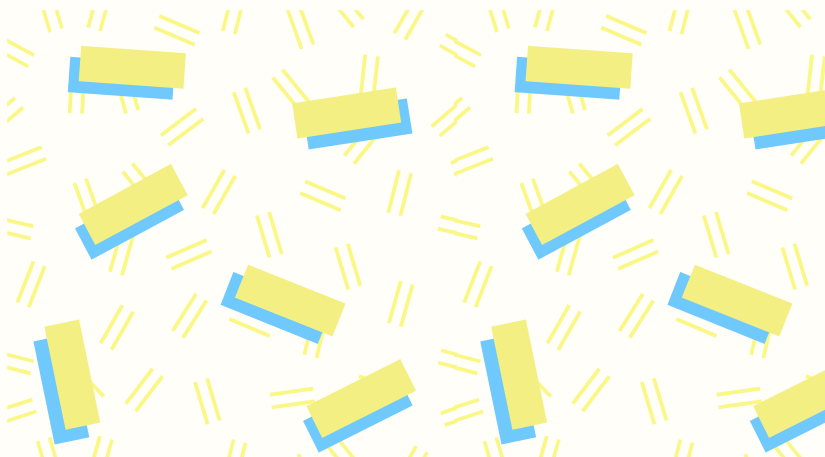




Awareness exercise:

Let each member of the team to write down tendency that they notice in the team learning diary. Facilitate the discussion that focuses to the following questions:

How can we use the fact, that we are aware of these patterns and tendency, in order to change our behavior at future meetings so that we could discuss and learn together more efficiently?





Make sure that all team members trust the person who is appointed to re-write individual answers.



The individual questions can be answered either after each meeting or periodically.



Fiersten, M. (2009). Öpipäevikud. Senge et al, Öppiv kool: Viie distsipliini käsiraamat haridustöötajatele, lapsevanematele ja kõigile, kellele haridus korda läheb (lk 357-358). Tartu: AS Atlex.





REFLECTION TOOLS FOR STUDY TRIPS PART 1

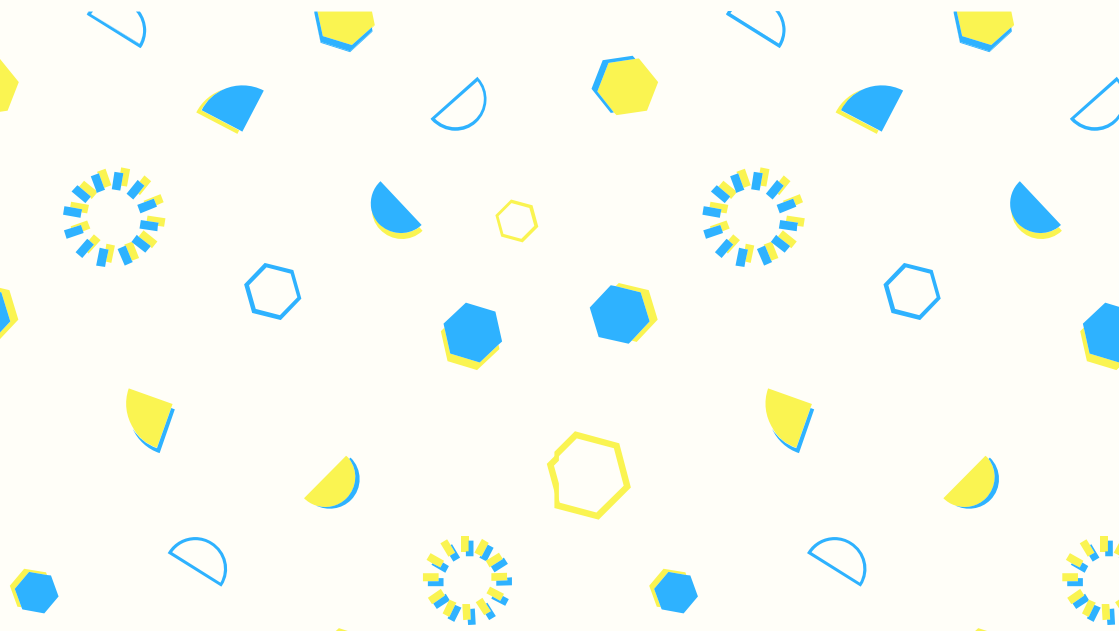
Purpose and use

These reflections tools are intended for helping adult students get the most out of their learning in general, and in particular their learning in connection with a study trip.

Some tools are for preparation for learning, some are for learning itself, and some for evaluation, self-assessment and follow-up on learning.

All tools can be used in a dialogue between two or more people.

These tools have been written for the IN-LEARNING project specifically. They are elaborated by Margarita Popova and Ivan Häuser and have been used in their adult education classes (psychology, language, leadership, communication).





A SELF-ASSESSMENT IN A STRATEGIC PERSPECTIVE

WHAT WILL I GO ON DOING, WHAT WILL I STOP DOING,
WHAT WILL I START DOING?

1. THINK OF YOUR SUCCESSES

Please think of some successes you have had in your life. What are you good at doing? Something you have done, which was good for yourself and perhaps also for others. Come up with 3 examples – big things, small things, but something you are proud of:

WHAT WAS THE
SITUATION?

WHAT DID I DO?
WHAT DID I FEEL?

WHY WAS IT GOOD? –
FOR MYSELF? – FOR
OTHERS?

WHAT WAS THE
SITUATION?

WHAT DID I DO?
WHAT DID I FEEL?

WHY WAS IT GOOD? –
FOR MYSELF? – FOR
OTHERS?



WHAT WAS THE
SITUATION?

WHAT DID I DO?
WHAT DID I FEEL?

WHY WAS IT GOOD? -
FOR MYSELF? - FOR
OTHERS?

Analyse your successes. What are your strengths?

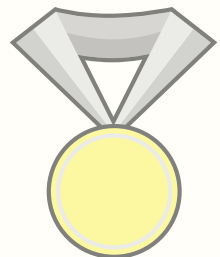
What do the 3 examples above tell about me? What are my strengths? Name at least 3 things about my character and my habits that are positive.



- 1

- 2

- 3





2. THINK ABOUT WHAT YOU OFTEN DO, BUT WOULD LIKE TO STOP DOING?

Please think of situations where you have been annoyed with yourself, because you did not do what you would have liked to do. Come up with 3 examples. Big things, small things, but something you would have liked to handle otherwise:



WHAT WAS THE
SITUATION?

WHAT DID I DO?

WHY WAS IT
WRONG? WHY DID IT
ANNOY ME?

WHAT DAMAGE DID
IT DO TO ME, AND
PERHAPS TO OTHERS?

WHAT WOULD I
HAVE LIKED TO DO
INSTEAD?



WHAT WAS THE
SITUATION?

WHAT DID I DO?

WHY WAS IT
WRONG? WHY DID IT
ANNOY ME?

WHAT DAMAGE DID
IT DO TO ME, AND
PERHAPS TO OTHERS?

WHAT WOULD I
HAVE LIKED TO DO
INSTEAD?



WHAT WAS THE
SITUATION?

WHAT DID I DO?

WHY WAS IT
WRONG? WHY DID IT
ANNOY ME?

WHAT DAMAGE DID
IT DO TO ME, AND
PERHAPS TO OTHERS?

WHAT WOULD I
HAVE LIKED TO DO
INSTEAD?



Analyse your failures

What do the above 3 examples tell about me? What are my weaknesses?



- 1 _____
- 2 _____
- 3 _____

2. WHAT WOULD YOU LIKE TO START DOING?

Please think of situations where you have seen somebody else doing something, you would like to do. Something you could perhaps also do, if you work on it. Give 3 examples. Big things, small things, but something you find so important for you to be able to do in the future that you will work on it:



WHAT WAS THE SITUATION?	_____

WHAT DID THE PERSON DO?	_____

WHY WAS IT GOOD?	_____
WHO WAS IT GOOD FOR?	_____

WHAT DID I FEEL?	_____

COULD I ALSO (LEARN TO) DO IT?	_____



WHAT WAS THE
SITUATION?

WHAT DID THE
PERSON DO?

WHY WAS IT GOOD?
WHO WAS IT GOOD
FOR?

WHAT DID I FEEL?

COULD I ALSO (LEARN
TO) DO IT?



WHAT WAS THE
SITUATION?

WHAT DID THE
PERSON DO?

WHY WAS IT GOOD?
WHO WAS IT GOOD
FOR?

WHAT DID I FEEL?

COULD I ALSO (LEARN
TO) DO IT?



Analyse your observations

What do the above 3 examples tell me that I want to be able to do?



- 1 _____
- 2 _____
- 3 _____

CONCLUSION

WHAT I WANT TO
GO ON DOING
(My strengths)

WHAT I WANT TO
STOP DOING
(My weaknesses)

WHAT I WANT TO
START DOING
(My potential)

A strategy for personal development

FROM
What I, unfortunately, have a
tendency to do in some situations

TOWARDS
What I would like be able to do in
similar situations instead



REFLECTION TOOLS FOR LEARNING MOBILITIES PART 2

Reflection tools for study tours. Introduction

Case Example:

Two Danes are going to Turkey, Kappadokia for one week. One is Marianne, a 40 years old school teacher, who would like to become headmaster of a school. The other is Jakob, 21 years old, who has not quite decided what he will be. His plan is to study social science at the university. They do not know what awaits them in Turkey, but they should not just be tourists, but learn something.

In adult learning, the learners should not just receive tuition passively, but be active, conscious about what they want to learn, and be motivated by their curiosity and personal goals. As adults, they probably already know something about the subject they are going to study, and this pre-knowledge should be mobilized.

We imagine that the two Danes meet a couple of weeks before and reflect about their study tour, discuss what they want to learn and how. During their stay, they help each other with their learning strategies, so that there will be a useful outcome in the form of new insights and agency (personal action)

Below are some generic tools for

- Preparation of the study tour
- Learning strategies during the mobility trip
- Evaluation, self-assessment and follow-up after the study tour.



PREPARATION FOR STUDY TOUR



You are about to go on a study tour to another country. You are together with another person, who is going with you. Or you will have a dialogue with yourself. .

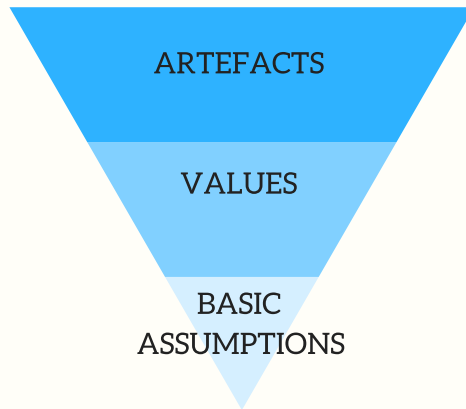
Think about what you already know about this country, what you have heard or read, and what you imagine about it.

Use the anthropological model below for preparing yourself. Simply put, a culture has three layers:

(1) The surface - artefacts – meaning how people behave, how they are dressed how they communicate, how they live, how the architecture is. “Artefacts” mean what is made by people (≠ nature). The country’s people, their behavior etc. surely differ from your own country. What is different (what sticks / jumps out)? Give 5 examples.

(2) The artifacts reflect underlying values. Based on your observations on the surface of the foreign country’s society, what values or cultural rules do you think are important here? makes them happy? What are they afraid of? And where is the difference in relation to you own country? What should you always do in this country? What should you never do? Give 5 examples.

(3) All cultures represent subconscious survival strategies. Deep down, what would the people’s survival strategy seem to be? How do people survive here? What do they (think they) need to do in order to survive?



First, guess – based on your knowledge and prejudice – what (1), (2) and (3) are about. Then try to get some facts about (1), (2) and (3): Visit people from the country, you can find in your own society, read about the country. Furthermore, get some information about the country. What should you know about history, geography, politics, before you go there and meet people? (Compare what you think is necessary to know about your own country as a foreigner or immigrant). Sum up: What would seem to be DOs and DONTs in this country:

What should I do in order to
be accepted?

What should I definitely not
do?



WHAT DO I WANT TO LEARN - AND HOW WILL I DO IT?

Case example:

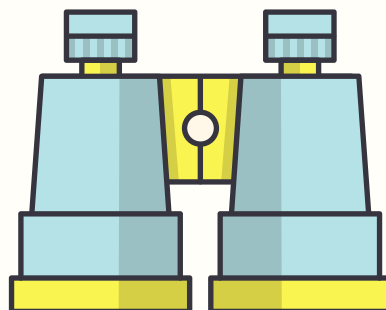
Marianne, the school teacher, has observed that Turkish parents in Denmark don't come to school consultations (about how the class and their child is doing). She would like to do something about it and make Turkish parents attend. But how? She decides that she will visit Turkish schools, when she is in Turkey, and talk with teachers, and parents. She will also observe, how teaching goes on in Turkey.

Jakob, the student, wants to study political science at the university in Denmark. He would like to understand Turkish politics better in relation to the EU, religion, the Kurds etc.

What do you want to learn?

Psychologically. Look at Reflection tool 1 again. Is there something I could try to do during my study tour, which I would like to be able to do, but haven't really done before?

Professionally. A rule in adult education is that you should do something, which you would love to do. Then you will be good at it. Use the tool below:





WHAT DO I WANT TO LEARN, PROFESSIONALLY? Be Specific! Describe yourself in a future situation where you perform well

WHAT WILL BE THE DESIRED OUCOME OF MY LEARNING? WHICH NEW INSIGHTS AND SKILLS WILL I GET?

WHAT COULD I DO (WHICH I CANNOT DO NOW), IF I LEARN IT?

WHY IS IT SO IMPORTANT FOR ME TO LEARN THIS?

HOW WOULD I FEEL, IF I LEARNED IT?

HOW WILL I LEARN IT? WHAT CAN I DO IN ORDER TO GET THE INSIGHTS AND SKILLS I NEED? WHO CAN HELP ME? HOW DO I GET IN TOUCH WITH THEM?

No	New insights and skills which I will try hard to achieve	Perceived probability how much I will learn							
		LOW				HIGH			
1	<hr/>	1	2	3	4	5	6	7	8
2	<hr/>	1	2	3	4	5	6	7	8
3	<hr/>	1	2	3	4	5	6	7	8
4	<hr/>	1	2	3	4	5	6	7	8
5	<hr/>	1	2	3	4	5	6	7	8
6	<hr/>	1	2	3	4	5	6	7	8
7	<hr/>	1	2	3	4	5	6	7	8



EVALUATION AND FOLLOW-UP

WITH REFERENCE TO REFLECTION TOOL 3, HOW SUCCESSFUL WAS I REALLY?

No	New insights and skills which I will try hard to achieve	Perceived probability how much I will learn							
		LOW				HIGH			
1	<hr/>	1	2	3	4	5	6	7	8
2	<hr/>	1	2	3	4	5	6	7	8
3	<hr/>	1	2	3	4	5	6	7	8
4	<hr/>	1	2	3	4	5	6	7	8
5	<hr/>	1	2	3	4	5	6	7	8
6	<hr/>	1	2	3	4	5	6	7	8
7	<hr/>	1	2	3	4	5	6	7	8

EXPLANATIONS TO 1-7:

1	<hr/>
2	<hr/>
3	<hr/>
4	<hr/>
5	<hr/>
6	<hr/>
7	<hr/>



WHAT DID I ALSO LEARN (which I did not plan to)?

HOW WILL I DESCRIBE MY OWN LEARNING EFFORT?

No

Assessment

LOW HIGH

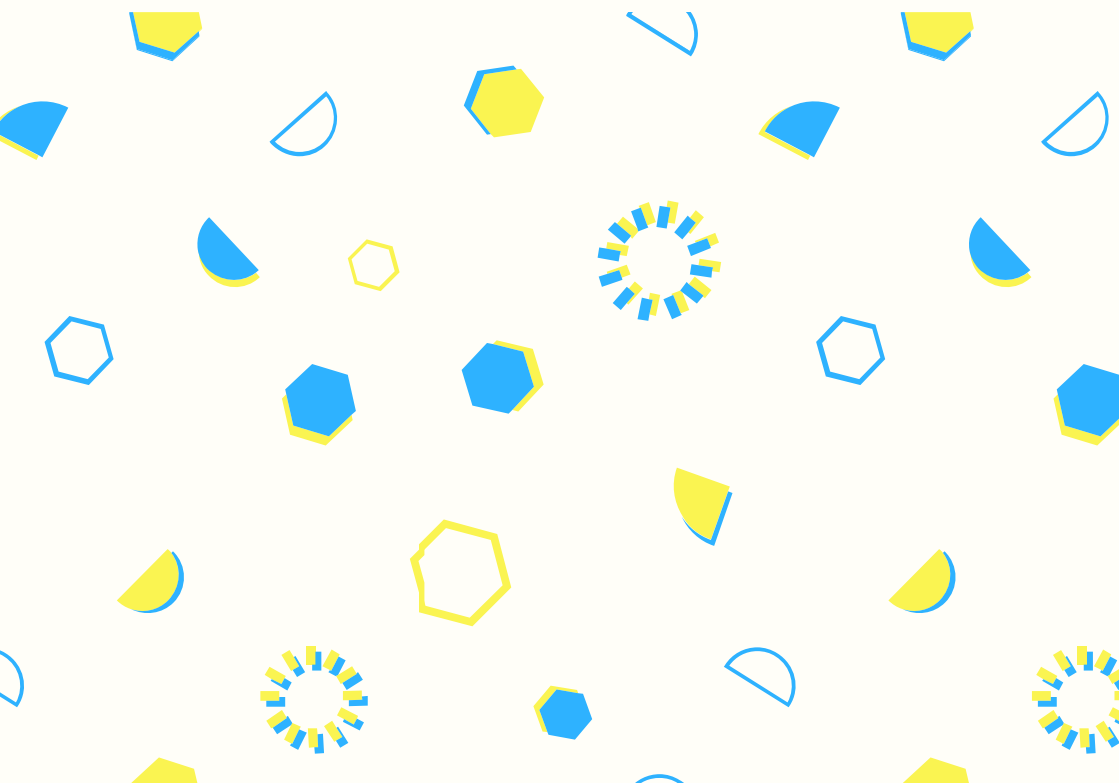
- 1 Did I prepare myself well?
- 2 Did I choose a topic I was genuinely interested in?
- 3 Did I find the right people to help me?
- 4 Did I try (work) hard enough?
- 5 Was I realistic?

WHAT WILL I DO NOW, WHICH I WOULDN'T
OTHERWISE HAVE DONE:



- 1
- 2
- 3

REFLECTION TOOL FOR DISTANCE LEARNING



REFLECTION TOOL FOR DISTANCE LEARNING

Aanette Ramstrand – CFL – Sweden

There is an increasing demand in society for education offered in the form of distance courses and the reasons for participating in this type of education are numerous. The most common motives are that the family situation makes it impossible to study at campus, or that one might want to combine work and studies or that students either want or need to take an extra course not offered at their campus.

The attractiveness of being able to access education according to the desires of the individual increases the enrollment in such programs, as distance studies give students the freedom to choose how to plan their studies. They can decide when, where and how they would like to study and often also get the possibility to start a course and study at a pace that is convenient to the individual.

This freedom and the many other advantages with distance studies make this form of studying very appealing to students. However, it is not unusual that students oversee the challenges and the demands inherent in this form of studying, especially in terms of discipline. Furthermore, such opportunities to only take completely web-based courses, and thus avoid travelling to campus, college or the local study centre, can be a great advantage for some, but also a trap for others.



It is not unusual that students who lack social skills, or feel uncomfortable in groups, choose distance studies, even though being part of a group would increase their chances of becoming successful in their studies. Information from education providers, such as “you don’t have to participate, if you prefer to stay at home” can sound appealing, when in fact, for some, it will increase the challenges to complete their studies.

Additionally, many students apply to different distance courses without seeking the advice and guidance of career counselors. Since application forms and information about educational programs are readily available online, it is easy to simply just apply electronically, without talking through the feasibility of one’s study plans with a professional guidance officer.

It is not unusual that students overestimate the time available for studies and choose far too many courses, even though they already have a full-time or half-time employment. Additionally, it is not uncommon that students face conflicts at home when there is limited time to attend to the daily running of the household, which will be more difficult to deal with, if one finds oneself alone in the study situation. Also, one can see a lack of self-awareness among students in terms of how one studies best – alone or together with others.

Students can choose distance courses, thinking it is the most convenient form of studying, when, in fact, they have immense problems getting something done since personal as well as time management skills often are lacking.

Distance education providers use different types of learning platforms and other forms of digital tools in order to bring student and teacher together. The digital development has contributed to increased possibilities in terms of what can be done in a virtual classroom, which, for some students is a blessing, but for others a stumbling block.

In order to address some of the problems distance students can face, the IN-LEARNING project has developed a reflection tool, which can assist the students throughout the learning phase – before, during and after. We think that students can be more aware of what it means for them to choose a distance course before they enroll and thus avoid some of the potential pitfalls.

Pages 1-3

Pages 1-3 consist of reflection tools that are meant to be completed before enrolling in a course. The prime objective is for the individual to reflect on his/her own plans and choices in life before choosing path of study, preferably before seeing a career counsellor. These tools are called “Letter to Myself” and “Why am I studying? Why have I chosen this goal?”.



There are also two other exercises aimed at reflecting on one's own studying habits before the beginning of the courses, after having decided to enrol. These are called "How do I learn best? Am I prepared to try new ways of learning?" and "Self-assessment. Where am I now?"

Pages 4-7

Pages 4-7 have been created to support the individual during the distance course.

When courses have started it is not uncommon for students to be so busy studying that they don't have time to reflect on what is happening, what they learn and how they learn and how to process ups and down.

The reflection tools intend to help the students think about positive things such as what they have learnt, how they learn, what they should do more of, be proud of and important steps taken in the development.

The tools also help address issues such as what one should do less of and how to become aware of and process emotions during the different parts of the course.

Pages 8-11

Pages 8-11 are aimed at helping the students reflect on their studies after the course has been completed.

The first tool, “My thoughts after having read my own “Letter to Myself”” should be used after the student has read his/her “Letter to myself”. Often the student has made a ‘journey’ during the course and can see an important development in the process with the help of this tool.

The objective with the second tool, “This is what I shall take with me”, is to help the student identify the most important steps and lessons learnt and make good use of them in the future.

The third tool “Good advice to new students” is aimed at helping coming students to draw on the experiences of previous students. The educational institution and its students can benefit greatly from the outcome of this exercise.

The final tool “Good advice to the teacher” has been tested and proved to be of good use to the teachers in order to plan and improve future courses.

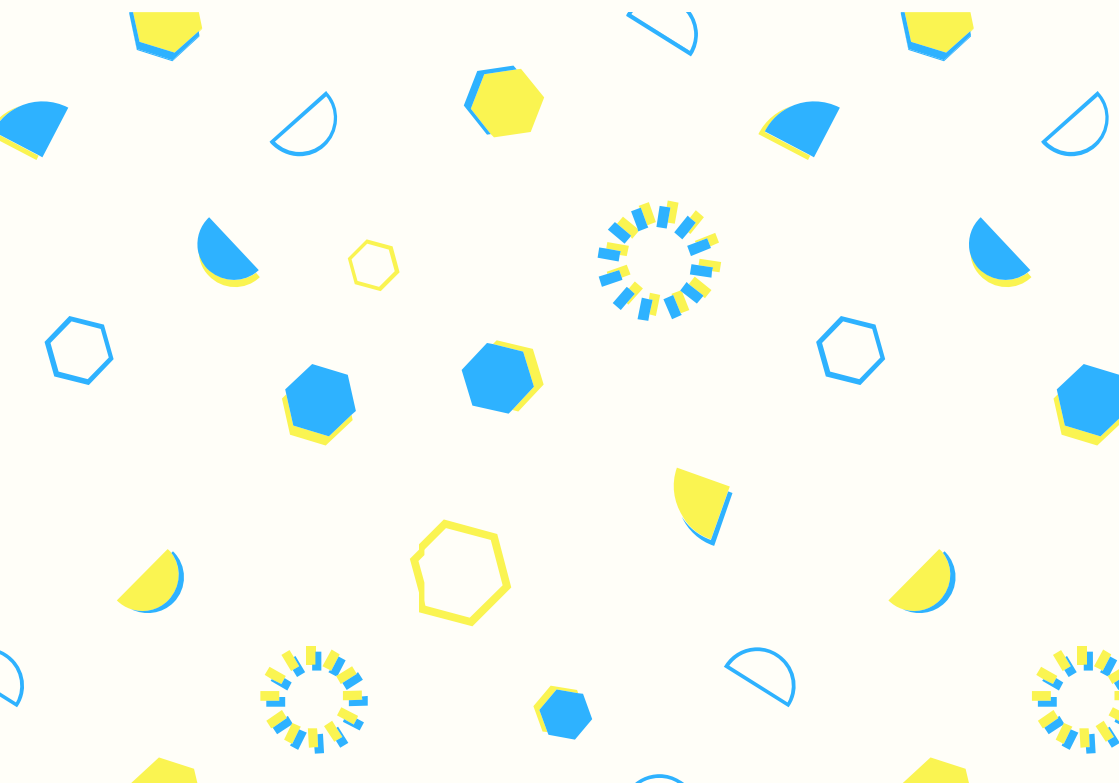
Our ambition with this reflection tool is to provide exercises that are not too complicated to fill in and to work with. The tools should be easy to understand and give the individual an opportunity to reflect upon his/her studies before, during and after the education program without making the reflection process too complicated, to prevent students from refraining from using reflection tools on a regular basis.

[Link to the reflection tool for distance learning:
https://readymag.com/Reflection/In-Learning/6/](https://readymag.com/Reflection/In-Learning/6/)



A series of horizontal lines for writing, spanning the width of the page.

REFLECTION FOR LEARNERS WITH
INTELLECTUAL CHALLENGES





REFLECTIVE PRACTICE WITH LEARNERS WITH INTELLECTUAL CHALLENGES

Jan Nilsson - CFL - Sweden

I have worked with reflective work with personnel in the social care area for over fifteen years not only to quality assure their work and better give the staff a feeling of professionalism, but also to supply them the tools to give the people we work with as good of a life as possible.

As a teacher, I, together with my students have worked with putting words to their history by reflecting about their being in the world. In a work of understanding one's life, the students are allowed to talk about who they are, and why they are where they are in life. Through conversation and reflection, the students find the courage to live in an unreliable world. Their participation in society is in many ways conditional. They are allowed to partake as long as they are able to adapt to society's demands and expectations. What I have noticed when it comes to my students is when they start their studies, they primarily want to talk about themselves and their lives. Understanding one's life is of utmost importance. Not until better understanding one's being in the world, studying actual subjects becomes important. What is most important is having an arena where one can meet and reflect about one's thoughts and experiences.

The main difference after partaking in the In-Learning project is that my reflective work with the students has become more structured which has made it easier to keep track of the progress of my students. I have for a long time been afraid of too much structure as it can take away a person's own structure which I find to be most important to hold on to in the development of a person with intellectual challenges. Using vigorous reflectional tools has turned the students' reflective work even more alive and versatile.

One thing separating working with students with intellectual challenges compared to students from the regular courses in the In-Learning project is the amount of explanation needed before the students were ready to work with the Learning Diary. A limited cognitive understanding makes it difficult to understand some of the more abstract tasks in the Learning Diary. When we were able to put together things into context, my students were able to work with their Learning Diaries which were slightly different from the others', but not as much as I first thought they would have to be. It is important to have great tools enabling the students working on the basis of themselves and their thoughts, and, as with all reflective work, it is of such importance being given time to practice.

One obstacle my students have had to cope with is the fear of thinking independently. Almost all the time they are in a type of dependence. Often my students assume different roles, roles they adapt depending on who the recipient is.



However, thanks to reflective work, my students appear to find it easier to take a stand for what they really believe in. They grow more confident in themselves and get a stronger identity. In many cases one could even say the students go from being a diagnosis to a person.

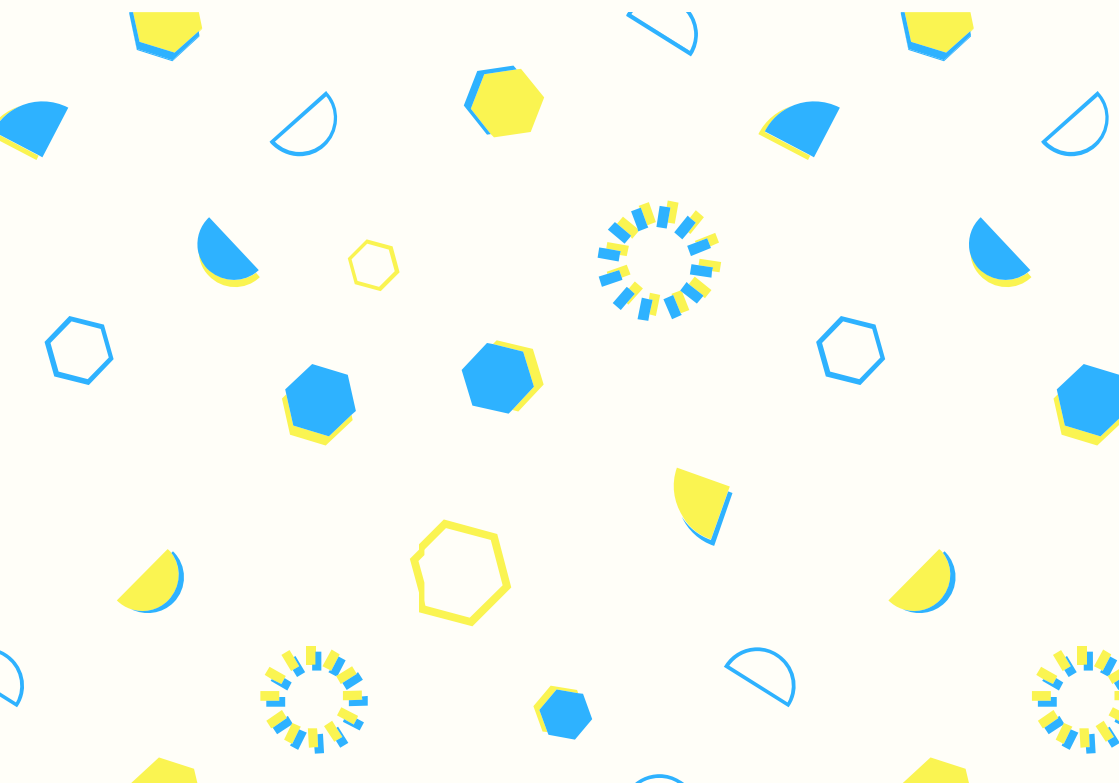
One of my students, who travelled to Denmark as a part of the In-Learning project has always had problems speaking in public, even in Swedish. Thanks to the magic of reflective work. That same student stood in front of complete strangers in Copenhagen and spoke about his life, in English. I was so amazed of his bravery and it was so obvious how proud he was of himself he dared to do it. After returning to Sweden he told me how much reflective work has meant to him, and he is now working with me with different reflection tools telling me how much it has helped him as a person. He has even started developing his own reflection tools he believes will be of great assistance to his fellow students.

My conclusion is that there is a massive gain to make working with reflection tools with students with intellectual challenges. It can help the students finding an identity, understanding one self and one's being in the world. I will make sure not to use reflection tools too abstract for my students and make sure to give enough time to explain. I will also make sure that my students really have understood what they are supposed to do.


Link to the learning diaries for the learners with intellectual challenges: <https://readymag.com/Reflection/In-Learning/6/>





METAPHORICAL CARDS
MEDITATIVE DRAWING
MIND MAPPING



METAPHORICAL CARDS

 3-15

 30-60 min

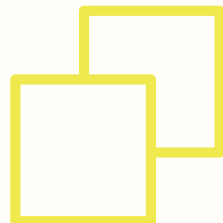
 - a set of metaphorical / associative cards
(Examples: MORENA, SAGA, OH, COPE, ECCO, Personita, etc.)
- hard surface for cards layout
- writing accessories for recording your feelings or for responding to a specific task



Cards help to clarify and realize the actual experiences and needs of the person, his unfinished internal processes, and also clearly illustrate the interpersonal relationships of people and the relationship of a person with any ideas and images from his external or internal reality.



- realize ones values, individual characteristics, traits, motives
- be attentive to the partners, understand their self-presentation
- learn to build relationships and interact with the partners, based on common goals and values
- expand the level of interactions from the dyad to a small group (four)
- be able to declare oneself and at the same time carefully and respectfully treat the declared "images of the I" of others.





Metaphorical associative cards are a set of pictures of the size of a playing card or postcard, depicting people, their interactions, life situations, landscapes, animals, everyday objects, and abstract paintings. Some sets of cards combine a picture with an inscription; others include separately cards with pictures and cards with words. The combination of words and pictures creates a game of meanings enriched by new faces placed in one or another context, studying one or another topic that is relevant to a person at the present time.



- Ask participants to sit in a comfortable position at the table where a deck of metaphorical cards is laid out.
- Tell the participants about the aim of the reflection activity and the rules for working with a certain deck of metaphorical cards.
- Formulate the question with which you want to work. The effectiveness of the work depends on the quality of the formulated question. The request should be concise, connected with recent learning experience. Remember that there are no "correct" interpretations of cards.
- Correlate the interpretations associated with the combination of cards with the context of your question.



Let's imagine ...

Sit down at the table or sit in a circle on the floor with a deck of cards in front of the participants. Agree on the number of sentences in each participant's story, perhaps it makes sense to agree on time constraints (for example, 1-2 minutes). Decide whether all cards will be used or the game will consist of 1-5 rounds. The 1st participant draws the card from the deck, puts it on the table and, continuing to look at it, begins to tell the story: "Once upon a time..." When the participant has finished, the next one takes a card from the deck, puts it next to the previous one and tells the continuation of the story. Continue until the last participant finishes the story.

Triptych (for small groups)

Each participant draws 3 cards, looks at them and puts them in a row, not necessarily in pulling order. Then the participant tells the story based on the cards: starting with the first card, the main story from the second and finishing third. When the story is over, participants can ask questions to clarify something for themselves. This version of the game can be used for individual exercises.

A large picture (combining cards and art therapy)

Pull the card out and put it on a piece of paper. Using colored pencils or felt-tip pens, draw an image, imagining that the card is just part of the big picture. Tell the story, based on what you have drawn.



Metaphorical associative cards help express thoughts, formulate them, and concretize the message that needs to be transferred. In addition to facilitate the verbal expression of emotions, the card, as an intermediary between the emotional worlds of two people, itself carries a certain emotional charge, and can be perceived as a message even without verbal accompaniment. As a visual reflection tool, metaphorical cards can be used with intercultural groups, with or without common language.

Working with associative cards, we bypass the rational part of thinking. Metaphorical cards help us to start a dialogue between the inner and outer world, to bring the deep material to the surface. Metaphorical cards are a springboard for our fantasy, launching bizarre associations, leading us to unexpected discoveries. Metaphorical cards create conditions for people to self-discovery.



MEDITATIVE DRAWING



1 - 15



60 - 120 min



meditative
music for
relaxation



- watercolor
thick paper,
scissors
- liners, black
gel pens and
writing pencils,
eraser
- solid surface
for drawing



Zentangle is created on the basis of several principles of philosophy:

- Impulsivity. When the drawing begins to emerge on paper, then it does not have a final goal. The shape of the drawing appears by itself as it is being drawn.

- Impromptness and unexpectedness. All lines are part of the drawing, even those that seem unsuccessful to you. Lines are not wiped out, as in the usual drawing, but are the basis for other patterns.

- Festivity. Creating a picture in this style should bring a sense of recovery and freedom. This is one of the ways to rejoice in the beauty of life.

This philosophy allows you to look inside yourself, to understand yourself better through the prism of artistic images that the hand displays.



Zentangle helps to increase concentration, focus intently on one's thoughts, facilitates psychological relief, inner peace, improves eye coordination and fine motor skills, and develops creative abilities.



Maria Thomas and Rick Roberts (the authors of the trademark and the name "zentangle") tell the story of zentangle origin:

Maria drew a random pattern on the margins of the manuscript, over which she had worked, and hurried to share that sense of calm and inspiration that she had had. They decided to develop the idea. Briefly, the technique can be described as an enriching form of art. Zentangle (zen-balance, calmness, and tangle-rectangle).

Main features: intuition. Everyone can create beautiful images using repetitive patterns. Their combination on a sheet of paper leads to strikingly beautiful results. Often drawing helps you to intuitively and unexpectedly solve a problem over which you have worked for a long time.



There are huge amount of schemes and patterns; here we will analyze only one of many options. In this description of the method, we will draw tiles, based on the rules of the classical Zentangle. Despite this, if there is a desire to start, and all the necessary materials are not available, then you can use either a conventional black gel or ballpoint pen and a sheet of paper.

- Take a sheet of thick watercolor paper and scissors.
- From the paper it is necessary to cut out the tiles with a size of 89 mm * 89 mm. This is the classic size of the tiles in Zentangle.



- Draw the lines. Take the tile and put the four pencil dots one at a time in each corner and in any order. Then connect them by lines. They can be either smooth or wavy. Everything has to be done by hand and without using a ruler. As a result, you will get a tile with borders for further work.
- Draw lines to create "zones" for patterns. Start the line from any point on the tile and lead without taking out your hand, until you decide to stop. You will get somewhere smooth, somewhere plain lines and inside of them you will draw patterns of Zentangle. (This step is necessary in order to use several kinds of patterns in a chaotic order on the tile.) Later, when you master Zentangle, you can do it without them, but now we have to master Zentangle in its classical manifestation.)
- Filling. Here you get acquainted with new patterns and fill the empty spaces between the lines with them.
- Erase all unnecessary. Fill in the sections that you want and in the order you want. You can leave as much empty space as you want. Now it's time to erase the lines from the pencil drawn at the beginning - in steps 1 and 2.
- Shading. To shade the area in the tile, you need to determine where the light comes from and where the shadow will fall. When you determine for yourself this moment, you can add a pencil and shade it. Try adding a little pencil at the beginning. If it appears that the shading has turned out to be insufficient, you can always add it. Start shading the sides of your parts so that they look three-dimensional. You can always delete, erase them with an eraser if you do not like it.

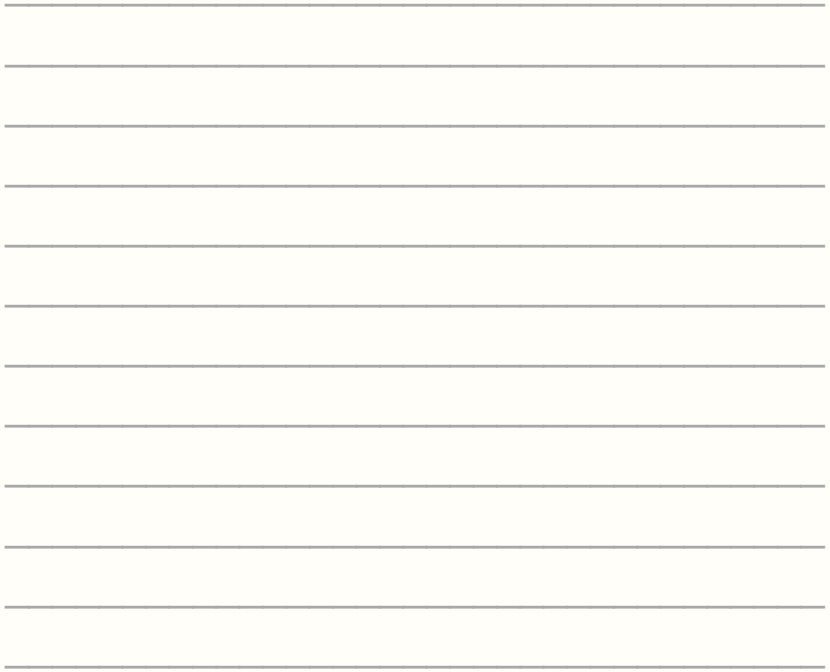
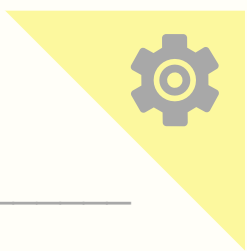


Zentangle is a convenient and carefree way to relax - a pen and a sheet of paper this is all you need. Starting to draw - do not expect anything concrete, just draw and be in the process. Be natural. No computers, tablets and phones. Only you, your thoughts, a piece of paper. Rest, be yourself, create!



Zentangle is an opportunity to relax, reflect and create a piece of art. The research results show that it improves memory, stimulates creativity, lifts mood, calms in stressful situations and can be used as an anger management tool. For those who work with a large amount of information, zentangle helps to "reset" the brain - as if you took a nap and woke up fresh, full of energy. In addition, by sharpening lines, improving the patterns and drawings, you correct the visual-motor coordination, which is necessary for drawing, so that zentangle helps to gain self-confidence. Its relaxing effect is the repetition of lines and patterns. Drawing the pattern into the borders on the tile over the uneven surface of the watercolor paper, makes the hand lead the line more slowly, and thereby concentrate attention only on the pattern and distract from extraneous thoughts. Zentangle helps to subconsciously sum up the results of reflection, look at your feelings from the outside.





MIND MAPPING



Individual or
in a small
group



30-120 min



Meditative or
productive
music to
create an
atmosphere
of creativity
and insight.



Paper
Writing
accessories

NB! There are
computer
programs for
compiling
mind maps,
you can use
them to save
time.



Mind mapping is a technique for
visualizing our thinking. The
applications of mind mapping are
very diverse - for example, they can
be used to capture, understand and
remember the contents of a
book or text, generate and write ideas,
understand a new topic, prepare for a
decision.



Generate the knowledge into a single
unit, organize it, connect, analyze
and create new ideas.



The author of the methodology for
creating mind maps is the English
psychologist Tony Buzen. The main
difference between mind maps and
other visualization methods is that
the mind maps activate memory.
Lists, solid text, trees and schemes
are monotonous.



Mind maps, on the contrary, use all possible ways to activate perception through diversity: different thickness of lines, different colors of branches, precisely selected keywords that are personally important to you, the use of images and symbols. The technique of mind mapping helps not only to organize and regulate information, but also helps to perceive, understand, remember and associate it.

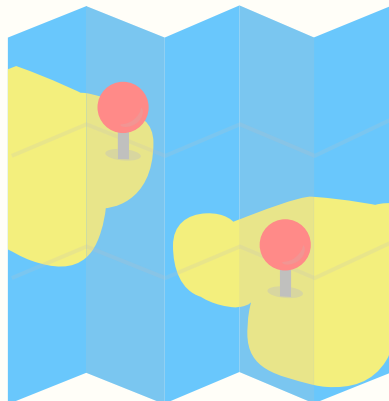


- Take a sheet of paper and write in the center with one word the main theme to which the map is dedicated. Enclose it in a closed loop.
- From the central theme draw branches and place on them the keywords that are associated with the theme.
- Continue to expand the map adding to the already drawn branches a sub-branch with keywords until the topic is exhausted.

The technique seems intuitively clear, but the following rules help to improve its effectiveness significantly.

- Write one word on one branch. This approach saves time and space significantly and contributes to better readability of the map. At first it seems unusual; - you may have a fear that you will forget the rest of the words. In fact, you will not forget, if you choose the most characteristic, bright, memorable; words as keywords.

- Place the sheet horizontally – such map will be more convenient to read.
- Write the keywords in block letters, in black, as clear as possible.
- Place keywords directly on the lines that show their relationship. Do not enclose them in any frameworks. Write only one keyword on each line.
- The length of the line should be equal to the length of the word - do not make the line longer than the words. Do not break the lines.
- Use different colors for the main branches so that they do not merge visually.
- Vary the letter size in the inscriptions and the thickness of the branches, depending on the distance from the main topic.
- Keep the branches evenly - do not leave an empty space and do not place the branches too tightly.
- Use pictures and symbols (at least for the central theme, better for all major branches).



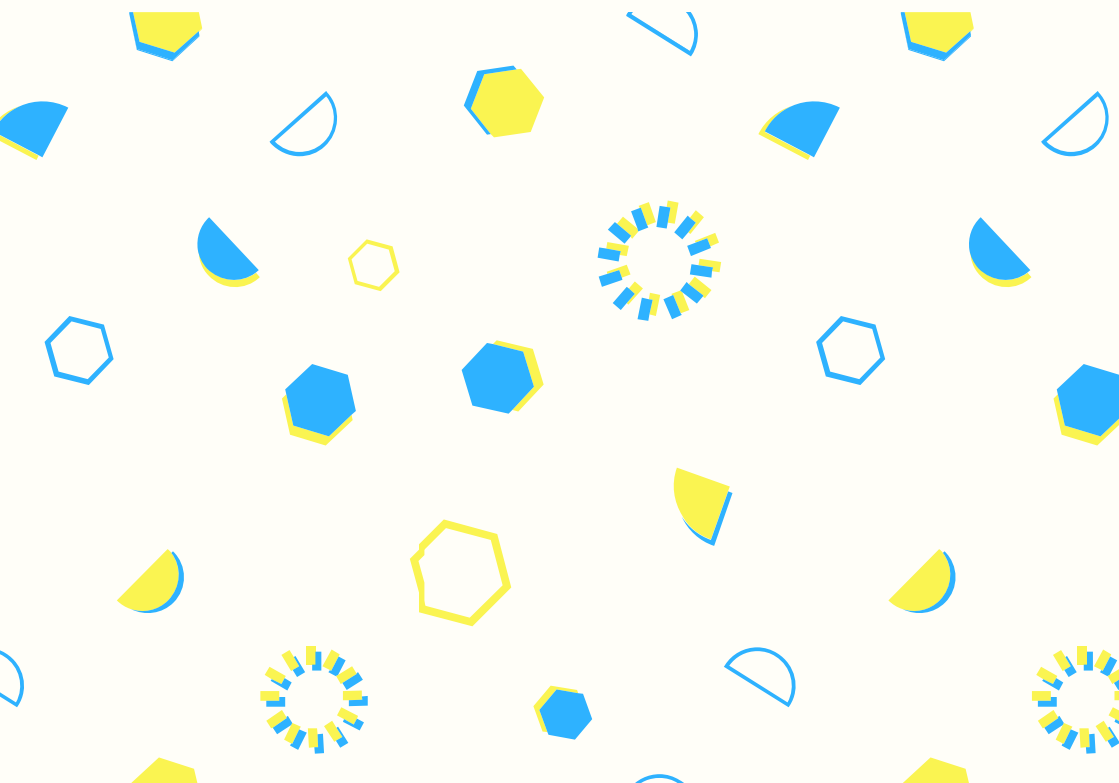


It is highly recommended to begin drawing mind maps with your hands. For beginners, it seems faster and easier to use computer programs, but this does not give either the skills of the mind mapping itself or the useful effect of organizing your own thinking in the process. The program for building mental maps will never allow you to draw an incorrectly arranged map, and this is actually a problem, because thinking instead of you, it deprives you of the opportunity to diagnose your thinking. The fact is that thanks to drawing with your hands you can clearly see how effectively your thinking is organized on a certain topic.



Mind mapping is a good tool for structuring and processing information, especially after a reflective session. Mind maps allow you to collect all the information pertaining to the problem of reflection on one sheet and look at it at a glance. Keep in mind all the pros and cons of this or that decision. As we use different thinking abilities to construct mind maps, such as creativity, logic, imagination, all the abilities are developing and improving in the process. Since mind maps display the picture as a whole, this allows you to establish all the relationships between objects, even if they were not initially obvious. In turn, this leads to the emergence of a new perspective on information, as well as new ideas and thoughts. The structure and logic of the data become more transparent, easy to understand and remember.

POETIC REFLECTION



POETIC REFLECTION



1



30-60 min



- Paper
- Writing accessories
- A hard surface for writing
- Alternatively meditative music, to incite the group to a poetic mood



In this method, participants should compose a small conclusion using a poetic forms of Haiku and Cinquain. It should reflect the attitude to the topic, which was covered and worked through during the group session.



To find out the attitude to a problem, connect old knowledge and think through the new one.



The method of poetic reflection - "Haiku":

Haiku is translated from Japanese as "the initial lines", Basho (one of the genius Japanese poets) recommended starting writing haiku from penetrating into the inner life of the object or phenomenon, and after that the poet simply had to transfer this internal state to the paper, simply and laconically.



- Ask the group members to sit in a comfortable position
- Switch on relaxing music (if necessary), so that participants relax and perceive their emotions and inner world better.
- Tell them how to write 'Haiku':
You need to write haiku in 3 lines, and 17 syllables. Writing in 3 lines is obligatory; it gives the haiku an unusual rhythm, and distinguishes it from other types of poetry.
- There are various options that are worth writing in different lines of haiku, for example:
 - 1) The first line says what will be discussed.
 - 2) The second reveals the meaning of the first.
 - 3) The third line makes an unexpected conclusion from all this.





In the moonlight,
The color and scent of the wisteria
Seems far away. (c)



Haiku develops an extraordinary and individual thinking, since when writing a haiku, a person writes mostly not in words but in images and feelings. When the intellect moves to the background, you can even hear your soul, and just relax and rest morally. One of the most wonderful and positive influences of haiku is the ability to open your soul, and let the creative inspirations enter into it.





- Cinquain - is a five-line stanza, which resembles a blank verse. This type of poem was invented by the French. They say that in the "free" translation it means "five inspirations" or "five good fortunes". Cinquain is simple in mastering and applying already at the initial stage of training as an independent product. He teaches us to use concepts wisely and to determine the attitude to the problem by using only five lines.



- Ask the group members to sit in a comfortable position.

Switch on the relaxing music (if necessary), so that participants relax and perceive their emotions and inner world better.

Instruct the participants how to write 'Cinquain' :

- 1st line - one word, topic name, phenomena, most often this is a noun;
- 2nd line - two words, adjectives characterizing the given concept;
- 3rd line - three words, verbs showing the action of the concept;
- 4th line - four words that help logically conclude a thought / short sentence, showing the author's attitude to the topic;

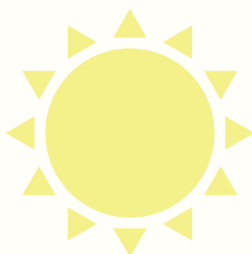


- - 5th line - one word, a synonym for the topic, a conclusion, usually a noun, through which a person expresses his feelings, associations associated with this concept.

The main task of the Cinquain is to learn to think concisely, while also it is necessary to be able to express your thoughts briefly and clearly. After the participants finish composing their Cinquain, ask them to read it, if, of course, the participant has a desire. And try all together to comprehend the Cinquain, i.e. the ones feelings.



Star
Star
Hot, radiant
Shining, burning, exploding
It gives life to everything
Sun





The classical (traditional) Cinquain is composed of 22 syllables and five lines. In this case, the syllables are strictly defined, and are counted in each line separately.

Reverse cinquain which is written with the reverse sequence of syllables (2-8- 6-4- 2).

Mirror Cinquain - this is when you write a normal Cinquain, and immediately another one is written, but already in reverse mode.

Butterfly Cinquain - this Cinquain is composed of 9 lines, and the fifth line of the first Cinquain is the first line for the second reverse Cinquain, so the Cinquain is similar to a butterfly.

Crown Cinquain - five ordinary classic synclines, which are written on the same theme, and form a small story.

Garland Cinquain - this is when you from the crown of the Cinquains make another sixth syncline, just taking the first line from the first Cinquain, the second from the second, etc.

Didactic Cinquain - when composing the didactic Cinquain, the number of syllables does not matter anymore. In the didactic Cinquain, the most important part is the semantic content and part of the speech that is used in each line.



Summarizing the above, we can draw the following conclusions:

Cinquain – the method of the development of critical thinking at the stage of reflection.

Cinquain is a small verse form used to record emotional assessments, descriptions of the current impressions and feelings.

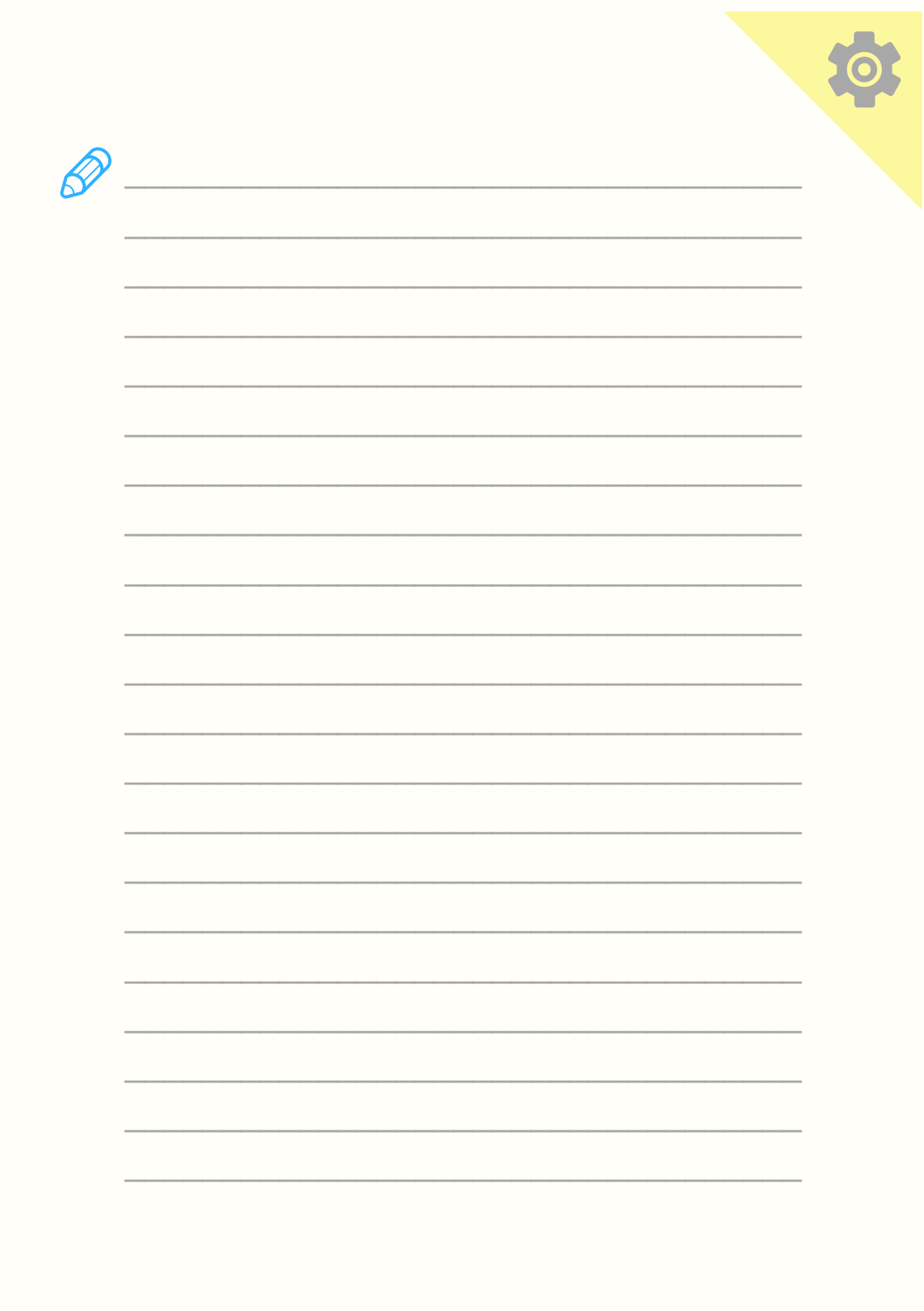
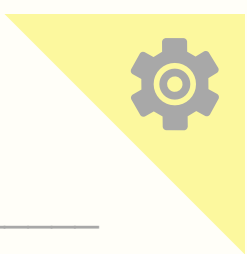
Cinquain - a tool for synthesizing and summarizing complex information.

Cinquain is a mean of creative self-expression.

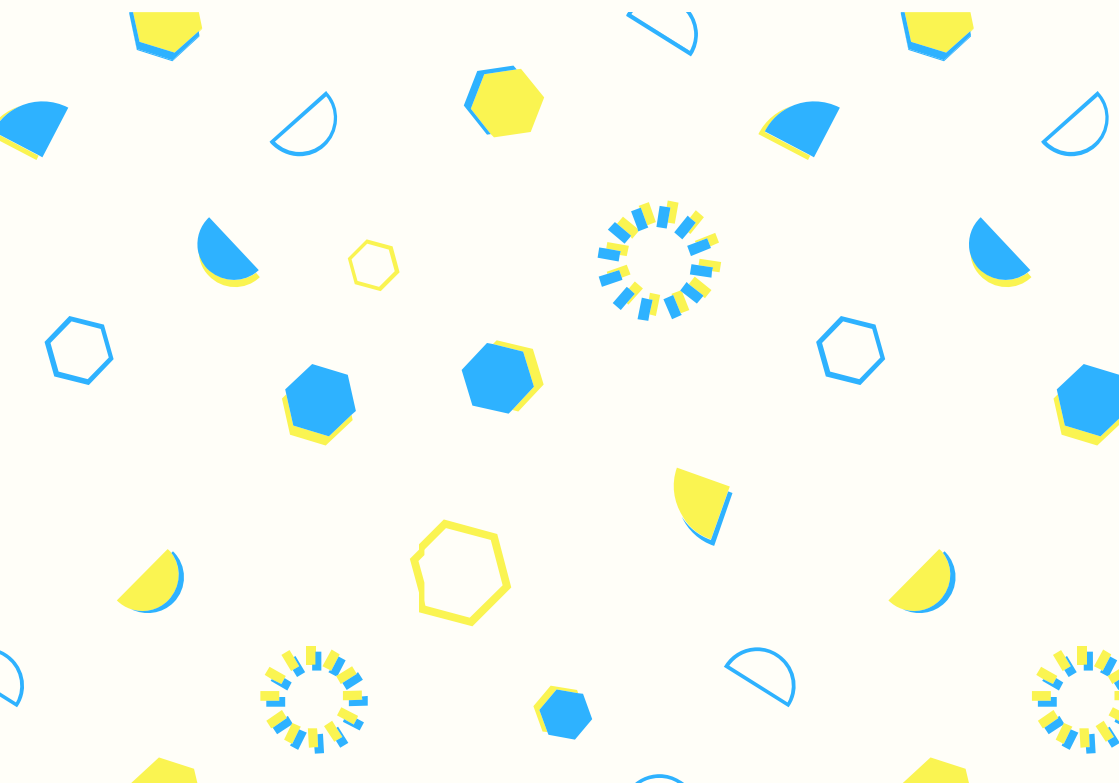


This method of reflection has several levels, it is important to be able to determine the state of the group and choose the right type of reflection method, for example, 'Cinquain' or other kind of poetic reflection. Because the group may not be ready to feel in a delicate way and express their feelings in a poetic form. If someone doubts his ability to write poetry, offer to try his hand anyway, but do not force to read in front of the whole group, if a person does not want or hesitates. Let him be the last speaker or just leave him to think it through alone.








GAMES AND CARDS
FOR REFLECTION



BOARD GAME

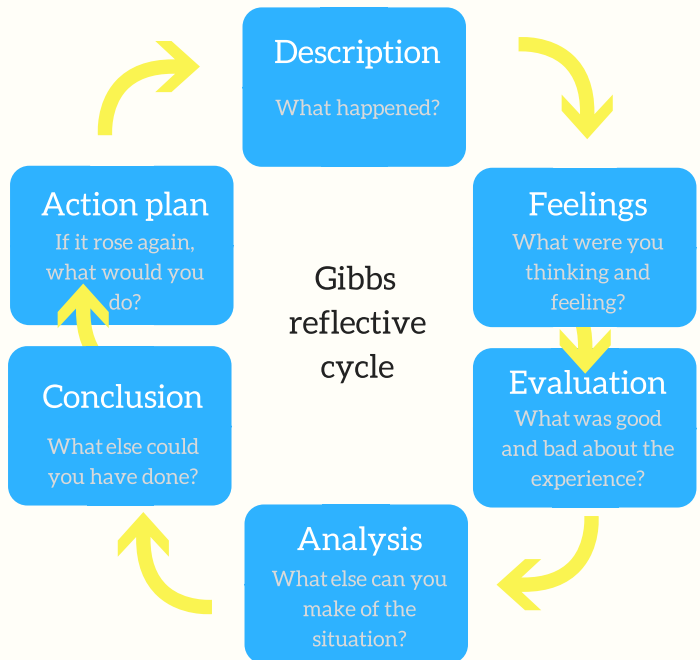
 2 - 6

 30 - 60 min

 - board game field
- a figurine for each player
- dice



This is a board game that was specifically developed for retrospective reflection in the frame of IN-LEARNING project. It could be used with different learners mainly in the context of non-formal adult education, community service, voluntary service and personal life experience. The questions for reflection in this game were created on the basis of Graham Gibbs' reflective cycle which guides us through six stages of reflection in experiential learning.





Initiate and facilitates retrospective reflection of an experience, practice or activity through all its phases.



The game is played in small groups. Each participants chooses a figurine that represents them or something important in their life. The participants start playing the game from the Start point. The group decides who starts first. The first player rolls the dice, moves on the number of steps they get and answer the question they stand on. The participant shares their reflection then pass the turn to play to the next participant who rolls the dice and moves to his question. The game continues until all the participants reach Finish.



Make sure that all team members trust each other before they start playing. For the more detailed reflection use dice for three numbers. Somebody could be appointed on recording the answers of the players to make a summary for players themselves and for facilitator.



This board game could be combined with the reflection through art, when the participants could make their own figurine from modelling clay or plasticine. In this case participants can create a figurine that manifest an important message for them.



Gibbs G (1988) Learning by Doing: A guide to teaching and learning methods. Further Education Unit. Oxford Polytechnic: Oxford.

JOIN LEARNING

START!
LET'S GO!

1
WHAT DID YOU DO?
WHAT HAPPENED?

2
WHAT WAS NEW?

3
WHAT SURPRISED YOU?

6
WHERE DID YOU FEEL UNCONFIDENT?

5
WHAT DID YOU THINK ABOUT THE ENVIRONMENT?

4
WHAT WAS YOUR THINKING AND FEELING?



7
WHAT/WHO GAVE YOU EXTRA ENERGY?

8
THE MOST INTERESTING AND SIGNIFICANT CONVERSATION WAS...

9
WHERE DID YOU FEEL STUCK?

10
WHAT WAS GOOD AND BAD ABOUT THE EXPERIENCE?

14
WHAT DID YOU LEARN ABOUT YOURSELF?

13
HOW DID YOU LEARN?
HOW DID YOU HELP YOURSELF TO LEARN?

12
WHAT DID YOU LEARN FROM THIS EXPERIENCE?

11
WHAT SCARED YOU?

15
WHICH KEY-COMPETENCES DID YOU DEVELOP?

16
SUMMARIZE YOUR LEARNING EXPERIENCE...

17
WHAT ELSE COULD YOU HAVE DONE?

18
HOW ARE YOU GOING TO APPLY WHAT YOU'RE LEARNED?

FINISH

19
WHAT ARE YOUR NEXT STEPS?

REFLECTION ABOUT REFLECTION



4 - 12



30 - 90 min



Previously
prepared:

- dice
- questions
- statements
- quotations
- pictures



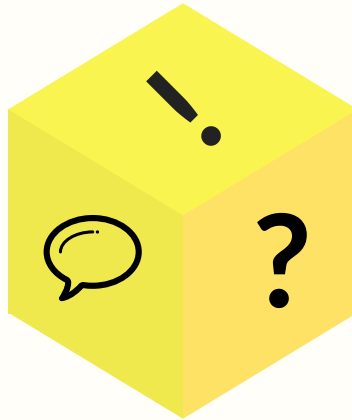
This game was developed for the IN-LEARNING project with the aim to facilitate discussion about reflective practice, its meaning and significance in one's life and learning.



Facilitator introduces the game and explains its aim and course. The group decides who starts first. The first player rolls the dice and does the task they get from the dice. The participant shares their reflection then passes the turn to play to the next participant who rolls the dice and does their task. The game continues until all participants have played or all the tasks completed. Each move is the trigger for further discussion. All participants can complete, ask, oppose, etc.



Facilitator should prepare a dice with the following symbols:



question that will be asked to participants



statement or quotation that should be elaborated by participants



participants' own thoughts about the topic of the discussion



participants' own experience



move forward



participants' reflection about a given picture



QUESTIONS UNDER THE QUESTION MARK:

- Why can reflection be called a process of self-discovery or self-knowledge?
- When do we need to reflect?
- Can oral reflection be as effective as the written one?
- When reflection was useful for you? When did it help?
- What should be done to make reflection a common practice?
- Is it possible to reflect without realizing it?





QUOTES AND PICTURES UNDER THE EXCLAMATION MARK

Reflection is "turning back." From the lat. reflexio - the inner side of the bay, facing the sea and reflecting its wave.

Imagine that there is a little person sitting in one's head who observes and fixes what a big person is doing. These observations and the AWARENESS of EXPERIENCE what reflection is. (John Lock)

Without SPECIALLY organized REFLECTION, learning is deprived of educational sense. (Marina Bityanova)

You can only reflect upon what you have done yourself. (Marina Bityanova)

Reflection is an interaction with the outside world and us, cooperation, contact and dialogue.

It is necessary to learn TO THINK, in each concrete case, to understand what is acceptable, and what is not, what is useful, and what is harmful, what is promising and what is not. (Ülo Vooglaid)

Teaching without awareness is wasted labour.(Confucius)

MIKE CARDS



3 - 15



15 - 30 min



deck of
MIKE cards



The deck of MIKE cards was created to facilitate reflection in a group learning process mainly in the context of non-formal education. It consists of 40 cards. Cards for reflection help with emotional statement expression. Using the cards we can express ourselves better answering the questions: „How do I feel?“, „What am I looking for?“, „What have I discovered about myself?“, „What do I feel?“. Cards for reflection help to show our gained emotions and experience to each other, to understand each other better and develop team working relations. Cards could be used for looking at the reflection through expressed and contrasted emotions.



To stimulate reflection on gained learning, emotions and feelings.





Display the MIKE cards visible on the floor, a big table or on another surface where they are all visible to every participant. Name the questions for the reflections and give some time to participants to walk around the cards and to choose the one that strikes them the most or that represents their answer to the reflection question. The number of cards each participant can pick varies from 1 to 3, depending on the group size and the reflection task. Once the choice is made, participants gather in duos, trios or as a bigger group and discuss with their colleague(s) why they have chosen that particular card, sharing as much as they are willing to share. None of the participants must speak if they don't want to.



The MIKE Cards for Reflection can be used in different ways, e.g. as a getting-to-know activity, as a feedback circle activity, connected with specific topic etc.



Kryukova, Antonina. (2017). MIKE Cards for Reflection.



Link to the card deck:

<https://readymag.com/Reflection/In-Learning/6/>



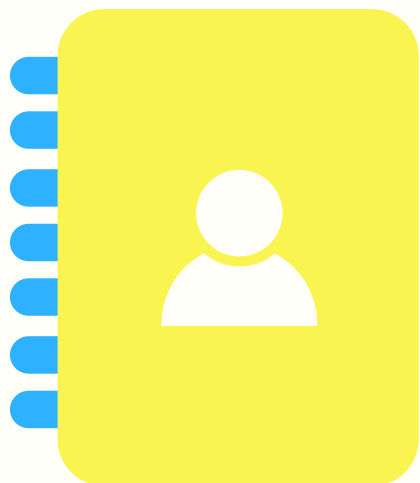
CREDITS

The network carrying out the project consists of:

- **OÜ Vestifex** (Adult Learning Centre) – Estonia, the applicant and coordinating organisation
<http://www.vestifex.com/>
- **ITC Professional Development** (Professional training and coaching services) - Estonia
- **Konsulent Ivan Häuser** (Consultancy company) – Denmark
<http://www.ivan-hauser.dk/dk/>
- **Sintagmi srl** - Italy
<http://sintagmi.weebly.com/>
- **Centrum för flexibelt lärande** (CFL), Söderhamns kommun (Centre for flexible learning) – Sweden
<http://hufb.se/vuxenutbildning/cflsoderhamn>
- **Kapadokya Eğitim Akademisi Derneği** (Cappadocia Education Academy Association CAPADEMY) - Turkey
<http://www.cappademy.org/>

A special thanks goes to all those involved in the IN-LEARNING project, participants in the international learning mobilities and local activities, local partners who hosted adult learners for job shadowing, researchers and adult educators who contributed with their actions, thoughts and questions.

If you have enjoyed this handbook and are interested in sharing exploring the issues around reflection in adult education in different ways, please feel free to contact the coordinating organization Vestifex info@vestifex.com or any partner organization. We will continue working on exploring and developing different reflection methods and tools for supporting learning of adults and will be happy to share the results with you.





Erasmus+

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