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## TRAINING MATERIAL AND EDUCATORS' TOOLKIT:

### Training Modules for Educators

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## MODULES

### INDICATIVE MODULES FOR THE TRAINING MATERIALS/TOOLKITS FOR EDUCATORS

#### EDUCATOR MODULE nr. 1: Social and Emotional Education in school communities

##### CONTENT DESCRIPTION

Social emotional education (SEE) is an educational approach that focuses on developing students' social and emotional skills alongside their academic knowledge. SEE is typically integrated into classroom curricula, school-wide programs, and extracurricular activities. SEE aims to create a supportive and inclusive learning environment that promotes emotional well-being, reduces negative behaviours like bullying, and enhances students' overall academic performance. Teachers play a vital role in modelling and fostering these skills, while also explicitly teaching them through activities, discussions, and exercises. This module provides an overall theoretical framework for understanding SEE.

##### OBJECTIVES

The participants explore the theoretical framework of SEE and grasp its importance.

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## LEARNING OUTCOMES

Learning Outcomes	To understand social emotional education in cross-curricular approaches as learning tools to react to changing social needs.
	To understand how educational practices in social emotional education are realised.

## CONTENT





Units	Learning hours	Keywords	Contents description
Unit 1: Background of Social Emotional Education	1 hrs	Sustainability 21st century skills, creative thinking, resilience, creativity	According to a statement from UNESCO in 2011, education systems have placed undue emphasis on prioritising short-term gains and personal comforts over long-term sustainability. These systems have propagated values of individual achievement, national competition, and economic progress, often at the expense of fostering unity, recognising interdependence, and cultivating a sense of responsibility for both each other and the planet. The UNESCO statement suggests that education's role should encompass the unification of individuals toward collective goals and equipping them with the knowledge, scientific understanding, and innovative thinking necessary to shape sustainable futures. This vision should be rooted in principles of social, economic, and environmental equity. Furthermore, the statement underscores the importance of addressing historical inequities while also preparing society to navigate forthcoming environmental, technological, and societal transformations (UNESCO, 2011).

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			To tackle the issues of 21st century society and related recurring challenges, education is required to enhance the social and emotional needs of 21st century individuals, namely creative thinking, resilience, and creativity, which are keys to overcome the challenges.
Unit 2: Why do we need Social Emotional Education?	5 hrs	VUCA AI Singularity Self-determination theory	SEE is crucial in a changing era for some reasons: 1. VUCA Teaching students social-emotional competence is essential in the context of a VUCA (Volatile, Uncertain, Complex, Ambiguous) world era. This competence equips students to adapt to rapid changes, build resilience in the face of uncertainty, communicate effectively, solve complex problems, manage their emotions, collaborate across diverse groups, and engage as responsible global citizens. It nurtures qualities like innovation, ethical decision-making, and leadership, preparing students to succeed in evolving careers and navigate the challenges of a globally interconnected society. In the midst of a VUCA world, social-emotional competence empowers students with the tools they need to thrive and contribute positively to their rapidly changing environment.

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			<div style="display: flex; flex-wrap: wrap; justify-content: space-around;"> <div style="background-color: #1a3d54; color: white; padding: 10px; width: 45%; text-align: center;"> <p><b>V</b>olatility</p> <p>Values are changing.</p>  </div> <div style="background-color: #1a3d54; color: white; padding: 10px; width: 45%; text-align: center;"> <p><b>U</b>ncertainty</p> <p>We do not know what changes.</p>  </div> <div style="background-color: #1a3d54; color: white; padding: 10px; width: 45%; text-align: center;"> <p><b>C</b>omplexity</p> <p>Structures between elements are complex.</p>  </div> <div style="background-color: #1a3d54; color: white; padding: 10px; width: 45%; text-align: center;"> <p><b>A</b>mbiguity</p> <p>Borders between internal and external factors are unclear.</p>  </div> </div> <p>2. AI, Singularity</p> <p>Students need SEE to effectively navigate the complexities of the modern world, especially in the context of emerging technologies like AI and the potential for technological singularity. As AI becomes more integrated into various aspects of society, students must develop social-emotional competencies to complement their technical skills. SEE helps them adapt to the ethical, economic, and social implications of AI, fostering empathy, responsible decision-making, and critical thinking. In the face of potential technological singularity, where AI could surpass human intelligence, students with strong social and emotional skills will be better equipped to collaborate with AI systems, address potential disruptions, and maintain their well-being. This education prepares them to lead in an era where human-AI interactions and the ethical dimensions of technology will play a pivotal role, ensuring they can harness the benefits of AI while upholding human values and maintaining a sense of purpose and connection.</p>
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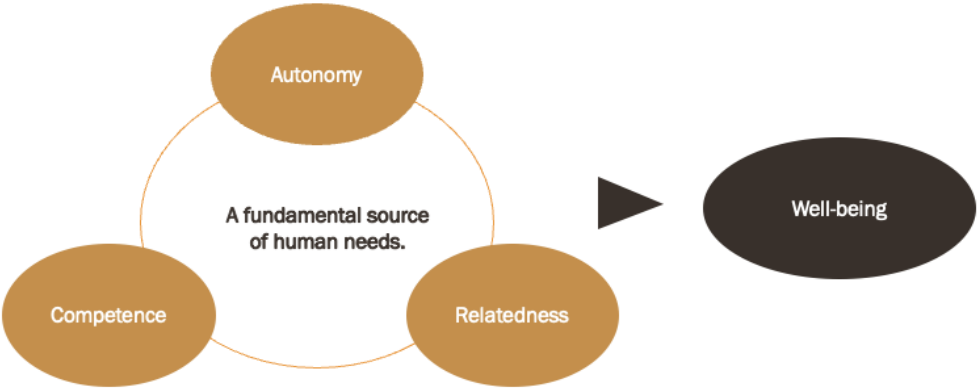
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			<div data-bbox="994 193 1935 651" data-label="Image"> </div> <p data-bbox="904 655 1189 687">3. Self-determination</p> <p data-bbox="904 692 2018 1157">Students require SEE as it aligns closely with the principles of self-determination theory, which emphasises three fundamental psychological needs: autonomy, competence, and relatedness. SEE fosters autonomy by helping students understand and regulate their emotions, enabling them to make choices that align with their values. It enhances competence by equipping them with interpersonal and emotional skills, bolstering their confidence to handle challenges and achieve goals. Additionally, SEE nurtures relatedness by promoting empathy, effective communication, and collaborative skills, enabling students to build meaningful connections with peers and others. By addressing these core psychological needs, SEE not only supports students' overall well-being but also enhances their motivation, engagement, and sense of agency in their learning and life, ultimately preparing them to thrive in diverse and evolving environments.</p>
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			<p><b>Self-determination theory</b> (Ryan &amp; Deci, 2000):</p> 
<p><u>Unit 3</u>: What is Social Emotional Education?</p>	<p>5 hrs</p>	<p>Cognitive competence Social emotional competence CASEL framework</p>	<p>1. Cognitive competence or Social Emotional Competence? What differences do you see between cognitive competence and social emotional competence? Which social and emotional competencies are important for you and your students?</p> <p>Cognitive competence pertains to a student’s capacity for acquiring, processing, and applying knowledge and intellectual skills, encompassing memory, reasoning, and problem-solving abilities. In contrast, social-emotional competence involves recognizing, comprehending, managing, and effectively expressing both one’s own emotions and those of others, including skills like empathy, self-awareness, and emotional regulation. While they are distinct, these competencies are interconnected, with cognitive abilities influencing emotional well-being and vice versa. These competencies collectively shape a student’s capacity to excel</p>

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			<p>academically, manage relationships, navigate challenges, and attain overall personal growth and fulfilment.</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid orange; border-radius: 15px; background-color: #e67e22; color: white; padding: 10px; text-align: center;">  <p><b>Cognitive competence</b></p> <p>E.g., math, language, IQ, science, etc.</p> <p>-&gt; Easy to assess as numbers</p> </div> <div style="border: 1px solid orange; border-radius: 15px; background-color: #e67e22; color: white; padding: 10px; text-align: center;">  <p><b>Social emotional competence</b></p> <p>E.g., resilience, communication, empathy, decision-making, etc.</p> <p>-&gt; Difficult to assess as numbers</p> </div> </div> <p>2. Examples of Social Emotional Competence</p> <p>OECE (2021) provides a list of social emotional competencies that are the bedrock of students' well-being and academic achievement.</p> <ul style="list-style-type: none"> <li>● CURIOSITY</li> <li>● TOLERANCE</li> <li>● CREATIVITY</li> <li>● RESPONSIBILITY</li> <li>● SELF-CONTROL</li> </ul>
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			<ul style="list-style-type: none"><li>● PERSISTENCE</li><li>● SOCIABILITY</li><li>● ASSERTIVENESS</li><li>● ENERGY</li><li>● EMPATHY</li><li>● TRUST</li><li>● CO-OPERATION</li><li>● STRESS RESISTANCE</li><li>● OPTIMISM</li><li>● EMOTIONAL CONTROL</li></ul>
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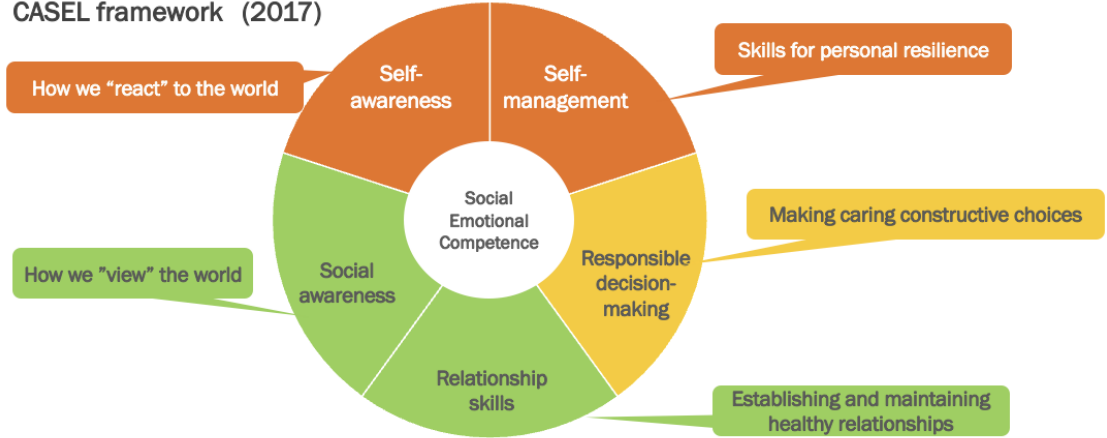
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			<p>&lt;Source OECD: <a href="https://www.oecd.org/education/ceri/study-on-social-and-emotional-skills-the-study.htm">https://www.oecd.org/education/ceri/study-on-social-and-emotional-skills-the-study.htm</a>&gt;</p> <p>3. CASEL framework to more comprehensively understand social emotional competence To consider SEE and its competence, we introduce the CASEL framework, because CASEL is a comprehensive framework to understand SEE.</p> <p>The CASEL model has five aspects of Social emotional competence:</p>
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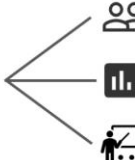



			<ul style="list-style-type: none"> <li>• Self-awareness: the ability to accurately assess one’s feelings, interests, values, and strengths and to have a grounded sense of self-efficacy;</li> <li>• Self-management: the ability to manage and change emotions regarding their valence, intensity, and duration;</li> <li>• Social awareness: the ability to read other persons’ cues and to understand, and appropriately respond to their feelings;</li> <li>• Relationship management: a specific set of abilities exhibited by an individual that enable the successful completion of a social task, including cooperation, help seeking and providing, and communication;</li> <li>• Responsible decision-making: the ability to consider ethical, safety, and societal factors in making decisions, such that individuals can deal responsibly with daily academic and social situations and contribute to the well-being of one’s school and community.</li> </ul> <p><b>CASEL framework (2017)</b></p> 
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			More detailed assessment tools for the five dimensions of the CASEL framework is introduced in Module 4.
<u>Unit 4:</u> How do we realise Social Emotional Education?	5 hrs	Self-regulated learning Collaborative learning Multi-disciplinary and flexible learning environment	<p>Implementing social-emotional education is a long-term commitment that requires dedication, resources, and a whole-school or whole-organisation approach. When done effectively, it can have a profound impact on the well-being and success of individuals in various aspects of life.</p> <p>It is important to integrate SEE into the daily routines and activities. SEE shouldn't be a separate subject but should be woven into various aspects of the curriculum or program. It can be incorporated into lessons, discussions, group activities, and even homework assignments. In addition, it is essential to help individuals understand the real-world relevance of social and emotional competencies. Discuss how these skills are valuable in relationships, careers, and personal well-being.</p> <p>1. Various learning modes in the classroom          Self-regulated learning: Self-control, persistence, creativity, etc.          Collaborative learning: Empathy, assertiveness, responsibility, etc.</p>

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			<div style="display: flex; flex-direction: column; align-items: flex-start;"> <div style="display: flex; align-items: center; margin-bottom: 10px;"> <div style="margin-right: 10px;">Self-Regulated learning</div> <div style="margin-right: 10px;">  </div> <div style="margin-right: 10px;"> <p> Video learning -----&gt; Self-regulation, persistence</p> <p> Working on tasks -----&gt; Achievement motivation</p> <p> Scheduling -----&gt; Self-regulation, tolerance</p> <p> Summarizing topics -----&gt; Creativity, self-efficacy</p> </div> </div> <div style="display: flex; align-items: center;"> <div style="margin-right: 10px;">Collaborative learning</div> <div style="margin-right: 10px;">  </div> <div> <p> Discussion -----&gt; Empathy, assertiveness</p> <p> Shared slides -----&gt; Perspective taking, trust</p> <p> Micro teaching -----&gt; Responsibility, decision making</p> </div> </div> <p>2. Multi-disciplinary and flexible learning environment</p> <p>Multi-disciplinary and flexible learning environments are increasingly important, emphasising following key principles:</p> <ul style="list-style-type: none"> <li>● <b>Interdisciplinary connections:</b> Encourages students to explore topics by drawing on knowledge and methodologies from different disciplines, fostering a more comprehensive and interconnected understanding of complex issues.</li> <li>● <b>Personalisation:</b> Recognises that learners have unique strengths, interests, and needs, and allows them to tailor their learning experiences accordingly. This can include choosing from a variety of elective courses, setting their own pace, or selecting assignments aligned with their interests.</li> </ul> </div>
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			<ul style="list-style-type: none"> <li>● <b>Adaptability:</b> Adapts to changing circumstances, such as shifts in technology, pedagogy, or the needs of the learners. It can accommodate diverse learning contexts, whether in traditional classrooms, online settings, or hybrid models.</li> <li>● <b>Critical thinking and problem-solving:</b> Encourages students to think critically, analyse information from multiple perspectives, and apply their knowledge to solve real-world problems that often require insights from multiple disciplines.</li> </ul> <p>The environment is realised by, for example, storytelling, drama education, phenomenon-based education.</p>
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### USEFUL REFERENCES AND RESOURCES

CASEL (2017) Core SEL Competencies. <https://casel.org/core-competencies/>

Elbertson, N. A., Brackett, M. A. and Weissberg, R. P. (2010) School-based social and emotional learning (SEL) programming: Current perspectives. In HARGREAVES, A., LIEBERMAN, A., FULLAN, M. and HOPPKINS, D. (eds.), Second international handbook of educational change. Springer International Handbooks of Education, Springer Nature, Switzerland AG, 23, pp. 1017-1032

Fenyvesi, K., & Yada, T. (2023). A whole-school intervention framework for enhancing social and emotional skills in secondary schools through arts-integrated practices : research report from the REIMAGINED project. Koulutuksen tutkimuslaitos. Raportteja ja työpapereita (Koulutuksen tutkimuslaitos), 3. <https://doi.org/10.17011/kti-rt/3>

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Weissberg, R. P., Durlak, J. A., Domitrovich, C. E. and Gullotta, T. P. (2015) Chapter 1: Social and Emotional Learning - Past, Present, and Future, In DURLAK, J. A., DOMITROVICH, C. E., WEISSBERG, R. P. and GULLOTTA, T. P. (eds.), Handbook of Social and Emotional Learning - Research and Practice, The Guilford Press, New York, pp. 3-19

Zhou, M. and Ee, J. (2012) Development and validation of the social emotional competencies questionnaire (SECQ). International Journal of Emotional Education, 4(2):27-42

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## EDUCATOR MODULE nr. 2: Playful, Person-centred, and arts-integrated pedagogic methodologies and tools across curricular, adapted to lower secondary education developmental needs

### CONTENT DESCRIPTION

This module aims to integrate creativity, art, and science within the framework of Social and Emotional Learning (SEL) in secondary education. The focus is on employing playful, person-centered, and arts-integrated pedagogic methodologies to create a holistic learning environment.

### OBJECTIVES

- To engage teachers in the implementation of bridging activities between creativity, art, and science in the context of SEL.
- To implement playful and person-centered pedagogic methodologies that are arts-integrated.
- To adapt these methodologies to the developmental needs of lower secondary education students.
- To evaluate the effectiveness of arts-integrated approaches in enhancing social and emotional aspects of learning.

### LEARNING OUTCOMES

Learning Outcomes	Upon completion of this module, educators will be able to understand and apply the intersections of creativity, art, and science in SEL.
	Utilize playful, person-centered, and arts-integrated methodologies in their teaching practices.

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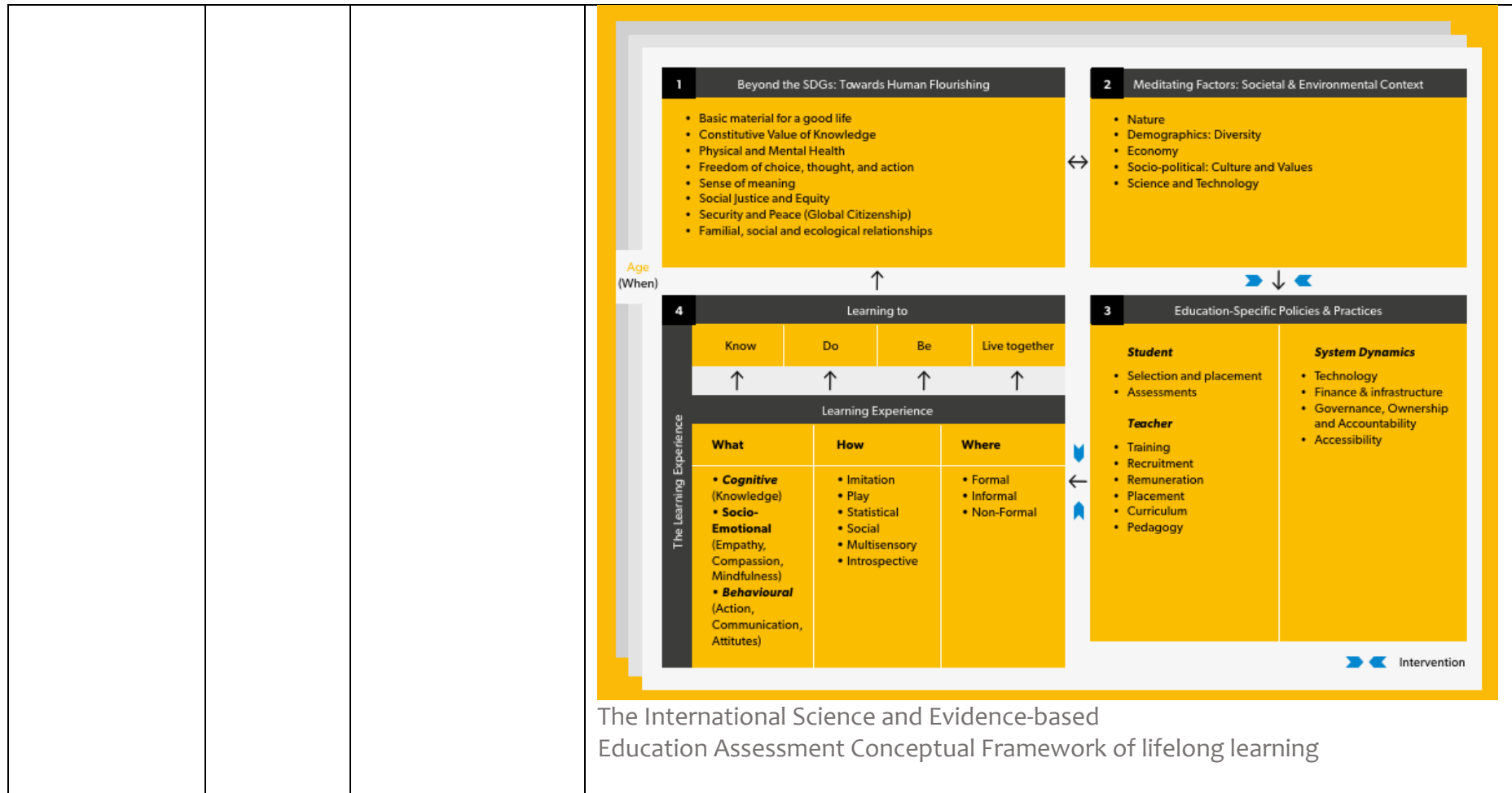


Adapt these methodologies to suit the developmental stages of secondary education students.

## CONTENT

Units	Learning hours	Keywords	Contents description
<u>Unit n1</u> : The Intersections of Creativity, Art, and Science in SEL	1 hr	Social and Emotional Learning (SEL), Creativity, Art, Science, Playful Methodologies, Person-Centered, Arts-Integrated, Pedagogic Methodologies, Intersections, Adaptation, Evaluation, Art&Science Activities Role-Playing, Teaching Strategies	Unit 1 provides an in-depth exploration of how creativity, art, and science intersect with SEL. It emphasizes the role of these elements in enhancing cognitive, emotional, and social aspects of learning, particularly in secondary education.

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			<p>Subtopics:</p> <ul style="list-style-type: none"> <li>● Creativity in SEL: Understanding how creative processes can foster emotional and social intelligence.</li> <li>● Art-Science Connections: Exploring the synergies between artistic and scientific approaches in enhancing SEL.</li> <li>● Playful Methodologies: Introduction to playful, person-centered teaching strategies that are arts-integrated.</li> <li>● Adaptation to Developmental Needs: Strategies for tailoring arts-integrated methodologies to the specific developmental stages of lower secondary education students.</li> </ul> <p>Activities</p> <ul style="list-style-type: none"> <li>● Creative workshops that combine artistic and scientific elements to address SEL objectives.</li> <li>● Role-playing exercises to simulate social and emotional scenarios in a playful, arts-integrated context.</li> <li>● Examples focusing on successful implementations of arts-integrated, playful, and person-centered methodologies.</li> </ul> <p>By the end of Unit 1, educators will possess a nuanced understanding of the conceptual and theoretical background of how creativity, art, and science can be integrated into SEL. They will be equipped with practical methodologies that are playful and person-centered, enabling them to meet the developmental needs of secondary education students effectively.</p>
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			<p>The Five Awarenesses of Teaching Framework. Source: Rodriguez et al. (2020)</p>
<p>Unit n2: Linking <u>Play to Arts and Drama</u> – and <u>linking all of it to SEL</u></p>	<p>1 hrs</p>	<p>Play types Play, Drama, Arts, Board games</p>	<p>In the beginning there was free play. One of the definition of free play what playwork uses is that “Play is a process that is freely chosen, personally directed and intrinsically motivated.” Play is more or less the basis of every kind of activities later in life: training ground, experimentation, practice, and rehearsal - in one. Thus, it has many facets or types. Hughes differentiated 16 types of play when children engage with intrinsically motivated free play (understanding them gives a huge help in understanding not only play itself, but children’s behaviour and reactions as well - and even ourselves):</p>

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			<p>Communication play - Play using words, nuances or gestures for example mime, jokes, play acting, mickey taking, singing, debate, poetry.</p> <p>Creative play - Play which allows a new response, the transformation of information, awareness of new connections, with an element of surprise. For example enjoying creation with a range of materials and tools for its own sake.</p> <p>Deep play - Play which allows the child to encounter risky or even potentially life threatening experiences, to develop survival skills and conquer fear. For example leaping onto an aerial runway, riding a bike on a parapet, balancing on a high beam.</p> <p>Dramatic play - Play which dramatises events in which the child is not a direct participator. For example presentation of a TV show, an event on the street, a religious or festive event, even a funeral.</p> <p>Exploratory play - Play to access factual information consisting of manipulative behaviours such as handling, throwing, banging or mouthing objects. For example engaging with an object or area and, either by manipulation or movement, assessing its properties, possibilities and content, such as stacking bricks.</p> <p>Fantasy play - Play, which rearranges the world in the child's way, a way which is unlikely to occur. For example playing as being a pilot flying around the world or the owner of an expensive car.</p>
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			<p>Imaginative play - Play where the conventional rules, which govern the physical world, do not apply. For example imagining you are, or pretending to be, a tree or ship, or patting a dog which isn't there.</p> <p>Locomotor play - Movement in any and every direction for its own sake. For example chase, tag, hide and seek, tree climbing.</p> <p>Mastery play - Control of the physical and affective ingredients of the environments. For example digging holes, changing the course of streams, constructing shelters, building fires.</p> <p>Object play - Play which uses infinite and interesting sequences of hand-eye manipulations and movements. For example examination and novel use of any object e.g. cloth, paintbrush, cup.</p> <p>Recapitulative play - Play which rehearses skills for survival – not only for individual survival but also the survival of the human race.</p> <p>Role play - Play exploring ways of being, although not normally of an intense personal, social, domestic or interpersonal nature. For example brushing with a broom, dialling with a telephone, driving a car.</p> <p>Rough and Tumble Play - Close encounter play which is less to do with fighting and more to do with touching, tickling, gauging relative strength, discovering physical flexibility and the exhilaration of display. For example playful fighting,</p>
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			<p>wrestling and chasing where the children involved are obviously unhurt and giving every indication that they are enjoying themselves.</p> <p>Social play - Play during which the rules and criteria for social engagement and interaction can be revealed, explored and amended. For example, any social or interactive situation which contains an expectation on all parties that they will abide by the rules or protocols, i.e. games, conversations, making something together.</p> <p>Socio- dramatic play - The enactment of real and potential experiences of an intense personal, social, domestic or interpersonal nature. For example playing at house, going to the shops, being mothers and fathers, organising a meal or even have a row.</p> <p>Symbolic Play - Play which allows control, gradual exploration and increased understanding, without the risk of being out of one’s depth. For example using a piece of wood to symbolise a person, or a piece of string to symbolise a wedding ring.</p> <p>***</p> <p>Free play is the basis of the latter drama, arts, and more sophisticated play with different rules. That can be seen when comparing Play Types, such as Social Play, Fantasy Play, Dramatic Play and Socio-Dramatic play with specific drama approaches such as improvisation and role play or Creative Play, Exploratory Play, Mastery Play, and Object Play with different kinds of artistic self-expressions</p>
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			<p>(painting, sculpting etc.). And of course, the kinds of play most characteristic of the lower secondary age group (role play, board games, rule play, and sports) have their natural rules in smaller age groups intrinsically motivated free play.</p> <p>Most children are therefore naturally inclined to drama skills or to artistic skills which can be supported through pedagogical approaches, and almost all are inclined to play given the right environment and people present.</p> <p>It is important to note however that arts requires a different kind of approach from the educator since while play and drama are mainly social or group encounters, arts is a much lonelier experience. It is in the development of the child’s position in their social world that play and drama meet – arts gives them the ability to express themselves in ways that nothing else can. Self-expression allows them to understand themselves and process their emotions. Research conducted at the Georgetown Behavioral Health Institute confirms that self-expression in the arts positively affects mood, function, cognition, and behaviour. But through that it plays a significant role in developing our capacity to relate to others and engage in deep relationships – and here brings us back to the social sphere.</p> <p>With the ability to use a range of approaches to drama, play, and arts, young people can be supported to learn whilst being given opportunities to develop their social and emotional skills.</p>
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<p><u>Unit n3: Playful methods for introducing Social and Emotional Learning in various subjects</u></p>	<p>1 hr</p>	<p>Gamification Expert cloak (Criminal) investigation Board Games</p>	<p>Gamification</p> <p>Gamification is motivating students to learn by using the operating mechanisms and game elements of games to achieve a goal (i.e. learning more effectively) that is not game-related. Or in other words it is the use of conceptual game elements in a non-game context. The main elements are according to Reeves and Read (2010): self-expressive character choice, narrative context, feedback, levels, asset acquisition sites (e.g. markets), explicit and strictly enforced rules, teams and time pressure. But even if some of these elements are missing, the educator still can create a playful environment to study.</p> <p>Gamification is many times between drama and play - not a real drama of characters but of choices, situations, and decisions put in a kind of narrative context.</p> <p>Though the majority of gamification examples is digital, there are generally usable non-virtual setups of which we want to present two: the “Expert cloak” and the “Criminal investigation”.</p> <p>Expert cloak</p> <p>Following Paul Ginnis' (2002) recommendation, we can start a new topic in this way. Let's introduce the topic with a few ideas and then ask the students to write down on a piece of paper everything they know about the topic. We then give one volunteer a cape (or your own if you have one) or scarf, or any symbol that</p>
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			<p>represents the 'expert'. We will ask our expert to sit/stand in front of the class to express their thoughts on the topic. Your peers can ask questions, the expert can answer or pass, or perhaps listen to other experts' advice. Make sure we answer the questions if there is no solution or no good solution! The suit can go to another person. We can "play" this for up to 20-25 minutes and then use the remaining time to organise the information.</p> <p>A different way to use this method is when the teacher puts together an “expert team” to solve a (serious and relevant) problem, and supports them in finding all the information they need.</p> <p>(Criminal) investigation</p> <p>In many ways, this method is a subversion of the Expert cloak though it plays more on the dramatic effects: the crime or mystery, the detectives, the tracks, the evidence, the witness statements etc. By giving a more playful and exciting atmosphere it gives more motivation to participate and learn.</p> <p>A very simple version of it is “The handbag found at the airport”. The teacher brings a handbag to the classroom, and the students try to find out what kind of person its owner can be. What can they deduce from the things in the bag - they can even create a lifeline or a story about its owner.</p> <p>A much more complex form is when in order to solve a mystery the teacher gives different (relevant, irrelevant, misleading) information to each person participating in the game, and they together have to put together/find the</p>
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			<p>solution. These can be small, everyday mysteries used by the teacher to show or repeat one branch of information (e.g. properties of gases in Chemistry) or much more complex ones that can involve many different pieces of information from many different fields. (More examples in the template for students).</p> <p>Board games</p> <p>The use of board games is a completely different kind of playful method. It contains much less dramatic elements, stricter rules, and definite outcomes. But since in lower secondary school the general attitude towards play in general shifts from free play to more detailed and structured forms of play (thus the stronger interest in team sports in this age as well) using board games in a classroom environment may be an excellent choice.</p> <p>But still, a game is a game, which has its own structure, its own dynamic, which is used in board game pedagogy. So the educator does not stop the game to talk about it, thus does not turn it into a mathematical example to create a direct learning situation. The game is started, played, finished and the effect is expected, but not within an hour and not the next day.</p> <p>Board game pedagogy typically does not use developmental games, but selects from a range of games that can be bought, made, and provide a greater play experience, according to its pedagogical goals. These are good toys that have been through countless tests and trials, and that the child is already in the mood</p>
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			<p>to play with. It follows directly from this that it relies primarily on intrinsic motivation.</p> <p>One of the characteristics of board games is that, unlike logical board games (e.g. chess or Nine men's morris), they do not have a predictable best move. The role of multiple players, multiple mechanisms and luck is key in this respect. It is for this reason that solving decision situations, making and implementing plans, and therefore the game itself, offer a much more complex developmental opportunity. Board game pedagogy does not, however, exclude the use of logical board games, but feels that it is not enough to delve into them alone.</p> <p>Board game pedagogy is situated between two extremes, free and guided play. Typically, it is closer to the latter, but it is important to stress that it is the rules, the mechanism, the resulting laws, and therefore the game itself, and not the teacher, that control the game. As a teacher, the task is to provide a choice of board games, to recommend, to motivate, bearing in mind all the time the importance of individual choice and autonomy. So we provide choices for the child, the young person, who can decide which game to play, taking into account his or her interests, preferences and knowledge.</p> <p>The teacher's recommended role choice: partner, participant. Building primarily on the developmental impact of board games, the teacher should step back and participate as a player, avoiding direct, educational comments. As players we have, of course, the opportunity to shape the situation, to set an example -</p>
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			<p>through our choices, our behaviour, our play - and it is worth taking this opportunity.</p> <p>Board game pedagogy does not aim to go deeper into one game, but rather to introduce a variety of games and a variety of game mechanisms. This also means that the teacher can only work effectively within this framework if he or she has a broad knowledge of games and is himself or herself involved in a wide range of gaming experiences.</p>
<p><u>Unit n4: Integrating Math, Science, and Social-Emotional Learning through MathArt Methodologies</u></p>	1 hr	<p>Arts-integration; MathArt Methodology; STEAM Education; Transdisciplinary Learning; Social and Emotional Learning (SEL); Creative Visual Connections; Problem-Solving;</p>	<ul style="list-style-type: none"> <li>● Introduction: A brief overview of the unit, inspired by the book "MathArt Expressions: Creative Visual Connections with Mathematics by South African Youth," outlining the importance of integrating math, science, and social-emotional learning in STEAM (Science, Technology, Engineering, Arts and Mathematics) education.</li> <li>● MathArtWorks and Their Multidisciplinary Impact: This section delves into the concept of "MathArtWorks," exploring how they serve as learner-produced, culturally situated, problem-inspired responses that merge math, science, and social-emotional learning. Activities will be based on case studies.</li> <li>● The Aesthetics of Interdisciplinarity in Math, Science, and SEL: Focusing on the aesthetics of interdisciplinarity, this section will guide educators in developing a discursive methodology for analyzing and reflecting on learner-created works that seek to connect math, science, and social-</li> </ul>

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			<p>emotional aspects.</p> <ul style="list-style-type: none"> <li>● Transdisciplinary Approaches in STEAM and SEL: this section will explore how to foster transdisciplinary understandings that integrate math, science, and social-emotional learning in the classroom setting.</li> <li>● Assignments and Reflection: Educators will be tasked with creating their own MathArtWorks or lesson plans that integrate math, science, and social-emotional learning. A reflection piece on the transformative power of this approach will conclude the unit.</li> </ul> <p>This unit aims to equip educators with the tools and understanding to implement MathArt methodologies that integrate math, science, and social-emotional learning in their teaching practices. It emphasizes the social, cognitive, and psychological dimensions of STEAM education, offering a comprehensive view of the educational potential inherent in creating and studying transdisciplinary artworks.</p>
<p><u>Unit n5: Artistic methods for introducing Social and Emotional Learning in</u></p>	1 hr	Arts	<p>Activity</p> <p>PUZZLE</p> <p>This activity can be adapted in various forms: with different age groups, in different settings and in different ways. Can be used a specific theme, for example: -How do I feel in this group?, -Who am I in this group?</p>

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<p><u>various subjects</u></p>			<p>During the activity the group members will make a joint puzzle, as follows:</p> <p>Preparations</p> <p>The group leader prepares the basis for the puzzle and defines the theme. The group leader cuts up a sheet of paper of any size (paper size A/3 at least) into as many pieces as possible, preferably as many as there are participants in the group.</p> <p>During the session, each participant is given a piece of paper to colour /draw on, according to a theme set by the group leader.</p> <p>The theme can be very diverse: It could be a particular experience, How do I feel about myself today? How does it feel to be in the group? Who am I in this group?</p> <p>When everyone has finished, the participants find the right place for their piece of the puzzle and finish it together.</p> <p>Closing</p> <p>Discussion about the experiences: analysing the collective creations (How is the big collective picture similar/different from the individual small pictures/ images? How does it feel to be part of a joint creation? How do I appear in the group picture/group? Who found the task difficult/easy, why? etc.), can be posted in a place that is always visible.</p>
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### USEFUL REFERENCES AND RESOURCES

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## EDUCATOR MODULE nr. 3: Extra-curricular collaboration at community level, promoting collective efforts and outdoor artistic school projects

### CONTENT DESCRIPTION

Module 3 includes 5 units. Each unit has different content and each is a continuation of the other. So, in first unit, learners will implement 3 activities regarding Social and Emotional Education and Social and Emotional Learning in order to consider the benefits of this approach and encourage and inspire them to add in his/her methodologies of teaching. In the second unit, learners will reflect on what type of teacher they are, regarding the SEE competencies and they will learn typical designing stages of SEE-based projects. In the third unit learners will experience the interrelation between SEE & Sel and Art and they will have the opportunity to see brief ideas of art-based projects in the community. In the fourth and five units you can approach digital storytelling through various methodologies. We hear a lot about digital storytelling also as a teaching methodology, but what is digital storytelling? In the last two units, we will therefore explore autobiography and self-narrative, since through these methodologies it is possible to explore one's emotions in depth, thus mixing SEL and self-narrative as a teaching methodology to propose to one's class.

### OBJECTIVES

- Reflection on the terms of Social and Emotional Education and Social and Emotional Learning through activities.
- Raise awareness of the effectiveness and benefits of the SEE and Sel for the students.
- Competencies of SEE
- Designing stages of a SEE project

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- The relationship between SEE and Sel
- Practices for SEL and Art-based projects

## LEARNING OUTCOMES

Learning Outcomes	Participants will be more motivated and empowered to implement SEE projects.
	Participants will experience activities that they can implement in the classroom.
	Participants will enrich their methodological tools for SEE approach through examples.
	Participants will have the main steps of how they can design a SEE project.
	Participants will be more empowered to implement art-based projects in community with the community.

## CONTENT

Units	Learning hours	Keywords	Contents description
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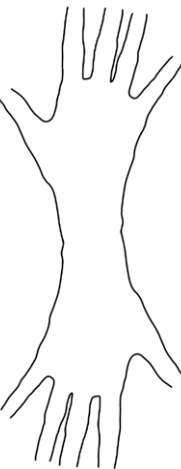
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<p>Unit _____ 1: Approaching Social and Emotional Education and Social and Emotional Learning</p>	<p>1 hrs</p>	<p>SEE, SEL, reflection, awareness</p>	<p><b>Activity 1: I am a tree</b></p> <p>Draw the outline of your palm on half of an A4 or larger piece of paper. Write on each finger at least one thing you think you are 'good at' e.g. maths, cooking, listening to others, understanding your feelings etc. Imagine, now, that your fingers are the branches of a tree and then draw them as you like. Then turn the paper over and on the remaining half of the paper redraw the outline of your palm and turn the paper over again so that the branches are facing upwards. Now your tree has roots. Think and write down what the roots are to "give" the above branches e.g. values, experiences, actions etc. Finish by drawing the roots and the environment around your tree. Once you have finished your work, think and reflect on how you felt throughout the creation of the activity. How do you feel now that you have completed it? How do you feel seeing all of that you are?</p>
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			 <p><b>Activity 2: The tree of my professional life</b></p> <p>Repeat the above process with the tree, only this time on the branches write how you would like to see your students as individuals and as citizens in the future and on the roots write how you can contribute, through the educational process, to make them become what you dream of. Then observe the two trees and identify similarities and differences in both the roots and the branches. Can you find common elements?</p> <p>Defining Social and Emotional Education and Social and emotional learning terms</p>
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		<p><b>Activity 3: Reflections</b></p> <p>Go back to Module 1 and re-read the SEE definition and especially the competencies. Then look again at The tree of your professional life and reflect:</p> <p>What are the values that link them? Write down optionally.</p> <p>What are the methodologies that link them? Write down optionally.</p> <p>What are the benefits of SEE for individuals and the societies they form? Write down optionally.</p> <p><b>Debriefing of unit.</b></p> <p>What I learn</p> <p>What I would like to re-think</p>
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			<p>What new ideas/perspectives/actions came to my mind</p> <p>What I would like to share with the other learners</p>
<p><u>Unit 2:</u> Creating an environment of SEE and SEL development.</p>	<p>1 hrs</p>	<p>reflection of teaching style, good practises in daily teaching</p>	<p><b>Activity 1: The teacher I am!</b></p> <p>See the template (<b>Table 1</b>) below and fill it in, reflecting on your daily teaching personal style.</p> <p>Reflect on and optionally write down other practices that you include in your educational process on a daily basis that you believe enhance SEE.</p> <p><b>Designing a SEL project</b></p> <p><b>For the beginning</b></p> <p>Start by getting to know your team in depth. Discover and focus on the positive characteristics of the students such as skills, aptitudes, talents, values, so that the "richness" of the group is brought out.</p>

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			<p>Indicatively, for getting to know each other activities, you can see here:</p> <p>Toolkit for students Published version - Google Drive</p> <p>On the internet, you will also find a large number of activities, choose the ones that best suit your personal teaching style. For example</p> <p><a href="https://www.icebreakers.ws/classroom-icebreakers?utm_content=cmp-true">https://www.icebreakers.ws/classroom-icebreakers?utm_content=cmp-true</a></p> <p>Continue by creating opportunities to foster teamwork, cooperation and communication between team members. At the same time, this also fosters trust and non-judgmentalism among students, which you can reinforce with additional activities. For example</p> <p>Toolkit for students Published version - Google Drive</p> <p><a href="https://online.maryville.edu/healthcare-degrees/strategies-build-self-confidence-classroom-home/">https://online.maryville.edu/healthcare-degrees/strategies-build-self-confidence-classroom-home/</a></p> <p><a href="https://therealschool.in/blog/activities-to-improve-communication-skills/">https://therealschool.in/blog/activities-to-improve-communication-skills/</a></p> <p>It is notable that cooperation, communication and trust are skills and values that need to be worked on continuously within the team in order to be effective, whether in the context of formal or non-formal education.</p>
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		<p>For the continue</p> <p>Include in your daily teaching SEE activities and actions to reinforce the respective competencies in the students.</p> <p>Toolkit for students Published version - Google Drive</p> <p><b>For closure</b></p> <p>Use reflection activities after each activity. Reflection and debriefing is an essential part of a complete SEE project and should not be skipped as it involves in the process characteristics such as empathy, courage, creativity, imagination and connects the experience/knowledge gained in school with real life.</p> <p>For example:  <a href="https://fyi.extension.wisc.edu/wi4hpublications/files/2015/10/Debriefing_Activity_Idea_Sheets.pdf">https://fyi.extension.wisc.edu/wi4hpublications/files/2015/10/Debriefing_Activity_Idea_Sheets.pdf</a></p> <p><b>Debriefing of unit</b></p> <p>What I learn</p> <p>What I would like to re-think</p> <p>What new ideas/perspectives/actions came up to my mind</p>
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			What I would like to share with the others learners
Unit 3: SEE and Art	1 hrs	SEE, Art Integration, Art Practises outdoor	<p><b>Activity: Think and take your place!</b></p> <p>Read the following excerpts from scientific articles about SEE and Art and take a place on the Agree-Disagree line below, depending on how much you agree with the statement (to read the whole article, see the corresponding references).</p> <p><b>Encouraging Social and Emotional Learning Through the Arts<sup>1</sup></b></p> <p>Agree <span style="float: right;">Disagree</span></p> <p>Why did you choose the above position on the Agree-Disagree line? Write down optionally.</p> <p><b>Arts integration and social-emotional learning: A partnership for success<sup>2</sup></b></p> <p>Agree <span style="float: right;">Disagree</span></p>

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			<p>Why did you choose the above position on the Agree-Disagree line? Write down optionally.</p> <p><b>The arts are really the best way, the most natural way, to develop those social-emotional skills<sup>3</sup></b></p> <p>Agree <span style="float: right;">Disagree</span></p> <p>Why did you choose the above position on the Agree-Disagree line? Write down optionally.</p> <p><b>Arts integration can bridge the gap between meeting curricular demands and fostering a creative and engaging learning environment<sup>4</sup></b></p> <p>Agree <span style="float: right;">Disagree</span></p> <p>Why did you choose the above position on the Agree-Disagree line? Write down optionally.</p>
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			<p><b>Arts Education and Social-Emotional Learning: A Theory of Action<sup>5</sup></b></p> <p>Agree <span style="float: right;">Disagree</span></p> <p>Why did you choose the above position on the Agree-Disagree line? Write down optionally.</p> <p><b>Art &amp; SEL: How (and why) this pair really works<sup>6</sup></b></p> <p>Agree <span style="float: right;">Disagree</span></p> <p>Why did you choose the above position on the Agree-Disagree line? Write down optionally.</p> <p><b>When the class comes out to the community and makes art!</b></p> <p>Art Integration in the curriculum is an approach that has multiple benefits for individuals and societies. Beyond cultivating SEL competencies, it holistically</p>
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		<p>develops individuals, cultivates skills, and better prepares students for healthy (psycho-emotionally, socially, and economically) adult lives as citizens.</p> <p>The benefits, which have been analysed in previous units, are enhanced when the class goes out into the community, for example by organising visits to museums, theatres, cinemas, social - public spaces that promote values that SEE advocates.</p> <p>However, it would perhaps not be an overstatement to say that when the class comes out and interacts with the local community, the benefits are likely to be multiplied. Take your group/class (formal or non-formal education) where and when it is possible and start implementing appropriate lessons and/or activities outside the classroom and school e.g. in nature, in parks, in public spaces suitable for gathering people. Observe the pupils. What changes do you observe in the educational process and what effects do they have on the pupils?</p> <p>Keep the positive changes and further enhance SEL skills by organising and implementing art projects combining a SEE approach, giving students the opportunity to create projects that include their own experiences and perspectives. Of course, as a teacher/educator/facilitator, taking into account the group dynamics, you can support the group as you think better, but in general, give them the freedom to interpret the content of what they see/feel through their own experiences and perspectives.</p> <p>Below you can find some ideas for art-based projects and see the basic steps for their implementation.</p>
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		<p><b>1)Walking experiential exhibition: see toolkit for students.</b></p> <p><b>2)Mural Art in community</b></p> <p>As facilitator/teacher/educator</p> <ul style="list-style-type: none"> <li>-suggest to your team the idea of a mural art.</li> <li>- ask them to observe the neighbourhood where they live. Ask them if they have noticed a spot, they would like to intervene in by making a mural art and ask them why.</li> <li>-gather the ideas and let the group decide the spot and then the theme of the mural and last technique of the visual intervention.</li> <li>- investigate with the team and ensure the consent of the wall owner to intervene artistically and make the mural art.</li> <li>- find the appropriate materials and be creative!</li> <li>-when you finish, do not forget to upload the mural art in the social media of school!</li> </ul> <p><b>3) Oral history and community</b></p>
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			<p>In recent years in the social sciences, researchers have focused on the study of oral history, which is an evolving and vibrant interdisciplinary field. Oral history is a history structured around people. It brings out “heroes” not only from the circle of leaders but also from the anonymous crowd. It brings history into the community and takes it out of the community. It boosts the dignity and self-confidence of the less privileged. Reconstructing individual memory through autobiographical interviews is a key tool in collecting the testimonies of people in the community. The benefits, learning, cognitive, and psycho-emotional, for the interviewers involved, interviewees, and the community itself, are many and can be further exploited in multiple ways. As a teacher/facilitator/educator begin your group's oral history journey as follows:</p> <ul style="list-style-type: none"> <li>- Suggest to the group to collect testimonies in the context of oral history, while having a discussion about the meaning of oral history and the benefits of this activity, in order to give additional motivation to the participants.</li> <li>- Before your team begins to draft the interview questions, ask yourselves what you would like to learn from these people both on a personal and social level. Their personal story? What is their connection to the community? The evolution/changes in the community. The history of the community? What living conditions in earlier times, etc.?</li> <li>- Once you have an agreement, start drafting the interview questions. In addition to personal information, prefer open-ended questions and/or define the</li> </ul>
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			<p>themes/areas you would like your questions to follow such as childhood, changes in the urban fabric of the neighbourhood, historical events they themselves lived through, etc. For more information and instructions on how to draft the questions, you can find here: <a href="http://hdsouth.org/oral-history.pdf">oral-history.pdf (hdsouth.org)</a></p> <p>- Start your interviews first with people in your familiar surroundings and enjoy what they have to say!</p> <p>Once you have gathered the material, create:</p> <ul style="list-style-type: none"> <li>● Pod-cast with the interview material and enrich the process with your own journalistic commentary and music, just like a traditional radio show.</li> <li>● A handmade edition book with all or part of the interviews so you can practice the art of bookbinding and illustration.</li> <li>● A photographic exhibition on the anthropogeography of the area, using people's photographs and what or some of what they have told you. Exhibition can take place in public space like parks, in schools or in places that belong in the community e.g. public markets, museums e.t.c</li> <li>● A documentary video, capturing the chronicle of the collection of testimonies. Its content can include footage of the neighborhood-community and how you as the interviewer felt/thought during the whole action.</li> </ul>
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			<p><b>4)Community based Theater</b></p> <p>Community-based theatre is an interactive and collaborative type of devised theatre that relies fully on the participation of a surrounding community.<sup>7</sup> Community based theater empowers individuals to promote their critical understanding and encourage them to adapt to a new environment. Meanwhile, the participants’ practices were expected to develop an understanding and engagement in theatre for their personal needs<sup>8</sup>. Although there are different approaches, the common element regarding the techniques in all these approaches is that you can draw content, activities, games, and exercises from Theater of the Oppressed and Devised Theater methodologies. Keep in mind that Community-based theater is a form that belongs to the category of social theater and addresses adults. You can keep the perspective and adjust the methodologies (in cases where it is necessary) and apply them to the students. You can find below a way to design and implement the whole procedure:</p> <p>As a facilitator/teacher/educator</p> <ul style="list-style-type: none"> <li>● start with games and activities for team building and improve the performance skills of the members.</li> </ul>
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			<ul style="list-style-type: none"> <li>• continue creating the performing text, using participatory methods mostly from devised theater techniques. The theme of the performance is something that arises, through activities, from the team and is interrelated with community and neighborhood.</li> <li>• end the whole procedure with the performance. Don't forget to engage in the whole procedure with people from the community e.g. parents to make costumes, teachers to edit text, community professionals who can make or help make the props, etc.</li> </ul> <p><b>Debriefing of unit</b></p> <p>What I learn</p> <p>What I would like to re-think</p> <p>What new ideas/perspectives/actions came up to my mind</p> <p>What I would like to share with the others learners</p>
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Unit 4	1 hour	autobiography, digitalstorytelling practices,	<p><b>Autobiography. Why tell our story?</b></p> <p>Maybe there are many reasons why it is really worthwhile to start writing about us and our emotions. Let's try to summarize them in at least five key points.</p> <p><b>Taking stock.</b> "Taking stock" of our experiences allows us to go through the different phases and moments of our life and to leave behind things that no longer belong to us, or are otherwise finished, and need to be relegated to the past. <b>Setting events</b>, things and people in context. Every story is made up of three basic elements: Characters, Setting, and explicit or underlying Conflict. Trying to narrate experiences, looking back at the past, and taking a closer look at situations and people who have been part of it is a way to put things in order and reconnect the thread of events. Furthermore, it may also be a way to give a meaning to moments in our life that appeared to have none years ago.</p> <p><b>Train our memory.</b> Memory is a very useful exercise. After bringing to light people, situations and conflicts that are or were part of our life at some stages, we may choose to forgive - or to forgive ourselves.</p> <p><b>Understanding choices</b>, planning the future. Writing an autobiography can help us look back, understand why we behaved in a certain way on certain occasions, and decide to recognize the fact that we have changed since then. Writing is useful because it allows us to understand what happened yesterday, to take a distance from it, to better understand the value of certain choices, and therefore to make new ones.</p> <p><b>Exploring our emotions.</b> If we explore our experiences through writing, we can find the thread that connects all the events in our life and understand what is the emotional impetus that drives us forward, despite all the fears and doubts that are</p>
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			<p>inherent in everyday life. Analyzing our emotional experience is not always easy, but it is necessary if we want to achieve a more meaningful life.</p> <p>Examples of digital self-narration  <a href="https://youtu.be/dddU-BvYoxk">https://youtu.be/dddU-BvYoxk</a>  <a href="https://www.youtube.com/watch?v=3ARVDB_jSLs">https://www.youtube.com/watch?v=3ARVDB_jSLs</a>  <a href="https://youtu.be/_FKr_fcPJY8">https://youtu.be/_FKr_fcPJY8</a></p> <p><i>Digital autobiography: an insight</i> →  <a href="https://www.sciencedirect.com/science/article/abs/pii/S1364661321002229">https://www.sciencedirect.com/science/article/abs/pii/S1364661321002229</a></p>
Unit 5	2 hours	practices of digital storytelling	<p>What is digital storytelling? Digital storytelling describes a simple, creative process through which people with little or no experience in computer film-making gain skills needed to tell a personal story as a two-minute film using predominantly still images and voiceover. These films can then be streamed on the web or broadcast on television. A digital storyteller can be anyone who has a desire to document life experience, ideas, or feelings through the use of story and digital media. Usually, it is someone with little experience in video production but with time to spend a few days attending a workshop and developing a story with creative support and technical assistance from compassionate, experienced facilitators. The uses of digital storytelling range from a means to express creativity, to a research method for local health issues or a means of preserving a community's identity and a form of oral history. As a method, digital storytelling combines</p>

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		<p>techniques to develop literacy and storytelling skills with an introduction to basic Information and Communication Technology (ICT), using group exercises and individual processes that develop confidence and build self-esteem. On the surface these digital stories are all singular, personal audio-visual accounts of an individual’s story, yet the making of them is shaped by the collaborative experience in the workshop. Each story shows how someone envisages their place in a personal and a public world.</p> <p>How to build a digital storytelling → <a href="https://edtechteacher.org/8-steps-to-great-digital-storytelling-from-samantha-on-edudemic/">https://edtechteacher.org/8-steps-to-great-digital-storytelling-from-samantha-on-edudemic/</a></p> <p>What is digital storytelling? → <a href="https://www.youtube.com/watch?v=Jlix-yVzheM">https://www.youtube.com/watch?v=Jlix-yVzheM</a></p> <p>What storytelling is and how to use it → <a href="https://www.youtube.com/watch?v=Y_uEZYokzcA">https://www.youtube.com/watch?v=Y_uEZYokzcA</a></p> <p><b>AN EXAMPLE: MOBY’S EXPERIENCE</b></p> <p>An autobiographical account covering ten years of his life, from 1989 to 1999, describing the upward parabola of an artist from poverty to fame, passing through a moment of profound crisis. This is Porcelain, a memoir by the American musician Moby (born Richard Melville Hall in New York in 1965), published by Penguin Random House. To promote it, the author made a simple but effective video, in which his story is summarised in just 9 minutes, using a few dozen hand-drawn drawings with a felt-tip pen. Moby represents himself through the famous</p>
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			<p>stylised figure of the little alien with antennae (Little Idiot), which has now become his alter ego, and candidly tells his story in front of a video camera, commenting on the images.</p> <p><a href="https://www.youtube.com/watch?v=wHI-xT_EJS8">https://www.youtube.com/watch?v=wHI-xT_EJS8</a></p> <p><b>Short Activity:</b> Did you like this approach? Would you use it in your classroom? If yes, how would you propose it? Please answer to these questions</p> <hr/> <p><b>The video interview technique</b></p> <p>The video interview technique was invented by Gabriele Vacis from the theatre director of the Teatro Stabile of Turin</p> <p>Why video interviews and not interviews?</p> <p>Because "education to self-awareness and awareness of the other, education to listening not eroded by habit, not mediated by prejudiced opinion, education to relationship, without which no treatment, nowhere, can even begin" is very different from an interview with circumstantiated questions that often lead according to scripts already seen to opinionated answers that tell and reveal little about a person."</p>
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			<p><a href="https://www.listituto.it/micro">https://www.listituto.it/micro</a></p> <p><b>Activity:</b> With the previous information and following the instructions in the Moby video, try to tell your story as a teacher via video from the beginning until now. (You can use images, drawings, texts or film yourself directly).</p>
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**Table 1.**

In the educational process how much you:	Examples	Frequency		
		Never	Sometimes	Often
Use open-ended questions?	<i>E.g. What do you believe...? What do you think...? How it sounds to your eyes...;</i>			
Use participatory and interactive teaching methodologies?	<i>E.g. group activities, group homework and projects, workshops etc.</i>			

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Encourage the self-esteem and self-confidence of your students?	<i>E.g. with frequent small rewards, emphasizing the positive aspects of their behavior, etc.</i>			
Encourage your students to participate in group activities?	<i>E.g. you encourage participation, without discrimination</i>			
Encourage your students to take initiative on a personal and group level?	<i>E.g. you leave the space, under your own guidance, where appropriate, for students to take the initiative, suggest things, etc.</i>			
Explore, cultivate and bring out the talents of your students?	<i>E.g. you create opportunities for students to discover and nurture their talents</i>			
Cultivate communication skills for your students?	<i>E.g. Active listening, creative feedback</i>			
Cultivate critical thinking skills in your students?	<i>E.g. observation, analysis, combinatorial thinking</i>			
Cultivate values such as solidarity and empathy?	<i>E.g. through workshops, group-collaborative work, social actions</i>			

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Create opportunities for getting in touch with different cultures and civilizations?	<i>E.g. visits to places such as museums and social and public spaces, implementation of intercultural programs and activities</i>			
Support in a strategic and systematic way the management of "difficult" emotions of your students when they arise on an individual or group level?	<i>E.g. discussions at personal or/and group level on the occasion or cause of a fact that concerns the individual, the school, the society and mobilizes "difficult" emotions</i>			
Cultivate your students' aesthetic sense and exposure to different art forms, either as creators or as recipients?	<i>E.g. integrating art in the curriculum, visits to theatre museums, implementation of art workshops, artistic activities in the classroom</i>			
Encourage free expression and foster fruitful and productive dialogue among your students?	<i>E.g. you encourage free discussions on a topic in class, organizing a debate</i>			

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Cultivate the creation of a safe environment where everyone expresses themselves without fear of being criticized?	E.g. you systematically use methodologies and tools that cultivate empathy, acceptance, and respect for others			
Encourage the resolution of differences and conflicts between students fruitfully and creatively?	E.g. you use Case Studies as part of the curriculum, where students are asked to take a stand and propose possible solutions			

### USEFUL REFERENCES AND RESOURCES

[Published version - Google Drive](#)

<https://www.nu.edu/blog/social-emotional-learning-sel-why-it-matters-for-educators/>

<https://childmind.org/article/what-is-social-and-emotional-learning/>

<https://mgiep.unesco.org/sel-for-everyone>

[https://oese.ed.gov/files/2022/03/FINAL-EIR\\_SEL-Programs-White-Paper.pdf](https://oese.ed.gov/files/2022/03/FINAL-EIR_SEL-Programs-White-Paper.pdf)

<https://forumfyi.org/wp-content/uploads/2018/08/SEL-Challenge-Tech-Report.pdf>

<https://casel.org/an-introduction-to-social-and-emotional-learning/>

[https://www.wasa-oly.org/WASA/images/WASA/1.0%20Who%20We%20Are/1.4.1.6%20SIRS/Download\\_Files/LI%202017/Sept%20-%20Best%20Practices%20in%20Social-Emotional%20Learning.pdf](https://www.wasa-oly.org/WASA/images/WASA/1.0%20Who%20We%20Are/1.4.1.6%20SIRS/Download_Files/LI%202017/Sept%20-%20Best%20Practices%20in%20Social-Emotional%20Learning.pdf)

<https://artsintegration.com/connecting-with-community>

[5 Tools to Help You Integrate the ARTs with SEL - The Inspired Classroom](#)

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[https://artsedsel.org/wp-content/uploads/Local-level-implementation-of-Social-Emotional-Learning-in-Arts-Education\\_-\\_Moving-the-Heart-Through-the-Arts-.pdf](https://artsedsel.org/wp-content/uploads/Local-level-implementation-of-Social-Emotional-Learning-in-Arts-Education_-_Moving-the-Heart-Through-the-Arts-.pdf)

[oral-history.pdf \(hdsouth.org\)](https://hdsouth.org/oral-history.pdf)

Paul Thompson, **THE VOICE OF THE PAST: ORAL HISTORY** Oxford University Press. 1978.

<https://www.artsedsearch.org/study/community-based-arts-program-for-youth-in-low-income-communities-a-multi-method-evaluation/>

<http://ndl.ethernet.edu.et/bitstream/123456789/44701/1/9.BARBARA%20W.%20SOMMER.pdf>

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## EDUCATOR MODULE nr. 4: Pre and post-assessment tools for social and emotional skills acquisition through arts-integrated practices.

### CONTENT DESCRIPTION

During this Module, educators will gain pre- and post-assessment tools and methods to effectively assess their students' Social and Emotional Learning (SEL) competencies in self-awareness, social awareness, self-management, relationship management, and responsible decision-making. A practical approach is taken by providing educators with a variety of ready-made assessment exercises and tools, ensuring that they can quickly implement SEL assessment strategies in their classrooms to effectively support their students' social and emotional growth.

### OBJECTIVES

The primary objective of this module is to equip educators with the needed tools and methods necessary to effectively assess and support their students' development in the five core areas of SEL: Self-Awareness, Social Awareness, Self-Management, Relationship Management, and Responsible Decision-Making. They will be equipped with a comprehensive toolkit of assessment methods and interventions to support their students' social and emotional development, fostering a positive and inclusive learning environment.

### LEARNING OUTCOMES

Learning Outcomes	Teachers will learn how to implement rubric assessment tools to measure students' self-awareness through reflective learning diaries.
	Teachers will be able to evaluate students' empathy via flexible empathy mapping exercises and use various methods to further assess students' social awareness.

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	Teachers will be better equipped to assess and support their students' self-management skills, where time management and study skills will be improved and reflected upon.
	Educators will learn to assess not only the process of student interactions and communication but also the outcomes, including the quality of relationships and the effectiveness of conflict resolution.
	Teachers will be better equipped to measure their students' current self-management abilities and empower them to take concrete steps toward improving their decision making, proactive planning and task prioritisation skills.

## CONTENT

Units	Learning hours	Keywords	Contents description
<u>Unit 1</u> : Tools for Self-awareness	5 hrs	self-awareness, mindfulness, internal standards, emotional intelligence	<p><b>Warm-up Activity (pre-assessment)</b> "Emotion Check-in"</p> <p>Objective: To help students recognize and articulate their emotions, setting the stage for a discussion on self-awareness.</p> <p><b>Introduction (5 minutes):</b> Start by briefly explaining the importance of understanding and acknowledging our emotions. Discuss how being aware of our emotions can help us manage them effectively and improve our interactions with others.</p>

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			<p><b>Emotion Identification (10 minutes):</b> Distribute small cards or pieces of paper to each student. On each card, write an emotion (e.g., happy, sad, excited, anxious, angry, etc.). Ask students to choose a card that resonates with how they are feeling at that moment without sharing it with anyone else.</p> <p><b>Pair Sharing (10 minutes):</b> Pair up the students and ask them to take turns sharing the emotion they picked and briefly explain why they chose that emotion. Encourage them to be open and honest about their feelings.</p> <p><b>Group Discussion (10 minutes):</b> Bring the students back together as a group and facilitate a discussion about the various emotions shared. Ask students to reflect on how it felt to identify and express their emotions and if they found it challenging or liberating. Encourage them to listen actively to their peers.</p> <p><b>Reflection (5 minutes):</b> Conclude by asking students to reflect individually on what they've learned about themselves during this activity. Provide a few prompts for reflection, such as:</p> <p>Was it easy or difficult to identify and share your emotions? Did you learn something new about yourself or your emotional responses? How can being aware of your emotions impact your daily life and interactions with others?</p>
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			<hr/> <p><b>Group Discussion Questions and Exercises for Assessing Learning Diaries</b></p> <p>A learning diary or reflective journal is an effective tool for measuring students' self-awareness. It allows them to explore their thoughts, emotions, and experiences, leading to a better understanding of themselves. Below we are sharing reflective questions and exercises to assess these journals, which can be tailored to the students' specific age, needs and context.</p> <p><u>General Questions:</u>          What were the key highlights or significant events in your learning journey during this period?          How has your understanding of the subject or topic evolved through the entries in your learning diary?          Are there any patterns or recurring themes you've noticed in your reflections?</p> <p><u>Exercise 1: Emotional Awareness</u></p> <p>Question: What situation triggered strong emotions in you? Why? Reflect on the specific emotions you felt and why you think you felt that way.</p> <p><u>Exercise 2: Self-Reflection</u></p>
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			<p>Prompt: Take a moment to think about your strengths and weaknesses. What are some areas in which you excel, and where do you see opportunities for growth?</p> <p><u>Exercise 3: Challenges and Growth</u></p> <p>Prompt: Share an experience in which you faced a significant challenge or obstacle. Reflect on how you responded to the challenge and the personal growth or insights you gained from it.</p> <p><u>Exercise 4: Personal Values Exploration</u></p> <p>Prompt: Consider what values are most important to you in life. Reflect on how these values influence your decision-making and your interactions with others.</p>
<u>Unit 2: Tools for Social Awareness</u>	5 hrs	empathy building, empathy mapping, sharing circles, group discussion, role play	<p><b><u>Empathy Mapping Exercise: "Walking in Someone Else's Shoes"</u></b></p> <p><b>Objective:</b> The goal of this exercise is to help students practise empathy by mapping the thoughts, feelings, and needs of a person in a specific scenario or situation.</p> <p><b>Materials Needed:</b> Paper or digital devices for note-taking Writing tools Empathy mapping template (or create one on a whiteboard or digital platform)</p> <p><b>Instructions:</b> <u>Step 1: Introduce the Scenario (example):</u></p>

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			<p>"The Enchanted Forest: Team Adventure"</p> <p>Four best friends go on a magical adventure in the Enchanted Forest. Each friend has a different magical ability that helps them get around in the forest. During their adventure, though, they run into a tricky problem that will require all of their skills to solve.</p> <p>Who they are:</p> <ol style="list-style-type: none"> <li>1. Sophie, the Shapeshifter, can change into any animal, which helps her stay hidden and adapt to her surroundings.</li> <li>2. Jake, the Firestarter, can make small flames appear, which can help light the way and make a safe area.</li> <li>3. Emma can teleport short distances, which helps the team get to hard-to-reach places.</li> <li>4. Leo, the Earth Whisperer, can talk to and control plants, which lets him know the secrets of the forest.</li> </ol> <p><u>Key elements of feelings and situations:</u></p> <ol style="list-style-type: none"> <li>1. Sophie feels like the team's success depends on her choosing the right animal form.</li> <li>2. Jake worries about how to use his ability to start fires without hurting anyone.</li> <li>3. Emma is worried about how to teleport everyone to safety.</li> <li>4. Leo is eager to show what he can do and make a good contribution to the challenge.</li> </ol>
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			<p><u>For the Empathy Mapping Exercise, follow these steps:</u></p> <p>Says:</p> <ol style="list-style-type: none"> <li>1. Sophie: "I have to find the right animal form to help us get through this problem."</li> <li>2. Jake: "I'm afraid that my fire might get out of control and hurt my friends or the forest."</li> <li>3. Emma: "I hope I can get us to safety without any problems when I use teleportation."</li> <li>4. Leo: "I want to talk to the plants and find out what our team should do."</li> </ol> <p>Thinks:</p> <ol style="list-style-type: none"> <li>1. Sophie asked, "Which animal will help me the most without scaring my friends?"</li> <li>2. Jake: "How can I help us with fire without making it hurt us or get out of hand?"</li> <li>3. Emma: "Am I sending us to the right place when I teleport us? What if I get it wrong?"</li> <li>4. "What if the plants can't help us?" asked Leo. I want to help the team very much."</li> </ol> <p>Feels:</p> <ol style="list-style-type: none"> <li>1. Sophie: Nerves and pressure to make the right choice.</li> <li>2. Jake: Worry, duty, and cautious excitement.</li> <li>3. Emma: Nervousness and the pressure to do well.</li> <li>4. Leo: Wants to help, but has some doubts about his skills.</li> </ol>
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			<p>Does:</p> <ol style="list-style-type: none"> <li>1. Sophie: Carefully chooses the animal form she thinks will help her the most.</li> <li>2. Jake: Makes flames that can be controlled and give off light and heat.</li> <li>3. Emma: Uses teleportation to move the group to what looks like a safe place.</li> <li>4. Leo: Talks to the plants to find out what to do about the problem.</li> </ol> <p>Needs:</p> <ol style="list-style-type: none"> <li>1. Sophie's friends gave her direction, reassurance, and trust.</li> <li>2. Jake: Proof that he knows how to use his fire power safely and well.</li> <li>3. Emma: Faith in her ability to teleport and support from the rest of the team.</li> <li>4. Leo: Confirmation of his Earth Whisperer abilities and faith that they could work.</li> </ol> <p>Give this scenario to the students and tell them to use the empathy mapping template to put themselves in the shoes of Sophie, Jake, Emma, or Leo.</p> <p><u>Step 2: Divide into Small Groups (5 minutes)</u></p> <p>Divide the students into small groups of 3-4 participants. Each group will work on empathising with one of the characters in the scenario.</p> <p><u>Step 3: Empathy Mapping based on Template(15 minutes)</u></p> <p>Provide each group with an empathy mapping template or guide them to create their own. The template typically includes sections for:</p>
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			<p><b>Says:</b> What does the character say? What words or phrases indicate their thoughts and feelings?</p> <p><b>Thinks:</b> What might be going on in the character's mind? What are their inner thoughts and concerns?</p> <p><b>Feels:</b> What emotions is the character experiencing? How do they feel about the situation?</p> <p><b>Does:</b> What actions or behaviours does the character exhibit as a result of their thoughts and feelings?</p> <p><b>Needs:</b> What are the character's unmet needs or desires in this situation?</p> <p>In their small groups, students should brainstorm and discuss the information for their assigned character based on the provided scenario.</p> <p><u>Step 4: Group Sharing and Discussion (15 minutes)</u></p> <p>Each group presents their empathy map to the class, focusing on the character they empathised with. Encourage open discussions about the different perspectives and emotions of each character.</p> <p><u>Step 6: Reflection and Debrief (10 minutes)</u></p> <p>Conduct a reflective discussion with the entire class, addressing questions like:</p> <p>What did you learn about the characters and their perspectives through this exercise?</p>
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			<p>How did practising empathy through mapping affect your understanding of the scenario? How can you apply empathy and understanding to real-life situations? Evaluating Students' Empathy:</p> <p><b><u>To evaluate your students' empathy, consider the following methods:</u></b></p> <p><b>Observation:</b> Observe students' participation in the empathy mapping exercise and their contributions during group discussions. Pay attention to their ability to identify and express the thoughts, feelings, and needs of the characters.</p> <p><b>Empathy Maps:</b> Review the empathy maps created by each group. Assess the depth of insight and accuracy in portraying the characters' perspectives.</p> <p><b>Reflections:</b> Collect and review any written reflections or summaries students provide after the exercise. Analyse their ability to articulate what they learned about empathy and its application.</p> <p><b>Peer Feedback:</b> Incorporate peer assessments where students evaluate their peers' contributions to the exercise, including their empathetic understanding and engagement.</p> <p><b>Self-Assessment:</b> Encourage students to assess their own growth in empathy and provide evidence of their development over time.</p>
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Unit 3: Tools for Self-Management	5 hrs	self-management, time management, study skills,	<p>Time-Tracking Challenge:</p> <p>Encourage students to record their daily activities for a few days. Provide a simple template for them to record the time spent on each activity.</p> <p>Discuss the outcomes and encourage them to consider whether their time allocation is consistent with their objectives.</p> <p><u>Reflective Questions:</u></p> <ul style="list-style-type: none"> <li>• Did you notice any patterns in how you spend your time?</li> <li>• Did you allocate enough time for studying, leisure, sleep, etc.?</li> <li>• What changes, if any, would you make to your daily routine based on your time-tracking results?</li> <li>• How can you improve your time management moving forward?</li> </ul> <p>This activity promotes self-awareness regarding time usage and sets the stage for discussions on effective time management strategies and goal setting. Students can gain valuable insights to optimise their schedules and improve their productivity.</p>
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<p>Unit 4: Tools for Relationship Management</p>		<p>teamwork, peer assessment, assessment questions, communication conflict resolution</p>	<p>When assessing relationship management skills, it's important to consider both the process (how students interact and communicate) and the outcomes (the quality of their relationships and the resolution of conflicts).</p> <p><b><u>Peer Assessment Exercise for Assessing students' relationship management in teamwork</u></b></p> <p>The following facilitating questions can be provided to your students to guide their peer assessment process when evaluating teamwork and relationship management:</p> <p><b>Communication:</b></p> <ul style="list-style-type: none"> <li>● Did your team members actively listen to others' ideas and contributions?</li> <li>● How well did your team members express their thoughts and ideas to the group?</li> <li>● Were there instances where communication could have been improved, and if so, how?</li> </ul> <p><b>Collaboration:</b></p> <ul style="list-style-type: none"> <li>● Did your team members work effectively with others and contribute to the team's goals?</li> <li>● Did they share responsibilities and tasks fairly within the group?</li> <li>● Were there any challenges in the group's collaboration, and how did your team members address them?</li> </ul>
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			<p><b>Problem-Solving:</b></p> <ul style="list-style-type: none"> <li>● How skilled was your team member at identifying and addressing challenges or obstacles within the team or project?</li> <li>● Did they actively participate in problem-solving discussions?</li> <li>● Can you provide specific examples of how your team members contributed to finding solutions?</li> </ul> <p><b>Conflict Resolution:</b></p> <ul style="list-style-type: none"> <li>● Were there any conflicts or disagreements within the group, and how did your team members handle them?</li> <li>● Did they promote a positive resolution and maintain a respectful attitude during conflicts?</li> <li>● Can you share instances where your team member effectively resolved conflicts or diffused tense situations?</li> </ul> <p><b>Leadership (if applicable):</b></p> <ul style="list-style-type: none"> <li>● Did your team member take on a leadership role within the group?</li> <li>● How did their leadership style impact the team's dynamics and outcomes?</li> <li>● Were there instances where their leadership was particularly effective or could have been improved?</li> </ul> <p><b>Adaptability and Flexibility:</b></p> <ul style="list-style-type: none"> <li>● How adaptable was your team member in response to changing circumstances or unexpected challenges?</li> </ul>
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			<ul style="list-style-type: none"> <li>● Did they show flexibility in adjusting to new ideas or approaches suggested by others?</li> <li>● Can you provide examples of situations where your team member demonstrated adaptability?</li> </ul> <p><b>Supportiveness and Encouragement:</b></p> <ul style="list-style-type: none"> <li>● Did your team members offer support and encouragement to their peers?</li> <li>● How did their words and actions contribute to a positive and inclusive team environment?</li> <li>● Can you recall instances where your team member provided valuable encouragement or assistance to others?</li> </ul> <p><b>Overall Contribution:</b></p> <ul style="list-style-type: none"> <li>● On a scale of 1 to 5 (with 1 being the lowest and 5 being the highest), how would you rate your team member's overall contribution to the group project and team dynamics?</li> <li>● What specific strengths or areas for improvement do you see in your team member's relationship management and teamwork skills?</li> </ul> <p><b>Suggestions for Improvement:</b></p> <ul style="list-style-type: none"> <li>● Based on your assessment, what constructive feedback or suggestions do you have for your team members to enhance their relationship management and teamwork skills in future projects?</li> </ul> <p><b>Additional Comments:</b></p>
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			<ul style="list-style-type: none"> <li>Is there any additional information or feedback you would like to share about your team member's performance in the group project?</li> </ul> <p>Encourage students to provide specific examples and evidence to support their assessments. Emphasise the importance of constructive feedback and its role in helping each team member grow and improve their relationship management skills.</p>
Unit 5: Tools for Responsible Decision-Making		decision making, prioritising, planning skills, responsibility, effectiveness	<p><b><u>Prioritisation Challenge and Reflection</u></b></p> <p>Present students with a list of academic and personal responsibilities or activities. Request that they rank the importance of these tasks and justify their choices. This can stimulate a conversation about setting priorities.</p> <p>Start by explaining the concept of prioritisation and its significance for effective time management (2 minutes). Stress the importance of determining which tasks are most important and why.</p> <p>Introduce the Task List (one minute): Display on the whiteboard or projector a list of example tasks or activities related to both academic and personal aspects of life.</p> <p>Example Tasks (they can be written to post-it notes):</p>

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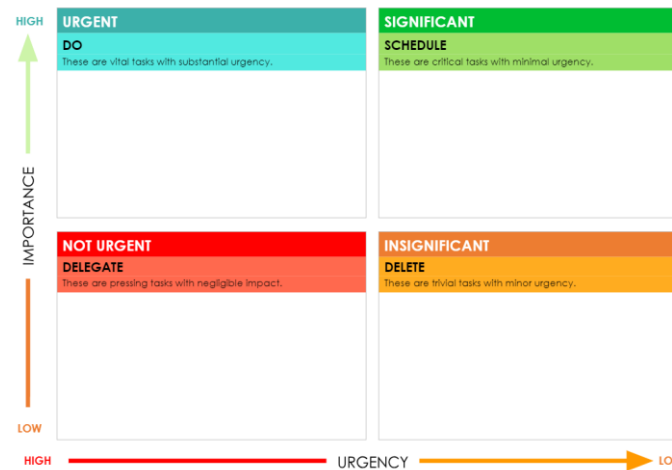
			<p>Complete an outstanding assignment. Prepare for the upcoming test. Play football. Bake cupcakes. Help my sibling with homework. Play the guitar/musical instrument. Spend time with my family. Spend time with my friends.</p> <p>Priority Order (three minutes): Request that each student rank the importance of these tasks from 1 to 8 (1 being the most important and 8 being the least important).</p> <p>Reflection and Discussion (5 minutes): After ranking, instruct students to briefly reflect on and record why they ranked each task as they did. Encourage them to take into account their personal values, short- and long-term objectives, and time constraints. Invite a few students to share their priority rankings and justifications with the class. Encourage respect for differing viewpoints.</p> <p>Awareness Questions:</p> <p>How did you determine the relative value of each task? When assigning priorities, did you consider immediate or future consequences? Personal values and external expectations may have influenced your rankings. How would your priorities shift if you had more or less available time?</p>
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How can an understanding of task prioritization enhance your time management and self-management abilities?

**The Eisenhower Matrix Template exercise for assessing students' planning, goals setting and prioritising skills**



The simple Eisenhower Matrix categorises tasks by importance and urgency. Tasks are important or not and urgent or not. Tasks can be prioritised and completed more efficiently.

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			<p>The Eisenhower Matrix is named after the American President Eisenhower, who was known for exceptional productivity during his presidency.</p> <p><b>How It Works</b></p> <p>Following these steps will help students use the Eisenhower Matrix:</p> <p>Ask students to list their tasks.</p> <p>Students should divide tasks into four quadrants:</p> <ul style="list-style-type: none"> <li>• Quadrant 1: Urgent but important tasks. Address these immediately.</li> <li>• Quadrant 2: Important but non-urgent tasks. When to address these should be planned.</li> <li>• Quadrant 3: Urgent but unimportant tasks. If possible, assign these tasks to coworkers.</li> <li>• Quadrant 4: Unimportant or non urgent tasks. Consider removing these from the schedule.</li> </ul> <p>The Eisenhower Matrix is useful, but students should remember these points:</p> <p>Determining task importance and urgency can be difficult.</p> <p>Present bias may cause students to prioritise urgent tasks over long-term ones. The Eisenhower Matrix helps students manage time and allocate resources.</p>
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			<p>Students should answer the following reflection questions based on their task categorization:</p> <p>What percentage of your tasks are Quadrant 1 (critical and urgent)? How does having too many tasks in this quadrant feel?</p> <p>Spend enough time in Quadrant 2 (important but not urgent) for proactive planning and goal setting? If not, why?</p> <p>How do you handle Quadrant 3 (unimportant but urgent) tasks? Any tasks you can delegate or eliminate?</p> <p>Do you work on Quadrant 4 (neither urgent nor important) tasks? How can you eliminate these tasks to make time for important things?</p> <p>Action Plan: Use the Eisenhower Matrix to help students improve their self-management skills after reflecting.</p> <p>Review and Follow-Up: Periodically revisit the Eisenhower Matrix and students' task distribution to track progress and make necessary adjustments to their self-management strategies.</p>
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## USEFUL REFERENCES AND RESOURCES

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Jutila, U. M. (2021). *Do Your Best! Self Assessment of Skills A*. Otava Publishing Company Ltd.

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