



# **A Guide to Using and Adapting the ENABLES Resources to Develop Distributed Leadership through Arts-based and Embodied Activity**

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## Introduction

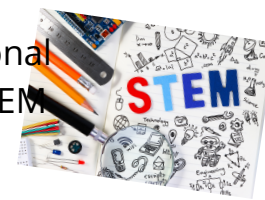


This guide is to support those who are looking to adapt arts-based and embodied learning approaches for promoting distributed leadership skills in different cultural and transnational contexts.

Two visual arts learning methods (collage and photographing), as well as vignettes, narrative and drama (improvisation) were the arts-based and embodied learning methods applied and researched within the Erasmus+ project ENABLES in 2019-2021.

After a brief analysis of what distributed leadership and arts-based and embodied learning activities are, including also the description of each of the five learning methods, this guide sheds light on nine aspects to be considered by facilitators of these methods: facilitator's personality and professionalism; ethical issues; the need to move from content towards process; the goal; age of participants; cultural backgrounds of participants; environment of arts-based and embodied learning event; the value of examples; and arts-based and embodied learning and research. Examples have been drawn predominantly from one particular arts-based and embodied learning method (drama and improvisation), but the guidance is relevant and applicable to all approaches used in the ENABLES project.

For the organisation of arts-based and embodied teaching and learning, the 5E (engage, explore, explain, elaborate and evaluate) instructional model has been adapted from STEM (science, technology, engineering and maths) showing two perspectives of its use - "Facilitator-centred approach" and "Trainee-centred approach". Both approaches are feasible depending on the level of engagement and autonomy, age and experience of trainees.



This guide to using and adapting ENABLES resources concludes with suggested further reading, with literature recommended for distributed leadership and a range of arts-based and embodied learning methods, and also includes information about the project co-ordinator and partners.



## What is distributed leadership?



Distributed leadership is both an idea about what leadership is and a process in which more people practise and share leadership across a school, group, department or network.

The idea of distributed leadership suggests that leadership is a collective phenomenon that arises from the ongoing and complex interactions between all those involved in a group or organisation. For example, in the practical, everyday world of a school, leadership is not simply the product of the few who are designated as leaders (i.e. positional leaders such as principals, headteachers and middle leaders); it is the outcome of the actions, interactions and influences upon each other of everyone, including students, parents, administrative, technical and other support staff, teachers, school leaders and governors.

As a strategy for change, distributed leadership means more non-positional leaders becoming more aware and active as co-leaders. It involves widening leadership practice by enabling more people across a school (or group, department or network) to be pro-active leaders and co-leaders of change. This includes teachers, support staff and students who do not occupy formal leadership roles.

The purpose of widening - distributing - leadership is to increase innovation, promote inclusion, improve integration, cohesion and collaboration and raise motivation and commitment, with the aim of enhancing learning and educational outcomes.



### Arts-based and embodied activities and why they are helpful in developing and strengthening distributed leadership

The practice of distributed leadership is challenging. It involves a blurring of boundaries between positional and non-positional leadership. Distributed ways of leading pose significant challenges, not least to the emotions, identities and self-awareness of those involved in change. New kinds of knowledge, awareness and capabilities are needed for co-leading change in ways that are collaborative and best able to foster learning, and where relationships are more fluid than in traditional conceptions of leadership. This involves nurturing affective and aesthetic capabilities. These include:

- attention to feelings
- habits of reflection
- sensitivity to the aesthetics of the context of leadership practice
- the capacity to be adaptable about traditional status and authority relationships
- emotional awareness and empathy in communicating and working with other ethical sensitivities
- openness to the creative possibilities of reflecting on both feelings and thinking, both heart and mind
- willingness to try out new ideas and practices that emerge from reflection and enhanced awareness.

Traditional leadership development, which tends to concentrate on cognitive capabilities, is inadequate. By itself, it is unable to nurture the affective, aesthetic capabilities required and to assure that the leadership talents of all stakeholders are harnessed and developed.





## The arts-based and embodied learning methods applied and explored within the ENABLES project

### READING OF VIGNETTES



Vignettes are a literary script, which condense participating experience as a thick description. The reading of such vignettes in a group reveals the understanding of the reading of each individual and thus triggers processes of exchange about one's own views of what has been read.

### DRAMA



Improvisation as drama therapy method for promoting self-confidence, initiative, active position, fantasy, flexible thinking and acting; using one's voice, facial expressions and body; talking about feelings freely; expressing emotions; willing and being able to work with others; being able to take the lead and follow others when needed.

### VISUAL ARTS



Visual methods are used to facilitate discussions, reflection, and support leadership development within professional development programmes, as well as to investigate phenomena related to leaders and leadership. Visual methods encompass painting, drawing, photographing and other tools, including paintings, pictures, videos and other products created by visual perception and visual expression.

### COLLAGE AND EMBODIED MOVEMENT

Collage and embodied movement are expressive activities - creation of collage, embodied exercise and participants' accounts of meaning in a written and verbal form, to stimulate the following processes: surfacing, aesthetic reflexivity, and reframing and thereby enhance participants' aesthetic qualities.



### WRITING/NARRATIVES

Narrative and creative writing methods (Tree of Life) as an interactive narrative exercise orchestrating telling-retelling-re-telling performance using writing, interviewing (or storytelling) to create synthetic certificates, intentional identity descriptions related to alternative desirable personal stories of identity, relationships, and life.





## Creating a distributed leadership promoting environment by using arts-based and embodied learning methods

### READING OF VIGNETTES

Vignettes provide a rich understanding of leadership experiences by:

- helping to gain new and meaningful insights into leadership actions;
- stimulating reflection on the personal understanding of leadership;
- functioning as instruments to make implicit assumptions about leadership explicit or more visible;
- providing a stimulus to understand and assess realistic scenarios of leadership.

### DRAMA

Improvisation can support the development of trainees' distributed leadership skills regarding:

- active integrative engagement into bodily actions;
- mind and decision-making activities;
- speaking out ideas and feelings experienced;
- managing and expressing emotions;
- collaborating with others in problem-solving;
- sharing responsibilities in co-working and co-creating;
- leading and when needed also giving space to others to lead processes and express themselves.

### VISUAL ARTS

Using visual methods as complementary and facilitating tools in leadership development enables participants to engage in reflexive discussions and in the creation of shared understanding. Visual methods can convey complex meanings, enable perspective change and broaden understanding through:

- formation of shared knowledge;
- illustration of sources and interpretations for varying opinions, ideas, and insights;
- making different viewpoints and meanings visible (for leaders) allowing transformative practices and personal development.

### COLLAGE AND EMBODIED MOVEMENT

Creating collage within an aesthetic environment enables participants to get engaged in arts-based and embodied activities that are intended to:

- help in developing their awareness of the distributed nature of leadership;
- stimulate embodied learning, surfacing, aesthetic reflexivity and reframing by participants; which it is believed will have a positive effect on their aesthetic qualities (affective attributes, aesthetic awareness and habits of aesthetic reflexivity that improve and enrich their selves and practice and foster ethical sensibilities);
- nurture capacity for leading change with others in ways that are collaborative.

### WRITING/NARRATIVES

The narrative approach can enhance trainees' distributed leadership skills through deepening their knowledge, improving interaction, learning and involvement in the workplace. These are manifested as skills to:

- increase the capacity for self-knowledge and inter-knowledge;
- identify common fears and common joys - professionally speaking;
- identify personal and professional values - hence common professional ethos;
- identify common elements that give power to the professional community;
- increase expressive skills - verbal or written and diminish fears about sharing feelings.



## What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

### Facilitator's personality and professionalism

At least four aspects are to be highlighted when speaking of a successful facilitator.

1. **Personality.** A facilitator should: be a person of a high level of tolerance and emotional intelligence able to demonstrate a fair, objective, and permissive attitude towards opinions, beliefs and practices that differ from their own; understand trainees' emotions; express their own emotions without offending others; and create a respectful and emotionally supportive environment. Also, being empathic is important for understanding and feeling what trainees are experiencing, including caring for them and having a desire to help them to overcome their challenges. To be able to teach others creativity, the facilitator should be an open-minded person without prejudice in order to act appropriately to the context and situation.
2. **Professionalism.** The facilitator is to have deep knowledge and understanding in the concrete field of arts and professional skills for dealing with this knowledge and holistic thinking for understanding the causal interconnections between and among phenomena, processes and consequences.
3. **Pedagogical approaches.** Knowing the trainees' age, cultural background and level of preparedness, the facilitator should decide what learning tools, exercises and approaches could be most appropriate for them (for example, facilitator-centered or trainee-centered approach; see the 5E teaching and learning model for arts-based and embodied learning).
4. **Leadership.** As the goal of arts-based and embodied learning methods is to promote distributed leadership, the facilitator themselves should have corresponding skills and be able to encourage diverse opinions from trainees, trust and listen to them carefully, listen to their own internal moral compass as a guide to their actions and share responsibility.

### Illustration: improvisation

*The facilitator who realises improvisation, should: 1) have all the above mentioned personality traits and qualities to create an ethos of trust and acceptance which could encourage trainees to act spontaneously and play different roles without fear of being criticised or hurt emotionally; 2) have professional education and experience in drama, psychology and/or arts therapy to provide valuable theoretical background and research- and knowledge-based techniques and exercises; 3) identify the trainees' needs and experience to decide to which extent they will interfere in their learning process (facilitator-centered vs. trainee-centered approach); 4) listen to the trainees very carefully, encourage their readiness to take initiatives and share responsibility with each other and facilitator.*





### What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

#### **Ethical issues**

The facilitator is to use ethical approaches to create a sense of a safe space for participants to connect and interact with others, experiment, and make sense of arts-based and embodied learning methods and their impact. The trainees should feel the selflessness, integrity, objectivity, accountability, openness and honesty coming from the facilitator and the entire learning atmosphere to trust and open up to the process, feel safe in it and participate in the creative activities.

#### **Illustration: improvisation**

*At the very beginning of improvisation activities, the facilitator is to inform the trainees about certain rules which must be followed. They should come to an agreement that no teasing, mocking, offensive comments or judgment is allowed. Besides, no photographs or videos can be taken, shown to anybody else or spread via social media. When acting out different roles, trainees embody different characters which might be very different from their nature and not always positively perceived within societal norms; nobody has the right to use these episodes and publish such materials which could discredit trainees or create a false image about them, as outside the context of improvisation learning events, they could be interpreted in the wrong way. Besides, not all facial expressions or body movements caught on photo or video would look aesthetically pleasing or appropriate; nobody is allowed to violate another person's right to privacy (facially, bodily) or to share photo and video materials without the person's consent. One further aspect which an improvisation facilitator is to take into consideration: instead of judging how well the trainees managed to perform the task, it is more appropriate to speak about the feelings which their improvisation caused. Such an approach would not block creativity or openness but would give instead a hint of the impression that any given performance made on others.*



### What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

#### **A shift of emphasis from content to process when planning arts-based and embodied activities**

Promotion of leadership is traditionally linked to changes in leaders' knowledge and understanding rather than to their development. As knowledge is constructed as a head-subject only, it remains an abstraction which excludes its embodiment. Given that our minds are mapped over the whole body, leadership development needs to be considered in a more holistic manner to overcome the knowing-doing gap and include more embodied, emotional, and experiential elements to shape a whole embodied person. Therefore, instead of elaborating content when planning arts-based and embodied activities, it is worth elaborating the scope of processes in which the trainees are to participate within arts-based and embodied activities.

#### **Illustration: improvisation**

*Instead of a traditional content of an improvisation workshop, the processes in which the trainees were to take part, were formulated and systematised in a logical order to show the character of embodiment. A fragment of its second part is shown below.*

#### **Understanding and trying improvisation**

1. *Analysing and understanding of H. Waunderberg's acting methods "Four Elements" (Fire, Land, Water and Air).*
2. *Practising these four elements; each trainee is to move in their own space, paying attention to the bodily sensations, feelings and thoughts embodied in each of the elements.*
3. *Reflecting on the experience gained in this process.*
4. *Embodying the four elements moving independently in the room (the process is not controlled; everyone is to change elements/characters flexibly at their will).*
5. *Making short individual presentations of two elements (characters) for the other participants of the workshop.*
6. *Creating a 3-minute improvisation, working in small groups of four trainees; each participant is to embed one of the four elements.*
7. *Presenting the improvisation created. After each presentation, the "spectators" (other participants of the workshop) are to try to identify the element which each participant of the group embodied, providing also instant feedback.*



## What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

### Goal

The starting point for any facilitator is setting a goal which reflects the final learning outcomes for using any one of the arts-based and embodied learning methods. In the Erasmus+ project, ENABLES, the main goal of the learning activities was the promotion of distributed leadership capacity by applying visual arts learning methods (collage or photographing), vignettes, narrative or drama / improvisation. The SMART model can help ensure a goal is clear and reachable (see below).

#### Characteristics of a clear and reachable goal    The questions to be answered



<b>S</b> pecific (simple, significant)	What do I want to accomplish? Why is this goal important?
<b>M</b> easurable (meaningful, motivating)	How will I know when it is accomplished?
<b>A</b> chievable (agreed, attainable)	How can I accomplish this goal?
<b>R</b> elevant (reasonable, realistic)	Does this seem worthwhile?
<b>T</b> ime-based (time limited)	What is a realistic timescale to achieve it?

### Illustration: improvisation

*As an improvisation workshop was a one-off event rather than a whole course realised on a regular basis, the goal setting started with decision-making related to the **t**iming (six hours) of the activities. Then the facilitator elaborated the content of the workshop which had to be **s**ignificant for acquiring knowledge of improvisation tools and testing these tools in practice for developing the trainees' capacity for distributed leadership. The goal was **r**ealistic for the six-hour timing and **a**chievable by the trainees as it was appropriate for their age, level of development and pace of work. Besides, the goal was **m**easurable as in the end of each learning part, trainees were to demonstrate how successfully they had mastered new skills.*



## What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

### Age of participants

A facilitator of arts-based and embodied learning practices should be aware of age-related psychological, aesthetic and creativity peculiarities to plan the activities, choose appropriate learning tools and offer relevant exercises which connect body, feeling and intellect when learning from bodily experiences.



### Illustration: improvisation

*There are differences when working with trainees of different ages. Whilst children of primary school age may be open and ready to try improvisation, teenagers of middle school age become more closed and more sceptical of trying improvisation and unveiling their inner world in front of others. As for the trainees of secondary school age and adults, they may already be more reflective and understand the interconnection between improvisation and real-life needs; therefore, they may participate in improvisation workshops more willingly. So, the learning tools and activities should be chosen to create a more inspiring and motivating learning environment appropriate for trainees of the target group age to avoid unnecessary stress and tension.*



### What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

#### **Cultural backgrounds of participants**

How you design and run an event will be affected by the cultural background of participants. It is helpful therefore to consider their backgrounds. Factors to think about may include: whether participants come from a more individualist or more collectivist culture; or their attitudes towards such issues as gender differences, power (e.g., whether they have assumptions of high or low power-distance) and uncertainty (high or low propensity to avoid it). Differences such as these may affect the achievement of learning goals, especially in relation to distributed leadership capacity. As a facilitator, it is also important to avoid making unfounded assumptions about the cultural backgrounds of participants. The importance of understanding cultural backgrounds of the trainees is also highlighted when working with diverse groups to avoid potential culture clashes and to provide inclusivity whilst recognising differences between cultures.

#### **ILLUSTRATION: improvisation**

*When planning improvisation workshops, the facilitator should know that trainees from individualist vs. collectivist cultures need more time for “warming up” to open up to others, accept the improvisation phenomenon itself and take part in it. Sharing responsibilities for trainees of high-power distance vs. low-power distance culture could be challenging as they are used to a big gap between individuals of different ranks and status in the society. As for trainees from masculinity vs. femininity cultures, they might face difficulties in the activities which require collaboration as they are used more to competition. Also, the cultural aspect related to gender egalitarianism could influence the quality of improvisation as the habit of assigning different rights and levels of freedom to males vs. females can impact the trainees’ willingness and emotional preparedness to participate in it in full.*



## What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

### Environment of arts-based and embodied learning event

The development of distributed leadership becomes possible in a mutually supportive and empowering environment with the goal of attaining trainees' well-being. To create a learning environment where trainees can flourish, the facilitator must provide opportunities for collaborating, asking questions, not being afraid of making mistakes, applying varied models for learning and creating explicit connections to real-world application. The facilitator should have a genuine interest in human and environmental sustainability. Arts-based and embodied learning methods – collage, vignette, visual arts, narrative and improvisation/drama favour the creation of such an environment and act as catalysts or stimuli for the processes of leadership, especially distributed leadership.

### Illustration: vignettes, visual arts and improvisation

*The reading of vignettes in a group reveals the understanding of the reading of each individual and thus triggers processes of exchange about one's own views of what has been read; this creates a base for collaboration, changing roles and sharing responsibilities.*

*Visual art methods support sense-making, going deeper and being more authentic; enhance collective thinking moving from me to us; activate contextual thinking like in leader-follower relationship; promote high engagement and reflexivity. To ensure physical and emotional safety to participants who are to feel free and accepted by others, the facilitator should create an open and respectful improvisation environment minimising risk of any accidents or injuries. The coming to an agreement with group peers within a limited time, sharing responsibilities, taking leadership for the group performance, and coming out of one's comfort zone to improvise in front of others all require the facilitator to inspire and create a supportive and powerful environment. In addition, the space for the improvisation activities should be large enough so that trainees can work both in small groups without disturbing each other and in a big group all together freely moving and performing across the space.*



## What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

### The value of examples

When training using an arts-based and embodied learning method, the facilitator is to create a collection of appropriate examples to clarify ideas and make explanations more comprehensive and memorable. In the case of the trainee-centred approach, the facilitator invites trainees to search for such illustrative examples or creates them based on their practice (see the 5E teaching and learning model for arts-based and embodied learning).

### Illustration: improvisation

*To analyse and understand Helmert Waunderberg's acting methods "Four Elements" (Fire, Land, Water and Air), the facilitator illustrated their ideas using the case of "a drowning girl" and individuals of these four characteristic elements who try to save her.*

- **Fire** (admiral) - they act according to the situation, talk a lot about it, want to be in the spotlight. As a result, the work is often not completed but remains at the level of speaking (The girl is not saved!). The leading part of their body is the chest.
- **Land** (farmer) - they do what they must do, and they do it in a right way, solving crisis situations (The girl is saved!), keeping their promises and then returning to their usual work. The leading parts of their body are the hips and legs.
- **Water** (poet) - they act like a poet (The drowning girl might inspire them to a new poem!), but they will not think that they should and could save her. They are busy with themselves and their emotions. The leading part of their body is the abdomen.
- **Air** (scientist / philosopher) - they think, think, think and again think. They are not a doer. The thought of how to save the girl would come into their mind but while they are thinking through how to do that, it would already be too late. The leading part of their body is the head.

*With the help of these examples, as reflected by the trainees after the improvisation workshops, the key ideas were grasped at once.*







## What aspects do I need to take care of as a facilitator when organising training based on arts-based and embodied learning methods?

### Arts-based and embodied learning and research

If the facilitator is development-oriented, they do not work linearly. Along with the delivery of sessions of visual arts (collage, photographing, etc.), vignette, narrative and improvisation/drama, they regularly organise trainees' reflections (orally or in a written format) to get their feedback on what they consider they managed to do well, what they learnt, what challenges they faced, how they overcame them, what perspectives they see for the use of the knowledge acquired and skills promoted within the arts-based and embodied learning process, etc. The analysis of the trainees' feedback enables the facilitator not only to improve arts-based and embodied teaching and learning strategies, methods and tools, but also enhance trainees' well-being, self-confidence and readiness to collaborate and share responsibility with each other.

### Illustration: improvisation

*For the improvisation workshops which were realised within the Erasmus+ project ENABLES, it was decided to organise not only trainees' oral reflections after each of the three parts "Freeing the trainees' minds and bodies to increase their readiness for improvisation", "Understanding and trying improvisation", "Speech and speaker", but also their electronic reflections using Google Forms in the end of each workshop. In addition, not to only have trainees' internal evaluation but also external assessment of their performance, the trainees' work in small groups of four was observed and assessed by a special group of observers. The integration of the results gave the facilitator a fuller insight into the impact of improvisation on the trainees' distributed leadership capacity.*





## What do I need to know to apply the 5E teaching and learning model for arts-based and embodied learning?



If you are a facilitator who prepares a workshop to promote distributed leadership capacity using arts-based and embodied learning, we would encourage you to use and adapted version of the 5E instructional model (engage, explore, explain, elaborate and evaluate). You should be aware that:

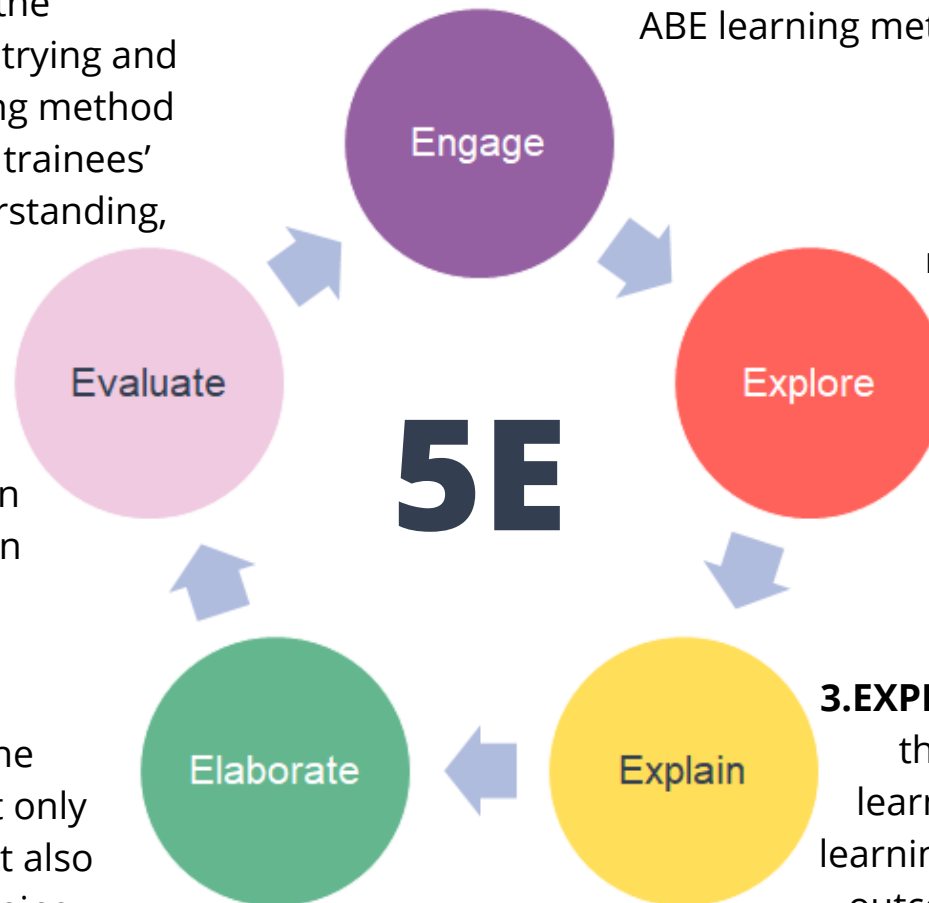
- traditionally the 5E instructional model is applied for teaching and learning STEM (science, technology, engineering and maths), but it can also be very effective for the promotion of the distributed leadership capacity using ABE learning;
- 5Es are not considered to be a strict linear progression, because some parts can be interwoven with each other in certain cases (for example, engaging may not always be separate from exploring);
- depending on the content and structure of the ABE learning activity, not only one but more 5E cycles could be realised within one workshop;
- co-thinking, co-exploring co-creating and co-concluding with the sharing of responsibility among group peers are welcome in all 5E stages;
- teaching and learning according to the 5E instructional model can be realised using both facilitator/teacher – centred and trainee/student-centred approaches



**The facilitator of arts-based and embodied (ABE) learning should organise the participation of trainees in the following five processes:**

**5.EVALUATE** Analysis of the experience gained when trying and exploring the ABE learning method including any changes in trainees' artistic expression, understanding, beliefs and skills.

**4.ELABORATE** Application of what has been learnt in different situations and promotion of deeper understanding of the opportunities for using the ABE learning method not only for artistic expression but also linking it to different learning tasks and life contexts.



**1.ENGAGE** Eliciting trainees' prior experience in ABE learning and stimulating their interest in using an ABE learning method for achieving the activity goal.

**2.EXPLORE** Exploration of the matter of the task to be accomplished relating that to the means of the ABE learning method which is to be used for enhancing trainees' artistic expression, exploring also their emotions and bodily sensations experienced paying special attention to the exploration of cultural backgrounds of the trainees.

**3.EXPLAIN** Explanation of the findings of the exploration phase when the ABE learning method for accomplishing the learning task was applied, comparing the outcomes of using different techniques for constructing knowledge.



## How can I organise teaching and learning using the 5E model for arts-based and embodied learning methods?



Eliciting trainees' prior experience in ABE learning and stimulating their interest in using an ABE learning method\* for achieving the activity goal.

Facilitator-centred approach  
The focus is on "What I will do"

*The facilitator is focussed on the theme of the activity to be delivered to trainees, explaining its importance and informing that the goal can be achieved using an ABE learning method.*

### Illustrative fragment: Improvisation

The facilitator's approach:  
"I will deliver breath-controlling techniques which can be used for overcoming fear and stress".

Trainee-centred approach  
The focus is on "What they will do"

*The facilitator is focussed on what questions trainees will discuss for sharing their experience with each other and becoming engaged in the problem which is to be analysed and solved using an ABE learning method.*

### Illustrative fragment: Improvisation

For engaging the trainees into the theme of the activity, the facilitator plans to offer these questions for discussion: "Do you remember cases from your life when you were very excited and could not express your thoughts and speak clearly? What emotions and feelings did you experience then? How could you characterise the state of your voice and body then? Do you think that you would need to acquire techniques which could help you to control your emotions, thinking, voice and bodily sensations? Please, comment on your answers".

**\*Attention!** To avoid unnecessary repetition, by ABE learning methods we mean collage, vignette, photographs / visual arts, narrative and improvisation / drama exploited and explored within the Erasmus+ project ENABLES.



## How can I organise teaching and learning using the 5E model for arts-based and embodied learning methods?

### Explore

Exploration of the matter of the task to be accomplished, relating that to the means of the ABE learning method which is to be used for enhancing trainees' artistic expression, exploring also their emotions and bodily sensations experienced, paying also special attention to the exploration of cultural backgrounds of the trainees.

Facilitator-centred approach  
The focus is on "What I will do"

*The facilitator is focussed on what means and techniques of the ABE learning method they will offer to the trainees for exploring and understanding how they might be used for achieving the goal set, paying special attention to the emotions and bodily sensations they experience.*

### Illustrative fragment: Improvisation

*The facilitator's approach: "I will give the trainees the breath-controlling techniques for relaxing and overcoming stress and fear with slow and calm breath (alpha rhythm) and changing that for daily active state (beta rhythm), offering them the opportunity to try these tools and explore their effect".*

Trainee-centred approach  
The focus is on "What they will do"

*The facilitator is focussed on what the trainees will do to explore the matter of the task using the ABE learning method, having the space for sharing experience, investigating possible solutions from different sources, trying them together in their artistic expression and describing the emotions and bodily sensations experienced.*

### Illustrative fragment: Improvisation

*The facilitator invites the trainees to share their experiences in dealing with stressful situations when they must act spontaneously. They formulate the tasks: "If you have any specific 'Know-how' of controlling your emotions, thinking, voice and body language when you are speaking in audience, could you share it with your peers? You can use different resources, including some materials from me, to acquire such techniques and try them in the group and explore their impact on you. When you are through with the exploration part, you will be invited to try breath-controlling techniques for relaxing and overcoming stress and fear with slow and calm breath (alpha rhythm) and changing that for daily active state (beta rhythm)."*



## How can I organise teaching and learning using the 5E model for arts-based and embodied learning methods?



**Explanation of the findings of the exploration phase when the ABE learning method for accomplishing the learning task was applied, comparing the outcomes of using different techniques for constructing knowledge.**

**Facilitator-centred approach**  
The focus is on “What I will do”

*The facilitator is focussed on what sources and materials they will use to explain what was observed in the exploration phase using the ABE learning method.*

### **Illustrative fragment: Improvisation**

*The facilitator’s approach: “I will explain the basics and results of research on the impact of alpha and beta rhythms on the psycho-emotional state of people, their role in breath-controlling techniques for relaxing and overcoming stress and fear, including creative imagination and guided fantasy.”*

**Trainee-centred approach**  
The focus is on “What they will do”

*The facilitator is focussed on what the trainees will do to explain their findings from the exploration phase when they used different techniques from the ABE learning method to accomplish the learning task*

### **Illustrative fragment: Improvisation**

*The facilitator invites the trainees to decide in what format groups will explain their findings on applying different techniques for controlling emotions, thinking, voice and bodily sensations. To help the trainees to construct their knowledge, the facilitator helps them understand the basics of the impact of alpha and beta rhythms on the psycho-emotional state of people, their role in breath-controlling techniques for relaxing and overcoming stress and fear, including creative imagination and guided fantasy.*



## How can I organise teaching and learning using the 5E model for arts-based and embodied learning methods?

### Elaborate

Application of what has been learnt in different situations and promotion of deeper understanding of the opportunities for using the ABE learning method not only for artistic expression but also linking it to different learning tasks and life contexts.

#### Facilitator-centred approach The focus is on “What I will do”

*The facilitator is focussed on what they will do for showing that ABE learning methods are not just to be used for guiding trainees’ imagination and freeing their emotions to create space for their artistic expression. It is important for the facilitator to ground why and how ABE learning methods also have huge potential for being used in multiple life contexts and have the power for promoting such life skills as: leadership, distributed leadership, critical thinking, problem solving, orientation in a changing environment and creativity.*

#### Illustrative fragment: Improvisation

*The facilitator’s approach: “I will give the trainees examples from different life contexts in which the breath-controlling techniques can be applied for overcoming stress and fear (before coming onto a stage for singing or performing; before sport competitions; before coming out to speak in public, etc.).”*

#### Trainee-centred approach The focus is on “What they will do”

*The facilitator is focussed on what the trainees will do for concluding that ABE learning methods are not just to be used for guiding imagination and freeing emotions to create space for artistic expression. It is important for the facilitator to help trainees realise that ABE learning methods have also huge potential for being used in multiple life contexts and have the power for promoting such life skills as: leadership, distributed leadership, critical thinking, problem solving, orientation in a changing environment and creativity.*

#### Illustrative fragment: Improvisation

*The facilitator invites the trainees to discuss in groups and decide in which real-life situations the breath-controlling techniques can be applied for overcoming stress and fear and succeeding in acting, communicating, singing, sporting, etc. The trainees are to try their ideas in practice.*



## How can I organise teaching and learning using the 5E model for arts-based and embodied learning methods?

### Evaluate

Analysis of the experience gained when trying and exploring the ABE learning method including the changes in trainees' artistic expression, understanding, beliefs and skills.

Facilitator-centred approach  
The focus is on "What I will do"

***The facilitator is focussed on what they will do for evaluating trainees' performance and progress when using the ABE learning method.***

#### Illustrative fragment: Improvisation

*The facilitator's approach: "I will share my opinion on what the trainees managed to do well in the improvisation session when using the breath-controlling techniques and what they should improve and pay special attention to when using these techniques in different real-life contexts".*

Trainee-centred approach  
The focus is on "What they will do"

***The facilitator is focussed on what trainees will do to reflect on their learning experience of having used the ABE learning method, including critical analysis of: what they managed to perform well; what challenges they faced and how they overcame them; to which extent they managed to hear each other's opinions, take decisions and share responsibility in group work; what has changed in their understanding, beliefs and skills; how the new experience gained will be used by them not only for artistic expression but also in different life contexts, etc.***

#### Illustrative fragment: Improvisation

*The facilitator organises the trainees' discussion around their new experience of using the breath-controlling techniques adding at the end their comments of what else they need to pay special attention to when using these techniques in different real-life contexts. In addition, at the end of the improvisation workshop the trainees share their reflections in electronic format via a Google form.*





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