



Visual Arts, Storytelling and Essential Skills

Facilitator's guide

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	36. Collect Your Paint and Start Painting
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140	Ted Harrison presentation

Additional required material

Ted Harrison PowerPoint (Visual Arts Storytelling and Essential Skills Ted Harrison.pptx)

Introduction

Overall aim of the program

This program aims to build Essential Skills in the areas of Oral Communication, Working with Others, and Thinking through visual arts, storytelling and Visual Thinking Strategies. The target population for the program are adults with a self-identified mental illness or emotional trauma who want to improve their day-to-day interactions with others, transition into working part or full time and improve the likelihood of sustaining employment once they are employed. They are one of the least served in the Camrose community.

Consensus from a focus group comprised of front line representatives from service organizations in Camrose working with persons with mental health concerns confirmed that the three identified Essential Skills areas have the best chance of helping this population. Further, according to the focus group, these three Essential Skills areas are the most challenging to teach the targeted population using conventional methods.

Target learner characteristics

Focus group participants identified the following characteristics of persons with a mental illness to be addressed in program development and delivery:

- Tend to access negative feelings easily
- Experience challenges with memory and focus due to medication
- May also have a learning disability, cognitive disability or physical disability
- 50% have experienced abuse or trauma in institutions or in the community
- Low income or fixed income so little money for transportation or childcare
- Difficulty expressing their needs, concerns, challenges
- May not understand instructions if given too many or too quickly
- May get frustrated or embarrassed which sets off anxiety
- Lack self-esteem and self-efficacy

May have unusual behaviours which are not easily understood by others:

- Impulsivity and giving up quickly
- Some are unable to show emotions so may look like they don't understand but they actually do or don't give the typical emotional response

Desired learning outcomes

Learners use **Oral Communication** skills, at a Level 1 and 2 complexity, in daily life or with co-workers to:

- Socially interact in a semi-formal situation
- Participate in group discussions
- Actively listen
- Exchange ideas, thoughts, opinions, needs, solutions and information
- Give clear multi-step oral instructions
- Follow written and oral multi-step instructions
- Ask questions to clarify
- Respond instead of reacting
- Give feedback
- Receive feedback
- Coordinate work with several people
- Deal with minor conflict or complaints
- Give a short talk to a group using a visual aid

Learners use **Thinking** skills, at a Level 1 and 2 complexity, in daily life or with co-workers to:

- Brainstorm to generate tasks, ideas and solutions
- Choose between options or solutions to determine which are most appropriate
- Assess the efficiency and effectiveness of the option or solution chosen
- Follow a work plan to complete tasks independently
- Sequence, prioritize and schedule tasks for completion within a framework or work plan
- Evaluate, select and organize information
- Apply activity-specific knowledge and skills
- Analyze, think creatively, think critically and problem solve

Learners use **Working with Others** skills, at a Level 1 and 2 complexity, in daily life or with co-workers to:

- Share information with others
- Coordinate work with one or a few other people
- Carry out tasks within established routines
- Take responsibility for one's own behaviour
- Maintain effective interactions with one or a few others in a group

For your learners to maximize their opportunity to meet the learning outcomes, a review of adult learning, helping skills and Essential Skills may work to strengthen your facilitation skills. Before launching into the activities in this guide, it is recommended that you read Appendix 1: Principles of Adult Learning and Helping Skills and Appendix 2: Introduction to Essential Skills, both found at the end of the guide.

Program content

1. Background on using arts based modalities to teach Essential Skills

Significant research exists which supports the notion that study of and practice in arts based modalities (visual arts, music, dance, theatre, storytelling) can enhance the learning experiences of adults from vulnerable populations. Many literacy practitioners have successfully applied arts based approaches in their work as a means to overcome learning barriers and to enhance learning experiences when working with vulnerable populations.

Educators in academic settings have also used arts based modalities successfully as a vehicle to deliver knowledge and skills in the classroom to adults from vulnerable populations. As well, several curriculums for teaching Essential Skills through Industrial Arts courses have been developed and piloted by Literacy Ontario Central South through the Literacy and Essential Skills in Industrial Arts Project.

2. Background on using visual thinking strategies to teach Essential Skills

There are a total of 11 modules in this curriculum. Modules 1 through 11 each have a component which applies Visual Thinking Strategies theory to the instruction of Essential Skills: Thinking, Oral Communication and Working with Others. Research shows that weaving together visual thinking strategies with Essential Skills instruction has not likely been done before. Thus, to an extent this program is charting unknown waters.

Before facilitating the curriculum it is highly recommended that you purchase and read the book *Visual Thinking Strategies* (Yenawine, 2014). It will assist your understanding of the VTS process and your role. Below are key excerpts and concepts from the book. This book can be purchased through www.amazon.ca. In addition, there is an abundance of information on the internet about applying VTS (www.vtshome.org).

3. The Visual Thinking Strategies (VTS) Process

VTS uses art to teach the following:

- Visual literacy (the ability to understand and use images, including the ability to think, learn and express oneself in terms of images)
- Communication skills (listening and expressing oneself)
- Thinking skills (analyzing, creative thinking, problem solving and critical thinking)
- Working together (collaboration)

Once these skills are learned through art, these abilities can be applied to other areas of the learner's lives.

The instructor facilitates a learner-centered discovery process focused on carefully selected art images. Art is used to engage the learners. The art pieces are selected specifically to appeal to the learners with subjects familiar to them so that they have much to recognize but also with elements of mystery so that they have observations, ideas and emotions to puzzle over. The subjects of the images vary to ensure that a variety of learner backgrounds and interests are called into play. Style and medium also vary to allow the learners to decode a range of images.

Images for this program can be found in abundance on the Internet by searching for Visual Thinking Strategies Images. The package found at <http://www.artsconnected.org> was put together by Treden Wagoner and is entitled: Images for Visual Thinking Strategies (VTS) Discussions. You could also use art images from digital libraries of art or show learners art in books borrowed from the library.

Visual Thinking Strategies process guidelines

During the process, learners will:

- Look carefully at works of art (observe and ponder)
- Talk about what they observe/participate in peer discussion groups
- Back up their ideas with evidence
- Listen to and consider the views of others
- Learn how to paraphrase and actively listen
- Discuss and hold as possible a variety of interpretations
- Think creatively and critically, analyze, problem solve
- Learn something in one context and apply it in another context without prompting

Facilitator guidelines

During the process, the facilitator will:

- Memorize and repeat the same following questions consistently: What's going on in this picture? What do you see that makes you say that? What more can we find?
- Point at what is observed by the learners in the images (visual paraphrasing).
- Pay very close attention to what is being said and accurately paraphrase each observation by a learner to let them know that the facilitator has heard and understood what the learner said. Paraphrasing is an active listening skill which restates in a more concise, clearer manner what the learner said. Most of the time, the facilitator will use conditional language nurturing the awareness that there are many ways to look at art and problems, and many possible interpretations and solutions.
- Link answers to show how similar and dissimilar ideas interact and connect.
- Maintain a neutral stance – never showing their own bias and maintaining the stance that there is no “right” or “wrong” interpretations.
- Ends the discussion of an image after about 20 minutes with “thank you” and comment on what you, the facilitator, learned listening to the discussion.

Evaluation/measurement

A *Pre-program Assessment and Intake Form* and a *Post-program Assessment and Evaluation Form* is provided. The *Pre-program Assessment and Intake Form* should be used during intake to screen and assess the Essential Skill level and readiness of potential candidates prior to commencement of the program. The Visual Thinking Strategies pre- and post-assessment is explained in the book *Visual Thinking Strategies* (Yenawine, 2014). To interpret the Visual Thinking Strategies writing assessment, go to www.vtshome.org/pages/aesthetic-development.

The *Post-program Assessment and Evaluation Form* will be used in Module 11 to complete a post-assessment of Essential Skills and to evaluate the program. Other evaluation data to collect may include attendance and completion of Practice Engagement Assignments.

Delivery method

There are 11 modules and each module takes approximately three hours to complete (based on a group of eight learners) for a total of 33 hours of training.

Options to facilitate the program:

- 3 weeks of intensive group learning sessions of 3.5 hours with lunch included or
- 3-hour blocks of time over several weeks

Although the material was designed for the target population of adults with a self-identified mental illness or emotional trauma, it could be used with or adapted for other adult learners. Adults with more severe cognitive disabilities would probably struggle with the Visual Thinking Strategies discussions.

You do not have to be an artist or have an art background to teach this course. When you get to the modules about 2D art composition, color theory and creating a 2D painting, if you feel that you want more background, your local library or the Internet will have lots of additional reference material on these topics. The information in the modules and handouts is purposely kept basic so that learners do not feel overwhelmed or intimidated. *The purpose of art is to enjoy, explore and experiment so don't emphasize following composition or color "rules" too much.*

It is recommend you put together a Learner Handout Binder for each learner with all the handouts, worksheets, reflections, and color wheels. Add about 12 pieces of loose-leaf paper to the binders. Learners will need to take their binders home after each session so that they can complete the Practise Engagement Assignments. Print a couple of additional handouts, worksheets, reflections in the event that a learner forgets his or her binder for one of the sessions.

The module content is for the facilitator only. Some of the module content will also be in the handouts and worksheets for the learners. The facilitator should have a copy of the Learner Handout Binder as well to refer to while facilitating.

The timelines indicated throughout the modules are an estimate. Depending on the Essential Skill levels of your learners identified at intake and the number of learners enrolled, some sections may take more or less time. Overall, each module is designed to be completed within three hours with eight learners.

Materials required

Expect to spend about \$500.00 for materials and art supplies for this program. Art supplies can be purchased at many different stores; check your community resources.

- Delta Art and Drafting Supplies in Edmonton who have a good variety of art materials which can be purchased on line. Delta Art and Drafting Supplies caters to teachers so they tend to have sales in August and January.
- Michaels and Staples also have art supplies.
- Palettes for painting can be plastic lids or Styrofoam meat trays.
- A selection of 12 student quality acrylic paint in tubes will probably cost about \$100.00. Eight small round acrylic brushes and a selection of larger flat, filbert, and round brushes will probably cost about \$80.00.
- Drawing pencils, erasers, pencil sharpeners, and pressed charcoal sticks will cost about \$50.00.
- A pad of newsprint 24" x 36" can be purchased for about \$7.00. Stretched canvas and canvas board really varies in price; 20" x 24" is the suggested size. Each canvas can cost from \$6.00 to \$12.00 each depending where you buy it and the quality. Walmart, Party Max and the Dollar Store sometimes carry very reasonably priced canvas.
- Timers can be expensive; they can be purchased at Canadian Tire, Staples or Walmart for about \$10.00 each.

It is highly recommended that you purchase and read the book *Visual Thinking Strategies* by, Philip Yenawine before facilitating the curriculum so that you have a solid understanding of the VTS process and your role during the process. This book can be purchase through amazon.ca. In addition, there is an abundance of information on the internet about applying VTS that you can read (www.vtshome.org).

Resources

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press.

n.a. (2010). *Literacy and Essential Skills in Industrial Arts*. Ontario. Literacy Ontario Central South.

Module 1: Creating a safe, supportive environment for learning

Purpose: The aim of this module is for learners to build group trust and a supportive environment for learning throughout the program.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 25 minutes

Materials

DVD player, relaxing DVDs

Today's agenda

Flipchart or whiteboard, markers, green tape

Scissors, magazines, glue sticks

Learner Handout Binder

Pens and pencils

A variety of polished rocks to use for reflection stones and a pretty bowl/basket to put them in

Activity 1

Getting to know you

Goals: To practice talking about self. To learn more about each learner. To provide a safe, supportive environment for learning. To socially interact in a semi-formal situation. To participate in group discussions. To share information with others.

Note: Prepare an example collage and use it when introducing yourself to the group.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review the agenda for the day. The agenda is a list of the activities.
3. Discuss housekeeping items.
4. Explain to learners they will be creating a mini collage that tells us about them. Tell them to cut out three pictures from a magazine and glue them onto a blank piece of loose-leaf paper in their Learner Handout Binder. The pictures can represent facets of their personality, places or things they love or interests or hobbies they are passionate about.
5. Put on relaxing music while learners are looking through the magazines.
6. Everyone returns and sits in a circle. Learners choose a reflection stone from the bowl.
7. When they are ready to speak about their collage, learners return the stone to the bowl (one at a time) indicating that they are ready to speak.
8. Go first to show an example of how to do this activity.
9. Have learners introduce themselves and use their collage to tell the group about themselves.
10. Clean up when all learners are finished speaking.

Time: 10 minutes

Materials

Flipchart or whiteboard,
markers, green tape
2 pieces poster paper

Time: 55 minutes

Materials

DVD player, relaxing
DVDs
Learner Handout Binder

Activity 2

Developing group guidelines

Goals: To develop a list of group expectations and seek agreement on them. To brainstorm to generate ideas.

STEP-BY-STEP INSTRUCTIONS

1. Brainstorm with learners a list of suggestions for how they are going to treat each other in the group and the expectations they have of each other. Guidelines may include items such as start and end on time, show consideration and appreciation for each other and what they create, allowing each other to be who we are, make our own choices, meet our own needs, have our own boundaries.
2. Get agreement from everyone about each guideline listed.
3. Write the list on poster paper to hang on the wall for the duration of the program.

Activity 3

Reading body language and getting acquainted through mirroring

Goals: To observe and correctly interpret body language. To socially interact in a semi-formal situation. To maintain effective interactions with one or a few others in a group.

STEP-BY-STEP INSTRUCTIONS

1. Review Handout 1: *Reading Body Language* and discuss why the skill of reading body language is useful in everyday life and at work.
2. Ask learners to take turns interpreting the body language on the handout.
3. To prepare for step 4, put on some soft music in the background. This is a nonverbal mirroring exercise.
4. Ask learners to find a partner and stand facing each other. Look into each other's eyes and hold the palms of your hands up, like a mime getting ready to perform. There is no leader or follower. Slowly move your hands and body to communicate with each other without using words. Continue mirroring each other for five minutes. Then spend three to four minutes talking with your partner about what you noticed while you were doing the mirroring. Did you take initiative or were you the follower? What subtle cues did you pick up from the other person? Were your interpretations of their body language correct?
5. Repeat step 4 with a second partner and spend three to four minutes talking about the experience.
6. Repeat step 4 with a third partner and spend three to four minutes talking about the experience.

- Return to the circle and share what you noticed with the larger group. Questions to consider: What was this experience like for you? How did the mirroring experience change as you did it with several partners? What did you discover?

Getting Acquainted Through Mirroring is based on an exercise from Rogers, Natalie. (2011). *The Creative Connection for Groups*. Palo Alto, California. Science and Behavior Books Inc. pp. 387-388.

BREAK – 10 minutes

Time: 50 minutes

Materials

Enlarged laminated copy of Handout 2: *Guidelines for Sharing an Opinion* for the classroom wall

Projector and screen or empty wall space

Laptop with art images loaded on it for the Visual Thinking Strategies (VTS) component

Learner Handout Binder

Activity 4

Sharing your opinion and visual thinking strategies discussion

Goals: To analyze, think creatively and critically and to problem solve. To exchange ideas, thoughts, and opinions. To participate in a group discussion.

Note: Before facilitating this activity, please read the facilitator guidelines on page 7 in the Introduction.

STEP-BY-STEP INSTRUCTIONS

- Post the enlarged Handout 2: *Guidelines for Sharing an Opinion* within view during all of the Visual Thinking strategies (VTS) discussions.
- Review Handout 2: *Guidelines for Sharing an Opinion*.
- Next, choose two art images previously loaded on your laptop.
- Project the first image on the screen.
- Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
- Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
- End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.

8. Project the second image on the screen.
9. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
10. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
11. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.

LUNCH – 30 minutes

Activity 5

Reflection and practise engagement

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To participate in a group discussion. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on Handout 3: *Reflections*.
2. Describe free writing. Free writing is never corrected nor rewritten. Neither mechanics of writing nor form are a concern. Write in any form you like: paragraphs, lists, point form and so on. The goal is to simply get your thoughts on paper.
3. Each person takes a reflection stone and, when ready to reflect, they place it in the reflection bowl and read what they wrote.
4. Introduce the learner's Practice Engagement Assignment. Refer to Question 5 on Handout 3: *Reflections*. (One thing I will do to practice what I learned before the next group is. . .) You may have to assist the learner to develop their response to Question 5 so that it identifies a specific action that is meaningful, reasonable and manageable for the learner to complete in 15 to 30 minutes before the next session. Let the learners know that they will be sharing their practice experience with the group at the beginning of the next session.

Time: 30 minutes

Materials

Learner Handout Binder
Flipchart paper and markers

5. Make a chart on a piece of flipchart paper and tape it to the wall. Write down each learner's name and beside it the response they wrote to Question 5 on Handout 3: *Reflections*. (One thing I will do to practice what I learned before the next group is...). You will be checking back with the learners at the next session to collect feedback on the Practise Engagement Assignment. Remind them that they made a commitment to completing their Practise Engagement Assignments during intake and discuss when they plan to complete it.

Resources

n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Rogers, Natalie. (2011). The Creative Connection for Groups. Palo Alto, California . Science and Behavior Books Inc. pp. 387-388.

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press.

Module 2: Learning Essential Skills through oral storytelling

Purpose: The aim of this module is for learners to understand the relationship between building confidence and oral storytelling.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 10 minutes

Materials

Chart from last session

Markers

Agenda

Activity 1

Review of practise engagement assignment

Goals: To reinforce skills learned in the last session. To provide a supportive, safe environment for learning.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda (agenda is the list of activities for this module).
3. Review Practise Engagement Assignment chosen by each learner. Refer to the chart on the wall where you wrote down each learner's name and beside it the response they wrote to Question 5, Handout 3: *Reflections*. (One thing I will do to practice what I learned before the next group is...)
4. Check off that the Practise Engagement Assignment was completed beside each learner's name who completed their action. Learner reports back on their experience.
5. For those learners who did not complete their Practise Engagement Assignment, don't reinforce the non-completion behaviour by giving them time to speak about why they didn't do their assignment. Just remind them that they made a commitment to completing their Practise Engagement Assignments and move to the next learner.

Time: 15 minutes

Materials

A variety of pictures from magazines of people doing all sorts of different things

Glue sticks

Learner Handout Binder

Pens, pencils

Reflection stones and bowl/basket

DVD Player, relaxing DVDs

Time: 25 minutes

Materials

Learner Handout Binder

Activity 2

Getting to know you – exercise 2

Goals: To practice talking about self. To learn more about each learner.

STEP-BY-STEP INSTRUCTIONS

1. Lay out magazine pictures on a table. Have each learner choose one picture that seems to draw them in or speaks to them. Ask the learner to paste their picture on a piece of loose-leaf paper from their Learner Handout Binder. Next, ask them to free write below the picture in response to the prompt, "I am the one who..."
2. Put on some relaxing music while learners are writing.
3. Ask each learner to take a reflection stone from the bowl. The learner returns the rock to the bowl as they feel ready to share. One by one, ask learners to remind everyone of their name, show their picture, and read whatever they feel comfortable sharing about themselves from their free writing.

Activity 3

Active listening

Goals: To listen actively. To accurately summarize in your own words what other people say. To ask questions for clarification and to check for accuracy of what they think they heard.

STEP-BY-STEP INSTRUCTIONS

1. Ask learners: What's the difference between hearing someone and listening to someone? The Oxford Dictionary (1998) definition of "hearing" is "To perceive with the ear a range of sounds." The Oxford Dictionary definition of "listening" is "To make effort to hear with attention."
2. Active listening is more than hearing, it's about making an effort to really listen and to understand the meaning behind what is being said. Review Handout 4: *Active Listening* and discuss how developing the skill of active listening can deepen and improve relationships in everyday life and at work.
3. Ask the learners: How can asking questions help with listening?
4. Review Handout 5: *Storytelling Through Your 5 Senses* with the learners. The concept of storytelling will be introduced by having each learner tell a story about an object that they treasure using the five senses prompts from the handout.
5. Provide an example of what the learners will do in this exercise by thinking of an object that you treasure and answer these two questions: What makes this object special to you? Where and when did you get it and from whom?

6. Use the five senses questions from Handout 5: *Storytelling Through Your 5 Senses* to continue telling your story about your treasured object.
 - What would we see if we were looking at your treasured object?
 - What noise does your treasured object make?
 - What does your treasured object smell like?
 - What does your treasured object taste like?
 - What does it feel like when you hold or touch your treasured object?
7. When you are finished telling your story, ask two or three learners to summarize the story in their own words to see how well they were actively listening. Then ask the rest of the group:
 - Did they summarize my story accurately?
 - Did they identify the meaning in my story?
 - Do you have unanswered questions about my treasured object?
8. Ask learners to practise asking you both open questions and closed questions from the Handout 4: *Active Listening* to clarify and check for accuracy of what they think they heard.

Time: 30 minutes

Materials

Learner Handout Binder

Activity 4

Treasured object story

Goals: To tell a story in a group setting. To actively listen. To accurately summarize in your own words what other people say. To ask questions for clarification and to check for accuracy of what they think they heard.

STEP-BY-STEP INSTRUCTIONS

1. Each learner thinks of an object that they treasure and writes down some thoughts in response to each of the following questions about their treasured object on Handout 6: *Treasured Object Story Worksheet*.
2. Divide into pairs. Instruct learners to take turns telling a short story about their treasured object using Handout 6: *Treasured Object Story*.
3. The other learner practises their active listening skills and summarizes the first learner's story after he or she is finished. The learner practises asking open and closed questions to clarify and to check for accuracy of what they think they heard.
4. Next, the learners reverse roles.

BREAK – 10 minutes

Time: 20 minutes

Materials

Learner Handout Binder
Flipchart paper
Flipchart/whiteboard,
markers

Activity 5

Treasured object story expanded

Goals: To exchange ideas, thoughts, opinions, solutions. To actively listen. To participate in a group discussion. To coordinate work with several people. To generate ideas and solutions through brainstorming. To choose between options or solutions to determine which are most appropriate. To analyze, think creatively, think critically and problem solve. To maintain effective interactions with a few others in a group.

STEP-BY-STEP INSTRUCTIONS

1. A new element is added to the activity allowing learners to practise brainstorming and working together. Explain the process of brainstorming by reviewing Handout 7: *Step by Step Guide to Brainstorming*
2. Divide the larger group into groups of three learners. Explain that each group has found themselves stranded on an island and only have the objects that they treasure with them. Have the learners brainstorm within their groups about how they will share and use their treasured objects to survive.
3. Encourage the group to think creatively. It may be beneficial to provide some examples such as using a Frisbee to collect drinking water/berries. Each group will choose one of their members to record the brainstorming ideas on flipchart paper.
4. Give the groups 12 minutes to brainstorm (four minutes per object). Each group chooses one of their members to share their fun/silly survival plan with the larger group by telling a story about how they will survive using their treasured items.

Time: 40 minutes

Materials

Enlarged laminated copy of Handout 2: *Guidelines for Sharing an Opinion* for the classroom wall
Projector and screen or empty wall space
Laptop with art images loaded on it for the Visual Thinking Strategies discussion
Learner Handout Binder

Activity 6

Sharing your opinion and visual thinking strategies discussion

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To participate in a group discussion.

Note: Before facilitating this activity, please read the facilitator guidelines on page 7 in the Introduction.

STEP-BY-STEP INSTRUCTIONS

1. Post the enlarged Handout 2: *Guidelines for Sharing an Opinion* within view during all of the Visual Thinking strategies (VTS) discussions.
2. Review Handout 2: *Guidelines for Sharing an Opinion*.
3. Next, choose two art images previously loaded on your laptop.
4. Project the first image on the screen.
5. Remind learners to practice using the *Guidelines for Sharing an Opinion* when

responding to the image.

6. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
7. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.
8. Project the second image on the screen.
9. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
10. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
11. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.

LUNCH – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

Activity 7

Reflection and practise engagement

Goals: To analyze, think creatively, think critically, and problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on the Handout 8: *Reflections*.
2. Describe free writing. Free writing is never corrected or rewritten. Neither mechanics of writing nor form are a concern. Write in any form you like: paragraphs, lists, point form and so on. The goal is simply to get your thoughts on paper.
3. Each person takes a reflection stone and, when ready to reflect, they place it in the reflection bowl and read what they wrote.
4. Introduce the learner's Practice Engagement Assignment. Refer to Question 5 on the Handout 8: *Reflections*. (One thing I will do to practice what I learned before the next group is...) You may have to assist the learner to develop their response to Question 5 so that it identifies a specific action that is meaningful, reasonable and manageable for the learner to complete in 15 to 30 minutes before the next session. Let the learners know that they will be sharing their practice experience with the group at the beginning of the next session.
5. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it the response they wrote to Question 5 on the Handout 8: *Reflections* (One thing I will do to practice what I learned before the next group is...). You will be checking back with the learners at the next session to collect feedback on the Practise Engagement Assignment. Remind them that they made a commitment to completing their Practise Engagement Assignments during intake and discuss when they plan to complete it.

Resources

n. a. (2009). *Literacy and Essential Skills – for Learning, Work and Life*. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Website: www.jpb.com/creative/brainstorming.php

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts: Harvard Education Press.

Module 3: Finding the story in visual images

Purpose: The aim of this module is for learners to explore learning styles and visual art analysis.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 10 minutes

Materials

Chart from last session

Markers

Agenda

Activity 1

Review of practise engagement assignment

Goal: To reinforce skills learned in the last session.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda – activities for the day.
3. Review Practise Engagement Assignment chosen by each learner. Refer to the chart on the wall with each learner's name and their response to Question 5, Handout 8: *Reflections*. (One thing I will do to practice what I learned before the next group is...)
4. Check off that the Practise Engagement Assignment was completed beside each learner's name who completed their action. Learner reports back on their experience.
5. For those learners who did not complete their Practise Engagement Assignment, don't reinforce the non-completion behaviour by giving them time to speak about why they didn't do their assignment. Just remind them that they made a commitment to complete Practise Engagement Assignments at intake.

Time: 30 minutes

Materials

Learner Handout Binder

Activity 2

Getting to know you – exercise 3

Goals: To provide a safe, supportive environment for learning. Increase the level of trust among learners and comfort within the group. To identify learning style preference.

STEP-BY-STEP INSTRUCTIONS

1. Distribute Handout 9: *Learning Style Bingo*.
2. Ask learners to interview each other about their learning style preferences to complete the handout.

Time: 40 minutes

Materials

Enlarged laminated copy of Handout 2: *Guidelines for Sharing an Opinion* for the classroom wall
 Projector and screen or empty wall space
 Laptop with art images loaded on it for the Visual Thinking Strategies discussion
 Learner Handout Binder

3. Review the three different using:
 Handout 10: *Learning Styles: Strategies for Learning: Auditory Learners*
 Handout 11: *Learning Styles: Strategies for Learning: Tactile-Kinesthetic Learners*
 Handout 12: *Learning Styles: Strategies for Learning: Visual Learners*
4. Ask learners to identify their primary learning style.

Handouts are from n. a. (2007). *Creating Learning Partners: A Facilitator's Guide for Training Effective Adult Literacy Tutors*. Calgary, Alberta. Literacy Alberta.

Activity 3

Sharing your opinion and visual thinking strategies discussion

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To participate in a group discussion.

Note: Before facilitating this activity, please read the facilitator guidelines on page 7 in the Introduction.

STEP-BY-STEP INSTRUCTIONS

1. Post the enlarged Handout 2: *Guidelines for Sharing an Opinion* within view during all of the Visual Thinking strategies (VTS) discussions.
2. Review Handout 2: *Guidelines for Sharing an Opinion*.
3. Next, choose two art images previously loaded on your laptop.
4. Project the first image on the screen.
5. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
6. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
 Look carefully at the image for a minute.
 (Take time to focus and think before speaking.)
 - Questions:
 What's going on in this picture?
 What do you see that makes you say that?
 What more can we find?
7. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.
8. Project the second image on the screen.
9. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.

10. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
11. End the discussion of an image after about 20 minutes with “thank you” and comment on what you, the facilitator, learned listening to the discussion.

BREAK – 10 minutes

Time: 40 minutes

Materials

Projector and screen or empty wall space

Laptop with Internet

Art images

Learner Handout

Binder

Activity 4

Exploring composition elements and story in 2D visual art

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To participate in a group discussion.

STEP-BY-STEP INSTRUCTIONS

1. Choose two of the following YouTube videos to show the learners.
Richard Serra answers: Why make art? https://youtu.be/mWoiAf_qMA4
Why Art Matters <https://youtu.be/VjgQ58sRU3o>
Art Speaks <https://youtu.be/wBymeUm52pU>
2. Display a variety of works of 2D art around the room. You could borrow some art work from local artists or download some work of Canadian Artists from the Internet. Choose art in a variety of 2D mediums (painting, collage, photography, etc.).
3. Walk around and look at the pieces. Draw the learner's attention to the elements of composition and story by asking questions and identifying the elements using Handout 13: *Exploring Visual 2D Art*.

Time: 30 minutes

Materials

Learner Handout Binder

Activity 5

Explore a piece of art

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To participate in a group discussion. To give a short talk to a group.

STEP-BY-STEP INSTRUCTIONS

1. Each learner chooses a piece of art to explore and write about. Remind learners to refer to Handout 13: *Exploring Visual 2D Art* for details about each question to guide their responses.
2. Ask learners to write their responses to the following questions in point form on a piece of paper so that when they share their thoughts, they are telling a story more than reading a story.
 - What's going on in this picture?
 - What is the theme or story?
 - Where is the focal point of this piece?
 - How many elements are there?
 - How are the elements spaced?
 - Are any of the elements kissing?
 - Is there unity?
 - Do warm or cool colors dominate?

Learners will read and discuss what they wrote in the next session.

LUNCH – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

Activity 6

Reflection and practise engagement

Goals: To analyze, think creatively, think critically, and problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on Handout 14: *Reflections*.

2. Describe free writing. Free writing is never corrected or rewritten. Neither mechanics of writing nor form are a concern. Write in any form you like: paragraphs, lists, point form and so on. The goal is simply to get your thoughts on paper.
3. Each person takes a reflection stone and, when ready to reflect, they place it in the reflection bowl and read what they wrote.
4. Introduce the Learner's Practice Engagement Assignment. Refer to Question 5 on Handout 14: *Reflections*. (One thing I will do to practice what I learned before the next group is...) You may have to assist the learner to develop their response to Question 5 so that it identifies a specific action that is meaningful, reasonable and manageable for the learner to complete in 15 to 30 minutes before the next session. Let the learners know that they will be sharing their practice experience with the group at the beginning of the next session.
5. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it the response they wrote to Question 5 on Handout 14: *Reflections*. (One thing I will do to practice what I learned before the next group is...). You will be checking back with the learners at the next session to collect feedback on the Practise Engagement Assignment. Remind them that they made a commitment to completing their Practise Engagement Assignments during intake and discuss when they plan to complete it.

Resources

n. a. (2007). *Creating Learning Partners: A Facilitator's Guide for Training Effective Adult Literacy Tutors*. Calgary, Alberta. Literacy Alberta.

Still, Rebecca. Weir, Linda. Goldblatt, Ann. (2007) *Creating Learning Partners: A Facilitator's Guide for Training Effective Adult Literacy Tutors*. Calgary, Alberta. Literacy Alberta.

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press.

You tube Videos: https://youtu.be/mWoiAf_qMA4; <https://youtu.be/VjgQ58sRU3o>; <https://youtu.be/wBymeUm52pU>

Website: about.com

Module 4: Giving and receiving feedback

Purpose: The aim of this module is for learners to practice giving and receiving feedback.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 10 minutes

Materials

Chart from last session

Markers

Agenda

Activity 1

Review of practise engagement assignment

Goal: To reinforce skills learned in the last sessions.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda – activities for the day.
3. Review of the Practise Engagement Assignment chosen by each learner. Refer to the chart on the wall with the learner's name and their response to Question 5, Handout 14: *Reflections* (One thing I will do to practice what I learned before the next group is...)
4. Check off that the Practise Engagement was completed beside each learner's name who completed their action. Have the learner report back on their experience.
5. For those learners who did not complete their Practise Engagement Assignment, don't reinforce the non-completion behaviour by giving them time to speak about why they didn't do their assignment. Just remind them that they made a commitment to complete Practise Engagement Assignments at intake.

Time: 40 minutes

Materials

Enlarged laminated copy of Handout 2: *Guidelines for Sharing an Opinion* for the classroom wall

Projector and screen or empty wall space

Laptop with art images loaded on it for the Visual Thinking Strategies discussion

Learner Handout Binder

Activity 2

Sharing your opinion and visual thinking strategies discussion

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To participate in a group discussion.

Note: Before facilitating this activity, please read the facilitator guidelines on page 7 in the Introduction.

STEP-BY-STEP INSTRUCTIONS

1. Post the enlarged Handout 2: *Guidelines for Sharing an Opinion* within view during all of the Visual Thinking strategies (VTS) discussions.
2. Review Handout 2: *Guidelines for Sharing an Opinion*.
3. Next, choose two art images previously loaded on your laptop.
4. Project the first image on the screen.
5. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
6. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
7. End the discussion of an image after about 20 minutes with “thank you” and comment on what you, the facilitator, learned listening to the discussion.
8. Project the second image on the screen.
9. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
10. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
11. End the discussion of an image after about 20 minutes with “thank you” and comment on what you, the facilitator, learned listening to the discussion.

BREAK – 10 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart or whiteboard

Markers

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Activity 3

Learning about giving feedback and receiving feedback

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To participate in a group discussion.

STEP-BY-STEP INSTRUCTIONS

1. Ask learners these questions and record the key discussion points on the flipchart or whiteboard.
 - a) When I say the word “feedback” what do you think of?
Sample responses might be:
 - Telling people what you think
 - A way to address problems/change behaviour
 - A way for people to learn
 - b) How many of you like/dislike giving feedback? Why?
2. Have learners refer to Handout 16: *Guidelines for Giving Feedback*.
3. Explain each point and/or ask for input from the group. Encourage learners to share relevant examples from their experiences. Key points to review:
 - The purpose of feedback is to encourage positive change, growth and learning.
 - The attitude needed to give feedback effectively starts with intention.
4. Discuss these questions with learners:
 - Why is attitude important in giving feedback?
 - What happens if our attitude is negative or our intention is destructive?
5. Explain to learners that there are two types of feedback: positive and improvement.
 - a) Positive feedback:
 - Encouragement or praise of behaviour. People tend to repeat the behaviours that are praised or encouraged.
 - Makes people feel good about themselves. Positive feedback confirms what is going well.
 - b) Improvement feedback /constructive criticism:
 - Can help people learn, change and grow.
 - Needs to be given in a constructive way.
 - Give positive feedback first.
6. Refer learners to Handout 15: *Feedback Examples*.
 - Review examples of positive feedback, both less and more effective.
 - Review examples of improvement feedback, both less and more effective.

Time: 30 minutes

Materials

Learner Handout Binder

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Scenarios for Groups

Time: 30 minutes

Materials

Learner Handout Binder

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

- Refer learners to Handout 17: *Guidelines for Receiving Feedback*. Explain each point and/or ask for input from the group. Ask learners: How many of you like/dislike receiving feedback? Why? Encourage them to share relevant examples from their experiences.

Activity 4

Giving feedback and receiving feedback

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To participate in a group discussion. To give and receive feedback. To respond instead of reacting. To maintain effective interactions. To take responsibility for one's own behaviour.

Note: Copy and cut up Scenarios for Groups found at the end of this module. You will need one scenario for each two learners in your group.

STEP-BY-STEP INSTRUCTIONS

- Divide learners into pairs.
- Give each pair one of the five case scenarios.
- Instruct each pair to assign roles and create a role play, based on their scenario.
- In each pair, one person will be the receiver of feedback and the other person has to offer either positive feedback, improvement feedback or both depending on the scenario.
- Give learners 10 minutes to prepare and practice their role plays.
- Ask groups to present their role plays to the large group and debrief after each scenario.

Activity 5

Giving feedback and receiving feedback

Goals: To actively listen. To give and receive feedback. To give a short talk to a group. To respond instead of reacting. To maintain effective interactions. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

- Learners take turns reading what they wrote during the last session about the art piece they chose to explore.
- Learners actively listen and practice giving and receiving feedback.
- Discuss what it was like to give and receive feedback about your opinions and thoughts. What was comfortable and uncomfortable to hear?

LUNCH – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

Activity 6

Reflection and practise engagement

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on Handout 18: *Reflections*.
2. Describe free writing. Free writing is never corrected or rewritten. Neither mechanics of writing nor form are a concern. Write in any form you like: paragraphs, lists, point form and so on. The goal is simply to get your thoughts on paper.
3. Each person takes a reflection stone and, when ready to reflect, they place it in the reflection bowl and read what they wrote.
4. Introduce the Learner's Practice Engagement Assignment. Refer to Question 5 on Handout 18: *Reflections*. (One thing I will do to practice what I learned before the next group is...) You may have to assist the learner to develop their response to Question 5 so that it identifies a specific action that is meaningful, reasonable and manageable for the learner to complete in 15 to 30 minutes before the next session. Let the learners know that they will be sharing their practice experience with the group at the beginning of the next session.
5. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it the response they wrote to Question 5 on Handout 18: *Reflections* (One thing I will do to practice what I learned before the next group is...). You will be checking back with the learners at the next session to collect feedback on the Practise Engagement Assignment. Remind them that they made a commitment to completing their Practise Engagement Assignments during intake and discuss when they plan to complete it.

Resources

n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press.

Scenarios for groups

Adapted from n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Photocopy the following scenarios on colored or white paper, cut them out individually and place one in an envelope for each pair of learners.

Scenario A:

You and your friends are at a restaurant having lunch. The food is terrific – everyone is impressed. The service is very good as well. You want to let the server know this.

Scenario B:

Tom is your co-worker. He has come to inform you that one of the customers you served has just called back to complain about the service you provided. Tom is visibly angry and tells you that he is tired of being stuck fixing your mistakes. He tells you to “smarten up” or you may lose your a job! Then, he storms away. You would like to provide Tom with feedback on his behaviour.

Scenario C:

Harry is your co-worker. He is a pleasant man who loves his job, which is reflected in his work. He always arrives on time and in a good mood. He makes coming to work a positive experience for you. You want to provide Harry with feedback on his behaviour.

Scenario D:

You work with Monique. You have been training her to input invoices into the accounting system on the computer. Although she has tried hard to do what you ask, you find consistent errors in her work. You need to let her know this.

Scenario E:

Sally drives for the taxi service you use. She always comes to pick you up an ½ hour late. You need to give Sally feedback about this problem.

Module 5: Communicating your personal story

Purpose: The aim of this module is for learners to tell their story using visual thinking strategies.

Essential Skills: Oral Communication, Thinking and Working with Others

Activity 1

Review of practise engagement assignment

Goal: To reinforce skills learned in the last sessions.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda – activities for the day.
3. Review of the Practise Engagement Assignment chosen by each learner. Refer to the chart on the wall with the learner's name and their response to Question 5, Handout 18: *Reflections* (One thing I will do to practice what I learned before the next group is...)
4. Check off that the Practise Engagement was completed beside each learner's name who completed their action. Have the learner report back on their experience.
5. For those learners who did not complete their Practise Engagement Assignment, don't reinforce the non-completion behaviour by giving them time to speak about why they didn't do their assignment. Just remind them that they made a commitment to complete Practise Engagement Assignments at intake.

Time: 10 minutes

Materials

Chart from last session

Markers

Agenda

Time: 40 minutes

Materials

Learner Handout Binder

Time: 20 minutes

Materials

Learner Handout Binder

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Activity 2

Begin your story

Goals: To learn how to give a short talk to a group. To follow written instructions. To brainstorm to generate ideas and solutions. To follow a work plan to complete tasks independently. To evaluate, select and organize information. To analyze, think creatively, think critically and problem solve.

STEP-BY-STEP INSTRUCTIONS

1. Review the entire Handout 19: *Becoming a Storyteller* so that learners have the big picture of what they will be working on for the next four sessions, completing their personal story.
2. Start with Step 1 of Handout 19: *Becoming a Storyteller*. Ask learners to take out some paper and follow the instructions for Step 1: choose a theme for their story; brainstorm ideas to include independently; and do some clustering of their ideas independently.

Activity 3

Receiving feedback

Goals: To actively listen. To share information with others and receive feedback. To maintain effective interactions with one or a few others in a group.

STEP-BY-STEP INSTRUCTIONS

1. Arrange chairs in a circle for this part of the activity.
2. Once learners have some ideas about the story they wish to tell, allow them to share bits of what they wrote or all of what they wrote with the group during their clustering.
3. Prepare the learners for receiving feedback by going over the points in Handout 17: *Guidelines for Receiving Feedback*.
4. Model giving feedback correctly while providing feedback to each learner on their story using Handout 16: *Guidelines for Giving Feedback*.
5. Allow the remaining time for this process and be sure to keep the atmosphere quiet, safe and non-judgmental. Be sure other learners actively listen while an individual shares their story since it might be very close to their heart.

BREAK – 10 minutes

Time: 30 minutes

Materials

Learner Handout Binder

A large glass jar or vase

Enough rocks (about 2" in diameter), pebbles, and sand to fill the jar or vase

Activity 4

Determining priorities

Goals: To generate tasks, ideas, solutions through brainstorming. To follow written instructions. To choose between options. To sequence, prioritize and schedule tasks for completion within a framework or work plan. To apply activity-specific knowledge and skills. To analyze, think creatively, think critically and problem solve.

Note: From the beginning, learners have been completing Practice Engagement Assignments. Emphasis has been placed on the importance of these assignments each day. By completing them the learner can get more out of program, and reach their personal learning goal(s) set during the intake interview.

It is expected that the Practice Engagement Assignments will be done at home. Learners will need to set aside up to one hour each day after class to complete these assignments. Since these assignments are intended to help the learner assess their learning, it is important that they make time each day to reflect on each question. To do this learners shall be encouraged to set it as a priority.

STEP-BY-STEP INSTRUCTIONS

1. Using Handout 20: *Determining Priorities* explain how to determine priorities – the important and urgent things that need attention.

(The information and handouts for the rest of this section were adapted from materials on the website: www.brefigroup.co.uk).

The Covey time management grid is an effective method of organizing your priorities. It differentiates between activities that are important and those that are urgent.

- **Important activities** have an outcome that leads to the achievement of your goals, whether these are professional or personal.
- **Urgent activities** demand immediate attention, and are often associated with the achievement of someone else's goals.

Inevitably, there is a tendency to focus on things that are urgent – and often the urgent things are also important.

Stephen Covey's approach to time management is to create time to focus on important things before they become urgent. Sometimes this just means doing things earlier. The real skill is to commit time to processes that enable you to do things more quickly or more easily, or ensure that they get done automatically. Examples would be clearing your desk and doing the filing, creating a daily to-do list (and a discipline to use it) or investing in new software.

Covey uses a metaphor of filling a bucket with rocks, pebbles and sand to represent activities of declining importance. Very often if you commit specific times for the important activities you will also find time to fit in the less important ones.

2. Demonstrate the metaphor as you relate the following information.

Stephen Covey's Bucket Demonstration Adapted (use a vase or glass jar)

 - a) Stand in front of the group with a large glass jar or vase and enough rocks, pebbles, and sand to fill it.
 - b) Fill the glass jar or vase with rocks. Ask the learners: Is the container full? They will probably agree that it is.
 - c) Pick up a box of pebbles and pour them into the jar or vase. Shake the jar lightly. The pebbles, of course, will roll into the open areas between the rocks. Ask the learners, Is the container full? They will probably agree that it is.
 - d) Pick up a box of sand and pour it into the jar. The sand will fill up everything else.
3. Now say: I want you to recognize that the vase/jar is a metaphor for our lives.

The rocks are the important things – your family, your partner, your health, your children – things that if everything else were lost and only they remained, your life would still be full.

The pebbles are the other things that matter like your job, your home, your car, your goals (like completing this course, finishing high school, getting better at a special interest, saving for a holiday).

The sand is everything else, the small stuff. If you put the sand into the jar first, there is no room for the pebbles or the rocks. The same goes for your life. If you spend all your time and energy on the small stuff, you will never have room for the things that are important to you. Pay attention to the things that are critical to your happiness. Spend quality time with your children, friends and family. Take time to get medical checkups. Take your job seriously. Honour your commitments. Maintain your house or apartment. Save money to replace the tires on your car. Take care of the rocks and pebbles first – the things that really matter. Determine your priorities and make time for them. The rest is just sand.
4. Learners complete Handout 21: *My Priorities*.

Time: 40 minutes

Materials

Enlarged laminated copy of Handout 2: *Guidelines for Sharing an Opinion* for the classroom wall

Projector and screen or empty wall space

Laptop with art images loaded on it for the Visual Thinking Strategies discussion

Learner Handout Binder

Activity 5

Sharing your opinion and visual thinking strategies discussion

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To actively listen. To participate in a group discussion.

Note: Before facilitating this activity, please read the facilitator guidelines on page 7 in the Introduction.

STEP-BY-STEP INSTRUCTIONS

1. Post the enlarged Handout 2: *Guidelines for Sharing an Opinion* within view during all of the Visual Thinking strategies (VTS) discussions.
2. Review Handout 2: *Guidelines for Sharing an Opinion*.
3. Next, choose two art images previously loaded on your laptop.
4. Project the first image on the screen.
5. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
6. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
7. End the discussion of an image after about 20 minutes with “thank you” and comment on what you, the facilitator, learned listening to the discussion.
8. Project the second image on the screen.
9. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
10. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
11. End the discussion of an image after about 20 minutes with “thank you” and comment on what you, the facilitator, learned listening to the discussion.

LUNCH – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

Activity 6

Reflection and practise engagement

Goals: To analyze, think creatively, think critically, and problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on Handout 22: *Reflections*. Question 5 on the handout is the individual learner's Practise Engagement Assignment and therefore requires no reflection at this time.
2. Each person takes a reflection stone and when ready to reflect, they place it in the reflection bowl and read what they wrote.
3. Introduce the Learner's Practice Engagement Assignment. Refer to Question 5 on Handout 22: *Reflections*. (Continue developing the story you are writing. Make sure learners understand that they are continuing to write the story that they started in Activity 2 of this module. Write in response to the following questions on some loose-leaf paper in your Learner Handout Binder and bring to the next session: Are you with anyone in the story you are developing? Who are they? Describe the person/people. Describe them using your five senses if you can.) Let the learners know that they will be sharing their writing with the group at the beginning of the next session.
4. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it write: Continue to write my story. You will be checking back with the learners at the next session to have them read their responses to Question 5 on Handout 22: *Reflections*. Remind them that they made a commitment to completing their Practise Engagement Assignments during intake and discuss when they plan to complete it.

Resources

Miller, M. (1995). *More or less how to do it: Tips and hints to the storyteller*. Toronto, Ontario. Pathways: The Ontario Journal of Outdoor Education, 7(5). pp. 25-26.

n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Storytelling questions adapted from Baldwin, Christina. (2005). *Storycatcher: Making sense of our lives through the power and practice of story*. Novato, California. New World Library. pp.25.

Website: www.brefigroup.co.uk

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press.

Module 6: Giving and following instructions

Purpose: The aim of this module is for learners to give and follow verbal and written multi-step instructions.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 20 minutes

Materials

Chart from last session

Markers

Agenda

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Learner Handout Binder

Activity 1

Review of practise engagement assignment

Goals: To reinforce skills learned in the last sessions. To share personal stories. To practise receiving and giving feedback.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda for the day.
3. Refer to the chart on the wall where you wrote down each learner's name and beside it the Practise Engagement Assignment: Continue developing the story you are writing. Refer to Question 5 on Handout 22: *Reflections*. (Learners were to continue developing their story that they started in Activity 2 of Module 4. They were asked to write in response to the following questions on loose-leaf paper in their Learner Handout Binder and bring it to this session: Are you with anyone in the story you are developing? Who are they? Describe the person/people. Describe them using your five senses if you can.) Let the learners know that they will be sharing their writing with the group at the beginning of the next session.
4. Review the enlarged posters of Handout 16: *Guidelines for Giving Feedback* and Handout 17: *Guidelines for Receiving Feedback* in preparation for guiding the learners presentation of feedback.
5. Ask learners to take turns reading what they wrote and giving and receiving feedback.
6. Put a check mark beside each learner's name who completed their assignment. For those learners who did not complete the Practise Engagement Assignment, stress the importance of them completing this task before the next session so that they do not get behind. Ask them when they will complete it.

Time: 40 minutes

Materials

Enlarged laminated copy of Handout 2: *Guidelines for Sharing an Opinion* for the classroom wall

Projector and screen or empty wall space

Laptop with art images loaded on it for the Visual Thinking Strategies discussion

Learner Handout Binder

Activity 2

Sharing your opinion and visual thinking strategies discussion

Goals: To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To participate in a group discussion.

Note: Before facilitating this activity, please read the facilitator guidelines on page 7 in the Introduction.

STEP-BY-STEP INSTRUCTIONS

1. Post the enlarged Handout 2: *Guidelines for Sharing an Opinion* within view during all of the Visual Thinking strategies (VTS) discussions.
2. Review Handout 2: *Guidelines for Sharing an Opinion*.
3. Next, choose two art images previously loaded on your laptop.
4. Project the first image on the screen.
5. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
6. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
7. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.
8. Project the second image on the screen.
9. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
10. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
11. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.

BREAK – 10 minutes

Time: 30 minutes

Materials

An enlarged copy of Handout 23: *Giving and Following Instructions* for the wall

1 copy of a simple image for each group of 3 learners

A room large enough to allow each group to have 2 to 3 meters between each group member in a line (allow the groups enough space to operate the activity in their line without disrupting another group)

1 blindfold per group

A blank sheet of paper, the same size as the image, for each group

Drawing materials that are sufficient enough to recreate the image for each group

Activity 3

Giving and following instructions

Goals: To give clear multi-step instructions and follow written and oral instructions. To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To ask questions to clarify. To give and receive feedback. To coordinate work with several people. To follow a work plan to complete tasks independently. To evaluate, select and organize information. To maintain effective interactions with one or a few others in a group.

STEP-BY-STEP INSTRUCTIONS

1. Review Handout 23: *Giving and Following Instructions*. Post the enlarged and laminated poster on the wall.
2. Activity (10 minutes)

Goal: To match the created image as closely as possible with original image.

- Divide learners into groups of three.
- Each learner assigns themselves to one of the three tasks.

Task 1: The first person in the line looks carefully at the simple image (the image is taped to a table or wall so that it cannot be moved) and walks over to the blindfolded person to explain the image. The person can walk back and forth as many times as they need to get the image instructions clear. The person in this task position is trying to explain the image as carefully, clearly, and precisely as possible so that the blindfolded person understands and can visualize the image he/she cannot see.

Task 2: The person in this position is blindfolded and has the role of explaining the image to the person who draws/recreates the image. This person sits in one position and simply transfers information between the person in the Task 1 position and the person in the Task 3 position.

Task 3: This person receives instructions from the person in the Task 2 position who is blindfolded and then tries to recreate the image to the best of their understanding. They move back and forth along the line between their drawing paper and the blindfolded person to understand more and more of the image they should draw.

All of these tasks happen at the same time; the blindfolded person will constantly be receiving more and more information from the image describer in the Task 1 position. It is important to note that the artist (Task 3) and the explainer (Task 1) will never speak to each other directly. They will only communicate through the blindfolded person (Task 2) position. The person in the Task 3 position can ask questions of the Task 2 person only. The Task 2 person can ask questions of both the Task 3 person and the Task 1 person.

Time: 50 minutes

Materials

15 pieces scrap paper

Bucket

Blindfold

Handout 23: *Giving and Following Instructions* for the wall

3. Debrief (10 minutes)

Explore following questions with learners: What worked? Which instructions were effective? What didn't work? What would we do differently next time? What did we miss? What did we need to do more of? What did we learn about giving and following instructions from this activity?

Activity 4

Giving and following instructions

Goals: To give clear multi-step instructions and follow written and oral instructions. To analyze, think creatively, think critically and problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To ask questions to clarify. To give and receive feedback. To coordinate work with several people. To follow a work plan to complete tasks independently. To evaluate, select and organize information. To maintain effective interactions with one or a few others in a group. To generate tasks, ideas and solutions through brainstorming. To choose between options or solutions to determine which are most appropriate. To assess the efficiency and effectiveness of the option or solution chosen.

Note: This activity was taken from n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

STEP-BY-STEP INSTRUCTIONS

1. Activity (15 minutes)

- Ask for two volunteers from the group.
- Explain that one person will be blindfolded. His/her job will be to toss paper balls into a bucket. Show learners the bucket and explain that it will be randomly placed behind the blindfolded person.
- The other person will be the assistant. His/her job will be to hand the paper balls to the blindfolded person and to retrieve them if they don't make it into the bucket.
- The remainder of the group is to give the blindfolded person instructions that will allow him or her to be successful. They are only permitted to instruct the blindfolded person on what to do. They may not tell the blindfolded person the location of the bucket.
- Instruct the remainder of the group to prepare within 10 minutes a list of instructions that will allow the blindfolded person to be successful. They must also agree on a speaker for the group who reads the instructions the group has written as the blindfolded person requires them. They may not tell the blindfolded person the location of the bucket.
- Remind the group to refer to Handout 23: *Giving and Following Instructions* to help them prepare for this exercise.

- Ask the assistant to create 15 paper balls while the larger group is creating their communication plan.
 - Blindfold the volunteer thrower and position him/her at the front of the room.
 - Place the bucket behind the blindfolded person – you decide where and how far behind; make it somewhat challenging.
 - Using the communication plan decided upon, the group is to give instructions to the blindfolded person to enable him/her to get the paper balls into the bucket. Set a goal for the group (for example, get three balls into the bucket).
 - You may choose to set a time limit for the activity (e.g. 5 to 10 minutes) or on the number of throws (e.g. 20 tries).
2. Debrief (10 minutes)
- Debrief the activity even if success has not been achieved within the established limits. Ask learners the following questions and record key discussion points on the flipchart or whiteboard:
- How did your group decide to give the instructions to the blindfolded person?
 - Did that help/hinder the completion of the task?
 - Is there something in hindsight that would have worked better? Why?
 - What instructions worked the best?
 - What types of instructions or actions limited success?
 - What about group interaction: Did the way in which the group worked together affect performance?
 - What else did you learn from this?
3. Invite learners to re-do this exercise. This time they will try to achieve greater success by giving clearer instructions. Choose two different people to be the blindfolded person and his/her assistant. (20 minutes: 10 minutes planning, 5 minutes throwing, 5 minutes debriefing)

LUNCH – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

Activity 5

Reflection and practise engagement

Goals: To analyze, think creatively and critically, and problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on Handout 24: *Reflections*. Question 5 on the handout is the individual learner's Practise Engagement Assignment and therefore requires no reflection at this time.
2. Each person takes a reflection stone and when ready to reflect, they place it in the reflection bowl and read what they wrote.
3. Introduce the Learner's Practice Engagement Assignment. Refer to Question 5 on Handout 24: *Reflections*. (Continue developing the story the learner is writing. Make sure learners understand that they are continuing to write the story that they started in Activity 2 of Module 5. Write in response to the following questions on some loose-leaf paper in your Learner Handout Binder and bring to the next session: What is happening in your story? What makes this a great memory or experience for you? Why is it special?) Let the learners know that they will be sharing their writing with the group at the beginning of the next session.
4. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it write: Continue to write my story. You will be checking back with the learners at the next session to have them read their responses to Question 5 on Handout 24: *Reflections*. Remind them that they made a commitment to completing their Practise Engagement Assignments during intake and discuss when they plan to complete it.

Resources

n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Website: www.ehow.com/how_2108584_give-verbal-instructions.html

Website: www.ehow.com/how_2251998_follow-written-instructions.html

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press.

Module 7: Responding instead of reacting

Purpose: The aim of this module is for learners to understand appropriate ways of responding to pleasant and unpleasant situations.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 20 minutes

Materials

Chart from last session

Markers

Agenda

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Activity 1

Review of practise engagement assignment

Goals: To reinforce skills learned in the last sessions. To share personal stories. To practise receiving and giving feedback.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda for the day.
3. Refer to the chart on the wall where you wrote down each learner's name and beside it the Practise Engagement Assignment: Continue developing the story you are writing. Refer to Question 5 on Handout 24: *Reflections*. (Learners were to continue developing the story that they started in Module 5. They were asked to write in response to the following questions on loose-leaf paper in their Learner Handout Binder and bring it to this session: What is happening in your story? What makes this a great memory or experience for you? Why is it special?)
4. Review the enlarged posters of Handout 16: *Guidelines for Giving Feedback* and Handout 17: *Guidelines for Receiving Feedback* in preparation for guiding the learners presentation of feedback.
5. Have learners take turns reading what they wrote and giving and receiving feedback.
6. Put a check mark beside each learner's name who completed their assignment. For those learners who did not complete the Practise Engagement Assignment, stress the importance of them completing this task before the next session so that they do not get behind. Ask them when they will complete it.

Time: 40 minutes

Materials

Enlarged laminated copy of Handout 2: *Guidelines for Sharing an Opinion* for the classroom wall

Projector and screen or empty wall space

Laptop with art images loaded on it for the Visual Thinking Strategies discussion

Learner Handout Binder

Activity 2

Sharing your opinion and visual thinking strategies discussion

Goals: To analyze, think creatively and critically and to problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To participate in a group discussion.

Note: Before facilitating this activity, please read the facilitator guidelines on page 7 in the Introduction.

STEP-BY-STEP INSTRUCTIONS

1. Post the enlarged Handout 2: *Guidelines for Sharing an Opinion* within view during all of the Visual Thinking strategies (VTS) discussions.
2. Review Handout 2: *Guidelines for Sharing an Opinion*.
3. Next, choose two art images previously loaded on your laptop.
4. Project the first image on the screen.
5. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
6. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
7. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.
8. Project the second image on the screen.
9. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
10. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
11. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.

Time: 80 minutes

Materials

Learner Handout Binder
Flipchart or whiteboard
and markers

BREAK – 10 minutes

Activity 3

Responding instead of reacting

Goals: To analyze, think creatively and critically and to problem solve. To exchange ideas, thoughts, and opinions. To listen actively. To participate in a group discussion. To respond instead of react. To generate tasks, ideas and solutions through brainstorming. To learn how to make choices. To assess the effectiveness of the option or solution chosen. To apply learned skills. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Review Handout 25: *Responding Instead of Reacting*.
 - a) Review the points under the headings "React in action" and "Respond in action". Ask learners to give examples of times when they reacted and responded. Write them on the flipchart or whiteboard. Ask how the responses or reactions from others were different in the situations in which they reacted or responded.
 - b) Review the "4 Step Breathing and Body Awareness Response". Choose one of the reaction situations given by the learners to use as an example. Ask learners to role play this situation and try the "4 Step Breathing and Body Awareness Response" instead of reacting to the situation. Ask learners: What impact did the "4 Step Breathing and Body Awareness Response" have on the outcome of the situation?
 - c) Review the points under the heading "Six Ways to respond Rather than React". Choose another one of the reaction situations given by the learners to use as an example. Apply the six points listed under "Six Ways to respond Rather than React" to the example situation. Ask learners: What impact did applying the six points listed under "Six Ways to respond Rather than React" have on your response or reaction to this situation?
2. Ask learners to answer the questions on Handout 26: *Responding vs. Reacting Worksheet*. Have learners share their answers to the questions with the group. Assist learners to apply the "4 Step Breathing and Body Awareness Response" and the "Six Ways to Respond Rather than React" from Handout 25: *Responding Instead of Reacting* to the last column of the chart on the worksheet.

LUNCH – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

Activity 4

Reflection and practise engagement

Goals: To analyze, think creatively and critically, and to problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on Handout 27: *Reflections*. Question 5 on the handout is the individual learner's Practise Engagement Assignment and therefore requires no reflection at this time.
2. Each person takes a reflection stone and when ready to reflect, they place it in the reflection bowl and read what they wrote.
3. Introduce the Learner's Practice Engagement Assignment. Refer to Question 5 on Handout 27: *Reflections*. (Continue developing the story you are writing. Make sure learners understand that they are continuing to write the story that they started in Activity 2 of Module 5. Write in response to the following questions on some loose-leaf paper in your Learner Handout Binder and bring to the next session: What is the idea you would like to tell to others when you share your story? What did you learn about yourself or your life? Is there a moral to your story?) Let the learners know that they will be sharing their writing with the group at the beginning of the next session.
4. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it write: Continue to write my story. You will be checking back with the learners at the next session to have them read their responses to Question 5 on Handout 27: *Reflections*. Remind them that they made a commitment to completing their Practise Engagement Assignments during intake and discuss when they plan to complete it.

Resources

n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Website: www.thindifference.com

Website: <http://blog.kevineikenberry.com>

Website www.warriormindcoach.com/blog

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press.

Module 8: Experimenting with color

Purpose: The aim of this module is for learners to use multi-step instructions when experimenting with colors and paint.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 20 minutes

Materials

Chart from last session

Markers

Agenda

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Activity 1

Review of practise engagement assignment

Goals: To reinforce skills learned in the last sessions. To share personal stories. To practise receiving and giving feedback.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda for the day.
3. Refer to the chart on the wall where you wrote down each learner's name and beside it the Practise Engagement Assignment: Continue developing the story you are writing. Refer to Question 5 on the Handout 27: *Reflections*. (Learners were to continue developing the story that they started in Module 5. They were asked to write in response to the following questions on some loose-leaf paper in their Learner Handout Binder and bring it to this session: What is the idea you would like to tell to others when you share your story? What did you learn about yourself or your life? Is there a moral to your story?)
4. Review the enlarged posters of Handout 16: *Guidelines for Giving Feedback* and Handout 17: *Guidelines for Receiving Feedback* in preparation for guiding the learner's feedback presentation.
5. Have learners take turns reading what they wrote and giving and receiving feedback.
6. Put a check mark beside each learner's name who completed their assignment. For those learners who did not complete the Practise Engagement Assignment, stress the importance of completing this task before the next session to avoid getting behind. Ask them when they will complete it.

Time: 40 minutes

Materials

Enlarged laminated copy of Handout 2: *Guidelines for Sharing an Opinion* for the classroom wall

Projector and screen or empty wall space

Laptop with art images loaded on it for the Visual Thinking Strategies discussion

Learner Handout Binder

Activity 2

Sharing your opinion and visual thinking strategies discussion

Goals: To analyze, think creatively and critically, and to problem solve. To exchange ideas, thoughts, and opinions. To actively listen. To participate in a group discussion.

Note: Before facilitating this activity, please read the facilitator guidelines on page 7 in the Introduction.

STEP-BY-STEP INSTRUCTIONS

1. Post the enlarged Handout 2: *Guidelines for Sharing an Opinion* within view during all of the Visual Thinking strategies (VTS) discussions.
2. Review Handout 2: *Guidelines for Sharing an Opinion*.
3. Next, choose two art images previously loaded on your laptop.
4. Project the first image on the screen.
5. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
6. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
7. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.
8. Project the second image on the screen.
9. Remind learners to practice using the *Guidelines for Sharing an Opinion* when responding to the image.
10. Use the following statement and open ended questions to stimulate group discussion.
 - Statement:
Look carefully at the image for a minute.
(Take time to focus and think before speaking.)
 - Questions:
What's going on in this picture?
What do you see that makes you say that?
What more can we find?
11. End the discussion of an image after about 20 minutes with "thank you" and comment on what you, the facilitator, learned listening to the discussion.

Time: 80 minutes

Materials

DVD player, relaxing DVDs

Handout 30: *Blank Color Wheel Double Ring* printed on card stock for each learner

A palette, rag or paper towel, a margarine container of water, and a small sized round-tipped acrylic brush for each learner

Acrylic paints in tubes in the following colors: Alizarin Crimson, Cadmium Red, Cadmium Yellow, Lemon Yellow, Cobalt Blue, Ultramarine Blue, Purple, Titanium White, Black, Raw Umber, Yellow Ochre, Green

BREAK – 10 minutes

Activity 3

Understanding and experimenting with color

Goals: To analyze, think creatively and critically, and to problem solve. To actively listen. To ask questions to clarify. To follow written and oral multi-step instructions. To follow a work plan to complete tasks independently. To learn about and experiment with color.

STEP-BY-STEP INSTRUCTIONS

1. Review how to follow instructions from Handout 23: *Giving and Following Instructions* before you start.
2. Set out paint and supplies for learners.
3. Give learners the Handout 30: *Blank Color Wheel Double Ring* printed on card stock.
4. Lead learners through Handout 29: *Experimenting with Color*. As you work through this handout, have them paint on Handout 30. Learners can put dabs of paint (about the size of a quarter) on their palettes as they need them.

LUNCH – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

Activity 4

Reflection and practise engagement

Goals: To analyze, think creatively and critically, and to problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on the Handout 31: *Reflections*. Question 5 on the handout is the individual learner's Practise Engagement Assignment and therefore requires no reflection at this time.
2. Each person takes a reflection stone and when ready to reflect, they place it in the reflection bowl and read what they wrote.
3. Introduce the learner's Practice Engagement Assignment. Refer to Question 5 on the Handout 31: *Reflections*. (You are getting closer to telling your story. You have already written down the major ideas. Take some time to rewrite and learn your story. Read it over and identify the important pieces. Write the important pieces of the story in point form on a piece of loose-leaf paper to refer to as you tell your story. Practice telling your story to a friend.) Let the learners know that they will be sharing the important pieces of the story in point form with the group at the beginning of the next session.
4. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it write: Share the important pieces of the story in point form. You will be checking back with the learners at the next session to have them read their responses to Question 5 on Handout 31: *Reflections*. Remind them that they made a commitment to completing their Practice Engagement Assignments during intake and discuss when they plan to complete it.

Resources

n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Website: www.ehow.com/how_2251998_follow-written-instructions.html

Website: www.color-wheel-artist.com/basic-color-wheel.html

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press.

Module 9: Creating visual representations of oral stories

Purpose: The aim of this module is for learners to know how to critique paintings in preparation to paint their story.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 20 minutes

Materials

Chart from last session

Markers

Agenda

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Activity 1

Review of practise engagement assignment

Goals: To reinforce skills learned in the last sessions. To share personal stories. To practise receiving and giving feedback.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda for the day.
3. Refer to the chart on the wall where you wrote down each learner's name and beside it the Practise Engagement Assignment: Share the important pieces of the story in point form. Refer to Question 5 on the Handout 31: *Reflections*. (You are getting closer to telling your story. You have already written down the major ideas. Take some time to rewrite and learn your story. Read it over and identify the important pieces. Write the important pieces of the story in point form on a piece of loose-leaf paper to refer to as you tell your story. Practice telling your story to a friend.)
4. Review the enlarged posters of Handout 16: *Guidelines for Giving Feedback* and Handout 17: *Guidelines for Receiving Feedback* in preparation for guiding the learner's presentation of feedback.
5. Have learners take turns reading the important pieces of the story in point form and giving and receiving feedback.
6. Put a check mark beside each learner's name who completed their assignment. For those learners who did not complete the Practise Engagement Assignment, stress the importance of them completing this task before the next session to avoid getting behind. Ask them when they will complete it.

Time: 50 minutes

Materials

Learner Handout Binder

Laptop

Projector

Screen

Ted Harrison PowerPoint presentation

Lined loose-leaf paper

Activity 2

Preparing to create a 2D visual image of your story

Goals: To reinforce and apply what was learned in past sessions. To socially interact in a semi-formal situation. To exchange ideas, thoughts, opinions and information. To actively listen. To participate in a group discussion. To follow multi-step oral instructions. To give feedback. To generate ideas through brainstorming. To choose between options or solutions to determine which is most appropriate. To evaluate, select and organize information. To apply specific knowledge and skills. To analyze, think creatively and critically and to problem solve. To share information with others.

Note: As an alternative to using the Ted Harrison PowerPoint presentation, slides from the PowerPoint are included at the end of this guide. These pages may be printed out or projected.

STEP-BY-STEP INSTRUCTIONS

1. Introduce the learners to artist Ted Harrison. Project slide 1 and read to the group Handout 32: *Biography of Ted Harrison*. Direct learners to follow along with their own handout.
2. Tell the learners: You are almost ready to tell your story to the group that you have been writing and practising. Before you tell your story, you are going to create a visual image, a painting to depict the main theme or a significant moment in your story. You will present your painting when you tell your story to the group during the last session of the program.
3. Next, read to the learners:

What is a painting?

A painting is colored marks, symbols and shapes on a flat surface. These visual images might describe a person, a place or a thing. They may invoke a particular mood or emotion. A painting tells you about the artist and his or her view of the world. Sometimes it comments on a social or cultural situation. A painting could tell a story or give you a glimpse into an imaginary world. A great painting gets your attention and holds it so that you want to look longer and deeper.

Creative expression is about developing and expressing your personal view of the world and your own style of interpreting it. It begins with seeing. Some artists paint from their memory or imagination and others develop their paintings from drawings they have made of objects, people or places or from direct observation.

In this program, we will paint a visual representation of a story from our imagination and personal experience. We will have pictures of people, places and objects to use as a reference but most likely we will not be able to directly observe what we paint.

We will use pencils, charcoal and acrylic paints. Acrylic paint is made from ground pigment mixed with an adhesive binder to form a paste. Acrylic paint dries quickly and you can paint on top of what you have already painted which means you can correct and change your images without too much trouble. Acrylic paint can be watered down and used like watercolor paint or it can be applied thickly with bristle brushes or palette knives to make it thick like oil paint. It is very versatile.

4. Project slide 2, Ted Harrison image, on the screen. Ask the learners to look carefully at the image for a minute. Take time to focus and think before speaking. Write the group's key words in response to these questions on flipchart paper to hang on the walls.
 - What's going on in this picture?
 - What do you see that makes you say that?
 - What is the story or the important moment in the story that this painting represents?
5. Project slide 3, the next Ted Harrison image, on the screen. Write the group's responses to these questions on flipchart paper to hang on the walls.
 - What's going on in this picture?
 - What do you see that makes you say that?
 - What is the story or the important moment in the story that this painting represents?
6. Remind learners to have paper and a pen or pencil handy to make notes during the rest of this activity. Direct learners to think about their own story. What is the main point or the theme of your story? Or, what is a significant moment in your story which you would like to paint? Give learners five minutes to brainstorm some ideas on their own. Then ask learners to share their ideas with the group, one at a time. If the learner is struggling to define a specific theme or significant moment, invite the group to help. Once a theme or moment is decided, ask the learners to write it down.

BREAK – 10 minutes

Time: 75 minutes

Activity 2 (continued)

Preparing to create a 2D visual image of your story

STEP-BY-STEP INSTRUCTIONS

1. Explain to learners that they will apply what they have learned about composition elements in Handout 13: *Exploring Visual 2D Art* and about color in Handout 28: *Experimenting with Color* to Ted Harrison's art and to the painting they will create.
2. Ask learners to turn to Handout 13 in their Learner Handout Binder. Ask them to identify how Ted Harrison used the composition elements listed in this handout in each of the next four slides: slide 4: *Forest Portage*, slide 5: *Land and Sea*, slide 6: *Ball Game*, slide 7: *Craig Lake*. Move quickly through the slides; spend at most five minutes per slide.
3. Direct learners to think about their own story. Now that they know the theme or the significant moment they will paint, have them list the elements they will include: people, objects, environment or place, weather, mood and so on. Give

learners 10 minutes to brainstorm some ideas on their own. Next, ask each learner to share their ideas with the group, one at a time. The group can contribute their ideas too, if the learner chooses.

4. Next, ask learners to turn to Handout 28: *Experimenting with Color* in their Learner Handout Binder to help them answer the questions in the next section.
5. Move to slide 8: *Northern Sun*. Are there mostly warm (yellow, orange red) colors or cool (violet, blue green) colors in this painting? Answer: Cool colors/blues.

What do you think Ted added to blue to get all the different blues in this painting? Answer: a secondary color like violet or purple, white to create a tint of the blue and black to create a shade of the blue.

6. Move to slide 9: *McGrew*. Are there mostly warm colors or cool colors in this painting? Answer: warm colors/reds, pinks, yellow, orange
How is the mood in the painting affected by the warm colors? No right answer, just opinions.
7. Move to slide 10: *Ski Trail*. What type of mood is created in this painting by using the cool colors? No right answer, just opinions.
Why does this image and theme lend itself more towards cool colors? No right answer, just opinions.

8. Artists often choose colors based on the mood they want to create, their theme, the colors they like, and the role color will play in the image. Ask learners to decide whether their painting will be predominately warm (yellow, orange red) or cool (violet, blue green) colors and what the main color will be. Have them write it down. Learners can share their choice with the group and talk about the reasoning behind their choice if there is time.

9. Move to slide 11: *Wilderness Wanderers*. What is the main color in this painting? Answer: blue

It is a good idea to have some variety in the tones of your colors when you use mostly one main color: some light tones, dark tones and mid-tones. A tone is created by adding both white and black which is grey. For a strong composition, you want the color tones to be in quite different amounts. You can see how Ted has used a variety of tones of blues, in different amounts, to create distance and depth in this painting.

10. Move to slide 12: *Shooting of Dan McGrew*. This painting is a good example of how choosing a complementary color for an area of your painting can emphasize it and create contrast. The main colors are cool violets and blues. Ted used orange (blue's complementary color) to create contrast and draw your eye to Dan McGrew. A complementary color for any color can be found directly across the color wheel. Help learners identify a complementary color that they can use in their painting to highlight a focal element or create contrast or depth. Ask them to write it down. Learners can share their choice with the group and talk about the reasoning behind their choice if there is time.
11. Move to slide 13: *The Dawson House*. What do you notice about how color was used in this painting? No right answer, just opinions.

12. Move to slide 14: *Storm Lovers*. What are the two meanings of the title of this painting? Answer: The two people are lovers of a storm or lovers of each other.
13. Move to slide 15: *The Duchess and the Village Bell*. What is the purpose of giving a title to a painting? No right answer, just opinions.
14. Move to slide 16. What would be a good descriptive title for this painting? No right answer, just opinions. There can be more than one title which would work. The title Ted gave this painting is *Sledding*.
15. Move to slide 17: What would be a good descriptive title for this painting? No right answer, just opinions. There can be more than one title which would work. The title Ted gave this painting is *Sled Dogs Sleeping Under a Full Moon*. Invite learners to think of a possible title for the painting they will create. Have them write it down. Learners can share their choice with the group and talk about the reasoning behind their choice if there is time.
16. Move to slide 18: What helps to create movement in this painting? No right answer, just opinions.
17. Move to slide 19: What helps to create movement in this painting? No right answer, just opinions.
18. Move to slide 20: What is unique about this painting? What is the artist trying to do with the blue clouds? No right answer, just opinions.

Lunch – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

A pad of newsprint drawing paper (36" x 24")

A couple of yard sticks for measuring the paper

A soft drawing pencil, pencil sharpener and large soft white eraser for each learner

Activity 3

Reflection and practise engagement

Goals: To analyze, think creatively and critically, and to problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity specific knowledge and skills learned. To take responsibility for one's own behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on the Handout 33: *Reflections*. Question 5 on the handout is the individual learner's Practise Engagement Assignment and therefore requires no reflection at this time.
2. Each person takes a reflection stone and when ready to reflect, they place it in the reflection bowl and read what they wrote.
3. Introduce the learner's Practise Engagement Assignment. Refer to Question 5 on the Handout 33: *Reflections*. Draw a final draft of your painting. Let the learners know that they will be sharing the final draft of their painting with the group at the beginning of the next session. Make sure that the learners understand the Practise Engagement Assignment by giving the following summary of today's session:

- Today you have chosen a main point or theme or a significant moment from your story to base your painting on.
 - You have reviewed the elements of composition from the Handout 13: *Exploring Visual 2D Art* and applied them to several paintings.
 - You have identified the elements you plan to include in your painting. Keep these elements in mind as you draft a drawing of your painting.
 - You do not need to draw in every detail. Just draw the outline of the shapes, figures, objects and environment elements you identified in today's activity.
 - Focus on creating a pleasing composition and arrangement of your elements.
 - Don't worry about color right now.
 - The size of the canvas you will paint on is 20" x 24". You have two sheets of newsprint to draw the main elements of your painting on. Experiment on one and draw your final draft on the other one.
 - Measure off a section of 20" x 24" on both pieces of newsprint before you leave.
 - You can also borrow pencils, pencil sharpeners and erasers to use tonight and return tomorrow if you need them.
 - At the next session, we will transfer your final draft to the canvas you will paint on.
4. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it write: Draw a final draft of your painting. You will be checking back with the learners at the next session to have them show their final draft. Remind them that they made a commitment to complete their Practise Engagement Assignments during intake and discuss when they plan to complete it. Stress the importance of them completing this task before the next session so that they are prepared to paint. Instruct learners to bring an old shirt or apron to protect their clothes while painting at the next session.

Resources

n. a. (2009). *Literacy and Essential Skills – for Learning, Work and Life*. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Website: www.tedharrison.com

Website: www.color-wheel-artist.com

Website: www.about.com

Module 10: Painting a story

Purpose: The aim of this module is for learners to learn how to paint their story through planning and sequencing tasks.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 20 minutes

Materials

Chart from last session

Markers

Agenda

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Enlarged laminated copy of Handout 13: *Exploring Visual 2D Art* for the classroom wall

Pencils, erasers, pencil sharpeners

Activity 1

Review of practise engagement assignment

Goals: To reinforce skills learned in the last sessions. To share final draft of painting. To practise receiving and giving feedback.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda for the day.
3. Refer to the chart on the wall where you wrote down each learner's name and beside it the Practise Engagement Assignment: Draw a final draft of your painting.
4. Review the enlarged posters of Handout 16: *Guidelines for Giving Feedback* and Handout 17: *Guidelines for Receiving Feedback* in preparation for guiding the learner's presentation of feedback.
5. Learners take turns sharing the final draft of their painting and giving feedback. Feedback about the final draft is based on observation of the points on the enlarged copy of Handout 13: *Exploring Visual 2D Art*. Learners may choose to make adjustments to their final draft drawing based on the feedback they receive.
6. Put a check mark beside each learner's name who completed the assignment. Learners who did not complete their Practise Engagement Assignment, will work on their final draft before they start painting.

Time: 130 minutes

Materials

A selection of Ted Harrison images to place on classroom walls

Illustrated books and copies or prints of other similar types of art work

DVD player and relaxing DVDs to play while learners are painting

Paper towels

Student quality acrylic brushes in a variety of sizes and styles (one small round #2 for each learner plus several of each of the following to share: flat #8, rounded #4, filbert #4, flat #11)

Large sized tubes of student grade acrylic paints in the following colors: Alizarin Crimson, Cadmium Red, Cadmium Yellow, Lemon Yellow, Cobalt Blue, Ultramarine Blue, Purple, Titanium White, Black, Raw Umber, Yellow Ochre, and Green

Brush cleaner or liquid dish soap

Small plastic containers with lids for learners to take paint home to finish their paintings if necessary

Activity 2

Sequence, prioritize and schedule tasks to complete a painting

Goals: To actively listen. To ask questions for clarification. To choose between options or solutions to determine which are most appropriate. To assess the efficiency and effectiveness of the option or solution chosen. To follow a work plan to complete tasks independently. To sequence, prioritize and schedule tasks for completion within a framework or work plan. To evaluate, select and organize information. To apply activity-specific knowledge and skills. To follow written multi-step instructions. To analyze, think creatively and critically and to problem solve. To carry out tasks within established routines. To take responsibility for one's behaviour. To create a visual aid to enhance a short talk to a group.

Note: Before the learners begin this activity, make sure they each have a workstation with a table near a blank wall and the following supplies:

- A piece of poster paper, a charcoal stick, a painting palette, a rag or J-cloth, a plastic container for water, a pencil, an eraser, a pencil sharpener and a stretched canvas or canvas board 20" x 24"
- Handout 34: *Blank Color Wheel* printed on card stock
- A basket or box for painting supplies
- Green tape or sticky tack
- One timer
- Learner Handout Binder
- An envelope containing slips of paper with tasks on them from *Tasks to sequence* at the end of this module.

Prepare the room by placing a selection of Ted Harrison images from the PowerPoint presentation on a classroom wall. Illustrated books and copies or prints of other similar types of art work can also be displayed.

STEP-BY-STEP INSTRUCTIONS

1. Learners move to a workstation with their Learner Handout Binder and their final draft drawing.
2. Review Handout 35: *Planning, Organizing and Sequencing Tasks*. Learners follow the written instructions on this handout to plan, organize, sequence and complete the tasks. Move around the room and assist learners as necessary. Allow a maximum of 15 minutes for organizing and sequencing the tasks and adding a timeframe for each task. Encourage learners to complete the tasks within the timeframe.
3. Once all learners are painting, play relaxing music. Remind learners that they can try different brushes, get more paint as needed, regularly dump out their water and get clean water, and refer to their stories for details they may want to add to their paintings.

Lunch – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Flipchart paper and markers

Reflection stones in a bowl/basket

Activity 3

Reflection and practise engagement

Goals: To analyze, think creatively and critically, and to problem solve. To exchange ideas, thoughts, and opinions. To identify what was learned today. To apply activity-specific knowledge and skills learned. To take responsibility for one's behaviour.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what was learned by free writing in response to the questions on the Handout 37: *Reflections*. Question 5 on the handout is the individual learner's Practise Engagement Assignment and therefore requires no reflection at this time.
2. Each person takes a reflection stone. When they are ready to reflect they place it in the reflection bowl and read what they wrote.
3. Introduce the learner's take home Practise Engagement Assignment. Review Question 5 on *Reflections* handout and the steps involved to make sure that the learners understand the assignment. Inform the learners that they will share their Practise Engagement Assignment at the beginning of the next session.
4. If learners did not complete their paintings during this session, they will also need to take supplies, paint and their paintings home to complete their paintings before the next session. Request learners to bring their paintings back for the next session. Keep all completed paintings so that they are available to use in the next session.
5. Make a chart on a piece of flipchart paper and tape to the wall. Write down each learner's name and beside it write: Practise planning, organizing and sequencing tasks.

Check back with the learners at the next session to ask about their assignment. Remind them that they made a commitment to complete their Practise Engagement Assignments during intake and discuss when they plan to complete it. Stress the importance of them completing this task and their painting, if they did not complete it today, before the next session so that they are prepared to present at the last session.

Resources

n. a. (2009). *Literacy and Essential Skills – for Learning, Work and Life*. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Website: www.tedharrison.com

Website: www.color-wheel-artist.com

Website: www.about.com

Tasks to sequence

- Review Handout 35: *Collect your Paint and Start Painting* in your Learner Handout Binder. You have already chosen either a cool or warm palette for your painting, a main color and a complementary color which you will use in your painting. Fill in the blanks on the handout with this information.
- Put on an old shirt or painting apron.
- Put the paint colors you have chosen on your painting palette. Put water in your plastic container.
- Collect your painting supplies in a basket (1 small and 1 large brush, a rag, a plastic container for water, Handout 34: *Blank Color Wheel*, a palette, a timer, a charcoal stick, and a canvas.)
- Take a 10-minute break.
- Clean up your workstation. Clean your brush with soap and water. Return all of your painting supplies. Dump out your water. Wash off your workstation with a wet rag.
- Monitor your progress. Turn each task over as it is completed and write down how long the task actually took to complete.
- Set your painting up to dry.
- Find a copy or print or an illustration in a book which inspires you and take it to your workstation.
- Transfer your final draft drawing to your canvas. Rub charcoal on the back of your final draft drawing and then place your drawing (charcoal side down) on top of the canvas. Trace over the lines of your drawing with a pencil applying a bit of pressure. When you are finished tracing all of the lines, remove the paper and redraw any faint lines of charcoal.
- Paint your painting making adjustments to your draft and your color choices as necessary.

Module 11: Oral presentation and closing ceremony

Purpose: The aim of this module is for learners to give an oral presentation using a visual aid to the group.

Essential Skills: Oral Communication, Thinking and Working with Others

Time: 15 minutes

Materials

Chart from last session

Markers

Agenda

Enlarged laminated copy of Handout 16: *Guidelines for Giving Feedback* for the classroom wall

Enlarged laminated copy of Handout 17: *Guidelines for Receiving Feedback* for the classroom wall

Activity 1

Review of practise engagement assignment

Goals: To reinforce skills learned in the last sessions. To practise receiving and giving feedback.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Welcome learners and review agenda for the day.
3. Refer to the chart on the wall where you wrote down each learner's name and beside it the Practise Engagement Assignment: Practise planning, organizing and sequencing tasks.
4. Review the enlarged posters for Handout 16: *Guidelines for Giving Feedback* and Handout 17: *Guidelines for Receiving Feedback* in preparation for guiding the learner's feedback presentation.
5. Ask learners to share their experiences of planning, organizing and sequencing tasks.
6. Put a check mark beside each learner's name who completed the assignment.

Time: 110 minutes
(10 minutes handout review, 10 minutes per learner and 10 minutes for a break)

Materials

An easel to put the learner's painting on while he/she is presenting

Learner Handout Binder

Time: 25 minutes

Materials

Learner Handout Binder

Post-assessment and Evaluation Form

Activity 2

Learner presentations

Goals: To give a short talk to a group using a visual aid and speaker's notes. To give and receive feedback. To actively listen. To exchange ideas, thoughts, opinions, and information. To ask questions to clarify. To respond instead of react. To maintain effective interactions with one or a few in a group. To participate in a group discussion.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Review Handout 38: *Presenting Your Story and Your Painting*. Give learners a few minutes to review their speaker's notes.
3. Ask each learner to tell their story. After each story, ask all other learners to respond to these two questions:
 - What touched you about this story?
 - Do you have any questions for the storyteller?
4. Then have the storyteller respond to these questions:
 - What did you notice about yourself while you were telling your story?
 - What was helpful about having your painting and speaker's notes while you were telling the story?
 - What was this experience of presenting in front of others like for you?
5. Take a 10-minute break after 60 minutes.

Activity 3

Reflection and post-assessment and evaluation

Goals: To analyze, think creatively and critically and to problem solve. To choose between options to determine which are most appropriate. To actively listen. To exchange ideas, thoughts, opinions, and information. To respond instead of reacting. To identify what was learned. To apply skills learned. To share information with others. To take responsibility for one's own behaviour. To participate in a group discussion.

Note: You, the facilitator will have written the learner's personal and/or employment goal which was identified at intake on the *Post-program Assessment and Evaluation Form* for the learner to refer to as they complete the evaluation.

STEP-BY-STEP INSTRUCTIONS

1. Reflect on today's experience and what you learned by free writing in response to the questions on the Handout 39: *Reflections*. Learners will share their reflections during the closing activity.
2. Each learner completes the *Post-program Assessment and Evaluation Form* and gives it to the facilitator.

Lunch – 30 minutes

Time: 30 minutes

Materials

Learner Handout Binder

Reflection stones in a bowl/basket

Large lined index cards

Certificate of completion for each learner

Activity 4

Reflection and closing

Goals: To improve creative thinking, analyzing, critical thinking, and problem solving skills. To share opinions clearly and respectfully. To listen actively. To identify what was learned today. To apply skills learned. To collaborate and participate in a group discussion. To provide closure for the group members.

STEP-BY-STEP INSTRUCTIONS

1. Put chairs in a circle for learners.
2. Each person takes a reflection stone and when they are ready to reflect, places it in the reflection bowl and reads what they wrote on their Handout 39: *Reflections*.
3. Each person, including the facilitator, takes an index card and writes their name on the top of it. Everyone passes their card to the person on the left. On the index card, each person writes a wish, or a comment about why they value that person. These messages are directed towards the person whose name is on the top of the card. The card is passed again to the left. The cards continue to be passed to the left until everyone has had a chance to write on each person's card. Everyone reads their cards to themselves and takes them home.
4. Invite each learner to say a sentence or two in closing. Thank everyone for attending and pass out a certificate of completion to each learner. This part is optional; if you should choose to give out a certificate design it as you like.

Resources

n. a. (2009). *Literacy and Essential Skills – for Learning, Work and Life*. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Miller, M. (1995). *More or less how to do it: Tips and hints to the storyteller*. Toronto, Ontario. Pathways: The Ontario Journal of Outdoor Education, 7(5). pp. 25-26.

Yenawine, Philip. (2014). *Visual Thinking Strategies*. Cambridge, Massachusetts. Harvard Education Press. (p. 170)

Website: www.vtshome.org/pages/aesthetic-development

Appendix 1: Principles of adult learning and helping skills

Purpose

Facilitating adult learning programs starts with asking yourself:

- What do I know about adult learners?
- Do I have a good foundation in adult learning to guide my practice?

Without having a basic understanding of adult learning principles, building positive relationships may be challenging for reasons not known to you. Equally important to knowledge about adult learning is your understanding and use of a process that guides your communication with a learner. If you reflect on your own adult learning experiences you may find that what made your experience positive or negative is how grounded your learning experience was in adult learning principles and whether the process was an engaging one that moved you towards your goal.

In this section, you are introduced to a theoretical construct or model intended to provide the foundation to build your relationship with adult learners. First, you'll explore Malcolm Knowles' (1982) theory for the purposes of understanding adult learning in the context of the Community Adult Learning System. His theoretical principles are used extensively with adult literacy learners. Knowles' work is a helpful guide for essential aspects of your work with adult learners. These include:

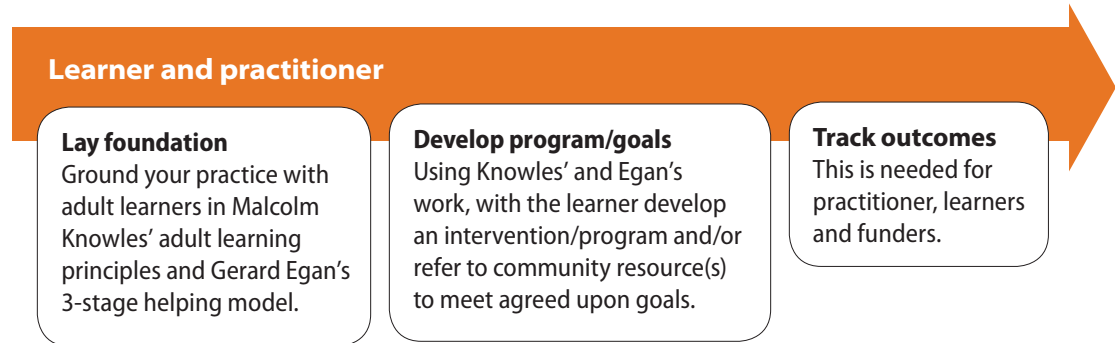
- Needs assessment
- Goal setting
- Action planning
- Development of an intervention/program
- Measurement of outcomes

For the purposes of this section, you will focus on adult learning principles only and not on adult learning styles. Learning styles elaborate the various ways learners learn, for example visual, auditory, kinesthetic and so on.

Second, an introduction to Gerard Egan's (1998) 3-stage model describes a simple process of "helping". A process provides a path with stopping off points for you the practitioner and your learner to explore important questions. Without a path, it is easy to get lost along the way in assisting your learner. From the starts and stops along the way, the learner and practitioner are continuously assessing the learner's progression and making adjustments as needed. Through consistent validation of the milestones accomplished, adult learners build the confidence and skills necessary to tackle further learning. For literacy learners, tackling further learning is one of the most important outcomes achieved.

The following schematic represents the process that lays the groundwork for the path shared by practitioner and learner.

Building a pathway with adult learners



Often one of your biggest challenges is bridging the gap between theory and the application of theory to real-life situations. For the purposes of working with literacy learners we'll explore the definition of learning first, followed by Knowles' theory. When discussing the definition of learning, an important aspect to remember is the depth to which skills and knowledge are processed. Generally this definition of learning includes the concepts of reflective and non-reflective learning.

Jarvis (1992) pointed out that learning may be reflective and non-reflective. Non-reflective learning is memorization or repetitive performance of a simple task. Reflective learning requires more thinking; it is when learners seek to understand the "why's" of something. The knowledge or skill can be broken down into parts and reassembled in a new form to be used differently. Learning in this respect moves along a continuum; at one end is non-reflective learning while reflective learning is at the other end. For example, simply memorizing how to add fractions would be leaning towards the non-reflective end of the continuum. If, however, you wanted to use this mathematical operation to measure and calculate various lengths of wood and fabric, or to measure ingredients for a recipe, you would be moving toward the reflective end of the continuum. You would be processing this skill at a deeper level in order to apply it across a variety of situations. If we accept that learning is best viewed as occurring along a continuum, then when facilitating learning or designing a learning opportunity the process also needs to be viewed as a continuum based on your learner's strengths, needs and goals.

Just as there is a continuum in learning there is a range in adult education approaches. In the last 50 plus years, adult education has swung from pedagogy, commonly understood as a "teacher-centered" approach to andragogy, understood as a "learner-centered" approach. Today, the approach rests somewhere in the middle.

The following table distinguishes nicely the differences between pedagogy and andragogy (Herod, 2002).

Pedagogy (teacher-centered)	Andragogy (learner-centered)
Learners are dependent	Learners are independent and self-directed
Learners are externally motivated	Learners are intrinsically motivated (interested in learning)
Learning environment is formal and characterized by competitiveness and value judgments	The learning environment is more informal and characterized by equality, mutual respect and cooperation
Planning and assessment is conducted by the teacher	Planning and assessment is a collaborative affair between teacher and student
Teaching is characterized by transmittal techniques (lectures, assigned readings etc.)	Teaching is characterized by inquiry projects, experimentation, independent study
Evaluation is accomplished mainly by external methods (grades, tests and quizzes)	Evaluation is characterized by self-assessment

As the table shows there is stark contrast between pedagogy and andragogy approaches. These terms are a bit of a mouthful so many adult educators use the terms “directed learning” when referring to pedagogy and “facilitated learning” when referencing andragogy. Knowles used the term andragogy to mean the “art and science of helping adults learn” and other adult educators too came to see the false distinction between andragogy and pedagogy. For example, some children do well with a “facilitated” approach and some adults do well with a “directed” approach. It is through this discovery that Knowles later on in his work recognized the middle of the continuum best represented his theory about adult learning.

Near the middle of the continuum, his assumptions about approaches to adult learning are best described as “problem-based and collaborative”. He did not subscribe to a didactic and lecturing approach nor to a completely self-directed one, both of which are represented on the extremes of the continuum. Further, he acknowledged at any given time a learner may shift position on the continuum due to factors such as the subject matter, learning objectives and learning style. Generally, the characteristics of directed and facilitated learning and that which falls in between, problem-based and collaborative, are captured in the snapshot below.

Characteristics of directed, problem-based/collaborative and facilitated learning

Directed learning	Problem-based and collaborative	Facilitated learning
Characterized by lecturing, drills, memorization, question and answer, and immediate feedback. Teacher acts as “sage on the stage” for setting learning objectives and assessing skills/knowledge.	Characterized by guided discussions, group work, problem-based learning. Teacher and students negotiate learning objectives to some extent. Assessment is a collaborative effort between teacher and learner.	Characterized by independent projects, learner-directed discussions, critical thinking. Teacher acts as “guide on the side”. Learners set learning objectives with some guidance.

This said, Knowles' (1984) research holds a set of assumptions about how adults learn. For adults to be engaged in learning he identified six principles. They are:

1. Adults are relevancy oriented
2. Adults are internally motivated and self-directed
3. Adults bring life experiences and knowledge to learning experiences
4. Adults are goal oriented
5. Adults are practical
6. Adult learners like to be respected

If you think back on your own positive and negative adult learning experiences, how many of the six adult learning principles were in place? Throughout your interactions with learners, being mindful of the six adult learning principles approaches to adult learning helps to stay focused more on the learner's needs and less on your own. Sometimes these principles may not always be evident with learners for a number of reasons – lack of confidence, fear, shame and so on. You as a practitioner, in building a relationship with your learner, must make every opportunity to recognize, use and applaud each of the six principles.

Developing a helping relationship with your learner

Armed with a deepening understanding of adult learning principles, let's return to mapping out how you would apply this to a learner interaction. The mapping usually involves three steps:

1. First, a learner comes to seek information; he/she may have been referred or comes on his own. Or, you may see a community need to offer literacy training to a group.
2. In both cases, either working one-on-one or with a group, you need to build a respectful, trusting, and caring relationship. Without these elements in a "helping" relationship, the outcomes may not reflect the desire.
3. Next, as a practitioner, how do you build this relationship to establish goals, processes and outcomes with your learner? For some, you may have years of experience and/or formal training that provides you with the skills and confidence. For others, intuitively you may have a sense of what needs doing but not a clear process of how to proceed. Still others may be completely new to the field and grappling with how to go forward. In any case, an introduction to a simple, effective framework may serve your needs.

Gerard Egan, author of *The Skilled Helper – A Problem Management Approach to Helping* (1998), developed a simple 3-stage model. This model guides helpers to build relationships that empower people to take responsibility for their own goals and develop opportunities. The person's own agenda is central, and the model seeks to move the person towards action leading to outcomes which they choose and value.

This model is a framework for conceptualising the helping process, and is best used in working on recent past and present issues. Helping takes place in a variety of settings – teaching, facilitating and counselling. Egan's model can be used in all these helping relationships and for this reason it was chosen for working with literacy learners. Furthermore, a model keeps us from thrashing around wondering where to go next; it provides a road map of sorts.

The Egan model aims to help the practitioner and learner address three main questions. They form the skeleton of Egan's model.

1. What is going on?
2. What do I want instead?
3. How might I get to what I want?

In each of the three stages, there are three overall aims prompted by questions. By using the questions and directives with the learner you will more easily be able to help the learner identify the issues and plan accordingly to work towards resolution.

- Stage 1 current scenario:
Gathering information will aid in getting a current picture of the learner's life and where the focus would be best placed.
- Stage 2 preferred scenario:
You are helping the learner determine what they want and need in their life. The aim is to establish realistic, manageable and measurable goals.
- Stage 3 action strategies:
The ultimate aim is to develop a realistic plan with specific actions to be taken complete with timelines.

Sometimes in your work, relationships come to an abrupt end with some of your learners and often there is little you can do about it. This said, stage models focussing on beginnings, middles and endings do help you to think about what might be involved at different times in the relationship and develop appropriate guidance.

Egan's 3-stage model

Stage 1: Current scenario	Stage 2: Preferred scenario	Stage 3: Action strategies
<p>The Story What's going on?</p> <p>↓</p> <p>Blind spots What's really going on?</p> <p>↓</p> <p>Leverage Need to focus/prioritize.</p>	<p>Possibilities What do I want/need?</p> <p>↓</p> <p>Change Establish goal(s).</p> <p>↓</p> <p>Commitment Are goals right?</p>	<p>Possible actions How many ways are there?</p> <p>↓</p> <p>Best fit What will work for me?</p> <p>↓</p> <p>Plan What next and when?</p>

Summary

Using Knowles' theory and Egan's 3-stage model with your learners accomplishes two things. First, Knowles' work reminds you to view adults not as empty vessels waiting to be filled but rather as full vessels with a mixture of experience, skills and beliefs. This experience, skills and beliefs is what propels all of us in meeting our learning goals. At a different point and time in adult's lives, we may require adding new skills and experiences to the mixture in order to meet new goals.

Second, Egan's 3-stage model provides a process to guide how you and the learner ferret out the needed additions to the mix. The aim here is to help create a learner's pathway that will take us as learners from where we are now to where we want to be.

Resources

Egan, K. (1998) *The Skilled Helper. A problem-management approach to helping*, Pacific Grove: Brooks/Cole.

Knowles, M. S. et al (1984) *Andragogy in Action. Applying modern principles of adult education*, San Francisco: Jossey Bass.

Appendix 2: Introduction to Essential Skills

Over the years, the definition of “literate” has expanded beyond one’s ability to simply read, write and spell. With the increasing popularity of technology, demands on individuals to deal with a plethora of information in their workplace and at home has dramatically increased. Today being literate refers to the ability to locate, understand, evaluate, use and convey information at home, work and in the community. According to the Government of Canada (2014), this broader definition of being literate is best understood by referring to Essential Skills.

Generally, Essential Skills are used by people to carry out a wide variety of everyday life and work tasks. They are not the technical skills required by particular occupations but rather the skills applied in all occupations. For example, writing skills are required in a broad range of activities. The complexity and frequency of writing varies, of course. Some people write simple grocery lists, while others write training manuals.

Further, Essential Skills are **enabling skills** that:

- Provide people with a foundation to learn other skills
- Enhance people’s ability to adapt to change

The following table lists, describes and provides examples of the nine Essential Skills.

The Nine Essential Skills

Essential Skills	Typical applications	Workplace examples	Community examples
Reading Understanding materials written in sentences or paragraphs (e.g. letters, manuals).	Scan for information or overall meaning. Read to understand, learn, critique or evaluate. Analyze and synthesize information from multiple sources or from complex and lengthy notes.	An airline sales agent reads notices on a computer screen, such as special handling requirements or weather information.	You may use this skill to understand a lease agreement for a new apartment.
Document Use Finding, understanding or entering information (e.g. text, symbols, numbers) in various types of documents, such as tables or forms.	Read signs, labels or lists. Understand information on graphs or charts. Enter information in forms. Create or read schematic drawings.	A bricklayer interprets blueprints to determine the height, length, and thickness of walls.	You may use this skill when referring to a bus schedule to plan an outing.
Numeracy Using numbers and thinking in quantitative terms to complete tasks.	Make calculations. Take measurements. Perform scheduling, budgeting or accounting activities. Analyze data. Make estimations.	Payroll clerks monitor vacation entitlements to prepare budget and scheduling forecasts.	You may use this skill to complete an application for a credit card.

<p>Writing</p> <p>Communicating by arranging words, numbers and symbols on paper or a computer screen.</p>	<p>Write to organize or record information.</p> <p>Write to inform or persuade.</p> <p>Write to request information or justify a request.</p> <p>Write an analysis or a comparison.</p>	<p>Human resources professionals write recommendations on issues such as workplace health and safety.</p>	<p>You may use this skill to complete an application for a credit card.</p>
<p>Oral Communication</p> <p>Using speech to exchange thoughts and information.</p>	<p>Provide or obtain information.</p> <p>Greet, reassure or persuade people.</p> <p>Resolve conflicts.</p> <p>Lead discussions.</p>	<p>Office clerks take messages and share information by phone and in person.</p>	<p>You may use this skill to explain a food allergy to a server at a restaurant.</p>
<p>Working with Others</p> <p>Interacting with others to complete tasks.</p>	<p>Work independently, alongside others.</p> <p>Work jointly with a partner or helper.</p> <p>Work as a member of a team.</p> <p>Participate in supervisory or leadership activities.</p>	<p>Municipal engineers work with technicians, inspectors, and suppliers to complete</p>	<p>You may use this skill when working with volunteers to organize a fundraising activity.</p>
<p>Thinking</p> <p>Finding and evaluating information to make a rational decision or to organize work.</p>	<p>Identify and resolve problems.</p> <p>Make decisions.</p> <p>Find information.</p> <p>Plan and organize job tasks.</p> <p>Use critical thinking.</p> <p>Use memory.</p>	<p>Paramedics diagnose a patient's condition based on medical charts and their own observations. They use their judgment to start an appropriate treatment plan.</p>	<p>You may use this skill to research and select courses at your local adult learning centre.</p>
<p>Computer Use</p> <p>Using computers and other forms of technology.</p>	<p>Use different forms of technology, such as cash registers or fax machines.</p> <p>Use word processing software.</p> <p>Send and receive emails.</p> <p>Create and modify spreadsheets.</p> <p>Navigate the Internet.</p>	<p>Telephone operators use customized software to scan databases for telephone numbers or long distance calls.</p>	<p>You may use this skill when withdrawing or depositing money at an automatic teller machine (ATM).</p>
<p>Continuous Learning</p> <p>Participating in an ongoing process of improving skills and knowledge.</p>	<p>Learn on the job.</p> <p>Learn through formal training.</p> <p>Learn through self-study.</p> <p>Understand your own learning style.</p> <p>Know where to find learning resources.</p>	<p>Retail sales associates improve their skills and knowledge by attending sales training and reading product brochures.</p>	<p>You may use this skill when attending a first aid course at a community centre.</p>

Essential Skills titles and descriptions serve as a common language between workers, employers, educators and service providers. Since Essential Skills use the language of the workplace, they serve as a way for educators to discuss skill gaps with employers and employees. In addition, because they describe functional tasks, Essential Skills can be used to describe what individuals do at home, at school and in the community. This common language is useful to individuals involved in skills upgrading and to the service providers supporting individuals as they work towards their next steps.

The common language of Essential Skills is based on international research. In 1995 research to understand the literacy levels of populations as a whole was carried out by the International Adult Literacy Survey (IALS). They sought to understand and compare literacy levels across countries. It focused on measuring the proficiency levels of processing information across three literacy domains: prose, document and quantitative. Prose literacy is described as the knowledge and skills needed to understand and use information from texts including editorials, news stories, poems and fiction. Document literacy is described as the knowledge and skills required to locate and use information contained in various formats, including job applications, payroll forms, schedules, tables and graphics. While quantitative literacy is the knowledge and skills required to apply arithmetic operations, either alone or sequentially, to numbers embedded in printed materials, such as balancing a chequebook, figuring out a tip, completing an order form or determining the amount of interest on a loan.

It was found that by simply categorizing commonly used skills into nine categories was not helpful enough for service providers to build training around acquisition of the skills. They needed to know whether the learner was a beginner or a more advanced user of the skill. This question led IALS to develop five broad literacy levels used to describe the level at which the learner was performing the task.

Descriptions of each of the five IALS literacy levels follows:

- **Level 1:** read relatively short text, locate and enter a piece of information into that text, and complete simple, one-step tasks such as counting, sorting dates or performing simple arithmetic.
- **Level 2:** the ability to sort through “distractors” plausible, but incorrect pieces of information, to integrate two or more pieces of information, to compare and contrast information and to interpret simple graphs.
- **Level 3:** demonstrate the ability to integrate information from dense or lengthy text, to integrate multiple pieces of information and to demonstrate an understanding of mathematical information in a range of different forms. Level 3 tasks typically involve a number of steps or processes in order to solve problems.
- **Level 4:** tasks involve multiple steps to find solutions to abstract problems. Tasks require the ability to integrate and synthesize multiple pieces of information from lengthy or complex passages, and to make inferences from the information.
- **Level 5:** requires the ability to search for information in dense text that has a number of distractors, to make high-level inferences or use specialized background knowledge and to understand complex representations of abstract formal and informal mathematical ideas.

Overall, it is generally accepted that individuals who can demonstrate competency with Level 3 tasks are able to manage the demands of daily life and of most entry-level jobs. For this reason, literacy programming tends to focus on skill development for tasks at Levels 1 and 2, with some upgrading reaching into Level 3. The key point here is that the level of literacy one needs depends on the context.

As a facilitator your goal is to:

- Help the learner assess which Essential Skills are needed to accomplish the task
- Assess the functioning literacy level of the learner
- Develop learning strategies that match the learner's level of literacy

To summarize, remember that Essential Skills are dormant until there is a task. Essential Skills are not tasks, they are used to complete a task. Furthermore, the literacy level of the learner needs consideration in order for the learning to be effective. For a more thorough discussion of Essentials Skills, review Unit 13 in *Creating Learning Partners* (2007).

Resources

Creating Learning Partners: A Facilitator's Guide for Training Effective Adult Literacy Tutors (2007). Calgary, Alberta. Literacy Alberta.

Kirsch, I. (2001). *The International Adult Literacy Survey (IALS): Understanding What Was Measured*. Educational Testing Service (ETS).

Ontario skills passport. (2010). Ottawa, Ontario: Government of Ontario. Queen's Printer of Ontario.

Visual Arts, Storytelling and Essential Skills

Forms

Program attendance, expectations and barriers

The program starts:

Day (s) of the week:

Time of day:

- a. You will be expected to attend on all of these dates. Have you ever successfully attended a program for a period of ___ weeks before?

- b. Do you have anything else going on in your life which might prevent you from attending all of the sessions? (Discuss and problem solve).

- c. You will be given an assignment to do after class each day to practice the skills you have learned or to prepare for the next day. The assignment will take between 15 and 30 minutes of time to complete. Is there anything which might prevent you from completing the daily assignment?

- d. How will you get to the program from your home? (Problem solve barriers and/or arrange transportation).

- e. Will you require childcare for your children while you attend the program? (Problem solve barriers and/or arrange childcare).

- f. The cost for the program is ___ which includes all materials and lunch. Will this cost prevent you from attending the program? If “yes”, how much of this cost could you afford to pay? (Reduce fee or complete subsidy letter as necessary).

- g. Do you have any food allergies? Are there any foods you would prefer not to eat?

Next, ask learner to complete both pre-assessments

Pre-Program Essential Skills Self Assessment

This is a list of the skills you will be learning in this program. This checklist asks you to assess your own level of skill. Please check the column that applies to you in each skill area identified. Please be honest as your assessment helps us to help you get the training you need and want.

Essential Skill	I am confident that I have this skill.	I would like more training in this skill.	I do not need to have this skill for work or for use in my daily life.
Socially interact in a semi-formal situation			
Participate in group discussions			
Actively listen			
Exchange ideas, thoughts, opinions, needs, solutions and information			
Give clear multi-step oral instructions			
Follow written and oral multi-step instructions			
Ask questions to clarify			
Respond instead of reacting			
Give feedback			
Receive feedback			
Coordinate work with several people			
Deal with minor conflict or complaints			
Give a short talk to a group using a visual aid			
Brainstorm to generate tasks, ideas and solutions			
Choose between options or solutions to determine which are most appropriate			

Essential Skill	I am confident that I have this skill.	I would like more training in this skill.	I do not need to have this skill for work or for use in my daily life.
Assess the efficiency and effectiveness of an option or solution I chose			
Follow a work plan to complete tasks independently			
Sequence, prioritize and schedule tasks for completion within a work plan			
Evaluate, select and organize information			
Apply activity specific knowledge and skills			
Analyze, think creatively, and problem solve			
Share information with others			
Coordinate work with one or a few other people			
Carry out tasks within established routines			
Take responsibility for my own behavior			
Maintain effective interactions with others in a group			

Closing question

Identify how learning or improving the skills you identified in answer to the question “I would like more training in this skill” help you reach your personal or employment goals.

Pre-Program Visual Thinking Strategies Assessment



Look closely at this image. Think carefully about what you see.

Ask yourself:

- What's going on in this picture?
- What do I see that makes me say that?
- What more can I find?

You have 15 to 20 minutes to write. Try to organize your writing to make it easy for others to understand your thoughts. Be sure to read over your work and make corrections to your writing if necessary.

Taken from: Yenawine, Philip. (2014). Visual Thinking Strategies. Cambridge, Massachusetts. Harvard Education Press. (p. 170) To interpret writing assessment, go to <http://www.vtshome.org/pages/aesthetic-development>

Post-program Assessment and Evaluation Form

Name: _____

Email: _____ Phone #: _____

May we contact you in a month to complete a 10 minute follow up questionnaire?

Yes No

1. The personal or employment goal you identified at intake was:

How did this program help you reach or move towards this goal?

2. What has changed in you and/or your life since you started this program?

3. Were you able to attend all of the sessions? If not, what kept you from attending?

4. Did you complete all of the *Practise engagement* assignments? If not, what kept you from completing them?

5. How could we improve this program?

Post-Program Essential Skills Self Assessment

Following is the list of skills you have been learning in this program. The checklist asks you to assess your own skill level. Please check the column that applies to you in each skill area identified. Please be honest as your answers help us to help you get the training you need and want.

Essential Skill	I have improved in this skill.	I have this skill and have been using this skill.	I would like more training in this skill.
Socially interact in a semi-formal situation			
Participate in group discussions			
Actively listen			
Exchange ideas, thoughts, opinions, needs, solutions and information			
Give clear multi-step oral instructions			
Follow written and oral multi-step instructions			
Ask questions to clarify			
Respond instead of reacting			
Give feedback			
Receive feedback			
Coordinate work with several people			
Deal with minor conflict or complaints			
Give a short talk to a group using a visual aid			
Brainstorm to generate tasks, ideas and solutions			
Choose between options or solutions to determine which are most appropriate			

Essential Skill	I have improved in this skill.	I have this skill and have been using this skill.	I would like more training in this skill.
Assess the efficiency and effectiveness of an option or solution I chose			
Follow a work plan to complete tasks independently			
Sequence, prioritize and schedule tasks for completion within a work plan			
Evaluate, select and organize information			
Apply activity specific knowledge and skills			
Analyze, think creatively, and problem solve			
Share information with others			
Coordinate work with one or a few other people			
Carry out tasks within established routines			
Take responsibility for my own behavior			
Maintain effective interactions with others in a group			

Post-Program Visual Thinking Strategies Assessment



Look closely at this image. Think carefully about what you see.

Ask yourself:

- What's going on in this picture?
- What do I see that makes me say that?
- What more can I find?

You have 15 to 20 minutes to write. Try to organize your writing to make it easy for others to understand your thoughts. Be sure to read over your work and make corrections to your writing if necessary.

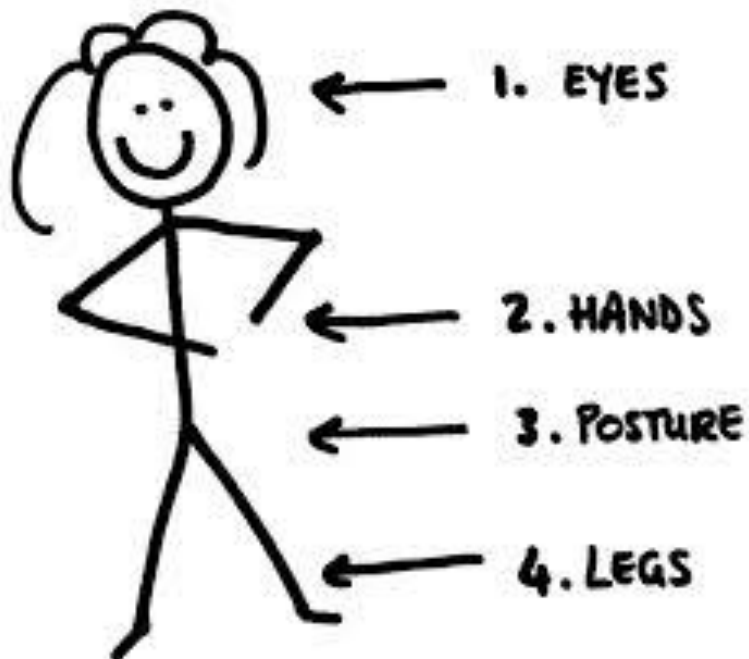
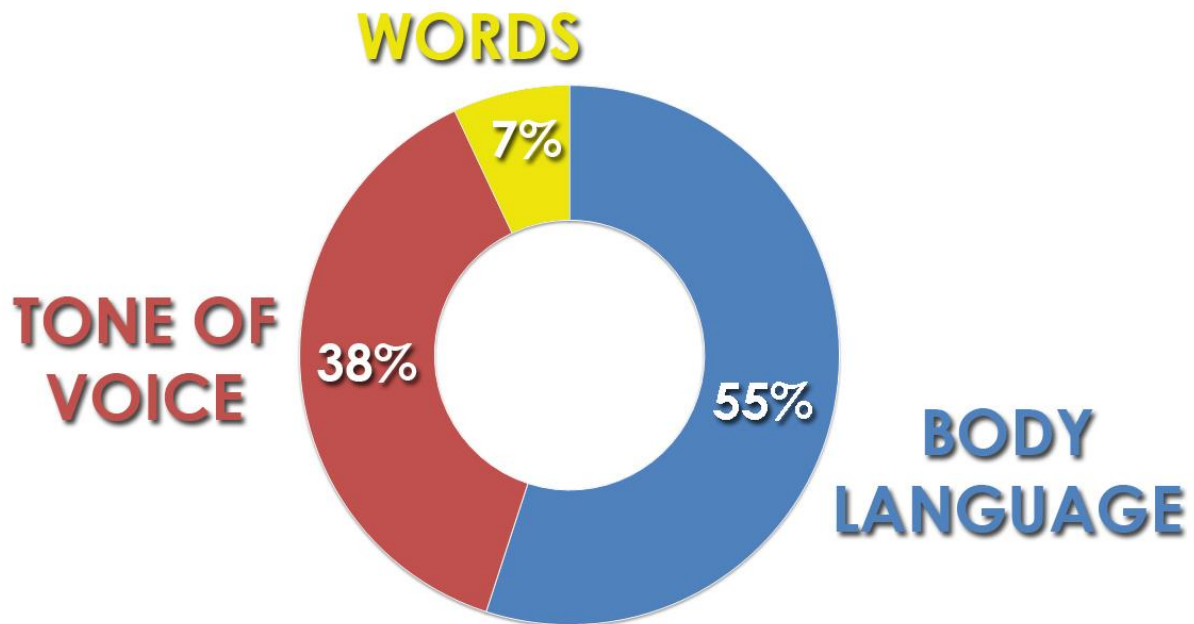
Taken from: Yenawine, Philip. (2014). Visual Thinking Strategies. Cambridge, Massachusetts. Harvard Education Press. (p. 170) To interpret writing assessment, go to <http://www.vtshome.org/pages/aesthetic-development>

Visual Arts, Storytelling and Essential Skills

Handouts

Reading Body Language

What Makes Up What We Hear





BODY LANGUAGE



Guidelines for Sharing an Opinion

1. Choose an appropriate time & place to offer your opinion.
 - Wait for your turn to speak and do not interrupt others.
 - Sometimes it is a good idea to ask if you may offer an opinion.
 - Choose an appropriate place if your opinion has to do with a sensitive issue.
2. Acknowledge opinions of others.
 - I understand where you are coming from ...
 - I hear you ...
 - I think what you are saying is ...
 - You made a good point about ...
3. Use “I” and “My” statements.
 - I observed, experienced ...
 - I feel, think, believe ...
 - In my opinion ...
 - My viewpoint is ...
4. Explain the reasons for your opinion.
 - Facts
 - Past experience
 - Intuition, ‘gut feeling’
5. Avoid blaming or attacking others.
 - Avoid such statements as “This isn’t going to work because he/she is incompetent...” or “This is a really stupid idea because ...”
6. Speak calmly and clearly.
 - Even if the issue is sensitive, try to remain calm.
 - Sometimes it may be a good idea to ‘cool off’ before offering your opinion.
7. Respect the right of others to disagree with you.
 - Be prepared that others may not share your opinion.
 - Accept that other people are entitled to their own opinions.
8. Be open to feedback and other viewpoints.
 - Be willing to receive feedback about your opinion.
 - Be willing to consider other opinions.
 - Accept that your opinion may not always be the ‘best’ choice.

Taken from n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD).
Gatineau, Quebec: Human Resources and Skills Development Canada.

Reflections

Free write in response to these prompts about today's group.

1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn today about communication and working with others?
4. Where and when will I use what I learned today?
5. One thing I will do to practice what I learned before the next group is...

Active Listening

Listening makes other people feel worthy, appreciated, interesting, and respected. Ordinary conversations emerge on a deeper level, as do our relationships. When we listen, we foster the skill in others by acting as a model for positive and effective communication.

In our relationships, greater communication brings greater intimacy. Parents listening to their kids helps build their self-esteem. In the business world, listening saves time and money by preventing misunderstandings. And we always learn more when we listen than when we talk.

Listening skills fuel our social, emotional and professional success, and studies prove that listening is a skill we can learn.

The Technique. Active listening is really an extension of the Golden Rule. To know how to listen to someone else, think about how you would want to be listened to.

1. Face the speaker. Sit up straight or lean forward slightly to show your attentiveness through body language.

2. Maintain eye contact, to the degree that you all remain comfortable.

3. Minimize distractions. Turn off the TV. Put down your book or magazine, and ask the speaker and other listeners to do the same.

4. Respond to show that you understand. Murmur (“uh-huh” and “um-hmm”) and nod. Raise your eyebrows. Say words such as “Really,” “Interesting,” as well as more direct prompts: “What did you do then?” and “What did she say?”

5. Focus solely on what the speaker is saying. Try not to think about what you are going to say next. The conversation will follow a logical flow after the speaker makes her point.

6. Stop thinking. If your own thoughts keep horning in, simply let them go and continuously re-focus your attention on the speaker, much as you would during meditation.

7. Keep an open mind. Wait until the speaker is finished before deciding that you disagree. Try not to make assumptions about what the speaker is thinking.

8. Avoid letting the speaker know how you handled a similar situation. Unless they specifically ask for advice, assume they just need to talk it out.

9. Even if the speaker is launching a complaint against you, wait until they finish to defend yourself. The speaker will feel as though their point had been made. They won’t feel the need to repeat it, and you’ll know the whole argument before you respond. Research shows that, on

average, we can hear four times faster than we can talk, so we have the ability to sort ideas as they come in...and be ready for more.

10. Ask questions for clarification. Wait until the speaker has finished. That way, you won't interrupt their train of thought.

There are 2 types of questions:

Open Questions: These questions open up the conversation and require a more detailed reply.

Examples: "What have you already tried?" "Tell me more about..." "How do you feel about..."

Closed Questions: These questions often have a yes/no answer or require a short reply. They are asked to clarify what you have heard or to get a specific detail.

Examples: "So you're saying..." "How long will you be away?" "When will you return my car?"

Adapted from n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Storytelling Through Your 5 Senses

When you tell a story, it makes it more interesting to your listeners if you can help them experience the story as you tell it, as if they were there. Using as many of the 5 senses that you can is a way to invite listeners into your story and help you remember the memory more vividly. The senses are: Sight, Touch, Smell, Sound, and Taste.

Sight Examples:

My dog had spiky brown hair and a pink nose.
The man wore a long coat and his jeans were ripped at the knees.
The rocks at the ocean were still wet from high tide.

What would we see if we were looking at your treasured object?

Touch Examples:

My grandpa's jacket was itchy but I loved to wear it anyway.
The handshake was cold and sweaty.
I loved the pool by my house because there was no sand to burn my feet.

What does it feel like when you hold it or touch your treasured object?

Smell Examples:

She wore too much perfume.
The beach smelt like hotdogs and sunscreen.
When I smell fresh cut grass, I think of evenings at my parent's house as a child.

What does your treasured object smell like?

Sound Examples:

My best friend and I always listened to Elvis as we drove around town.
I fell asleep listening to the sound of the lawn sprinkler in the summers.
His voice was low and raspy, I could hardly understand him.

What noise does your treasured object it make?

Taste Examples:

I licked the frozen metal pole at recess once, but I learned my lesson!
For my birthday, my mom always made me her famous Saskatoon berry pie.
I spilled the gasoline on my hands and I could taste it on my sandwich at lunch.

What does your treasured object taste like?

Treasured Object Story Worksheet

What is your treasured object?

What makes this object special to you?

Where and when did you get it and from whom?

What would we see if we were looking at your treasured object?

What noise does your treasured object make?

What does your treasured object smell like?

What does your treasured object taste like?

What does it feel like when you hold it or touch your treasured object?

Step by Step Guide to Brainstorming

By Jeffrey Baumgartner (from <http://www.jpb.com/creative/brainstorming.php>)

Brainstorming can be an effective way to generate lots of ideas on a specific issue and then determine which idea – or ideas – is the best solution. Brainstorming is most effective with groups of 8-12 people and should be performed in a relaxed environment. If participants feel free to relax and joke around, they'll stretch their minds further and therefore produce more creative ideas. Everyone in the group should contribute ideas.

A brainstorming session requires a facilitator, a brainstorming space and something on which to write ideas, such as a white-board a flip chart or software tool. The facilitator's responsibilities include guiding the session, encouraging participation and writing ideas down.

Brainstorming works best with a varied group of people. Participants should come from various departments across the organization and have different backgrounds. Even in specialist areas, outsiders can bring fresh ideas that can inspire the experts.

Creativity exercises, relaxation exercises or other fun activities before the session can help participants relax their minds so that they will be more creative during the brainstorming session.

Step by Step

1. Define your problem or issue as a creative challenge. Creative challenges typically start with: "In what ways might we...?" or "How could we...?"
2. Give yourselves a time limit. We recommend around 25 minutes. Larger groups may need more time to get everyone's ideas out. Alternatively, give yourself an idea limit. At minimum, push for 50 ideas. But 100 ideas is even better.
3. Once the brainstorming starts, participants shout out solutions to the problem while the facilitator writes them down – usually on a white board or flip-chart for all to see. There must be absolutely no criticizing of ideas. No matter how daft, how impossible or how silly an idea is, it must be written down. Laughing is to be encouraged. Criticism is not.
4. Once your time is up, select the five ideas which you like best. Make sure everyone involved in the brainstorming session is in agreement.
5. Write down about five criteria for judging which ideas best solve your problem. Criteria should start with the word "should", for example, "it should be cost effective", "it should be legal", "it should be possible to finish before July 15", etc.
6. Give each idea a score of 0 to 5 points depending on how well it meets each criterion. Once all of the ideas have been scored for each criterion, add up the scores.
7. The idea with the highest score will best solve your problem. But you should keep a record of all of your best ideas and their scores in case your best idea turns out not to be workable.

Reflections

Free write in response to these prompts about today's group.

1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn today about communication and working with others?
4. Where and when will I use what I learned today?
5. One thing I will do to practice what I learned before the next group is...

Learning Styles Bingo

Here's a chance to get know everyone in this group a bit better. Each box identifies a learning style characteristic. Spend a couple of minutes talking to different participants and ask them to sign their name in a box of characteristic which applies to them. Obtain one signature per box, but talk to as many people as possible in the group.

Likes to take notes to review later	Would rather listen to a lecture than read a book about it	Reaches out to touch things	Good speller	Uses finger as a pointer for when reading
Enjoys working with hands, and making things	Frequently sings, hums or whistles	Likes to chew gum or eat while learning	Remembers best by writing things down	Enjoys talking to others
Gets the words to songs wrong	Talks to self	FREE	Dislikes reading from a computer screen	Good at solving jigsaw puzzles
Takes things apart, puts things together	Skillful at making graphs, charts and visual displays	Frequently fidgeting	Likes puns, play on words, rhymes	Coordinated, good at sports
Good at visual arts	Talks using hands	Likes to tell jokes and stories	Follows written instruction better than oral	Collects things

Strategies for Learning: Auditory Learners

- Study with a friend. That way you can talk about the information and HEAR it too.
- If you want to remember something, say it out loud several times.
- Ask your teacher or tutor if you can hand in some work as an oral presentation or on audiotape.
- Make your own tapes of what you want to remember. Listen to them over and over. This is especially useful when you study for tests.
- When you read, start by talking about the book. Look through it to see if you can decide what it is about. Talk about the pictures, chapter titles and other clues. Say out loud what you think this book could be about.
- Make flash cards for what you want to learn. Use them over and over. Read them out loud.
- Set a goal for your assignments. Say your goals out loud each time you begin work on that particular assignment.
- Read out loud when possible. You need to HEAR the words as you read them to understand them well.
- When doing math, use grid paper to help you set your sums out correctly and in their correct columns.
- Use different colors and pictures in your notes, exercise books and so on. This will help you remember them.

From: Still, Rebecca. Weir, Linda. Goldblatt, Ann. (2007) *Creating Learning Partners: A Facilitator's Guide for Training Effective Adult Literacy Tutors*. Calgary, Alberta. Literacy Alberta. Handout 3.5 1/3, Unit 3 Learning Styles

Strategies for Learning: Tactile-Kinesthetic Learners

- To memorize something, walk around while you say it to yourself over and over. You can also use flash cards or notes while you are walking around.
- When you read a short story or chapter in a book, try a whole-to-part approach. This means you should look at the whole thing first. Then look at the smaller parts. Try to get a feel for the book. First look through the pictures. Then read the headings. Then read the first and last paragraphs of the story or chapter. You could also try skimming the chapter or short story backwards, paragraph by paragraph. Skimming means looking over something quickly.
- If you need to fidget, try not to disturb others. Try jiggling your legs or feet. You could do some hand and finger exercises. Or you could handle a koosh ball, tennis ball or something like that.
- You might not study best if you are sitting at a desk. Try lying on your stomach or back. Try studying while sitting in a comfortable chair or on cushions or a beanbag.
- Studying with music in the background might suit you. Try to use calm music, like classical music. Baroque music is often best. Music with a heavy rhythm will be more difficult.
- Use colored construction paper to cover your desk or even decorate your area. Choose your favorite color as this will help you focus. This is called color grounding.
- Try reading through colored transparencies to help focus your attention. Transparencies are clear plastic pages. They come in different colors. Try a variety of colors to see which colors work best for you.
- When you study, take many breaks but be sure to settle back down to work quickly. A reasonable schedule would be 15-25 minutes of study, 3-5 minutes of break time.
- When you memorize information, try closing your eyes and writing the information in the air or on something with your finger. Try to picture the words in your head as you are doing this. Try to hear the words in your head too.
- Later, when you try to remember this information, close your eyes and try to see it with your mind's eye and to hear it in your head.
- When you learn new information, it will help you to make something. For example, make task cards, flash cards, electro-boards, card games, floor games and so on. This will help you process the information.

From: Still, Rebecca. Weir, Linda. Goldblatt, Ann. (2007) *Creating Learning Partners: A Facilitator's Guide for Training Effective Adult Literacy Tutors*. Calgary, Alberta. Literacy Alberta. Handout 3.5 3/3, Unit 3 Learning Styles

Strategies for Learning: Visual Learners

- Try to work in a quiet place. Wear earmuffs or earplugs if you need to.
- Some visual learners like soft music in the background.
- You might miss something your tutor or teacher says, or you might not understand it. If that happens, ask them to please repeat or explain it.
- Most visual learners learn best alone. If you prefer to work by yourself, then let your tutor or teacher know.
- When you are studying, take many notes and write down lots of details.
- When you are writing out notes to learn something, cover your notes and then rewrite them. Rewriting will help you remember better.
- Use color to highlight main ideas.
- Before starting an assignment, set a goal and write it down. Even post it in front of you. Read it as you do your assignment.
- Before reading a chapter or a book, look it over first. Look at the pictures, headings and so on.
- When you are in a classroom, try to put your desk away from the door and windows. Try to sit close to the front of the class. That way you will not have as many distractions. It will help you pay attention.
- Write your own flash cards. Look at them often and write out the main points. Then check them again.
- Use visual aids to help you study and to present your work. For example, use charts, maps, posters, films, videos, computer software and overhead projectors.

From: Still, Rebecca. Weir, Linda. Goldblatt, Ann. (2007) *Creating Learning Partners: A Facilitator's Guide for Training Effective Adult Literacy Tutors*. Calgary, Alberta. Literacy Alberta. Handout 3.5 2/3, Unit 3 Learning Styles

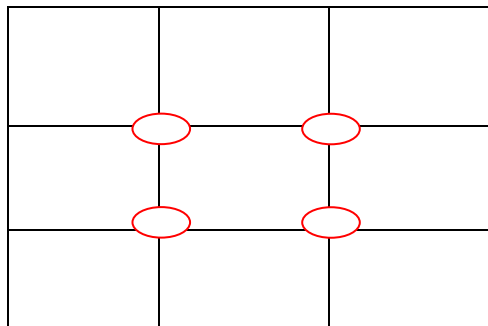
Exploring Visual 2D Art

(Adapted from the website: about.com)

Elements of Composition and Story in 2D Art: Questions to use to explore 2D art such as paintings, collage, drawing or photograph.

1. **What's going on in this picture?** The viewer should be able to answer this question.
2. **What is the theme or story?** The viewer should be able to answer this question.
3. **Where is the focal point of this piece?** (The focal point should draw the viewer's eye to it. Artists place the focal point (the thing that's the main subject of the painting) on one of the 'intersection spots' from the Rule of Thirds which leads the eye towards this point. It doesn't have to be an overt 'path', such as a road leading to a house; it can be subtle, such as a color repeated in flowers.

What is the Rule of Thirds? Quite simply, divide a canvas or paper in thirds both horizontally and vertically, and place the focal point of the piece either one third across or one third up or down the picture, or where the lines intersect (the red circles on the diagram).



4. **How many elements are there?** Have an odd number of elements in the piece rather than even.
5. **How are the elements spaced?** It's rare to find neat and orderly arrangements of elements in nature. Just think of the difference between a natural forest, where the trees grow any which way, and a plantation, where the trees are planted in evenly spaced rows. Varying the space between the elements in your composition, the angles they lie at, and their sizes makes a piece more interesting.

6. **Are any elements kissing?** Kissing, in this context, means just touching. Elements must either be definitely apart or definitely overlapped. No kissing please, as this creates a weak, connected shape which will distract the viewer's eye, causing a momentary pause as they puzzle it out.
7. **Is there unity?** Do the elements in the piece's composition feel they belong together, or are they separate bits that just happen to be in the same piece? Sometimes painters will create unity by glazing over the whole painting with a single color.
8. **Do warm or cool colors dominate?** It doesn't matter whether the overall feeling of the color in a piece is warm (Red, yellow, orange) or cool (green, blue, violet), it just shouldn't try to be both.

Reflections

Free write in response to these prompts about today's group.

1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn today about communication and working with others?
4. Where and when will I use what I learned today?
5. One thing I will do to practice what I learned before the next group is...

Feedback Examples

Examples of Positive Feedback

Less Effective	More Effective
<ul style="list-style-type: none">• I really like you.	<ul style="list-style-type: none">• I really appreciate how you organize things so well.
<ul style="list-style-type: none">• You did a great job for us.	<ul style="list-style-type: none">• This project was completed right on time, to the specifications listed and agreed upon.
<ul style="list-style-type: none">• You make a wonderful team leader.	<ul style="list-style-type: none">• You've developed an excellent working relationship with the members of your team. There is openness and honesty and it is obvious that they trust you.

Examples of Improvement Feedback

Less Effective	More Effective
<ul style="list-style-type: none">• I didn't like your attitude.	<ul style="list-style-type: none">• Although you made some good points at the meeting, I felt that your behavior did not show respect for the ideas of other group members.
<ul style="list-style-type: none">• I didn't like today's workshop.	<ul style="list-style-type: none">• Much of the material in this workshop was known to me already so I didn't learn as much as I had hoped.
<ul style="list-style-type: none">• You never listen to me.	<ul style="list-style-type: none">• Rather than talking on the phone to your friend, I would appreciate it if you would put the phone down and focus on what I am saying.

Taken from n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Guidelines for Giving Feedback

Do:

1. Decide whether you are giving Positive Feedback or Improvement Feedback.

Positive feedback:

- Praise behavior; people tend to repeat the behaviors that are praised or encouraged.
- Makes people feel good about themselves. Positive feedback confirms what is going well.

Improvement feedback means constructive criticism:

- Can help people learn, change and grow.
 - Needs to be given in a constructive way.
 - Give positive feedback first.
2. Describe the behavior you are giving feedback about; stating only the facts.
 3. Be specific. Explain exactly what you saw and heard, using “I” statements. (I saw, I heard, I liked/I disliked, I appreciated/ I did not appreciate.)
 4. Describe how you feel/felt. Give an honest clear description of how their behavior affected you. Explain what you experienced.
 5. Limit feedback to 1-3 comments. Give positive feedback first. Too many negatives can discourage a person and prevent change, learning and growth.

Don't:

1. Make assumptions. Avoid making assumptions about what other are feeling or thinking. Avoid such statements as “You’re just afraid to speak up”.
2. Vent. Avoid using feedback to ‘let off steam’—this is not productive. Wait until you have calmed down. Avoid such statements as “You have no idea what trouble we’re in now!”
3. Personally attack. Avoid such statements as “You’re simply not good enough”.
4. Put others down—this is counterproductive to learning.
5. Blame others. Avoid such statements as “It’s because of you that” Blaming others only creates problems rather than solving them.

Adapted from n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Guidelines for Receiving Feedback

Do:

1. Listen carefully. Try to understand what the person is saying.
2. Wait until the person is finished speaking before responding.
3. Acknowledge the feedback and validate the person’s perspective. Agree with what you feel/think is true.
4. Focus on learning.
5. Think about what you can learn from the feedback. Consider what you may want to do differently.
6. Ask questions to clarify any feedback you did not understand.
7. Ask for suggestions on how you can improve if required.
8. Say “Thank You”. Thank the other person for taking the time to give you feedback.

Don’t:

1. Immediately dismiss feedback. Even if you don’t agree with everything, take time to reflect on the feedback.
2. Interpret feedback as a personal attack. Avoid assuming that people have ill intentions.
3. Become emotional or defensive. Avoid trying to justify yourself or turning the focus onto something else.

Adapted from n. a. (2009). Literacy and Essential Skills – for Learning, Work and Life. (E-Text CD). Gatineau, Quebec: Human Resources and Skills Development Canada.

Food for Thought

Peer out the front window—glance out the back. Yesterday is past, tomorrow is the future. Today is the real gift. Good or bad, listen to feedback—learn from it, then let it go. We are a work in progress.~

Denise Bissonnette ~

Becoming a Storyteller

Adapted from Miller, M. (1995). *More or less how to do it: Tips and hints to the storyteller*. Toronto, Ontario. Pathways: The Ontario Journal of Outdoor Education, 7(5). pp. 25-26.

Storytelling questions adapted from Baldwin, Christina. (2005). *Storycatcher: Making sense of our lives through the power and practice of story*. Novato, California. New World Library. pp.25.

Significant experiences and memories can tell you about what is important to you. By reliving your experiences through your memory, you can learn more about yourself, your interests, strengths and dreams. A significant experience or memory could be:

- A time when you helped a friend, family member, neighbor, or classmate.
- A time when you were introduced to an exciting new interest.
- A time when you did something you were proud of.
- The place you call home.
- One of your earliest happy memories.
- A significant person in your life; past or present.

Step 1 (Use a separate lined piece of paper for this exercise.)

1. Choose one of the themes from above.

2. When you think about the theme you chose, what memories stand out? Brainstorm and write down your ideas.

3. You can use a method called “clustering” to come up with ideas for content, descriptive details and descriptions which use all of your senses.

- Choose one of the items off of your list and write it in the center of a blank piece of paper. Draw lines to visual images you associate with that event. Each time you write down an image, circle it, and then draw another line, write down anything else associated with that image, circle it, and so on. Repeat this with each image that comes to you. You can create clusters for all of the 5 senses using this method.
- The act of circling the associations frees your mind from its usual habit of organizing and prioritizing, and opens you up to deeper, more unexpected material. Circling is a simple act but it is a physical way of keeping the mind from getting too logical and blocking out useful associations. When you are gathering, nothing should seem more or less important than anything else. Circles create a net into which your images will swim.” Bender, Sheila. (1995). *Writing Personal Essays: How to shape your life experiences for the page*. New York, New York: Writer’s Digest Books. (pp. 22-23).

Step 2

4. Are you with anyone in your experience? Who are they? Describe the person/people. Describe them using your 5 senses if you can.
5. What is happening? What makes this a great memory or experience for you? Why is it special?
6. What is the idea you would like to tell to others when you share your story? What did you learn about yourself or your life? Is there a moral to your story?

Step 3

7. You are getting closer to telling your story. You have already written down the major ideas. Take some time to rewrite and learn your story. Read it over and identify the important pieces. Write the important pieces of the story in point form to refer to as you tell your story.
8. Practice telling your story to a friend.

Step 4

9. Create a visual image (a painting) to depict the main theme or the most significant moment in your story. Use what you have learned about composition elements in the hand out *Exploring Visual 2D Art* and the color wheel handout. Use Ted Harrison's art to inspire you.

Step 5 Present Your Story

10. Tell your story to the group and use your painting as a visual image to accompany the story.
 - Make **eye contact** with your listeners.
 - **Do not fidget.** Try to minimize distractions to your listeners that do not build your story.
 - If you need to **gesture** or stand up and sit down during your story do it! Keep movements limited to the ones that help your listeners “see” the story.
 - **Speak clearly** but **vary your voice:** Be loud or whisper when it makes sense with your story, you can also speak quickly or slowly if it would add to the story in parts.
 - Above all else, speak from your heart. Since your story is important to you, you tell it best!

Determining Priorities

The Covey time management grid is an effective method of organizing your priorities. It differentiates between activities that are important and those that are urgent.

- **Important** activities have an outcome that leads to the achievement of your goals, whether these are professional or personal.
- **Urgent** activities demand immediate attention, and are often associated with the achievement of someone else's goals.

Inevitably, there is a tendency to focus on things that are urgent – and often the urgent things are also important.

Stephen Covey's approach to time management is to create time to focus on important things *before* they become urgent. Sometimes this just means doing things earlier. The real skill is to commit time to processes that enable you to do things more quickly or more easily, or ensure that they get done automatically. Examples would be clearing your desk and doing the filing, creating a daily to-do list (and a discipline to use it) or investing in new software.

Covey uses a metaphor of filling a bucket with rocks, pebbles and sand to represent activities of declining importance. Very often if you commit specific times for the important activities you will also find time to fit in the less important ones.

Here is a variation of his story. **Stephen Covey's bucket**

A philosophy professor stood before his class and had some items in front of him. When the class began, wordlessly he picked up a large empty mayonnaise jar and proceeded to fill it with rocks, rocks about 2" in diameter. He then asked the students if the jar was full? They agreed that it was.

So the professor then picked up a box of pebbles and poured them into the jar. He shook the jar lightly. The pebbles, of course, rolled into the open areas between the rocks. He then asked the students again if the jar was full. They agreed it was. The students laughed.

The professor picked up a box of sand and poured it into the jar. Of course, the sand filled up everything else.

"Now," said the professor, "I want you to recognize that this is your life. The rocks are the important things - your family, your partner, your health, your children - things that if everything else were lost and only they remained, your life would still be full. The pebbles are the other things that matter like your job, your house, your car. The sand is everything else, the small stuff. If you put the sand into the jar first, there is no room for the pebbles or the rocks. The same goes for your life. If you spend all your time and energy on the small stuff, you will never have room for the things that are important to you. Pay attention to the things that are critical to your happiness. Play with your children. Take time to get medical checkups. Take your work, clean the house, give a dinner party and fix the disposal. Take care of the rocks first - the things that really matter. Set your priorities. The rest is just sand." (Taken from © Copyright 2014 Brefi Group Limited from their web site www.brefigroup.co.uk)



My Priorities

(Fill in your priorities for this week. Divide each day up as much as you need to.)

Start with your “rocks”. The important commitments you have made to important people in your life.

Then fill in your “pebbles”. Things that really matter to you and urgent things that need to be attended to this week. (This program,

Practise engagement assignments, medical appointments, work, and so on)

Lastly, fill in your “sand” in the empty spaces. Other things you want to do or enjoy doing or feel you have to do.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
morning							
afternoon							
evening							

Reflections

Free write in response to these prompts about today's group.

1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn today about communication and working with others?
4. Where and when will I use what I learned today?
5. This is your Practise Engagement Assignment to be completed at home before the next session. **Continue developing the story you are writing.**

Write in response to the following questions on some loose leaf paper in your Learner Handout Binder and bring to the next session: Are you with anyone in the story you are developing? Who are they? Describe the person/people. Describe them using your 5 senses if you can.

Giving and Following Instructions

Giving Instructions

1. First, get the group's attention before giving the instructions so the message has a better chance of being heard.
2. Next, maintain eye contact with the individual or as many members of the group as possible.
3. Give information about why the person is doing this, who they will be working with, and how long they have to complete it.
4. Give instructions one at a time and let the other person complete the instruction before you give the next one. If this is not possible, write down the instruction steps.
5. Use as few steps as necessary. Use words that indicate the order in which tasks should be completed such as first, second, third, next, then, after and last. The steps could be numbered or bulleted as well.
6. Use positive language such as "Put the cleaner and mop in the closet when you are finished." rather than "Do not leave the cleaner and mop in this room."
7. Be specific, avoid using words that might be misinterpreted. For instance, "Be careful with the cleaner" gives little direction, while "Keep your rubber gloves on until you finish using and disposing of the cleaner" provides specificity.
8. Encourage the other person to repeat your instructions, preferably in their own words, to verify their understanding of the directions.
9. Let the other person complete the instructions without interference from yourself unless they ask for assistance.

(Adapted from http://www.ehow.com/how_2108584_give-verbal-instructions.html)

Following Instructions

- Actively listen to or read all of the written instructions, all the way through, at least once.
- If you have a question reread the instructions or the part you do not understand. If the instructions were verbal, ask the speaker to repeat the instructions or to clarify what they said. Use open or closed questions.
- Think about what the instructions tell you to do. Do not start to follow the instructions until you are completely clear with them. If necessary, call the person who wrote the instructions and ask any questions you still have.
- Follow the written instructions. Perform each step of the instructions in the exact order written. Watch for words that indicate the order in which you should carry out the instructions. For example if the instruction says first "take pill with a full glass of water" and then "wait half an hour before you eat anything" make sure you "take pill with a full glass of water" **first**.
- Keep the instructions with you as you follow them. Even if you think you will remember them, find and read the instructions. Follow the written instructions at the same time as you are doing the task.

(Adapted from http://www.ehow.com/how_2251998_follow-written-instructions.html)

Reflections

Free write in response to these prompts about today's group.

1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn today about communication and working with others?
4. Where and when will I use what I learned today?
5. This is your Practise Engagement Assignment to be completed at home before the next session. **Continue developing the story you are writing.**

Write in response to the following questions on some loose leaf paper in your Learner Handout Binder and bring to the next session: What is happening in your story? What makes this a great memory or experience for you? Why is it special?

Responding Instead of Reacting

[A Mindful Difference: Respond vs React by Mertz, Jon. \(2013\).](#)

(Adapted from the website www.thindifference.com)

There may be a slight difference between the words react and respond. Yet, in practice, there seems to be a gulf of difference.

React in action.

When people react, it seems to be defensive. We seem to be at a disadvantage. We are uncomfortable with what is being said or done, and we react. Our emotions take a central role. The hair on our neck stands on end. We feel our stomach turn. Our face heats up and our defenses are on red alert.

We know reactions when we see it. In fact, some people on the other side will intentionally stoke the fires, especially when they know we will react. They know if they poke, we will coil up and be ready to react in a full way.

There is a downside to reacting. We let emotions without reason drive us forward. We lose control. Reacting is sporadic and emotional.

The upside may be passion, but our passion needs to be centered on purpose, not an unexpected, unproductive stimulus.

Respond in action.

On the flip side is respond. There is still an external spur to our response. Responding, though, is more thoughtful. Responses contain reasoning.

The difference may be this: Responding is guided less by emotion and more by logic. Responding may seem passive in nature, however, a response is more active, and it can change the direction of an interaction.

The upside of a solid response is an engaging conversation, all positive and all civil. We learn. We grow. We listen. We respond. We act forthrightly and from within.

4 Step Breathing and Body Awareness Response

1. *Maintain evenly-paced breathing.* By focusing on breathing slowly in and slowly out, we will bring our thinking under control. We may eliminate thoughts that gear us up, releasing them with each breath. By focusing on our breathing, we regain our concentration.
2. *Be aware of how your body is reacting.* With each breath, we become more aware of our body. We bring our heat of the moment under control. We raise our attention on our face heating up, our palms getting sweaty, and our ire being raised. With focus on our breathing, we bring our body into a steady state as well, calming our systems down.
3. *Release tension.* With each breath and raised awareness of our body, we bring ourselves into control and release tensions. We let go and become more centered in who we really are and want to be. Releasing tension returns us to our principles and calmer ways of interacting.
4. *Raise attentiveness.* As we maintain our inner calmness and strength, we listen to what is being said more intently, and we watch the way in which it is being said. We become more aware as we formulate our response. Our raised attentiveness enables us to respond more thoughtfully and, if needed, begin to direct the exchange in a direction of collaboration or more productive areas of discussion.

Six Ways to Respond Rather than React by Eikenberry, Kevin. (2010).

(Adapted from the website: <http://blog.kevineikenberry.com>)

In a recent leadership workshop a participant asked me:

"How can I get staff to think about choices or decisions and not just react?"

My first thought was of a classic Zig Ziglar story that talks about the big difference one word can make. Zig said (and I'm paraphrasing):

Imagine going to the doctor for medication and returning for a follow-up visit. In one case the doctor says you are *reacting* to the medication, in the other case the doctor says you are *responding* to the treatment.

There's a big difference between *responding* and *reacting*.

That difference is the key to answering the question. The workshop participants were looking for a thoughtful response rather than an immediate reaction.

1. Think big picture. When you think about how this specific situation fits into your overall goals, it will be easier to respond.
2. Put the situation in context. Always consider the context - what is happening and how the next step will best serve you and everyone involved.
3. Blend logic and emotion. The best decisions are both informed by facts and infused with emotion. The goal isn't to deny your emotions, but to balance those immediate emotional responses with thoughts and facts to fill in the blanks. This is the essence of responding.
4. Ask yourself the key reaction question. The key question is: Am I reacting? Simply asking yourself that question can ground you and give you a quick mental break to perhaps choose differently.
5. Recognize choices. Often reacting comes when you don't know or think you don't have any other option. When you realize that you always have choices, you can remember to consider them and the consequences they bring before moving forward.
6. Create 20/20 vision. You know hindsight is 20/20. Your goal in the moment is to mentally move yourself into the future and look back with imagined 20/20 vision to determine your best response to the current situation.

Responding vs. Reacting Worksheet

(Adapted from the website www.warriormindcoach.com/blog)

Questions to Consider:

Answer the following questions:

Who do you know who responds instead of reacting to people and their surroundings?

What do you think of them?

Who do you know who reacts to people and their surroundings?

What do you think of them?

Thoughts to Ponder:

Answer the following questions:

What beneficial “responses” have you had lately?

Swanson, Gregg. (2010).

<p>What are some common “reactions” you repeatedly have to people or situations? Identify something or someone that repeatedly triggers a reaction in you. If you can’t find a specific instance, pick an example of a situation where you typically get angry.</p>	<p>What are some of the consequences of each of these reactions?</p>	<p>What is the underlying feeling and belief connected to this reaction?</p>	<p>What reactions could you choose next time this happens?</p>
<p>1.</p>			
<p>2.</p>			
<p>3.</p>			

Reflections

Free write in response to these prompts about today's group.

1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn today about communication and working with others?
4. Where and when will I use what I learned today?
5. This is your Practise Engagement Assignment to be completed at home before the next session. **Continue developing the story you are writing.**

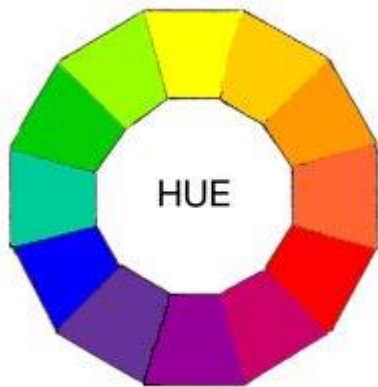
Write in response to the following questions on some loose leaf paper in your Learner Handout Binder and bring to the next session: What is the idea you would like to tell to others when you share your story? What did you learn about yourself or your life? Is there a moral to your story?

Experimenting with Color

The text and the color wheel, blank color wheel and double blank color wheel templates were all downloaded from <http://www.color-wheel-artist.com/basic-color-wheel.html>

A Color Wheel is a handy reference guide for artists who want to understand and use color effectively in their art. It is a simple a tool to help you choose color schemes and paint colors with confidence.

Hues



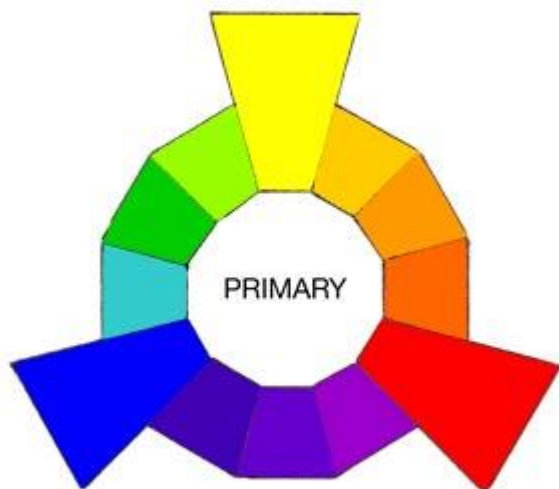
These are the family of twelve purest and brightest colors.

- Three Primary Colors
- Three Secondary Colors
- Six Tertiary Colors

They form the full spectrum of colors which progress around the Primary Color Wheel in gradual increments. With just these twelve colors, you can literally mix an infinite number of color schemes. Most of the time, you will modify these twelve basic hues by mixing in other colors.

But nothing is stopping you from using them full-strength. This multi-color scheme would be bold, cheerful and exciting. It would be great in a child's playroom. Bright, bold selections can also work to grab attention in advertising and marketing graphics. Creating a painting with these would be a little jarring.

Primary Colors

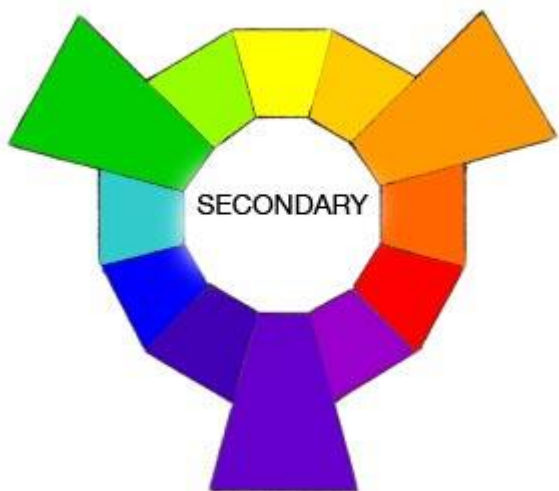


In theory, the Primary Colors are the root of every other hue imaginable. Think of the three primaries as the parents in the family of colors. What's the difference between a Hue and a Color? Most people, even the pros, get confused about this. Basically, they mean the same thing and can be used interchangeably.

In paint pigments, pure **Yellow**, pure **Red**, and pure **Blue** are the only hues that can't be created by mixing any other colors together.

Take your blank double color wheel and begin by painting in the 3 primary colors (Cadmium Yellow, Cadmium Red and Ultramarine Blue) on the outer ring.

Secondary Colors



When you combine any two of the pure Primary hues, you get three new mixtures called Secondary colors. Think of the three Secondaries as the children in the family of colors.

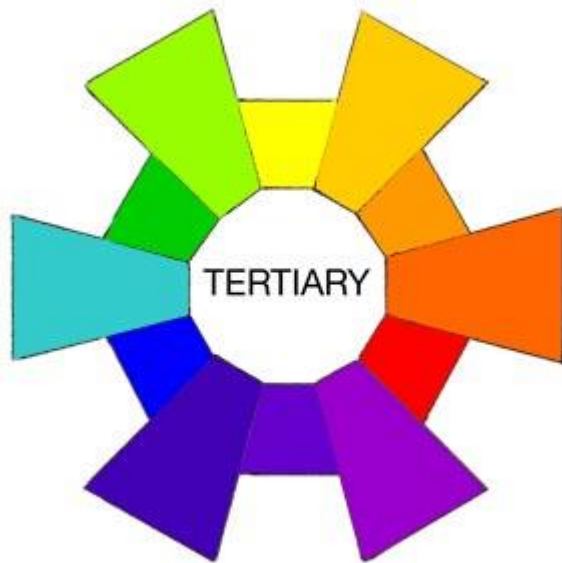
Yellow + Red = ORANGE

Red + Blue = VIOLET or PURPLE

Blue + Yellow = GREEN

Fill in the Secondary colors (Orange, Violet and Green) on the outer ring of your blank double color wheel. Instead of reaching for a pre-mixed color, try mixing your own to see how paints blend. Mix very small increments of each Primary until you match the Reference Color Wheel above.

Tertiary Colors



When you mix a Primary and it's nearest Secondary on the Basic Color Wheel you create six new mixtures called Tertiary colors. Think of the six Tertiary Colors as the Grandchildren in the family of colors, since their genetic makeup combines a Primary and Secondary color.

Yellow + Orange = YELLOW-ORANGE

Red + Orange = RED-ORANGE

Red + Violet = RED-VIOLET

Blue + Violet = BLUE-VIOLET

Blue + Green = BLUE-GREEN

Yellow + Green = YELLOW-GREEN

This totals twelve basic colors that allow you to mix an endless variety of hues, tints, tones and shades. Most artists don't actually mix every color themselves from scratch. It's far simpler to work with a standard palette of six or twelve pre-mixed paint tubes. Just keep them as pure and unmixed as possible.

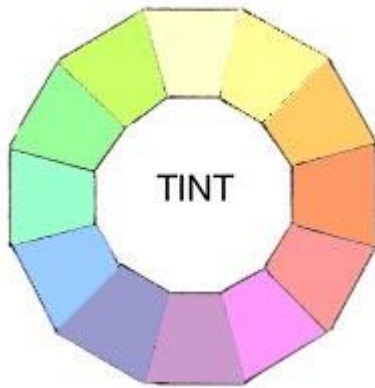
The 12 pre mixed acrylic colors that artists typically start with are Alizarin Crimson, Cadmium Red, Cadmium Yellow, Lemon Yellow, Cobalt Blue, Ultramarine Blue, Dioxazine Purple, Titanium White, Mars Black, Raw Umber, Yellow Ochre, and Phthalocyanine Green.

Fill in the six Tertiary Colors on the outer ring of your blank double color wheel. Challenge yourself to mix them yourself using your own secondary and primary colors.

Or if you prefer the easier route, mix the Primary Colors with pre-mixed Orange, Violet and Green paints. Remember to use tiny increments when mixing.

It's always a good idea to make notes about the mixtures that you like. Even the ones you think are mistakes. That's how you learn.

Tints



Every individual color on the Basic Color Wheel can be altered in three ways by Tinting, Shading or Toning. And that's before we even think about mixing two colors together.

Let's start with lightening the twelve basic colors to create Tints.

A tint is sometimes called a pastel. Basically it's simply any color with white added.

You can go from an extremely pale, nearly white to a barely tinted pure hue. Artists often add a tiny touch of white to a pure pigment to give the color some body. So for example a bright red can quickly become a bright pink.

A color scheme using Tints is usually soft, youthful and soothing, especially the lighter versions. All tints work well in feminine environments. You often see advertising, marketing and websites use pale and hot pastels if they are targeting women as a demographic. In painting, you might save your lightest pastels for the focal point or use pastels for the entire painting.

Color Mixing Tip: Add Dark to Light

It takes only a little of a dark color to change a light color, but it takes considerably more of a light color to change a dark one. So, for example, always add blue to white to darken it, rather than trying to lighten the blue by adding white.

Now, you try mixing Tints:

You will fill in 4 sections of the inner ring of your double color wheel with Tints of one of the primary colors.

1. Choose a primary color and put 2 dabs of it on your palette. Put a dab of white on your palette.
2. Mix a bit of white into 1 dab of the primary color to create the first Tint. Paint one of the inner sections with that Tint.
3. Now, add a bit more white paint to that Tint, mix and paint another section of the inner circle with the new Tint you created.
4. Make a note of how you created these Tints beside the sections.
5. Now, put a bit of the primary color into the white paint, mix and paint an inner section with the Tint you made.
6. Add some more of the primary color to the Tint you just created, mix and paint another inner section.
7. Make a note of how you created these Tints beside the sections.

Shades



So now that you know how to lighten, what's the easiest way to make your colors darker?

A Shade is simply any color with black added. Just as with making tints, you can simply add any amount of black to a color and you have created a shade of the mixture.

That means you can go from an extremely dark, nearly black to a barely shaded pure hue.

Most artists use black sparingly because it can quickly destroy your main color. Some artists prefer not to use it at all. Instead they understand the rules of color well enough to make their own black mixtures.

Shades are deep, powerful and mysterious. Be careful not to use too much black as it can get a little overpowering. These darks work well in a masculine environment. They are best used as dark accents in art and marketing graphics.

Now, you try mixing Shades:

You will fill in 4 sections of the inner ring of your double color wheel with shades of two of the primary colors.

1. Choose 2 Primary colors and put a dab of each Primary color on your palette. Put a dab of black on your palette.
2. Mix a bit of black into 1 dab of 1 of the primary colors to create the first Shade. Paint one of the inner sections with that Shade.
3. Now, add a bit more black paint to that Shade, mix and paint another section of the inner circle with the new Shade you created.
4. Make a note of how you created these Shades beside the sections.
5. Now, mix a bit of black into the other Primary color you chose to create a Shade. Paint one of the inner sections with that Shade.
6. Now, add a bit more black paint to that Shade, mix and paint another section of the inner circle with the new Shade you created.
7. Make a note of how you created these tints beside the sections.

Tones



Now that you understand how to lighten and darken your twelve colors, how do you tone them down?

Almost every color we see in our day-to-day world has been toned either a little or a lot. This makes for more appealing color combinations.

A Tone is created by adding both White and Black which is grey. Any color that is "greyed down" is considered a Tone.

Tones are somehow more pleasing to the eye. They are more complex, subtle and sophisticated.

Artists usually mix a little grey in every paint mixture to adjust the value and intensity of their pigment.

Now, you try mixing Tones:

You will fill in 3 sections of the inner ring of your double color wheel with Tones of the 3 premixed secondary colors (orange, purple and green).

1. Put a dab of each premixed Secondary colors (orange, purple and green) on your palette. Use Cadmium yellow for the premixed orange. Put a dab of black and a dab of white on your palette and mix it together to create grey.
2. Mix a bit of grey into the premixed orange to create the first Tone. Paint one of the inner sections with that Tone.
3. Mix a bit of grey into the premixed purple to create the Second Tone. Paint one of the inner sections with that Tone.
4. Mix a bit of grey into the premixed green to create the third Tone. Paint one of the inner sections with that Tone.
5. Make a note of how you created these Tones beside the sections.

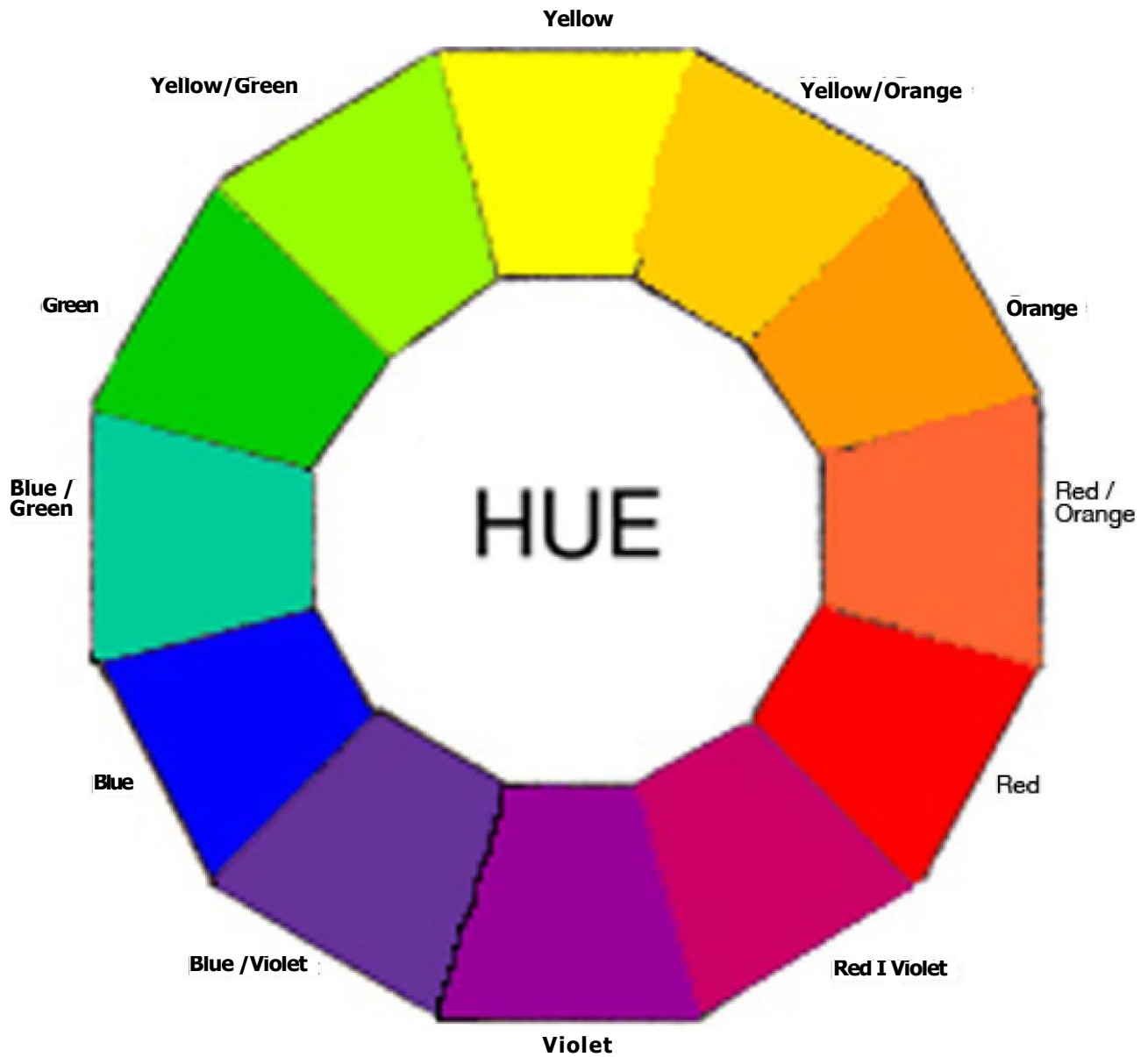
Color Mixing Tip: Mixing the Perfect Browns

Mix 'ideal' browns that harmonize with a painting by creating them from complementary colors (red/green; yellow/purple; blue/orange). The colors that are straight across from each other on the color wheel are known as Complementary colors.

Now, you try mixing Brown:

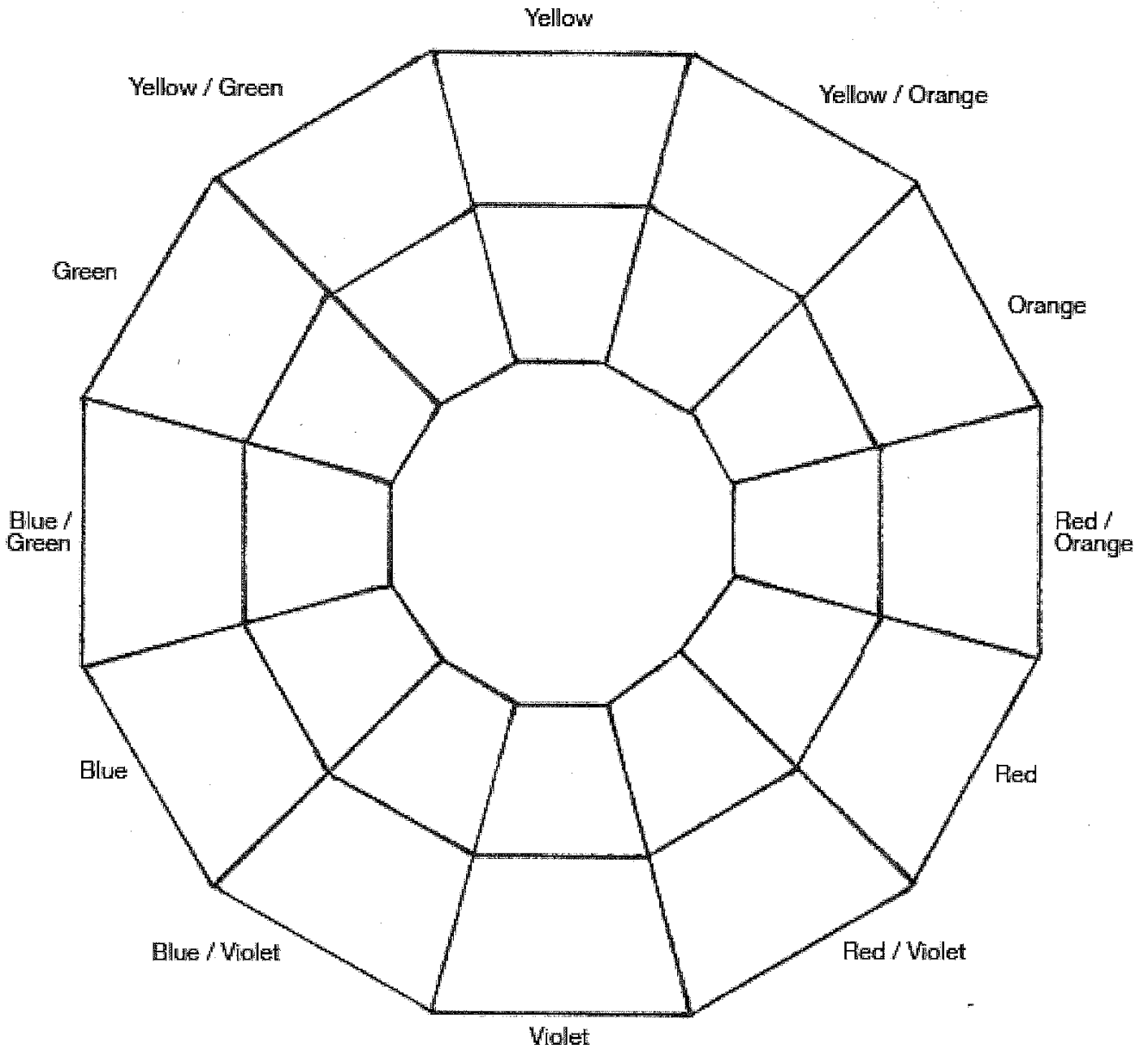
You will fill in the last section of the inner ring of your double color wheel with a brown mixed from 2 Complimentary colors. Mix a dab of red and a dab of green together and paint the last section with the brown you created. Make a note of how you created this brown.

Reference Color Wheel for Hues



From <http://www.color-wheel-artist.com/basic-color-wheel.html>

Blank Color Wheel Double Ring



From website: <http://www.color-wheel-artist.com/basic-color-wheel.html>

Reflections

Free write in response to these prompts about today's group.

1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn today about communication and working with others?
4. Where and when will I use what I learned today?
5. This is your practise engagement assignment to be completed at home before the next session.
You are getting closer to telling your story. You have already written down the major ideas. Take some time to rewrite and learn your story. Read it over and identify the important pieces. Write the important pieces of the story in point form to refer to as you tell your story. Practice telling your story to a friend.

Biography of Ted Harrison

(Taken from his official website www.tedharrison.com)

Ted Harrison is one of Canada's most popular artists. His love of the land and people of the Yukon has brought him national acclaim. His distinctive style of painting is both colorful and sophisticated yet retains an innocent charm, and appeals to young and old alike.

Edward Hardy Harrison was born August 28th, 1926 in the village of Wingate In County Durham, England. Ted attributes his early interest in art to the encouragement and support from his parents, particularly his mother who had an interest in fashion design and photography. Grammar school teachers recognized his talent and urged him to further pursue



his artistic dreams by going to Art College. In 1943, he enrolled in Hartlepole College of Art and began to study art and design in earnest, but the Second World War interrupted his education.

Following military service, he returned to art school and in 1950 received a Diploma in Design. The following year he received a teaching certificate from the University of Durham and began a twenty-eight year career in education. Ted, who had a great interest in travel, then taught in many different parts of the world, including Malaysia, and New

Zealand, before immigrating to Canada with his wife Nicky, and their son Charles. They settled in the small town of Carcross just outside Whitehorse, in the Yukon.

Ted credits the work of English painter, Norman Cornish for inspiring his life long quest to paint people and places. But the strongest influence in his life and art was living in the land of the Yukon, where he found his "Shangri-La". In May in 1969, Ted had his first art showing at the Public Library in Whitehorse and so began his illustrative journey as a working artist in Canada.

In addition to his work as a painter, Ted has written several children's books and illustrated both "The Cremation of Sam McGee" and "The Shooting of Dan McGrew" by Robert Service. Other projects he is known for include his design of Yukon Pavilion for Vancouver Expo' 86 and the design of a Canada Post Christmas Stamp in 1996.

His paintings can be found in private and public collections throughout Canada, and in New Zealand, Japan, Germany and the United States. In 1987 he received the Order of Canada for his

contribution to Canadian culture. He was awarded a honorary doctorate from The University of Athabasca in 1991, a honorary doctorate in Fine Arts from The University of Victoria in 1998 and a distinguished Alumni Award from the University of Alberta in 2002. He also holds an honorary doctorate of Law.

In 1993 he moved to Victoria, British Columbia to continue his painting and writing.

He was inducted into the Royal Conservatory of the Arts in 2005. In 2009, the first ever biography of the artist, "Ted Harrison: Painting Paradise", was written by author, Katherine Gibson. And in the same year Ted donated a large mural entitled "Vast Yukon" measure 19.5 ft. wide by 6 ft. tall to the University of Victoria. The mural is currently on display in the Faculty of Social Science.

Ted Harrison's memorial will take place on April 4, 2015 at 1:30 pm at the University Club at the University of Victoria. It is open to family, friends (both old and recent), and those who wish to pay respect to an artist who made an impact on their life.

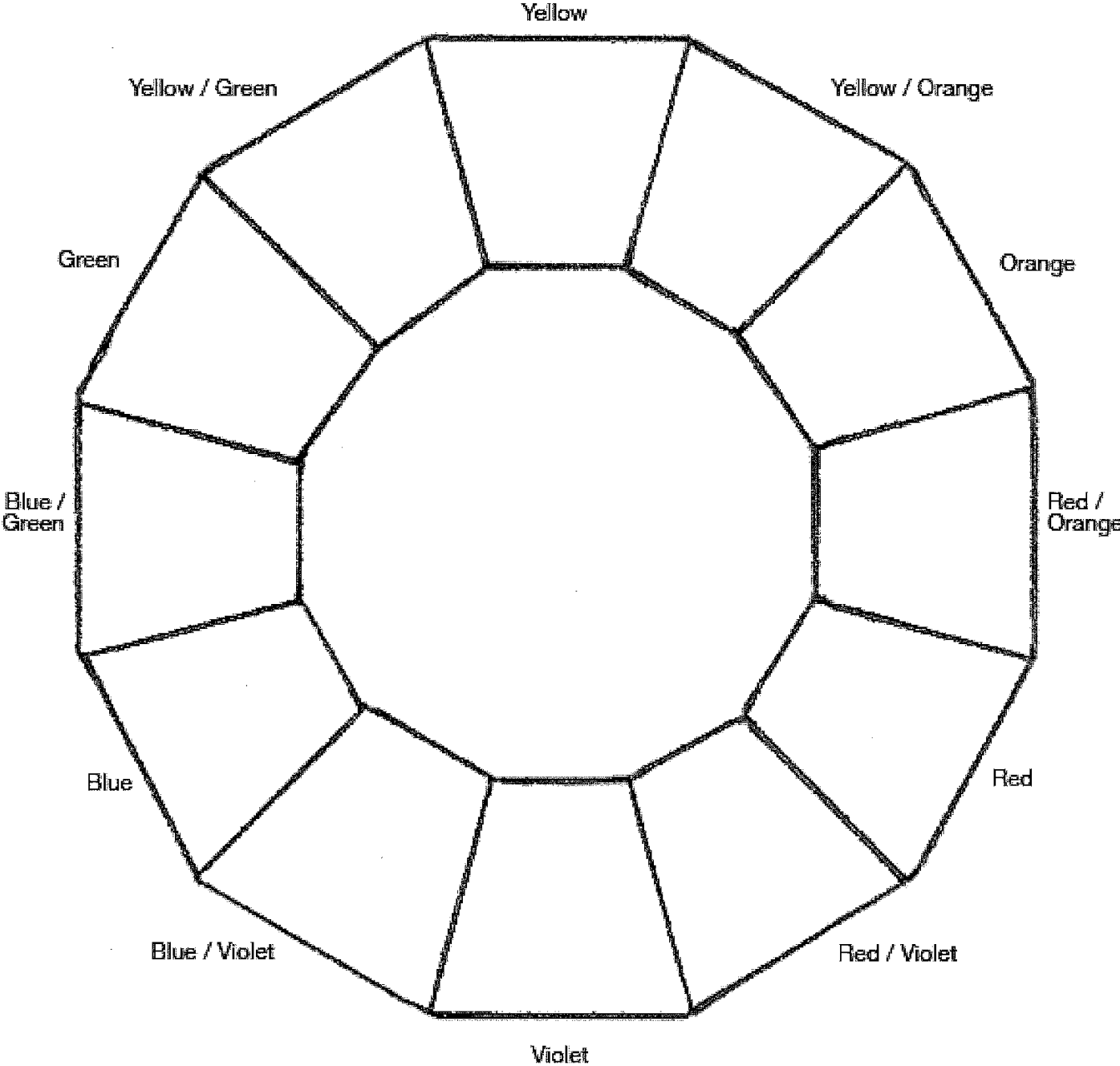
The Ted Harrison Serigraph Collection is made up of over 80 Limited Edition Serigraphs. Also known as silk screening, serigraphy involves a series of layered colors of ink which come together to create a whole print. Areas of a framed screen are marked off using a non-porous stencil. Ink is applied to the entire frame, and the spaces not covered with a stencil will allow the paint to adhere to the paper below. In the printing of Ted Harrison's serigraphs, this process is repeated for each color within the image. Because many of Ted Harrison's paintings have many colors, the degree of difficulty is heightened.

Ted Harrison's artwork translates well to the medium of serigraphy because of the areas of solid color and clear delineations. Limiting the print edition to a run of 200 maintains the unique artisan quality.

The collection began over 30 years ago, in 1980, when Ted joined forces with master printer, Michael DeCoursey. Together they have produced imagery which ranges in theme and subject matter from the Yukon to the West Coast as well as producing prints for corporate commissions and non-profit societies such as Artists for Kids. Ted first paints in acrylics and then Michael translates the painting into a silk screen print on 140lb Arches Aquarelle hot press 100% rag natural white paper. The prints are printed with water based acrylic inks to produce bright, saturated and long lasting images. Due to the colorful nature of Ted's artwork, many of the prints have over 20 color combinations, which are technically very difficult to produce. All serigraphs are titled, dated and signed by the artist.

Ted Harrison died at the age of 88 in 2015.

Blank Color Wheel



From website: <http://www.color-wheel-artist.com/basic-color-wheel.html>

Planning, Organizing and Sequencing Tasks

The skill of planning, organizing and sequencing tasks helps us to manage our time and complete daily and workplace activities. Here are some strategies you can use to complete tasks within the time you have available or to meet a deadline. You will practice the skills of planning, organizing and sequencing tasks to complete a painting of your story.

Step 1: Compile a list of all the tasks you need to do. In the envelope, at your workstation, there are several slips of paper with tasks you need to complete within the next 115 minutes. Read through the slips of paper. These slips of paper represent a list of all the tasks you need to complete.

Step 2: Sequence the tasks in the order you plan to complete them. Arrange the slips of paper, on the poster paper, in the order in which you plan to complete them. When you are satisfied with the order, use a piece of tape to attach the slips of paper to the poster paper.

Step 3: Provide a timeline for completing each task. Beside each task, write the approximate time (in minutes) that you think it will take to complete that task. Add up the minutes beside each task and adjust minutes as necessary to fit within the 115 minute time frame. Attach the poster paper to the wall beside you with green tape or sticky tack.

Step 4: Complete tasks. Complete 1 task at a time. Set the timer for the length of time you expected the task to take before you start a task.

Step 5: Monitor your progress. As you complete a task, turn the slip of paper with the task on it over and tape back onto the poster paper. Make a note of how long the task actually took and write it on the poster paper beside the task. Reset the timer for the next task.

Collect Your Paint and Start Painting

During the last session you chose your color scheme. Write the colors you selected in each category and get started mixing and painting.

1. Choose either warm (yellow, orange, red) or cool (violet, blue, green) colors for your overall color scheme. Does your image and your theme lend itself more towards warm or cool colors? Notice the color palettes being used for the art pieces you enjoy. Are they warm or cool colors? Start noticing the color combinations you find attractive. I selected these 3 colors: _____
2. Choose a main color from the 3 colors you chose. I selected this main color: _____
3. Choose a complimentary color for an area of your piece to create contrast. The complimentary color is the color across the color wheel from your main color. I selected this complimentary color: _____
4. Using the three colors you chose, put a dab of paint the size of a quarter on your painting palette. Add dabs of black, grey and white to your painting palette. Add a dab of your complimentary color to your painting palette.
5. You are ready to start mixing colors and painting. Enjoy!

Reminders for color mixing:

You can add a bit of your main color to all of the other colors you choose to create unified colors. For example, if you chose a cool color scheme (violet, blue, green) and then chose your main color to be blue, if you add a bit of blue to the rest of your colors, the colors will be more unified.

Mixing your main three colors with each other will create an interesting range of new hues. Make these new hues lighter, darker and less intense by adding white, grey and tiny drops of black. Make a note of how you created them on your blank color wheel.

It is preferable to have some variety in the tones of your colors; some light tones, some dark tones and some mid-tones in different amounts.

Put a sample of any color you mix on the Handout 34: *Blank Color Wheel* along with notes about how you mixed the color for future reference.

Refer to Handout 28: *Experimenting with Color* if you need more color mixing ideas.

Notes on painting with acrylics:

Acrylic paint dries quickly so if you want to change something on your painting, let the paint dry and then paint over it. To cover a dark color, let it dry, paint over it with white, let it dry, and then paint over the white with the new color.

Add water to acrylic paint to thin it down. This will create a watercolor look.

Use a larger brush on large areas for a smooth look.

Wash your brush out between colors and change your water frequently to avoid a muddy look.

Reflections

(Free write in response to these prompts about today's group.)

1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn about planning, organizing and sequencing tasks?
4. Where and when will I use what I learned today?

Presenting Your Story and Your Painting

Today you will tell your story to the group and to enhance your story you will use your painting as a visual image. Your painting sits on an easel beside you as you tell your story.

For the Module 8 *Practise engagement* assignment, you wrote in point form the important pieces of your story for reference as you tell your story. Keep these points, known as speaker's notes handy while you tell your story today. Review your speaker's notes now to remind yourself of the important points you want to remember as you tell your story.

While you are telling your story:

- Make eye contact with your listeners.
- Do not fidget. Try to minimize distractions that do not build your story.
- If you need to gesture or stand up and sit down during your story do it! Keep movements limited to the ones that help your listeners "see" the story.
- Speak clearly but vary your voice: Be loud or whisper, speak quickly or slowly if it adds to your story.
- Above all else, speak from your heart. Since your story is important to you, you tell it best!

Adapted from Miller, M. (1995). *More or less how to do it: Tips and hints to the storyteller*. Toronto, Ontario. Pathways: The Ontario Journal of Outdoor Education, 7(5). pp. 25-26.

Reflections

(Free write in response to these prompts about today's group.)

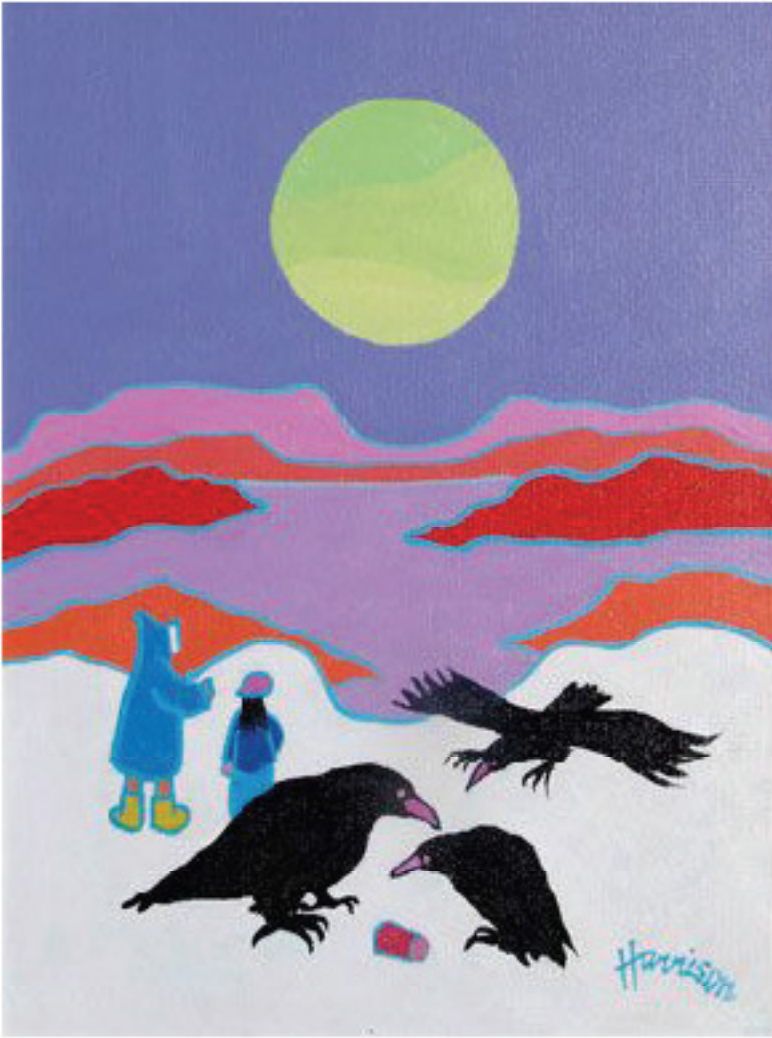
1. The best part of today's group was...
2. What did I notice about myself and how I responded in the group today?
3. What did I learn today?
4. Where and when will I use what I learned today?

Ted Harrison

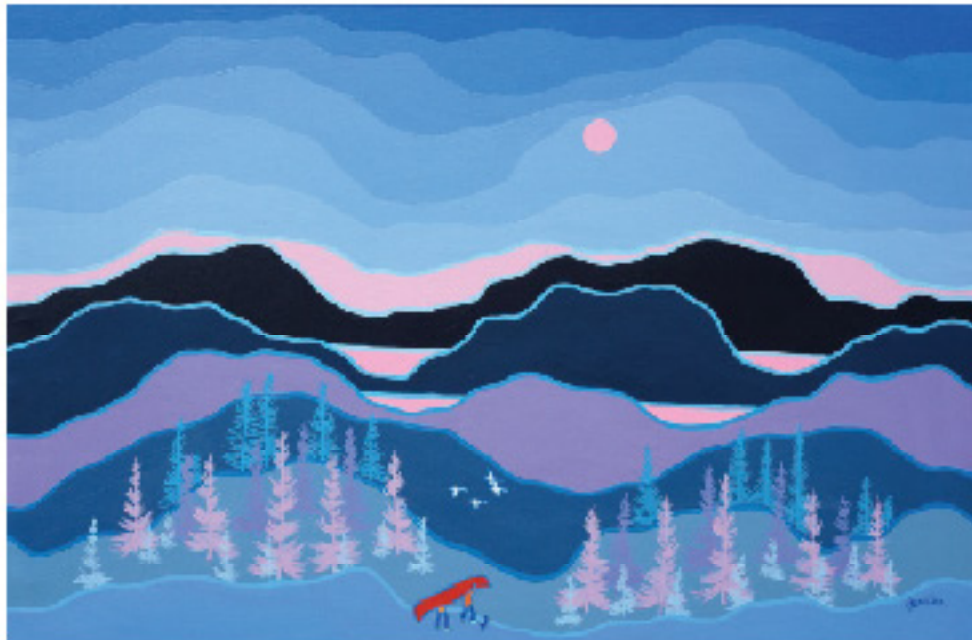


Images of the Yukon and the West Coast

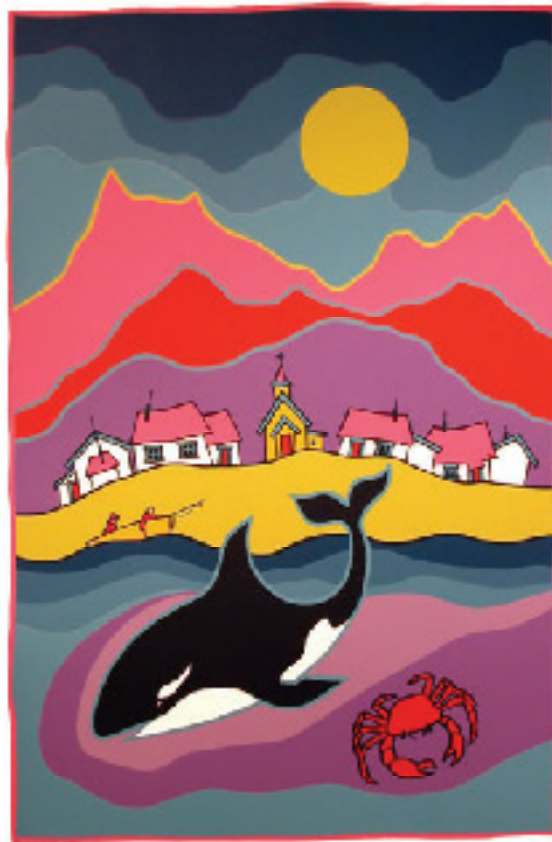




Forest Portage



Land & Sea



Ball Game



Crag Lake



Northern Sun



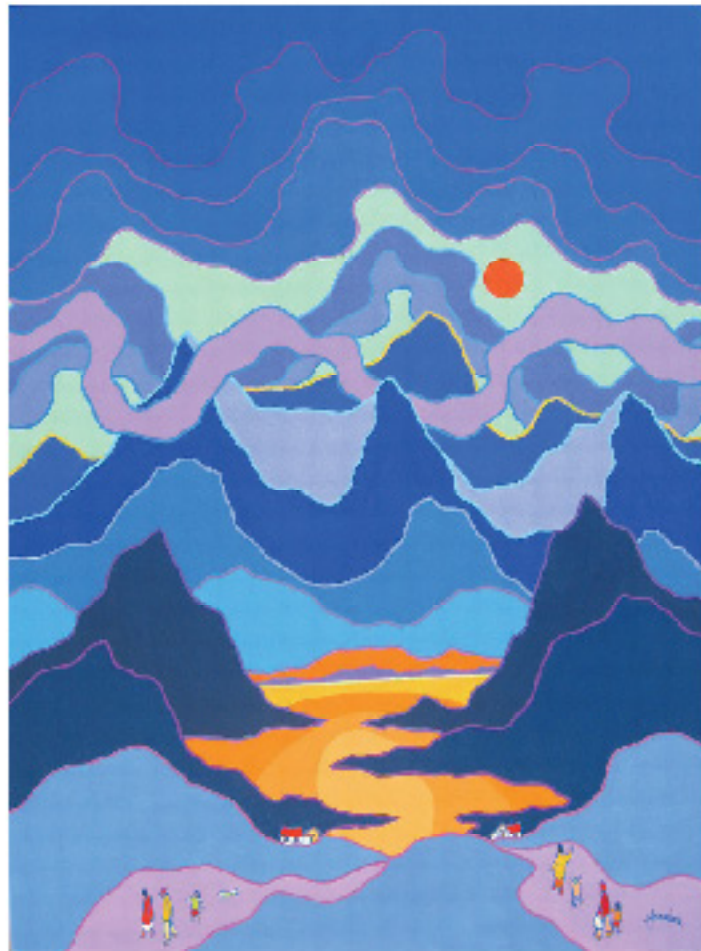
Mc Grew



Ski Trail



Wilderness Wanderers



Shooting of Dan McGrew



The Dawson House



Storm Lovers



The Duchess and the Village Bell



?



1/2

1/2

1/2

?

