



ARTIVATE

Art Therapy Based Psychoeducation to support the participation of adults with Learning Disabilities in
Adult Education
2020-1-FR01-KA204-080200

Practical set of activities

ARTIMATE



Erasmus+ Strategic partnership for adult education
2020-1-FR01-KA204-080200

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Contents

Calendar of friends	3
The colours of the senses	5
Using digital technology for Art Therapy with Adults with Learning Difficulties	7
Auto - writing	11
Feelings	13
Masks	15
Monologue	17
Befriending your Inner Critic	19
Image theatre	21
Follow me... I'm your instructor	24
Dyslex-ICON	27
Painting workshop session	30
Creative Poetry Class	33

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Calendar of friends

Duration

The estimated duration of action is approximately 4-5 hours

Target group

The tool will be used by teachers and occupational therapists for groups of up to 10 people with disabilities. These groups should meet regularly and therefore the participants should get to know each other better. In doing so they can prepare a group calendar together.

Learning objectives and some methodological recommendations

The main purpose of this tool is to define art therapy and its basic principles. Additionally, supporting the process of art therapy interventions in a group gives individuals a chance to believe in themselves by engaging with others of similar backgrounds.

The ability to perform tasks independently shapes and develops self-esteem. The aim, therefore, is also to convince the participants that despite their disability, they can do a lot on their own if they choose the right tools. The participants gain new independent experiences. This will be another step towards being yourself, and for some people, discovering how much they enjoy creating.

Finally, this tool aims to contribute to the debate on myths and misconceptions about art therapy, as the result is the ability to overcome barriers of imperfection.

Required materials

This tool requires the following materials:

Large-format paper on which to create a calendar, tape, watercolour paints and wide brushes.

Context

Convincing someone that despite their disabilities, they can do a lot on their own and achieve a lot in life is invaluable. Each person can overcome new barriers if appropriate conditions are created, and appropriate tools are available. Gaining new, independent experiences is the next step towards gaining self-confidence and discovering new, creative possibilities.

Creative development results from the fact that a person is open, not only to himself, but also to others. The ability to coexist in a group enriches a person and creates new opportunities for social existence.

Reflection on this introductory task to art therapy can be translated into other aspects of life. The participants can gain the belief that they can be satisfied with new experiences and the result of their work. Most importantly, they can try to act by themselves. Self-confidence will allow some participants to discover a passion for creating and expressing their emotions.

Preparation

To begin, it is key to get the group together and discover their birthdays. Then, spread the previously prepared materials and encourage the group participants to associate nice pictures with their birthdays.

Description of the activity

It is an introductory tool for art therapy and for group integration. The recommended steps necessary to implement and use the tool are both general for all tools and specific to the tool.

- Step 1. Gather the group
Step 2. Get to know the participants of the group
Step 3. Introduce them to art therapy classes
Step 4. Prepare the calendar together

Since group members are to see each other regularly, they should get to know each other better, for example by celebrating each other's birthdays. The calendar created together will be used to record the birthdays of all group participants against the illustrated background. The themes for the illustrations of the individual calendar cards will arise from the statements of the group members. The goal is to answer the question: Which image / view do I like/ enjoy looking at? Participants' associations will be used as illustrations for their birthdays.

Participants should be offered one technique of creating a calendar, i.e., covering the forms with tape and then filling them with colour using watercolour paints.

The large-format paper on which the calendar will be created should be laid out in such a way that there are as few limitations as possible related to the disability of the participants of the art therapy classes.

Each participant chooses a convenient format and place for their illustration, while respecting the format /space of other participants. Then, the participants stick on their pictures or forms with tape. The subtlety of these illustrations may make them fearful that they will not be up to the task. However, when they are offered a suitable tool that does not react too much to the shaking of their hands, absorbing it, instead, as it is more comfortable to hold a wider brush, the participants will be much more satisfied with the effect of their work. This moment will be conducive to reflect on their ability to perform the task by themselves.

Assessment

The calendar of friends requires evaluation as it contributes to the group's integration and independent operation.

The following questions can be asked:

- By choosing a suitable format and place for your illustration, have you left some space for other people?
- How often are you satisfied with the results of your work?
- Are you generally able to complete tasks you start?
- Have you discovered your passion for creation?

Useful resources

Time for creativity. Art therapy workshops as method of working with people at risk of social exclusion

https://www.cal.org.pl/wp-content/uploads/2013/05/8_czas_na_tw%C3%B3rczo%C5%9B%C4%87_autor.pdf

Art therapy. Lesson scenarios

<https://zpe.gov.pl/a/arteterapia-scenariusze-zajec/DhFVqyTib>

How to create art therapy workshops? Step-by-step workshop creation

<https://sensarte.pl/wp-content/uploads/2020/05/KOMPENDIUM-WIEDZY-TWORZENIE-WARSZTATOW.pdf>

Art therapy. Lesson scenarios

https://static.scholaris.pl/109/20160912_57d6861d40d77/Arterapia_krotka_wersja.pdf

Art workshops using elements of art therapy

https://profesor.pl/mat/pd9/pd9_e_lagiewska_20110110.pdf

ARTIVATE

The colours of the senses

Duration

Estimated time of use with this tool is about 4-5 hours.

Target group

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The tool can be used by teachers, educators and trainers. It is planned for groups of up to 10 people. Participants will get to know each other's senses while getting to know each other better. At the same time, thanks to art therapy, participants will stimulate their senses in a colourful way.

Learning objectives and some methodological recommendations

The main goal of this tool is to develop competences in determining the stages of art therapy, explaining the art therapy process and supporting art therapy interventions by shaping sensitivity and the ability to verbalize colour sensations.

The intended educational effects include understanding the concept of "colour", distinguishing between concepts relating to the sensory organs (taste, smell, sound), activating areas of one's own imagination, assigning figurative and symbolic elements to appropriate colours, and establishing a rich colour palette depending on the nature of the graphics.

Required materials

Required teaching resources:

- A board showing a "colour wheel"
- A worksheet in the form of a table to be completed by the student
- Information about feelings and emotions

Context

Creative sensitivity and creativity are important features in shaping the personality. The consolidation of concepts related to the senses and colours leads to a better understanding of the reality around us. It is important to interpret colour on a literal, figurative and symbolic level. At the same time, the use of one's own knowledge about the psyche in colour analysis are important elements of the effective use of emotions at the level of artistic creativity.

Preparation

Definition of the task and preparation for a conversation about the names of colours.
Preparing a group conversation about the senses.

Description of the activity

It takes five steps to conduct classes with this tool:

1. Preparation of teaching materials
2. Conversation about colours
3. Conversation about the senses
4. Conversation about feelings and emotions
5. The process of giving the senses specific colours

Steps for the implementation and use of the tool in class:

1. Reminding the participants of the group, in a casual conversation, of the names of colours and present the task.
2. Group conversation about the senses and defining together sensations and experiences related to the world of senses:
 - a) naming known tastes (sweet, bitter, salty, bland, sour, etc.)
 - b) naming known fragrances (spicy, floral, resinous, citrus, tea, etc.)
 - c) naming known sounds (whistle, roar, whisper, crack, scream, bang, silence, hum, etc.).

3. Group conversation about the world of feelings and emotions; naming together the various emotions and emotional states (positive and negative, e.g., happiness, joy, sadness, anger, peace, boredom, rage, disgust, aggression, regret, annoyance, longing, anxiety, sadness, fear, etc.).
4. Individual work (student's worksheet): assigning the tastes, smells, sounds, feelings and emotions to individual colours that the students associate with colours.
5. Group conversation: presenting your own "feelings" of colours (only students who want to share their feelings participate in the conversation).

Assessment

Assessment of activities introducing art therapy should be fun, encouraging the expression of creative emotions.

Nevertheless, it is worth trying to evaluate the art therapy intervention during the interviews by asking a few questions about this activity:

1. What flavours do you prefer?
2. Which of the fragrances do you like?
3. How many sounds can you name?
4. Why do you associate these colours with tastes, smells and sounds?
5. When are feelings positive and when negative?

Useful resources

Art workshops using elements of art therapy

https://profesor.pl/mat/pd9/pd9_e_lagiewska_20110110.pdf

Art therapy. Lesson scenarios

<https://zpe.gov.pl/a/arteterapia-scenariusze-zajec/DhFVqyTjb>

Script of art therapy workshop „Becoming – symbolic self-portrait” – personality development

<https://czasopisma.uph.edu.pl/index.php/studentniepelnosprawny/article/download/2422/2012/>

Methodology of working with children with special development and educational needs

https://repozytorium.uni.wroc.pl/Content/105571/PDF/Metodyka_pracy_z_dziecmi_o_sPECIALNYCH_potrzebach_rozwojowych_i_educacyjnych_Skrypt_do_przedmiotu.pdf

Pedagogical (teaching) internship program. Elementary education with art therapy

http://wpa.amu.edu.pl/_data/assets/pdf_file/0006/337362/Dzienne-Regulamin-praktyk-elementarna-z-arteterapia.pdf



Using digital technology for Art Therapy with Adults with Learning Difficulties

Duration

Each session described below lasts one hour. Ideas for 5 sessions of one hour each are provided.

Target group

The tool will be used in interventions by adult educators in art therapy sessions with adults with learning difficulties as the beneficiaries.

Learning objectives and some methodological recommendations

S2.1. Apply relevant theoretical approaches and methods of art therapy to different intervention settings and environments

The method of digital technology in art therapy interventions can be applied in individual or group settings, face-to-face and in online or hybrid settings. For example, it can be applied in face-to-face settings and later, beneficiaries can access the tool from home, (initially with the support of their parents or guardians if necessary). It can be applied in both individual and group face-to-face settings and any art created in the session, and indeed at home individually, can be shared in an online setting with the other group members, if applicable.

Required materials

Beneficiaries will require a tablet to access the digital applications installed on the tablet. The following image-making digital applications are recommended: Fresh Paint, Colouring Mandalas and Sand Draw. ArtRage and ZenBrush can also be used but the first 3 mentioned were cited as preferable by participants in a study (see Useful Resources for the link to the study). The following creative activity applications are also recommended: PuzzleTouch and Sticker Tales. Number Link is another example of a creative application which can also be used.

Links to these applications:

- FreshPaint: available free of charge from Microsoft.
- Colouring Mandalas: available free of charge from Microsoft.
- Sand Draw: available free of charge from Google Play.
- ArtRage: available for a small fee from Google Play.
- ZenBrush 2: available for a small fee from Microsoft.
- PuzzleTouch: available free of charge from Windows Store.
- Sticker Tales: available free of charge from Microsoft.
- Number Link: available free of charge on Google Play.

Recommended tablets include a Lenovo Yoga 13.3-inch Windows 8 Convertible Ultrabook and a Samsung 7-inch Galaxy Tab 3 Android touch tablet. The Windows 8 touchscreen has a large screen, upright easel-like table positioning, and instant printing feature.

Context

The digital tools are available to be downloaded online and are mostly free of charge. They can be used in any country and are available in many European languages including, Spanish, German,

French, Italian, Portuguese, Polish, and Turkish, etc. See Required Materials for the links to the tools. They do not need to be adapted to different countries; they can be used as they are without issue.

Preparation

Prior to the sessions, it is necessary to download the applications onto the tablets and familiarise yourself with the features of the tool. There are many videos on YouTube offering tutorials in how to use these apps.

Description of the activity

The digital tools described were piloted on adults with developmental disabilities and the study was published by the Journal on Developmental Disabilities. The benefits outlined in the results section of the study are also beneficial to adults with learning disabilities. Firstly, they focus on the *process* of artmaking, providing a simple and mess-free digital canvas, they encourage independence, voice and vision, computer skills and cognitive development. They allow participants to gain a sense of empowerment, utilising their imaginative thinking skills and talents. They allow professionals to provide safe and creative therapeutic spaces for adults with learning difficulties to express themselves, fostering their creativity, learning, well-being, and social skills. Throughout the sessions, participants should be encouraged to express their thoughts and feelings with the art therapist, as well as interact with one another if the session is held in a group setting. The opportunity for social, creative, and symbolic growth is thus provided during the sessions. Furthermore, the creative applications help develop concentration, focus, memory, and problem-solving skills.

- Prior to applying art therapy using the method of digital technology, beneficiaries can attend a digital trial-run session in order to assess whether they are comfortable operating digital tablet devices, if they are interested in using creative digital applications and if they are able to apply gentle pressure with the stylus on the touchscreens.
- Sessions should be aimed at each individual's ability and should involve a warm-up activity, the art-based intervention and a closure activity. Each session could also begin and end with the implementation of a check-in and check-out feelings chart.
- Over the course of 5 sessions of one hour per session, the following art-based interventions can be used: 1/scribble drawing; 2/house-tree-person; 3/ mandala drawing; 4/free drawing, and 5/a favourite kind of day. Participants can be given the choice of creating digital art with or without background music.
- Beneficiaries can be asked to reflect upon their experience of digital artmaking at the end of the sessions by asking the following questions: 1/ What did you particularly like about the digital image making creative applications used today? 2/ Did you find anything particularly challenging?

Warm-up and closing digital art therapy sessions:

- The following four creative activity applications are recommended for warming-up and closing the digital art therapy sessions: Sticker Tales, PuzzleTouch, and Number Link. PuzzleTouch and Number Link are useful tools that allow participants to further develop their concentration, focus, memory, and problem-solving skills.

Digital art therapy interventions:

- The following applications are recommended for use as the art therapy intervention which takes place between the warm-up and closing: Fresh Paint, Colouring Mandalas, Sand Draw, ArtRage and ZenBrush.
- During this middle section of the session, beneficiaries should be directed to complete a traditional art directive on the digital devices. For each session, the following art directives can be prescribed:

1/ Create a scribble drawing using the FreshPaint application. The scribble created should then be turned into a picture.

This allows adult educators to determine the beneficiaries' imaginative thinking abilities.

2/ Create a house, a tree or a person using basic shapes with the FreshPaint application.

3/ Use the Colouring Mandalas application to paint one of the patterned mandalas. Colouring mandalas are reported to have calming and centering properties, leading to increased focus and a decrease in impulsive behaviour.

4/ Create a free drawing using Sand Draw.

5/ Using the FreshPaint application, draw a favourite kind of day. Analytic, sequential operations, logic and abstractions are skills that are activated when drawing a picture of a memory.

Overall, working through the sequence of steps needed to complete an art task requires and develops attention skills and memory, and making art increases relaxation and reduces stress.

Further recommendations:

- It is recommended that participants create with a round, brush and point styluses on large 19-23-inch all-in-one touchscreen tablets with instant printing available.
- Using the undo button is useful to return to the previous stage of the image if a mistake is made.
- It is recommended to have a printer in the room for immediate printing of digital artwork created.
- Participants can be encouraged to discuss their work and ideas with each other and the therapist to encourage social development during the session.
- To enable further social contact between participants, an online group can be established, using WhatsApp for example, where members of the group can share the artwork they create in the sessions, and at home, with each other. See Useful Resources for an example of the development of such a group.

Assessment

To assess the tool, the adult educator should observe the participants during each session and note answers to the following questions:

- To what extent are the participants engaging with the creative and image making applications?
- To what extent are the participants enjoying the process of making art with the image making applications and engaging in problem-solving with the creative applications?
- Which applications are the most beneficial, why? (What benefits do they offer?)
- What are the limitations of using the applications?
- What recommendations would you suggest?

Useful resources

The digital art tools were piloted in the following study:

http://oadd.org/wp-content/uploads/2015/01/41021_JoDD_21-2_v23f_95-102_Darewych_et_al.pdf

Link to the development of an online art therapy group for learning disabled adults using Whatsapp:

<http://www.tandfonline.com/doi/full/10.1080/17454832.2020.1845758?jwsourc=c>

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2020-1-FR01-KA204-080200

Link to blog post about the digital art tool Sketchup and Project Spectrum: connecting the autism community with SketchUp: <https://blog.sketchup.com/article/strengths-autism-shine-3d>

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Auto - writing

Duration

1 hour 30 minutes

Target group

Professionals working with adults with learning disabilities, especially those who struggle with oral and written communication.

Learning objectives and some methodological recommendations

The aim of this tool is to highlight the communication and theatrical competences of individuals through their ability to express themselves and find effective problem-solving solutions.

Required materials

1. Safe space.
2. Paper, colour pens.
3. Emoji pictures: Please select 5 to 10 emojis to be shown during the session.

Context

Automatic writing is a powerful technique that can be used to channel the subconscious mind. When used correctly, automatic writing can support the individual in their search for innovative solutions.

The individuals are given a prompt and they should continuously write without thinking if their text makes sense or not. The individuals must focus all their attention on portraying whatever comes to mind at that specific moment. They should concentrate and allow their minds and their thoughts to fluidly flow onto paper.

Professionals working with automatic writing should be aware that this technique brings up instincts and unconscious suppressed thoughts, which could place learners in an uncomfortable head space.

Preparation

In order to prepare for the session, the professional is asked to:

1. Research basic principles for supporting sessions that can involve mental distress.
2. Become acquainted with the automatic writing concept.

Description of the activity

1. Set a calm mood within the group before presenting the activity.
2. Present the classroom with emoji pictures.
3. Without leaving time to reflect on the emojis, ask each individual to choose an emoji, without saying it out loud and to grab a pen and paper and start writing/drawing whatever comes to their mind for the next 2 minutes. Please stress that putting the pen down during this time or stopping writing/drawing is not allowed. It doesn't matter if what they are portraying makes sense or not.
4. Once the two minutes have passed, ask the individuals to read what they have written and, after another 2-3 minutes, ask them if they want to share their creation. Since automatic writing creations can be very sensitive, please don't force participants to share their creation if they don't want to.

5. Divide the individuals into pairs and, during the next 20 minutes, ask them to create a dialogue that sums up their two creations in a sequenced logical manner.
6. Ask the pairs to perform their dialogues for the rest of the group and share their feelings from when they started writing until the end of their performance.

Assessment

In order to assess the tool, please be aware of the importance of offering support during the preparation of the monologue as well as during the performance. During the assessment, the following questions are suggested:

1. How many emotions are coexisting in the dialogue?
2. What was the main emotion at the beginning of the activity, and which emotion features at the end?
3. What did you realize about your thoughts?
4. What was the key point of your dialogues?
5. What did you learn that you can now apply regularly?

Useful resources

Campus Trilema (2021): How to manage emotions in the classroom. Teachers learning event: <https://www.youtube.com/watch?v=fyhyVBwOjfA>

Paez, E (2015): Automatic writing. Writing workshop. The flow of consciousness: <https://www.youtube.com/watch?v=kedJ9ERNPAQ>

The Joy Within (2019): How to do automatic writing? Empowerment exercises. Retrieved in January 2022: <https://thejoywithin.org/empowerment-exercises/automatic-writing>

Feelings

Duration

1 hour

Target group

Professionals working with adults with learning disabilities, especially those who struggle with writing and reading. For individuals interested in working on emotions.

Learning objectives and some methodological recommendations

The aim of this tool is to promote literacy and oral expression skills through plastic arts, and to promote the ability to focus on an activity and participate. The aim is that through the creations, the group members are able to reflect their inner world through a medium of communication that is not usually used, thus providing a sense of freedom, facilitating social interaction and increasing self-esteem through the expression of their feelings.

Required materials

1. Emoji pictures: Please select from 5 to 10 emojis to be shown during the session.
2. Newspapers and/ or magazines
3. A set of scissors, glue, and cards per member.

Context

Dyslexia has been associated with reading and writing problems, and although it is true that the main difficulties that people with dyslexia persistently present are in this area, symptoms also appear in the motor, artistic and mathematical areas. In fact, in adult stages there are symptoms such as difficulties with organisation, time management, following a sequence of instructions, remembering names, and difficulties with concentration, all of which can be worked on through art therapy sessions. If untreated, these symptoms can lead to low self-esteem, frustration and a lack of socialization. Art therapy sessions can support individuals as they will be letting their imagination run and start expressing their feelings, thoughts, emotions, desires, and dreams.

Preparation

In order to prepare for the session, the professional is asked to:

1. Look for different emojis that portray different emotions. Research about handling emotions in an educational setting.
2. Look for magazines and newspapers with different types of pictures and colours.
3. Prepare an artistic set per group member or at least prepare the materials to have at their disposal.

Description of the activity

1. Set a calm mood within the group prior to presenting the activity.
2. Present the classroom with the emoji pictures. Let them reflect individually or if they prefer, in a group, about which feelings are represented by the emojis.
3. Give a newspaper or magazine to each member of the group.
4. Ask them to create an individual short composition using the words and pictures from the newspaper and magazines about one of the emojis that represent how they feel. Set a time limit of around 30 minutes.

5. If needed, provide the group with support in their creations.
6. Once the group has finished their creations, ask them to reflect with the group about their creations. Don't force any of the members to open up if they are not interested in doing so.

Assessment

In order to assess the tool, the following questions are suggested:

1. How many emotions are named and how did the group talk about them?
2. Do the group members concentrate fully during their creation time or does the session need to be redirected?
3. Do the group members focus while other members explain their creation or does the session need to be redirected?
4. Are the group members empathetic with other members' creations? Does any conversation spark from this session?

Useful resources

Campus Trilema (2021): How to manage emotions in the classroom. Teachers learning event: <https://www.youtube.com/watch?v=fyhyVBwOjfA>

Procedia - Social and Behavioural Sciences 237 (2017): Working with emotions in the classroom: Future teachers' attitudes and education María J. Hernández-Amorós* & María E. Urrea-Solano Faculty of Education, University of Alicante, Ap. C. 99, 03080 Alicante, Spain. 7th International Conference on Intercultural Education "Education, Health and ICT for a Transcultural World", EDUHEM 2016, 15-17 June 2016, Almeria, Spain 511 – 519 Available online at www.sciencedirect.com

Masks

Duration

1 hour 30 minutes

Target group

Professionals working with adults with learning disabilities, especially those who struggle with oral and written communication.

Learning objectives and some methodological recommendations

The aim of this tool is to motivate the individuals to express themselves and raise their self-esteem through the highlighting of their problem-solving competences.

Required materials

1. Safe space.
2. Artistic kit per individual (paper, scissors, rubbers, staplers, colour pens and any other materials that can be used for decoration and have different textures i.e., glitter or different types of paper).

Context

Are masks always bad? Masks are tools that are used to try to adapt to circumstances and thus reinvent the individual in order to move forward. They allow individuals to act as if they are capable of anything and protect them from what is believed to harm us. In other words, masks are unconscious defence mechanisms that try to protect the true "self" when it may be in danger. It is an item that allows us to survive; therefore, wearing a mask is not necessarily harmful to us. When used as a therapeutic tool, wearing a mask can help us feel more safe and secure as it supports a visual representation of how we feel and our experiences.

Preparation

In order to prepare for the session, the professional is asked to:

1. Be prepared to handle emotions in the classroom
2. Prepare one artistic kit per individual
3. Prepare examples for difficult circumstances that are common to individuals with learning disabilities.

Description of the activity

1. Set a calm mood within the group prior to presenting the activity.
2. Ask each individual to self-reflect for 2 minutes. Ask the individuals to reflect on how other people see them, what their expectations are and how they really are.
3. Ask each individual to create a unique mask that represents their personality as to how they are seen by others and how they see themselves.
4. Ask the individuals to put on their masks and secure them using rubber bands. Once every member of the group is wearing their mask, ask them to look at the other masks and the individuals that are wearing them.
5. Ask each individual, while wearing the mask, to explain which every day circumstances are difficult for them to deal with. It doesn't matter if it's a simple or complex circumstance. Encourage the members of the group by providing researched examples.

6. Every time an individual has finished explaining their everyday circumstance that is difficult to deal with, ask the group if they have experienced the circumstance too and how they tend to deal with it. Provide support and encourage the members to find ways to overcome the circumstance and if it's not possible, explore ways to deal with it in a safe way that allows them to be less bothered by the circumstance.

Assessment

In order to assess the tool, the following questions are suggested:

- How did wearing a mask as a drama therapy technique facilitate the expression process?
- How can you increase your resilience through the expression of your feelings?
- How would this activity feel without the use of a mask? Would it be easier or more difficult for you?

Useful resources

Campus Trilema (2021): How to manage emotions in the classroom. Teachers learning event: <https://www.youtube.com/watch?v=fyhyVBwOjfA>

Fundación Belen: "Intellectual and developmental difficulties". Retrieved from Fundación Belén, base de datos on January 2022 from <https://fundacionbelen.org/base-datos/dificultades-intelectuales-dificultades-desarrollo/>

La Mente es maravillosa: "Which masks do you use?" Retrieved in January 2022 from <https://lamenteesmaravillosa.com/que-mascaras-utilizas/>

Rodríguez, E. "Learning difficulties: definition and warning signs" Retrieved from Psicología y mente in January 2022 from <https://psicologiaymente.com/desarrollo/dificultades-aprendizaje>.

Monologue

Duration

1 hour 30 minutes

Target group

Professionals working with adults with learning disabilities, especially those who struggle with oral and written communication.

Learning objectives and some methodological recommendations

UL3. General applications & benefits of art therapy

The aim of this tool is to increase the individuals' self-esteem levels through communication strengthening and highlighting their effective problem-solving competencies in everyday life.

Required materials

1. Safe space.
2. Paper, colour pens.

Context

Drama and theatre can be seen as an effective and accessible tool for addressing issues related to equality, tolerance, and inclusion, and represents a creative approach to engage learners to participate and express themselves with or without using words.

There are a wide range of participatory drama techniques, which can be used as a method of learning even in situations that seem too difficult to promote learning. Drama and theatre exercises can be used as a motivating factor for people with learning difficulties or little motivation to learn. They can unlock and bring to the surface many different life experiences through the use of imagination, dreams, body work, symbols, images, visual arts, etc. and are helpful in an individual's learning process.

Educators using drama and theatre exercises should foster the creation of an environment in which everyone feels safe and key human rights principles are encouraged, including equity, respect for human dignity, respect for difference, tolerance and equality. This is particularly important when working with a new group: the educator needs to explain and identify guidelines for working together to create a creative and safe space.

Preparation

In order to prepare for the session, the professional is asked to:

1. Research different acting resources.
2. Research the basic principles of managing a drama performance.

Description of the activity

1. Set a calm mood within the group prior to presenting the activity.
2. Explain what a monologue is and what the keys to performing a monologue are.
3. Ask the individual to reflect on a difficult personal situation and how it was solved.

4. Ask each of the individuals in the group or the individual, if it's a one-to-one session, to write the main ideas that will support their performance.
5. If more than 5 minutes pass and the individual is not writing notes, please offer support by explaining the task again or providing an idea.
6. Let the individual perform their monologue.
7. Provide some extra time to speak about the situations, the feelings felt and how the individuals feel while performing their monologue.

Assessment

In order to assess the tool, please be aware of the need to offer support during the preparation of the monologue as well as during the performance. During the assessment, the following questions are suggested:

1. How many emotions coexist within the monologue?
2. What was the main emotion then and what is the main emotion now?
3. How has this situation influenced you?
4. What did you learn from the situation that you can now apply regularly?

Useful resources

Campus Trilema (2021): How to manage emotions in the classroom. Teachers learning event: <https://www.youtube.com/watch?v=fyhyVBwOjfA>

Masterclass (2021): How to write a monologue with examples. Retrieved from Masterclass in January 2022: <https://www.masterclass.com/articles/how-to-write-a-monologue-with-examples>

The Big Van Theory (2015): Some keys to create a monologue. https://www.youtube.com/watch?v=nbGZV4XM_tU

Recursos para clase (2022): Monologues in the classroom. Retrieved from Recursos para clase in January 2022. <https://recursosparaclase.es/lessons/monologos-en-el-aula/>

Befriending your Inner Critic

Duration

A full session (60-120 minutes)

Target group

This art therapy-based psychoeducational tool can be either self-applied by the adult with learning disabilities or in a session facilitated by any educator who supports adult learners with learning disabilities.

Learning objectives and some methodological recommendations

The aim is to support professionals exploring and recognising art therapy as a psychoeducational tool for adult learning, following the andragogy and universal design for learning principles (i.e., taking advantage of self-directed and autonomous learning while embracing learners' diversity). This tool is adapted from Ann Wilkinson, R., & Chilton, G. (2017).

Required materials

- A3 Paper
- Variety of drawing materials: pens, pencils, erasers, soft pastels, oil pastels, crayons, etc.
- Modelling clay

Context

Many of us struggle with an inner voice (i.e., the Inner Critic) that keeps chattering discouraging negativity which limits our creativity. When our Inner Critic is out of balance, it changes from a helpful and friendly editor into a harsh censor, caught up in perfectionism and performance. In these moments, we tend to feel that our creative flow is blocked, and we freeze.

Our Inner Critic has no negative intent, as it is generally well meaning if not a bit misguided. So, we should reframe it by identifying what purpose it is trying to serve (e.g., protecting us from embarrassment or failure, avoiding frustration and disappointment), that is preventing us from experimenting with new ideas, and from the learning that comes with trial and error.

To embrace this aspect of ourselves without letting it inhibit our experimental, creative and fun-loving self, we can engage with our Inner Critic to determine what its intentions are, so to reveal the positive side of it, that is, an Inner Critic that is a helpful and effective consultant who can offer clarity and guidance.

Preparation

Tips for fostering creativity:

- Provide an orderly and enriched studio space, with stimulating images and ideas to prompt creativity.
- Lay art supplies out in plain view to induce visual stimulation and entice engagement.
- If possible, provide a warm-up exercise that can prime positivity and set the stage for creativity.
- Support an attitude of openness and exploration of new divergent ideas, thoughts, and images.

Description of the activity

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Step 1 – Name your Inner Critic (you can take it even further and develop a persona or character, by assigning a gender, personality, style of dress, manner of speech, etc).
 Step 2 – Engage in dialogue with the Inner Critic (ask him/her questions like “What purpose do you serve?” “What are you trying to accomplish?” “How would you like to help me?” “How can I help you?!”).
 Step 3 – Make a symbol, draw a portrait, or make a figure/sculpture of your Inner Critic.
 Step 4 – Make symbols for the strengths your Inner Critic represents (self-protection, judicious restraint, avoiding failure, good judgement, etc).
 Step 5 – Make a symbol, draw a portrait, or make a figure/sculpture of your Inner Muse.
 Step 6 – Make symbols for the strengths your Inner Muse represents (creativity, appreciation of beauty, curiosity, playfulness, etc).
 Step 7 – Picture your Inner Critic and your Inner Muse collaborating towards something you want to accomplish.

Assessment

A post evaluation with 3 questions can be conducted by the educator to assess the activity’s impact on participant’s difficulties.

Have the challenges been reduced by the activity? (e.g., less difficulties in areas such as emotions, concentration, behaviour, or friendships).

Has the activity assisted in rendering the challenges more tolerable? (e.g., lower levels of distress).

Has the activity made the participants' everyday life easier with regards to classroom learning?

For a more in-depth assessment, the educator can rely on the Strengths and Difficulties Questionnaire (SDQ), available here - <https://www.sdqinfo.org>

SDQ is a brief behavioural screening questionnaire for children and youth 2–17 years old. It exists in several versions and languages to meet the needs of researchers, clinicians and educators.

Useful resources

Ann Wilkinson, R., & Chilton, G. (2017). *Positive Art Therapy Theory and Practice: Integrating Positive Psychology with Art Therapy*. Routledge.

McNiff, S. (2004). *Art heals: How creativity cures the soul*. Boston: Shambhala.

Image theatre

Duration

A short session (30-60 minutes)

Target group

This art therapy-based psychoeducational tool is to be facilitated by an educator in a group session involving adult learners with and without learning disabilities.

Learning objectives and some methodological recommendations

Following the andragogy and universal design for learning principles (i.e., taking advantage of self-directed and autonomous learning while embracing learners' diversity) this tool from the Theatre of the Oppressed is meant to support the adult with learning disabilities in:

- Clarifying and expressing their own desires, thus learning about themselves and about others.
- Analysing their past, in the context of their present, and subsequently to invent their future thorough aesthetic means.
- Acting in the fiction of theatre to become protagonists, i.e., acting subjects, of their own lives.
- Changing of circumstances which produce unhappiness and pain
- Respecting differences between individuals and groups and promoting the inclusion of all human beings in dialogue.

This tool is adapted from Boal, A. (1978).

Context

Image theatre is a simple theatrical technique which is part of the Theatre of the Oppressed developed by Artur Boal. In his own words "the Theatre of the Oppressed has two fundamental principles: first – to transform the spectator, passive being, receptacle, container, into the protagonist of the dramatic action, subject, creator, transformer; second – to go beyond reflecting on the past by preparing for the future."

In this technique, participants are invited to present and discuss problems that concern them by illustrating, with their bodies, situations of oppression, forming (collectively or individually) statues of exemplary situations.

Preparation

Augusto Boal believed that artistic activity is natural to all men and women; and it is the repression that we suffer when being "educated" that limits our capacity of expression. Children dance, sing and paint, however, after suffering from oppression in their family, in school, in the workplace, they convince themselves that they are not dancers, nor singers, nor painters. Nevertheless, we must understand that all men and women can do everything that one man/woman can do. It is evident that all will master it differently, but everyone can do it!

The transformation of the participant' role from spectators to protagonist, enables him/her to realize that the "fictitious" liberating act, performed during the session, is preparation for doing it in real life. In sum, the Theatre of the Oppressed stimulates the participant's desire to transform reality.

Description of the activity

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Step 1 – Sculpting the *real image* (The participants are asked to compose a set of statues with their bodies that visually demonstrate the collective thinking on a given subject proposed by the participants (e.g., working with learning disabilities). Each participant at a time presents an image for their peers/audience to see; if the audience does not agree with the presented image, a second participant presents a different image; if the audience partially agrees, the other participants can rectify the base-image, or even complete it. The idea is that the group reaches a consensus on the *real image*, the actual state on the given subject that tends to be an image of oppression.

Step 2 – Sculpting the *ideal image* (The participants are asked to “sculpt” the *ideal image*, in which oppression is not present – this is the image of the society that one wishes to build, where the actual problems, presented in step 1, have been overcome)

Step 3 – Debating to reshape (Going back to the *real image*, a debate is initiated where each participant at a time has the right to modify the *real image* to visually demonstrate how it is possible to reshape our tangible reality into his/her desired reality. This step needs to be fast paced to avoid that participants thinking with words that are hereafter translated into images (i.e., the participants must think in images and talk with their hands, like real sculptors)

Step 4 – Changing the narrative (After all participants have expressed their opinions, the “statues” are then asked to modify themselves into the oppressive reality in slow-motion or stop-motion. It is important that each “statue” acts as a character and not as himself/herself.

Assessment

A post evaluation with 3 questions can be conducted by the educator to assess the activity’s impact on participant’s difficulties.

Have the challenges been reduced by the activity? (e.g., less difficulties in areas such as emotions, concentration, behaviour, or friendships).

Has the activity assisted in rendering the challenges more tolerable? (e.g., lower levels of distress).

Has the activity made the participants' everyday life easier with regards to classroom learning?

For a more in-depth assessment, the educator can rely on the Strengths and Difficulties Questionnaire (SDQ), available here - <https://www.sdqinfo.org>

SDQ is a brief behavioural screening questionnaire for children and youth 2–17 years old. It exists in several versions and languages to meet the needs of researchers, clinicians and educationalists.

Useful resources

Boal, A. (1978) *Duzentos e tal Exercícios e Jogos para o actor e o não actor com ganas de dizer algo através do TEATRO*. Lisboa. “VOZES NA LUTA”- Cooperativa de Acção Cultural SCARL.

Boal, A. (1993). *Theatre of the Oppressed*. New York. Theatre Communications Group

How we suppress genius and create learning disability: Scott Sonnon at TEDxBellingham

<https://www.youtube.com/watch?v=bxkBgFbbAPO>

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2020-1-FR01-KA204-080200

When we design for disability, we all benefit | Elise Roy
<https://www.youtube.com/watch?v=g2m97gPI70I>

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Follow me... I'm your instructor

Duration

1 hour

Target group

Adult Education teachers, Health care professionals or Art Therapists working with people with Attention Deficit Hyperactive Disorder of all ages can make use of this art therapy-based tool.

Learning objectives and some methodological recommendations

This activity consists of many sequential actions that require concentration. When working with adults with ADHD disorder the main target is to keep their attention throughout the training, which is a really challenging factor. As people with ADHD tend to be easily distracted, verbal training can be completely inappropriate. As a result, techniques and exercises should emphasize physical senses and acts that enhance attention concentration.

Due to the sequence of the tasks, make sure that students have read the instructions very carefully. Also, if any student gets distracted during the activity, try to be supportive and help boost their motivation to continue.

The activity can be implemented more than once on the same day and practiced by teams later on (if there is available time).

Required materials

- Sheets of paper
- A set of instructions for each participant
- Pens or pencils

Context

This tool can be used in an educational and therapeutic context. It can be used as an intervention technique to draw and raise attention, start working with concentration and boost the educational motivation of the participants. Self-esteem can be reinforced as a result of good performance.

In Greece, after a diagnosis from the transdisciplinary team of public or private health centers, a personalized rehabilitation program is drawn up. This tool can be used either in rehabilitation programs in Day Centers, Health Centers or other educational structures, or during school hours by a special educator.

The activity is in accordance with the European perspective and can be adopted as a tool by all professionals from different European countries, corresponding with the commonly accepted definitions of ADHD and Art therapy.

Description of the activity

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The first and only verbal instruction you will give participants is to read all the written instructions first before engaging in any of the directives. The first person to complete the list will be declared the winner of the activity. You can offer a prize to the winner if you think the group would be motivated by it. This exercise is a fun way to see who is paying attention and who is skipping the most vital instruction—to read everything before acting.

Here are the instructions:

1. Write all of your team's initials on the top right-hand corner of this sheet.
2. Write your first name on your sheet of paper.
3. Write the total of $3 + 16 + 32 + 64$ here: _____
4. Underline instruction 1 above.
5. Check the time on your watch with that of your neighbour's.
6. Write down the difference in time between the two watches at the foot of this page.
7. Draw three circles in the left-hand margin.
8. Put a tick in each of the circles mentioned in 6.
9. Sign your signature at the foot of the page.
10. On the back of the page, divide 50 by 12.5.
11. When you get to this point in the test, stand up, then sit down and continue with the next item.
12. If you have carefully followed all these instructions, call out 'I have'.
13. On the reverse of this page, draw quickly what you think an upright bicycle looks like from overhead.
14. Check your answer to Item 9, multiply it by 5 and write the result in the left-hand margin opposite this item.
15. Write the 5th, 10th, 9th and 20th letters of the alphabet here: _____
16. Punch three holes with your pen here: o o o
17. If you think you are the first person to get this far, call out 'I'm in the lead'.
18. Underline all the even digits on the left-hand side of the page.
19. Draw triangles around the holes you punched in Item 15.
20. Now you've finished reading all the instructions, obey only 1, 2, 20 & 21.
21. Stand up and say, "We're the greatest team in the World!"

This exercise provides the opportunity to discuss the difficulties that students faced during the procedure and have a better understanding on how to overcome them.

Ask the students to make a list with all the difficulties faced during the activity (Question b below, reflects the main points that must be discussed).

Assessment

In order to assess this tool, please follow these assessment recommendations:

- How interesting was the activity for the participants?
- Did they learn to detect the difficulties caused by ADHD?
- Did the participants show empathy and deep understanding to each other?
- Did they detect different types of difficulties?
- Did the group find the exercise helpful?
- Was it difficult for them to regain their attention after getting distracted? What could be done to assess them with this?

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2020-1-FR01-KA204-080200

Useful resources

<https://www.medigraphic.com/cgi-bin/new/resumenI.cgi?IDARTICULO=29545>
<https://www.additudemag.com/art-therapy-for-adhd/>
https://digitalcommons.lesley.edu/cgi/viewcontent.cgi?article=1091&context=expressive_dissertations
<https://www.sciencedirect.com/science/article/pii/S0924933818301962>
https://digital.library.adelaide.edu.au/dspace/bitstream/2440/133990/1/MinCNS_2021_MCLIN.pdf

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Dyslex-ICON

Duration

1 hour

Target group

Adult education teachers and health care professionals working with people with learning difficulties can make use of this art therapy-based tool in order to enhance their learning motivation and to foster their participation.

Learning objectives and some methodological recommendations

This exercise aims to help educators and mainly, the adult participants to become familiar with the difficulties dyslexia causes, to realize that they are not alone, that the difficulties they face are common, to connect with other people with the same difficulties and to express their inner worlds creatively.

Educators should always have in mind that students with learning difficulties face problems deriving from, and impairing, at the same time, their cognitive functions. For that reason, it is important to give some extra time in order to observe the pictures in detail or at any other part of the exercise, if needed, to try to formulate the questions in different ways, to be sure that everyone has thoroughly understood. Moreover, it is suggested that every participant writes down distinctively the difficulties / problems / impairments / feelings faced through this activity (but also generally) and formulate a discussion (after the observation of the pictures), thus providing the opportunity to openly express themselves. Be supportive to every effort they make.

Required materials

- Photographs/pictures, displayed either in the middle of the classroom accessible to everyone or in front of every student (photocopies needed in this case)
- Sheets of paper, in order to record their thoughts and observations upon the pictures and also for drawing their own paintings later on
- Markers, crayons, coloured pencils and pens, rulers, shapes (free choice) for the drawings.

Context

This activity is for adults working with people with dyslexia in educational or therapeutic contexts. It can be assessed either individually, as a private session, or with a group of students at the same time, in a class context. It can also be practiced virtually and/or face-to-face. Art therapy offers a safe form of emotional expression and communication that is unrestricted by language and communication difficulties. It offers a bridge between the inner and outer world, helping them to recognise, label and regulate emotions.

The activity is in accordance with the European perspective and can be adopted as a tool by all teachers from different European countries, corresponding with the commonly accepted definitions of dyslexia and art therapy.

Preparation

No special preparation is needed for this type of exercise. It is recommended though, to try to create a nice, calm and relaxed environment in the class, promoting unconditional acceptance in order for participants to be able to freely express themselves. A nice, warm class with drawings and pictures hanging on the wall will help them to relax and adapt to the context.

Art therapy offers a safe form of emotional expression and communication that is unrestricted by language and communication difficulties.

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Moreover, it would be useful to give a brief introduction about what art, and especially drawing can offer to a person with or without learning difficulties. Art helps people to communicate more effectively to express thoughts and feelings in a way that makes sense to them, and it can also boost their self-esteem.

Description of the activity

Step 1: Show this set of paintings, made by people with dyslexia, to the class/individual:



(retrieved from link: <https://www.npr.org/sections/ed/2017/01/25/507405986/finding-words-in-paint-how-artists-see-dyslexia?t=1638546839824>)

Step 2: Discuss the pictures with the students and ask them questions about the content.

For example:

Picture 1-4: "What do you notice in these pictures?", "What do you think the drawings want to express?"

Picture 5-9: "Set your imagination free and try to think what the main point of this drawing may be."

Picture 8-11: “What is the main reflection of the artist?”, “What aspects of dyslexia do you think that reflects?”, “What problems does dyslexia create in his/her everyday life?”.

□ In this way, students will become capable of detecting and understanding the deficits caused by dyslexia, they will share them with peers, and they will eventually feel that there are not alone. Also, trying to express themselves aloud enables oral and communication skills development.

□ Some of the following symptoms should be mentioned: difficulties with reading and writing, visual observation, discussion, expressive writing and reading aloud, grammar, reading comprehension, reading fluency, sentence structure and in-depth writing, spelling, orthography, legibility, word spacing and sizing, expression, trouble with sentence structure and grammar rules, difficulty in organizing or articulating attention, behaviour control, being late or forgetting things, low self-esteem and anxiety, anger control, frustration and boredom, mood swings, depression and relationship problems, and concentration, especially when reading.

Step 3: After analyzing the context, participants should be encouraged to draw their own painting using shapes, letters, portraits, colors or even texts, reflecting the difficulties they face on an everyday basis and the feelings that emerge due to those obstacles.

□ This part of the exercise will help participants to relax, feel calm, freely express their inner thoughts, and detect the difficulties that arise from dyslexia. They will illustrate in shapes form, the feelings, and the issues that these obstacles create.

Step 4: After completion of the drawings, students should be asked to present and analyse their art and discuss the reflected topics. Dyslexic people see the world differently, so through this exercise they get the opportunity to explain and share their point of view, enhancing meanwhile their oral and communication skills.

Assessment

In order to assess the tool, please follow this set of questions:

- Did the participants show interest and willingness to participate in the exercise?
- How many different types of difficulties were named by the participants and how did each of them talk about them?
- Have the paintings illustrated different symptoms or disturbances? With what shape or form was each one represented?
- Did participants show empathy and acceptance to each other?
- Did they pay attention while others were talking, or did they seem to be isolated or withdrawn?
- Did they maintain their attention throughout this activity? If not, what other practices can be adopted?

Useful resources

<https://www.indiatoday.in/education-today/featurephilia/story/10-art-therapy-activities-exercises-and-ideas-for-special-needs-children-1622735-2019-11-26>

<https://senmagazine.co.uk/content/activities/music-arts/2229/why-art-therapy/>

<https://yourbrain.health/art-therapy/>

http://www.art-therapy.gr/images/stories/book_library/books/art_therapy/expressive_therapies.pdf

<https://dl.uswr.ac.ir/bitstream/Hannan/139655/1/9780415815796.pdf>

Painting workshop session

Duration

2 hours 30 minutes

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Target group

This tool can be used by art teachers and painting teachers, targeting adults with attention deficit disorder or autism.

Learning objectives and some methodological recommendations

Using the UDL method and based on research on attention deficit disorder and autism, this session will help adults with learning disabilities, focusing on ADHD and autistic issues. They will:

- Learn to focus on an exercise
- Learn to manage their concentration through painting
- Learn to manage stress through art
- Express themselves through art
- Learn to self-evaluate their work
- Learn to grow confidence by participating in a group session.

Required materials

- Canvas
- Brushes
- Glasses or cup for the brushes
- Water and running water
- Pens
- Paint sets
- Painting easels
- Palettes
- An adequate room or a workshop
- Aprons or smocks
- Towels

Context

In recent years, special attention has been paid to behavioural disorders in adults and children, particularly attention disorders. These can take the form of ADHD or autism. Moreover, recent research (in resources) shows that the brain is stimulated by creating art and that this process produces higher levels of dopamine. This is especially important for people suffering from ADHD as dopamine is responsible for increasing concentration. Developing these art therapy painting workshops is therefore a way to stimulate the concentration of adults suffering from autistic or attention deficit disorders.

Preparation

The teacher will need to prepare a room or a workshop with enough space to welcome the students. The room will need to have access to water in order to wash the brushes and the hands.

Painting easels will need to be set up in the room, with sufficient space between them in order for a student to not impinge on his neighbour.

The teacher will need to prepare enough paint for everyone, of various colours.

The teacher will need to prepare and have at least one painting palette per student or more.

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Enough brushes, at least one per student, should also be distributed.
Some pens to help the student draw before painting should be provided as well

The teacher will need to ask the students before the class to wear clothes that can be soiled, and to bring aprons or smocks. The teacher should also have some aprons or smocks available for the students that can't bring them.

Finally, some towels need also be available in the room so students can dry their hands and the materials while and after doing the activity.

Description of the activity

The activity will be divided in steps:

STEP 1: The teacher will explain the exercise to the students, and provide them each with a painting palette, an apron or smock if needed, brushes and a canvas and a painting easel.

STEP 2: Students will choose a subject to paint, it doesn't necessarily have to be too complicated, it can be, for instance, a tree, an object or a landscape.

STEP 3: Students will start to paint, for one hour and a half. The art teacher will provide advice individually to them if necessary and will try to be as helpful as possible to each student according to their needs.

STEP 4: The students will take turns to show their work to the rest of the group. Other participants will be encouraged to make comments and suggestions on the painting. Finally, the students will evaluate their work themselves.

Assessment

Methodology: auto-evaluation, the adult educator will ask each student to orally describe how they felt about the exercise, following these three criteria:

- Ability to focus on painting
- Ability to take note of and put into practice advice from the teacher
- Ability to express what they wanted through their work

Useful resources

The UDL guidelines :

<https://udlguidelines.cast.org>

An example of an autistic, adhd, neurodivergent-led art workshop:

<https://disabilityarts.online/blog/magical-women/what-does-an-autistic-adhd-neurodivergent-led-art-workshop-look-like/>

Art therapy and ADHD (for children, but can be applied to adults)

<https://www.everydayhealth.com/news/art-therapy-adhd/>

An art-based study of adult perspectives on attention deficit hyperactivity disorder:

https://digitalcommons.lesley.edu/cgi/viewcontent.cgi?article=1091&context=expressive_dissertations

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2020-1-FR01-KA204-080200

Art therapy for ADHD in Singapore:
<https://artisanhans.sg/art-therapy-for-adhd-singapore/>

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Creative Poetry Class

Duration

2 hours

Target group

Specialized educators for adults with disabilities can use the tool during a group session involving adults with dyslexia.

Learning objectives and some methodological recommendations

Using the UDL method and based on research on dyslexia and attention deficit disorder (see the resources), this exercise will help adults with learning disabilities, focusing on dyslexia and attention deficit disorders. They will:

- Learn to write structured texts
- Develop their motor skills by stimulating the brain
- Analyse their feelings enough to put them in writing
- Learn to express thoughts and feelings through writing and oral exercises.
- Learn to grow confidence by participating in a group session
- Help their concentration by focusing on the exercises.

Required materials

- Pen
- Paper
- Desks
- Previous examples of short poetry

Context

In recent years, learning disabilities have been increasingly identified and named. They are the subject of an increasing amount of research. In particular, dyslexia and ADHD are under the spotlight of the scientific and educational community who are trying to better understand the origin, the difficulties and the learning methods related to these disorders. In this context, research has shown that poetry can be a valuable aid in addressing and helping students with these disorders. The exercises of memory, oral recitation and fluency can indeed be a help, because of the rhythms, the rhymes, the gestures requested, which mobilize the concentration and the motor capacities of the subject. It is in this context that this short poetry and oral exercise is proposed. For this, the session will also be developed using the Universal Design for Learning which is a tool created for inclusive and dynamic courses, which can be useful for students with disabilities, including adults.

Preparation

Before applying the tool, the educator will first need to prepare the room where the exercise will take place. Desks should be organised into a U shape for the final group evaluation and sufficient space should be given for the learner to give their oral presentations with ease. The educator will also

need to prepare some texts to show as examples of short poetry. For this purpose, some videos of oral presentations of poetry should be prepared to show the students.

Description of the activity

STEP 1: The teacher will explain the exercise and provide examples, he/she can show texts, present the poems orally or show videos of orators.

STEP 2: Learners will take at least one hour to write a short poem. The poem will take the form of a few phrases, according to the abilities and feelings of the learners. It should not be too long and should take a maximum of 2 minutes to present.

STEP 2: Learners will take turns to orally present their poems. They should be careful to present it with the appropriate tone and use gesture and body movement to illustrate it.

STEP 3: The learners will discuss the poems and present their thoughts and they will then briefly self-evaluate their performance.

Assessment

Methodology: Oral self-evaluation

The teacher will ask each student to describe the poetry session and what they think they have learned, students will be invited to be their own critics. The teacher will guide them in their answers so they can address the following criteria:

- Ability to focus on writing
- Easiness to take parole
- Clarity of speech

The teacher will then provide feedback and adjust their notes according to the students evaluation and their own impression.

Commenté [1]: This needs to be re-phrased. I am not sure of the meaning so cannot amend it myself. Thanks.

Useful resources

UDL guidelines:

<https://udlguidelines.cast.org>

Why use poetry for learning disabilities:

<https://atthefestival.wordpress.com/2016/05/21/dyslexia-and-poetry-words-that-wear-a-high-vis-vest/>

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