



REPLAY YOUR FUTURES

TRAINING MANUAL HIGH SCHOOL FACILITATORS

2023



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INTRODUCTION

Dear teacher/ facilitator,

Thinking about the future has become more and more relevant. With so many changes and developments, the future seems more and more uncertain: how we make decisions, what we plan and hope for. Thinking about the future is no longer a skill for only trendwatchers or policymakers, but has found its way to education as well. This manual will give you an overview of different ways to use futures and how to apply this in your classroom. In three hands on, practical modules, you are encouraged to help your students think about how to use the future to make better informed decisions about their personal and professional development. Offering a wide range of activities, this manual will hopefully give you inspiration and confidence to start experimenting!

In the module **Anticipation for the Future** four training sessions are offered which stimulate high school students to break out of expected patterns of their personal and professional development. With the first training session you can introduce your students to **De Bono's Six Thinking Hats** in order to explore various aspects of a question related to their personal and professional development, one at a time, without letting just one thinking mode dominate the process. With the subsequent **Force Field Analysis** session you can stimulate your students to visualize and analyze the key forces influencing a given situation, and use this to make well-advised decisions about a broad range of issues related to their personal and professional future. The **Scenario Analysis** session invites your students to explore different scenarios, in order to compare competing career goals and to be able to change career goals depending on rapidly changing conditions and developments. Building on these scenarios, the **Object from the Future** session helps your students to come up with the creation of fictional, yet tangible objects that could represent the alternative futures they explored, which helps them to explore their personal and professional futures in more concrete ways.

In the first module students were invited to explore their futures *with a certain goal in mind: to plan or prepare for their future*. In the second module **Anticipation for Emergence** students are invited to explore their future in another more open way. Not to plan or prepare, but to explore multiple different (including 'strange') futures and use these as lenses in order to see the present differently. As a first session, the **Polak Game** helps you to introduce futures thinking to your students in a low-threshold playful way. This session is as such suitable as a warming up for all sessions introduced in this manual. The dialogue that results from this session can subsequently be deepened in the session on **Causal Layered Analysis**, which helps students to become aware of the sources of their hopes and fears in relation to their personal and professional development. In the **Experiential Futures** session the immersive experience is essential: in a step by step approach you can stimulate your students to explore their futures in tangible and creative ways. In the final session students can experience all sessions in a **Futures Literacy Knowlab**, a three phase

action-learning process in which you can guide students through different futures and use these as lenses to see the present with new eyes.

In the last module **Performance for Futures** students are invited to experiment with a more embodied way of using the future by means of three powerful theatrical ‘acts’. In **ACT 1** students can experiment with the concept of **status**, which may increase self-awareness about their status (and that of others) in challenging situations, and empower them to take conscious action to positively affect it.

In **ACT 2** students are invited to engage with **devising and dramaturgy**, two stages in a theatre-making process, and perform a variety of futures for themselves to discover how they relate to these futures.

In **ACT 3** students will be introduced to **image theatre** techniques that will help them get ‘out of their heads’ and ‘into their bodies’. Embodying their imagined futures will allow them to give actual, physical shape to their emotions and feelings related to their imagined futures.

Visualized by means of learning arches (Kavanagh, 2019), the structure of the manual is as follows:

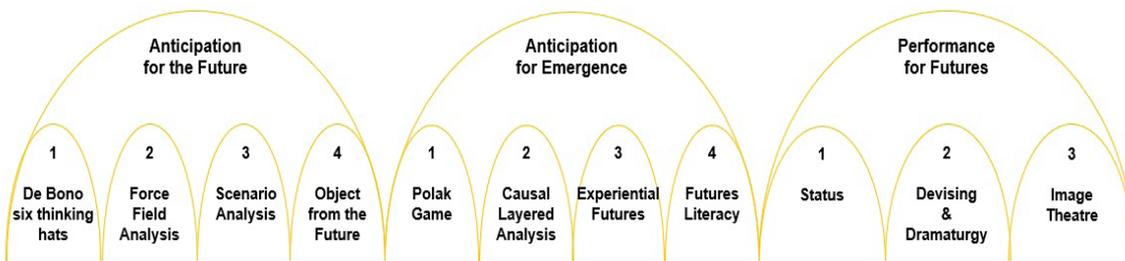


Fig. 1 Visual structure of the training session within the three modules.

The majority of sessions are to be applied in groups (>10 students); De Bono Thinking Hats, Force Field Analysis and Causal Layered Analysis can also be practiced on an individual basis. The sequence of content presented in this manual is not random, although the content can be applied as stand-alone sessions. We recommend to start with the module Anticipation for the Future, as it addresses the most common ways we use the future: for planning and preparation. Anticipation for Emergence introduces then another, new way to use the future: to see novelty in the present. The last module, Performances for Futures, explores a more embodied way of using the future: through drama and performance.

Before diving into the modules and training sessions, we invite you to first examine the overview of design principles underpinning all sessions. We hope that both you and your students will have fun, and maybe all of you might discover something surprising about yourselves: personally or professionally!

GOOD LUCK & HAVE FUN!

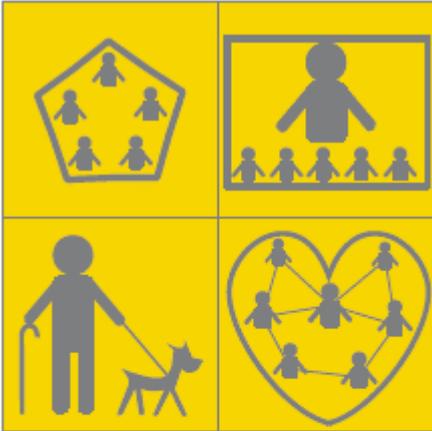
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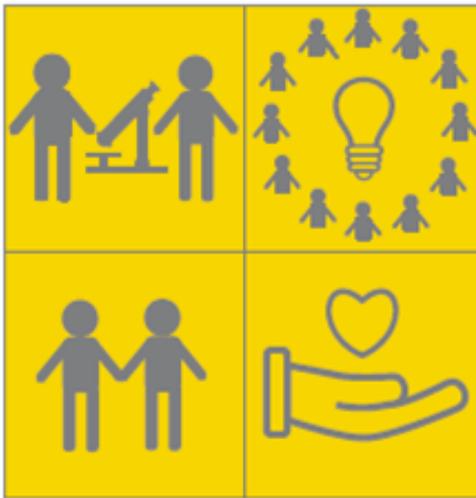
The background features a complex abstract composition. It includes several overlapping, semi-transparent grey shapes of various sizes and orientations. A prominent yellow hexagon is located in the upper-middle section. In the bottom-left corner, there is a large yellow circular shape with several thin, concentric white lines. A thin white line runs diagonally across the middle of the page. The entire design is set against a white background, which is itself framed by a solid yellow border.

DESIGN PRINCIPLES



Inclusivity by design

	<p>Respecting diversity concerning race, culture, gender, (dis)ability, neurodiversity and sexual orientation – with neurodiversity referring to variation in the human brain regarding sociability, learning, attention, mood and other mental functions in a non-pathological sense and gender diversity referring to gender identities that demonstrate a diversity of expression beyond the binary framework.</p>
	<p>Designing for hybrid or virtual participation should be foreseen.</p>
	<p>Design for accessibility of disabled users should be foreseen.</p>
	<p>Meet them where they are: diagnosing the participants' values, their style, their needs, and their emotions, and connecting with them in a way that is effective for them.</p>



Fostering a safe environment of collaboration



Active participation: a participatory process or method calls all the participants to assume an active role. Participants are not just passive listeners but actively contribute and have a say in collectively shaping any outcome.



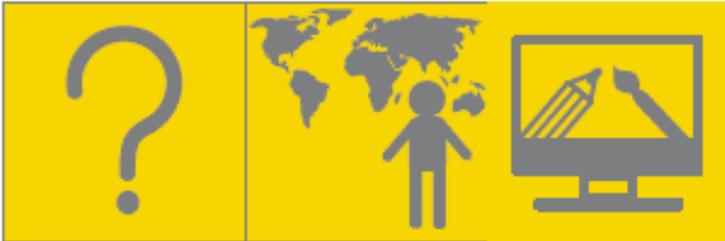
Collective learning: collective learning refers to the collaborative acquisition and/or co production of knowledge via collective accessing, exchange and processing of information.



Encouraging an atmosphere of support, understanding, acceptance, trust, and empathy enables participants to freely express their ideas, views, and concerns.



Creating a safe environment should be foreseen in activities and educational processes aiming at personal and professional development of teenagers and young adults.



Empowering individuals



Critical reflection: self and critical reflection refer to the process that motivates the individuals to understand the underlying reasons and/or (un)intended consequences of their actions. Individuals are encouraged to question assumptions taken for granted and re-evaluate meanings while thinking of alternative ways of acting.



Provision of keeping participants' interest and engagement during the activities.



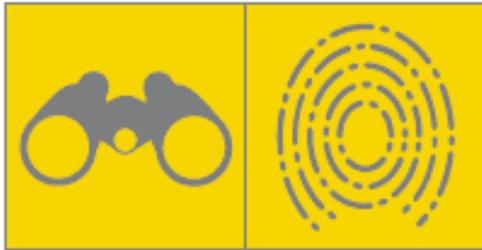
Designing for self-directed activities in which individuals take the initiative, with or without the help of others, in diagnosing their learning needs, formulating learning goals, identifying human and material resources for learning, choosing and implementing appropriate learning strategies, and evaluating learning.



Creating a safe environment, co-design and co-creation should be integrated into activities and educational material aiming at personal and professional development of teenagers and young adults.



Providing clear instructions should be integrated in activities and educational material aiming at personal and professional development of teenagers and young adults.



Engagement with the Future



Preparing and planning for the future, along with active exploration of strange future scenarios, empowering the development of 'outside-the-box' thinking, creativity, and innovation among individuals.

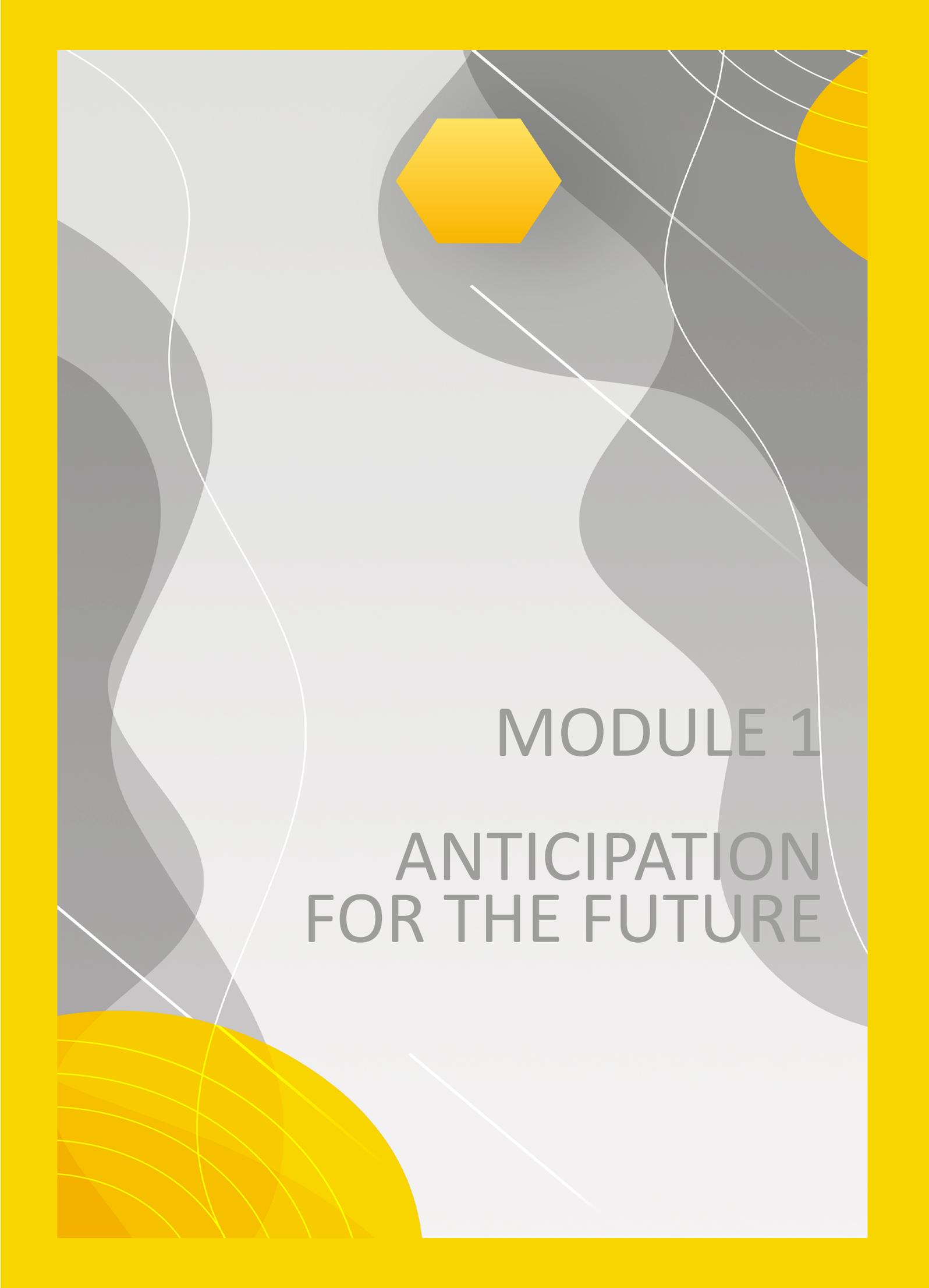


Active exploration of scenarios for the professional and personal development should be integrated into activities and education material aiming at personal and professional development of teenagers and young adults.



Promote experimentation

	<p>Experiential and immersive dimension: the experiential and immersive dimension in a process aims at eliciting in participants' responses that go beyond the cognitive. In other words, an experiential and immersive process calls participants to feel and respond to various stimuli holistically.</p>
	<p>Learning-by-doing: learning-by-doing refers to the process during which an individual understands in a better way his/her experiences, especially those in which he/she actively participates in order to form an outcome. According to this process, the interaction of the individual's experience and energy is the one that results in learning and not the activity itself.</p>
	<p>Leaving room for improvisation and emergence to respond to participants' needs.</p>
	<p>Fostering creative imagination by combining and rearranging different elements of the data gathered from sensory experience.</p>

The background features a complex abstract design. It includes several overlapping grey shapes of various sizes and orientations. A prominent yellow hexagon is located in the upper-middle section. In the top right and bottom left corners, there are yellow circular elements with thin white lines radiating from their centers, resembling stylized suns or globes. Thin white lines crisscross the grey areas, creating a sense of movement and depth. The overall color palette is limited to yellow, grey, and white, set against a solid yellow border.

MODULE 1

ANTICIPATION
FOR THE FUTURE

MODULE OBJECTIVE

Creativity involves breaking out of expected patterns in order to look at things in a different way... Edward de Bono

Dear teacher/ facilitator,

The future is unpredictable; nevertheless, that doesn't mean we can't anticipate it in creative ways! In this project we encourage you to dive into creative techniques that will allow high school students to rationalize their educational and career choices. In this module you will learn creative methods that will allow high school students to break out of expected patterns of their personal and professional development. You will also learn alongside the students about how they can practice their pathways.

The overarching aim of the module is **to break out of expected patterns of personal and professional development** for young people who are to enter the labour market over the next few years (Fig. 1.1).



Fig. 1.1 Visual structure of the four training sessions within the module Anticipation for the Future.

In this module, high school students are invited to:

- enhance creativity on their personal and professional development using de Bono's six Thinking Hats technique (training session 1);
- strengthen the forces that support future change, so that the change is more powerful and successful, by means of force field analysis (training session 2);
- reflect on alternative futures with the help of scenario analysis (training session 3);
- build their object for different futures (training session 4).

By completing the exercises in the module, high school students will learn:

- to select their desired career development scenario, considering various styles of thinking and including different professional development perspectives;
- to structure brainstorm visions for change that will help them to project their personal or professional development;
- to explore the future of the labour market by imagining different futures and elaborating hopes, fears and developing indispensable competences;
- to visualize their personal and professional futures by building the objects from the future, using creative techniques.

It is important that your students feel safe and comfortable in this creative discovery process. Therefore, there are some important principles/guidelines that you as the facilitator of the group learning process should follow:

- **meet them where they are:** avoid jargon, adapt language to reach high school students, and put yourself in the position of teenagers, regarding their personal and potential professional development.
- **always start with a low-threshold experience** that's suitable in the specific time and context, in order to invite students to trust the process and be more open for experimenting.

The sequence of content presented in this module is not random. First, we recommend stimulating teenagers' creativity by wearing colourful hats, using Edward de Bono's 'six Thinking Hats' technique to support decisions for personal and professional development. This session can be held alone or in conjunction with force field analysis, which allows for a deeper analysis of the factors that support or inhibit change. The first session can also be combined with the Exquisite Corpse technique (presented in the second module). High school students can be asked to create visualizations of the characters presented in the cases in the first training session or in relation to personal experiences. Further visions of the future can be deepened in the third training session on scenario analysis. This session can also be combined with the Polak Game (presented in the second module), which can help students identify their fears and hopes and the necessary competencies by referring to imaginings of a bright or gloomy future and the degree to which they feel empowered to affect those. The final training session complements session three and allows students to create a more tangible version of the future by constructing objects that will be in common use when the visions presented in the scenarios materialize.

We hope that both you and your students will have fun, and maybe discover something surprising about themselves in terms of personal and professional development. Enjoy experimenting with the futures!

TRAINING SESSION 1: DE BONO'S SIX THINKING HATS

1.1 WHY THIS TRAINING ON DE BONO'S SIX THINKING HATS?

This training supports the identification of different alternatives for the participants' educational/professional future, which allows for better-informed decisions. **Edward de Bono's Six Thinking Hats** technique is a thinking framework that allows all aspects of a question to be investigated, one at a time, without letting just one thinking mode dominate the process. Groups and organizations use this technique to enhance creativity, solve problems, and make decisions. According to Edward de Bono, a Maltese psychologist, and author of this technique, creative thinking is not a talent, but it's a skill that can be learned and developed. In this session, we present how to use this creative technique to support choices of educational and/or professional paths.

The aim of the training session is to present the possibilities of using de Bono's hats technique to select a desired career development scenario, taking into account various styles of thinking and including different professional development perspectives, through group workshops led by a facilitator, or through supporting independent, individual work by high school students.

As mentioned in the general introduction of the manual, this session can be applied in a group, but also in an individual mode. When applied individually, the dialogue parts could be skipped or arranged on a later moment in the classroom.

1.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

Students should discover the need for **lateral thinking** in the context of planning educational and professional paths; this is the process of thinking outside the box, thinking beyond norms or established schemes. The concept of lateral thinking introduced by de Bono assumes the assessment of a given phenomenon from various points of view. This approach, according to the author, allows for a conscious search for new, alternative solutions by means of creative thinking.

In order to make the different thinking styles easier to remember and to use, the author of this method assigned each style a hat with a corresponding colour: white, red, yellow, black, green and blue.



The white hat stands for data, facts and information. It is a style of objective, logical, factual thinking. There are facts, numbers, gaps in information, and what information we need in this mindset. "I think we need a little bit of White Hat thinking ..." means - "Let's throw in some arguments and propositions and take a look at the database." Thinkers in the white hat are neutral and objective, they do not give interpretations and opinions. Thinking in a white hat is a discipline and orientation. It is important to ask specific questions to obtain data or to fill gaps in the information you have.



The red hat characterises emotions, feelings, premonitions and intuition. Statements related to this style of thinking do not need to be supported by rational arguments. The red hat allows the thinking people to share their intuition without having to judge it. The red hat allows a person to freely express their feelings about a given topic at a given moment. It lets you say what I feel about it, and recognizes impressions and feelings as an important part of the thinking process. It does not justify its impressions or look for a logical explanation. The red hat includes two types of feelings: 1. ordinary – from strong ones like fear or hatred to more delicate ones like suspicion; and 2. complex judgments, that is, such sensations as premonitions, tastes, preferences or other. Thinking in a red hat is a question – do we like the idea so much that we want to move forward? Without enthusiasm it is unlikely that an idea, no matter how good, will be successful.



The yellow hat indicates benefits, advantages, profits, savings. This style requires a completely rational, logical and optimistic approach to future planning. It carries logical positives: why something will work and why it will be of benefit. It can be used especially while waiting for the results of the proposed action, but also – to discover something valuable in something that has already happened. Thinking in a yellow hat is constructive and fertile. In that type of thinking, specific proposals and suggestions come out, it is associated with operability and taking action, its goal is efficiency. Using the yellow hat is all about constructive development of the idea. It is also a positive assessment, looking for benefits and values to support the presented concepts.



The black hat means searching for defects, negative judgments, verifying the facts, and assessing the truthfulness of claims. It is a critical thinking style that requires rationality and logic. It is a hat of judgment and caution. It is used to indicate why a suggestion does not correspond to facts, available experience, the system used, or does not fit with generally accepted rules. The black hat must always be logical, it helps to find mistakes in the thinking process. It allows you to evaluate an idea through the prism of experience. A thinker in a black hat indicates what is wrong, incorrect, which is at odds with experience and accepted knowledge. The person wearing the black hat explains why something cannot be used, and draws attention to risks and threats.



The green hat symbolizes ideas, alternative solutions, propositions, suggestions and concepts. This style is about creative thinking. It is a hat of creativity, alternatives, proposals, discovering something interesting, provocation and change. The primary function of thinking in a green hat is to look for alternatives. Provocation is an important part of green hat thinking – it aims to break down existing thinking patterns. The concept of movement replaces the concept of evaluation – we use the idea to see where it will lead us.



The blue hat is used to analyze, control and steer the thinking process. This style symbolizes related organizational activities. It is the last step in the thought process. The beginning of its work is to establish the structure of the thinking process and how to create a picture of the situation through all the hats. Then the blue hat is responsible for following the rules and the settlement of disputes, which allows you to efficiently follow the established thinking path. From this level, you can best see the entire process in which we are one of the actors. It is a hat for a review or process control. By putting on this hat, we do not look at the subject of reflection, but at the “thinking” on a given topic.

Each type of thinking presented above is necessary and important – as long as it occurs at the right moment. The task of the facilitator is to make sure that the participants of the creative thinking process do not skip over the stages, e.g. they do not develop ideas before



generating more solutions (alternative career paths), are not guided by emotions at the time of “processing the idea”, do not prematurely criticise by “murdering ideas” (the time will come for criticism during the black hat thinking stage). The hats can be used freely in different sequences. The arrangement in the sequence may depend on the topic of the thought work. However, at the beginning of practicing the technique we recommend using the below sequence of the hats.

1.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Duration of the session: approx.. 90 minutes

When conducting workshops for high school students, you must ensure the conditions are based on design the principle ‘**to meet them were they are**’. Encourage everyone to actively participate. Create the safe environment to assure a feeling among the participants that there are no right or wrong answers and that every suggestion should be taken into account and may affect the final result of the decision-making process. Once you introduce your students to Edward de Bono’s Six Thinking Hats technique, and explain what they will achieve with this method, you can proceed with the analysis of the selected case study (you can use one of the four cases we suggest (Annex 1.1). If you have the opportunity, you can print the below template (fig. 1.2, Annex 1.2), which will help you achieve the results of the analysis.

Encourage your students to look at the problem from different perspectives, using six different thinking hats. **If possible, you can bring real colourful hats to the students!** Explain to them that this helps to find factors that could be missed using typical thinking styles, giving participants a more complete picture of the question faced.

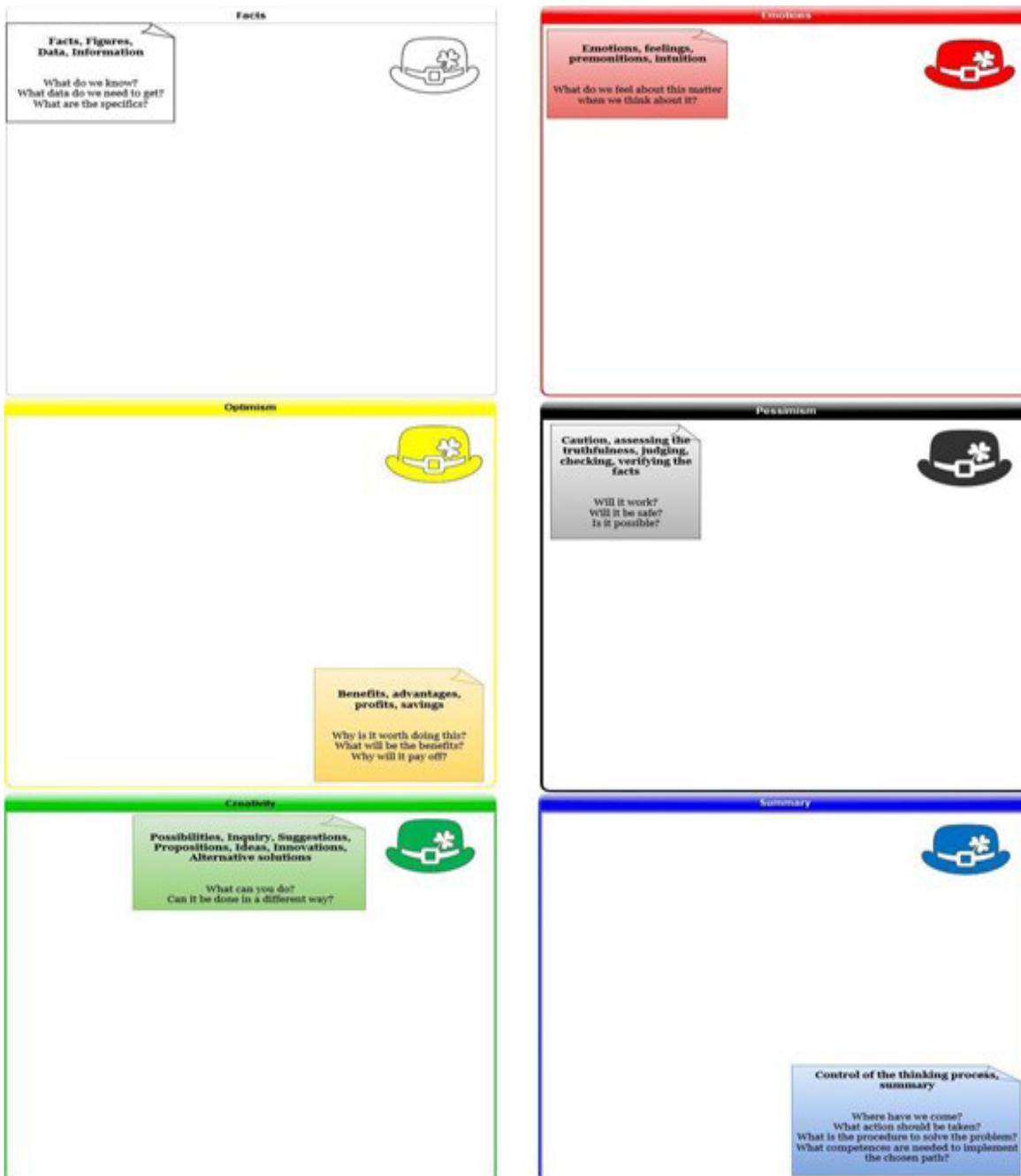


Fig. 1.2. Edward de Bono's Six Thinking Hats template
Source: own study.

When conducting workshops, you can take three steps into account:



STEP 1

Discuss the need to consider different approaches to career development paths



STEP 2

Introduce the participants to the principles of lateral thinking and the six de Bono hats technique



STEP 3

Following the six de Bono hats technique, identify different approaches to the desired scenario of the educational and/or professional development

When changing the hat, use the below questions:



- What information is now available to help you think about the scenarios?
- What information would you like to have?
- How might you obtain the information that would be necessary or useful when deciding about the selection of the desired scenario?



- What does your intuition tell you about the scenario?
- What is your gut feeling about the scenario?
- Based on feelings, is there another scenario to choose?
- What are your feelings right now on the scenario?



- What are the benefits, value and advantages of the scenario?
- What are the logical positive points?
- What are the good things about the scenario?



- What are points of caution?
- What are the disadvantages?
- What are the potential risks and consequences?
- What can go wrong?
- What are the difficulties surrounding the suggestion?



- Do alternative possibilities exist?
- What creative ideas do you have in the area of scenario development?
- How can we look at this problem from other perspectives?



- How would you summarise the discussion that has taken place?
- Can you come to a conclusion in terms of the desired scenario of educational and/or professional development?
- If so, what is the conclusion?
- If you would prefer to do some further thinking, what thinking steps would you now take?
- What should happen next?

TRAINING SESSION 2: FORCE FIELD ANALYSIS

2.1 WHY THIS TRAINING ON FORCE FIELD ANALYSIS?

Force Field Analysis (FFA) is a tool that originates from the Force-Field Theory developed by **Kurt Lewin**, a German-American psychologist, known as one of the modern pioneers of social, organizational, and applied psychology. It aims to visualize and analyze the key forces influencing a given situation, and thus make a decision about the proposed action/change being analyzed. Due to the fact that it is a very simple method, it can be used by all students, regardless of age. It is helpful in making decisions about the future, no matter if they are personal or related to educational or professional development, e.g.:

- It will help to decide on a **choice of field of study**.
- It will help to decide on a **choice of additional activities**.
- It will help to decide on a **summer internship**.
- It will help to decide on a **place of work**.
- **It will help to make ANY decision.**

This analysis assumes that the behaviour of each of us is conditioned by the **interaction of two forces: driving and restraining**, which balance each other. During the Force Field Analysis training session, students will learn how to analyze a vision of change in a way that will help them make decisions and plan their personal or professional development path. The results of such analysis are helpful in making decisions about change and help to create its desired vision. In addition, by picturing the driving and restraining forces, students will be able to think about how they can strengthen the forces supporting future change and weaken the opposing forces, to make the change more effective. Thanks to its simple and universal formula, FFA is a method through which students will creatively look at the analyzed changes from every angle, and the training session conducted in the classroom will be pleasant and constructive, as well as encouraging students to use it on their own when making further decisions. As mentioned in the general introduction of the manual, this session can be applied in a group, but also in an individual mode. When applied individually, the dialogue parts could be skipped or arranged on a later moment in the classroom.

2.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

At the very beginning, students need to know why and how the analysis will be carried out. Force Field Analysis and its usage examples should be presented to them. These may be the above-mentioned examples related to choosing a university, a job, personal development or other changes that your students want to make in their lives. In order to familiarize them with the very structure of the FFA, you can present the figure below (fig. 10) and explain how driving forces and restraining forces are balanced by giving them the appropriate significance and probability of occurrence and that thanks to this they have an impact on the final decision making. Based on figure 1.3, you can also prepare

your own example or use one of case studies (Annex 1.1) to present to the group at the beginning of the workshop to familiarize them with the method.

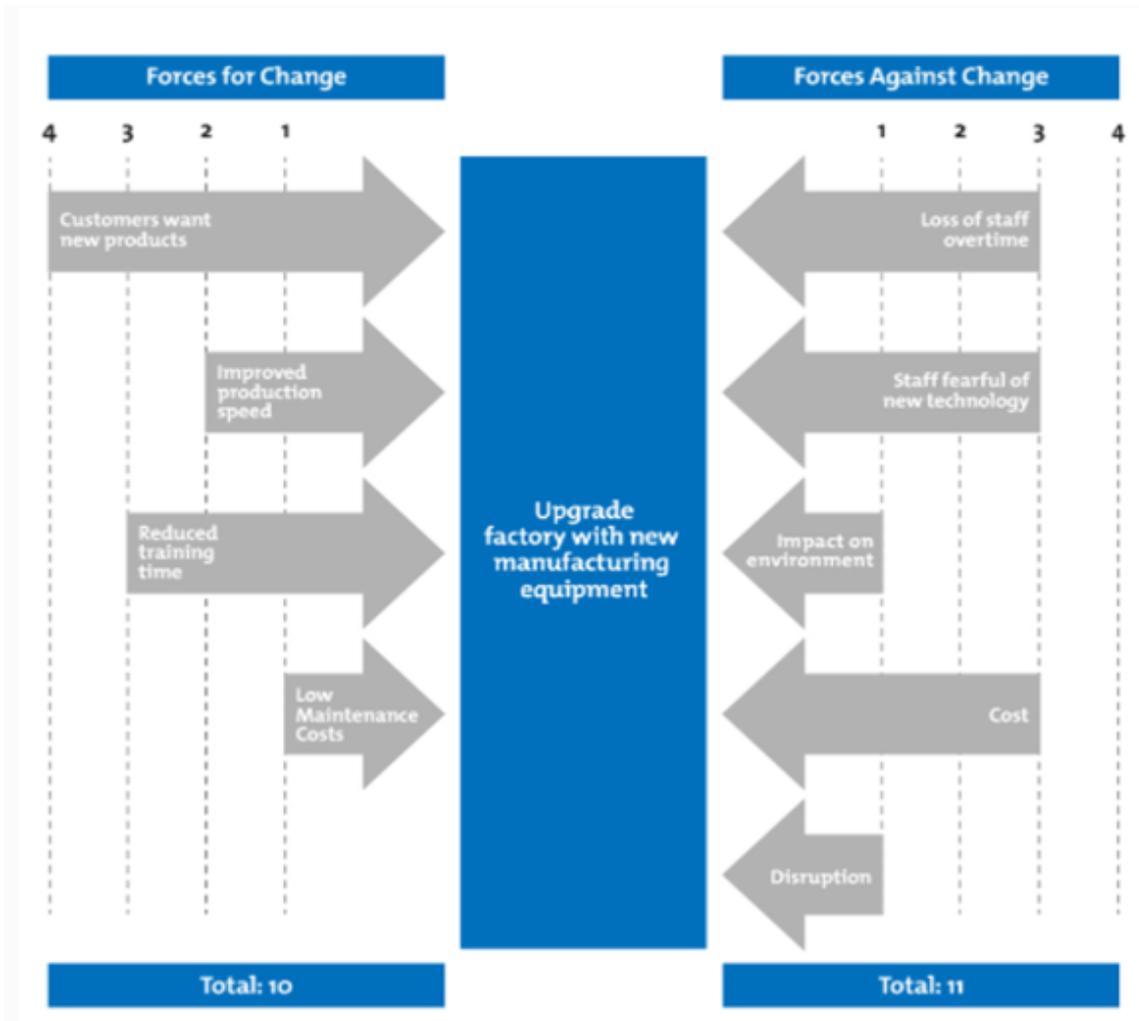


Fig. 1.3. Force Field Analysis example

Source: Image adapted from "Tools for Knowledge and Learning A Guide for Development and Humanitarian Organisations" by Ben Ramalingam, Overseas Development Institute, 2006.

Through a training session, students will learn a new method of making decisions about change. They will discover the possible forces that support their decisions and those that inhibit them. They will learn how to compare the positive and negative sides of a situation and thus discover how to weigh them. They will learn to use simple templates and discover that thanks to them they will be able to visualize the factors influencing decision-making, anticipate them and take them into account when implementing changes.

You don't need to print our templates to use FFA in your classes. All you need is an A4 sheet of paper, a large sheet of paper with sticky notes, or just a blackboard or whiteboard. The most important thing is to involve your students in the process and show them how this method works. Thanks to it, they will surely come to interesting conclusions. But how to carry out the whole process? Well, let's start from the beginning...

2.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Duration of the session: approx.. 90 minutes

When conducting workshops, you must remember to create conditions based on design principles. **Encourage everyone to actively participate, use elements of your students' experiences, and create a feeling that there are no right or wrong answers**, and that every suggestion of driving forces and restraint forces should be taken into account, and may affect the final result of the analysis. Once you introduce your students to the Force Field Analysis method, and explain what they will achieve with this method, you can proceed. If you have the opportunity, you can print one of our templates below (see Annex 1.3 and Annex 1.4 on our website), which will help you achieve the results of the analysis.

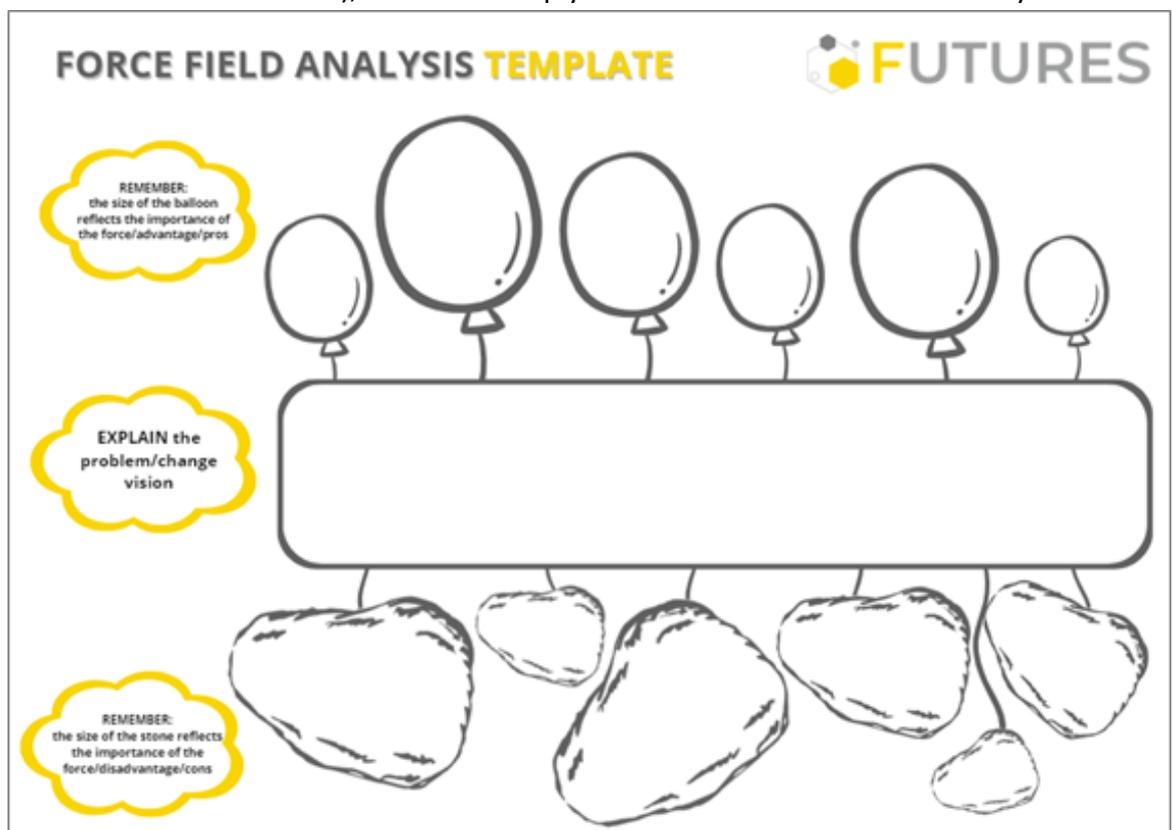


Fig. 1.4. Force Field Analysis template 1

Source: own study.

Score	Forces for change/ advantages/pros	Change vision	Forces against change/ disadvantages/cons	Score	
TOTAL SCORE :				TOTAL SCORE :	

Fig. 1.5. Force Field Analysis template 2

Source: own study.

If not, you can use a whiteboard, blank sheets of paper, or sticky notes, preferably in different colours – one colour for driving forces, another for restraining forces. The most important thing is the structure so that the analysis can be easily visualized. The more creative the use of whiteboards, sticky notes or templates, the more willingly students will get involved and discover that such workshops can be a very interesting experience.

Now you will go through the **Force Field Analysis process in five steps:**



STEP 1

Define the change vision and describe its purpose and/or desired state after the change. Ask the students to define their goal or vision for change and write it in the box in the middle. If you are using a template with balloons, the goal/vision should be written in the middle field, if you are using a template with a table, it should go in the middle column. Remember that what they want to change should be precisely defined, and each action should be named. The scale of this action does not matter. It can be a simple activity that your students want to change in their lives (e.g. doing homework promptly) or a complex activity (e.g. choosing a future career path).



STEP 2

Identify Forces For Change. Now workshop participants need to think about the types of forces that drive change. These factors can be external as well as internal. Internal forces may include, for example, students' natural skills or features or the need to increase their self-confidence; external forces are, for example, financial situation, family support, etc. It is very important to write down each action separately. It may happen that while completing one form for a specific action, students realize that they need to complete another one, because not one, but two/three actions that students want to change have been defined. You should also remember to identify as many factors as possible that will affect the change. To support the process, encourage students to brainstorm, and you can ask them follow-up questions, such as:

- What personal benefits will the change bring you?
- Who supports this change?
- Do you have the resources to make the change work?

When you define forces for change, write them down. Using the template with the table, enter each separately in the field on the left; on the template with balloons inside the balloons, or using sticky notes, stick them in the right place.



STEP 3

Identify Forces Against Change. Now brainstorm the forces that resist or are unfavorable to change. They can also be internal or external. Internal forces are, for example, fears of the unknown, or natural skills or characteristics. External, on the other hand, may include the cost of the change, and organizational or logistic aspects. As in the previous step, remember to write down each action leading to change on a separate form. It is important to identify as many factors as possible that will inhibit change. When brainstorming, the following questions can help identify restraining forces:

- What resources are missing to make the change work?
- Who is against the changes?
- What are you most afraid of when you think about change?
- What is the cost of change (time, money, consequences)?



STEP 4

Assign Scores (weigh the importance). Now proceed to assign scores, i.e. assigning weights of importance to each of the forces. Use a scale of 1 to 5, where 1 is a weak impact and 5 is a strong impact. This means that if the driving force is strong, it significantly facilitates the change. If the restraining force is strong, it means that change is almost impossible. In the template with the table, ask students to add scores to each force in the appropriate place and sum up the results. In the template with balloons and stones, their size is important, i.e. the bigger the balloon/stone, the stronger impact. If using other tools to visually

represent the impact of each force, you can draw arrows around them. Use larger arrows for forces that will have a greater effect on the change, and smaller arrows for forces that will have a weaker effect.



STEP 5

Analyze and Apply. Now ask students to present their results, considering whether the change or vision defined in the beginning after the analysis is feasible or not. If the decision to change is positive, students can prepare an action plan that outlines exactly what, how, when and where they can do to implement the change. However, if after the analysis it turns out that the change is unfeasible, they should look for another solution, and the identified restraining forces can help them in this, because they will know what to focus on to reduce their impact on change. During the joint analysis, additional questions can help you, for example:

- What forces prevail?
- Which supportive forces can you strengthen?
- Which opposing or resisting forces can you weaken?
- How to make the change more successful?

Finally, remind students that they can use this method to make any decision about change or vision for the future and that they can also do it by themselves at home on a piece of paper. Encourage them to continue experimenting with future-oriented methods!

TRAINING SESSION 3: SCENARIO ANALYSIS

3.1 WHY THIS TRAINING ON SCENARIO ANALYSIS?

Scenario analysis enables us to look at the future from different perspectives. This workshop on scenario analysis develops skills for creating and analyzing alternative career paths, depending on a changing environment. The use of scenarios gives the opportunity to compare competing career goals in terms of their vulnerability to these changes. It also develops the ability to modify career paths depending on the constantly changing environmental conditions, and to indicate a list of complementary competencies which are worth developing along the desired career path.

The aim of the session is to stimulate thinking about the future in various alternatives. Each future scenario raises different concerns as well as hopes. The session also aims to make high school students aware that the existence of different scenarios requires different competencies in the future labour market.

3.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

High school students will be invited to reflect on the personal development and the development of their career path under different scenarios: **young people in the virtual world, young people in the traditional labour market, young people in the sustainable labour market**. They will be asked about the fears, hopes and competences they need to cope with the challenges that the scenarios generate.

3.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Duration of the session: approx.. 90 minutes.

When practicing scenario analysis, you must remember to create friendly atmosphere based on design principles. Encourage everyone to have fun, actively participate, use elements of your students' experiences, and create a feeling that **there are no right or wrong answers**. This exercise can be implemented in several steps:



STEP 1

Ask high school students what is the difference between future predictions and future scenarios? Explain that predictions, or forecasts of the future are often based on extrapolation of a trend (transferring a valid trend from the past to the future), while in scenarios we consider that the future may have different options. For this purpose you can also use the initial slides of the presentation on the scenario method, available on the Futures Project website in the download section.



STEP 2

Ask a general question to the group about their hopes and fears for their personal and professional development. Ask whether they think the future will be bright or gloomy, whether they will have a real impact on the future, or whether they think the future is beyond their influence? You can also precede the exercise with scenarios with the Polak Game presented in the second module.

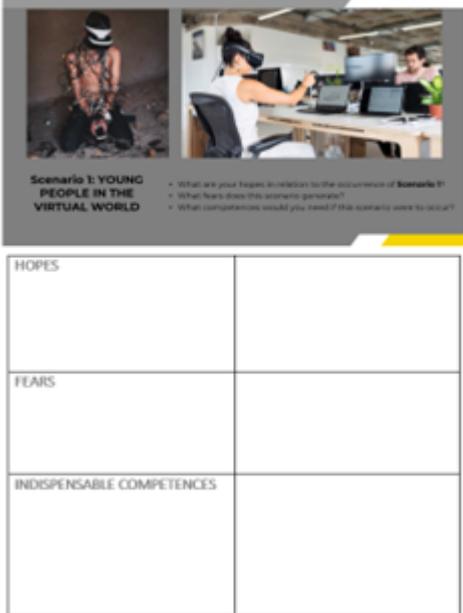


STEP 3

Distribute descriptions of possible future scenarios, using the three templates presented below (Figures 1.6a, 1.6b & 1.6c):

- YOUNG PEOPLE IN THE VIRTUAL WORLD**
- YOUNG PEOPLE IN THE TRADITIONAL LABOUR MARKET**
- YOUNG PEOPLE IN THE SUSTAINABLE LABOUR MARKET**

Editable versions of the templates are provided in the download page on our website (Annex 1.5). Ask students to identify their fears, hopes and necessary competences if these scenarios are implemented.



Scenario 1: YOUNG PEOPLE IN THE VIRTUAL WORLD

- What are your hopes in relation to the occurrence of Scenario 1?
- What fears does this scenario generate?
- What competences would you need if the scenario were to occur?

HOPEs	
FEARS	
INDISPENSABLE COMPETENCES	

High level of work virtualisation
Domination of young people among the economically active

It is a vision of the work environment aimed at favouring mainly young people, for whom the virtual environment is more important than the real environment (in exceptional cases, these environments are treated – by young people – equally). Most data and professional information will be able to be perceived with all senses, set in the appropriate context of the situation. This is the aftermath of: 1) the evolution of the XYZ generations; 2) the coronavirus pandemic of 2020-2022, which forced teenagers of that period to function remotely, not only in the educational field; 3) and the very dynamic development of ICT (information and communication technologies), including virtual and augmented technologies.

It is a vision of the world in which virtual life is inseparable from real life. Virtual technologies may have dual consequences, for the labour market, both positive (e.g. professional mobility, unlimited access to data in time and space) and negative (e.g. technology addictions, risk of virtual harassment, loneliness in the network). Moving the labour market to the virtual world may sound like a radical change, but in many ways it is a natural continuation of current trends.

Fig. 1.6a. Scenario analysis templates: Young people in the virtual world
 Source: own study.

FUTURES




Scenario 2: YOUNG PEOPLE IN THE TRADITIONAL LABOUR MARKET

- What are your hopes for this scenario?
- What fears does this scenario generate?
- What competences would you need if this scenario were to occur?

HOPES	
FEARS	
INDISPENSABLE COMPETENCES	

Low level of work virtualisation
Dominance of young people among economically active

The prolonged unfavourable epidemic situation in the country and the sharp increase in health expenditure have prevented the high expenditure intended for the virtualisation of the labour market. High costs of hardware, purchase of software licences, constantly growing costs of training administrators, low level of absorption of modern technologies by entrepreneurs caused the virtualisation process to be much slower. At the same time the demographic structure of the Europe has changed. Vaccines have not adequately safeguarded the health and lives of senior citizens. Hence, the age structure in 2040 will be dominated by young people taking their first steps in the labour market.

Fig. 1.6b. Scenario analysis templates: Young people in the traditional labour market
 Source: own study.

FUTURES




Scenario 3: YOUNG PEOPLE IN THE SUSTAINABLE LABOUR MARKET

- What are your hopes for this scenario?
- What fears does this scenario generate?
- What competences would you need if this scenario were to occur?

HOPES	
FEARS	
INDISPENSABLE COMPETENCES	

Sustainable economy
Domination of young people among the economically active

There will be an increase in demand for workers in industries that support the eco-economy, such as renewable energy, waste management, recycling, refurbishing and repairing goods, and green transport. These jobs will require workers with specialist skills, including engineering, science and project management. In addition, there will be a demand for workers with experience in areas such as sustainable agriculture, forestry and conservation and related sustainable product design and eco-innovation. Eco-workers of 2040 will also need to be characterised by competences such as creativity, critical thinking and social empathy.

As the younger generation tends to be more familiar with technology, there may also be a push for technology companies to prioritise the sustainability of their products and services, which could lead to an increase in green technology jobs, including those based on automation and artificial intelligence. This, in turn, will increase demand for workers in areas such as data analytics and cybersecurity.

Fig. 1.6c. Scenario analysis templates: Young people in the sustainable labour market
 Source: own study.



STEP 4

Alternatively, you can create your own future scenarios

You may also ask students to write some narratives of their own scenarios. Discuss fears, hopes and necessary competences for the scenarios elaborated by the students.

Emphasize that the future cannot be approached in a linear way. The future may exist in different scenarios, but it is important to remember that there are always options for personal and professional development that require diverse approaches and competencies to operate freely in the labour market.

TRAINING SESSION 4: YOUR OBJECT FROM THE FUTURE

4.1 WHY THIS TRAINING ON YOUR OBJECT FROM THE FUTURE?

The aim of the session is to help high school students to time-travel and tap their imagination by the creation of fictional, yet tangible objects that could represent the alternative futures analyzed in the previous training session. With tangible objects, high school students create richer inputs and context to inform the futures described in the scenarios.



Source: <https://unsplash.com/photos/sbVu5zitZt0>

4.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

High school students will be invited to a time-travelling exercise under the alternative scenarios presented in the previous session on Scenario Analysis. By creating the objects from the future they will make the future more tangible and approachable. They could discover that the narratives presented in the scenarios may result in the creation of different objects, or that the object may have different functionalities under different scenarios.

4.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Duration of the session: 60 minutes

At the beginning of the training session, make sure that high school students are well acquainted with the scenarios presented (or generated) in the previous training session on Scenario Analysis.

Remember to create a **friendly and welcoming atmosphere**. It is also worth considering playing some (not disturbing) music in the background. Make sure that everyone is included and everyone has an equal opportunity to contribute. Encourage everyone to have fun and actively participate. Create a feeling that there are no right or wrong objects or visualizations.



Source: <https://unsplash.com/photos/hcLSA1MiU3A>

This simple exercise can be implemented in a few steps:

A small icon consisting of a hexagonal shape with a yellow center and grey outlines, surrounded by smaller grey hexagons.

STEP 1

Encourage high-school students to time-travel with their imaginations to the future scenarios presented in the previous session on Scenario Analysis. Ask them to bring back one object from each the future.

A small icon consisting of a hexagonal shape with a yellow center and grey outlines, surrounded by smaller grey hexagons.

STEP 2

Invite students to create the objects from the future using materials such as washi tape, glue, connectors, paper in interesting colours, play-dough, scissors, LEGO bricks or different types of bricks... Ask additional questions:

- What could it be?
- What functionalities does this object have?

A small icon consisting of a hexagonal shape with a yellow center and grey outlines, surrounded by smaller grey hexagons.

STEP 3

Prepare for the presentation: Invite everyone to write a working title for their object on a post-it, clean the table of everything that is does not belong to the object and place their object in front of them (photo opportunity!)

A small icon consisting of a hexagonal shape with a yellow center and grey outlines, surrounded by smaller grey hexagons.

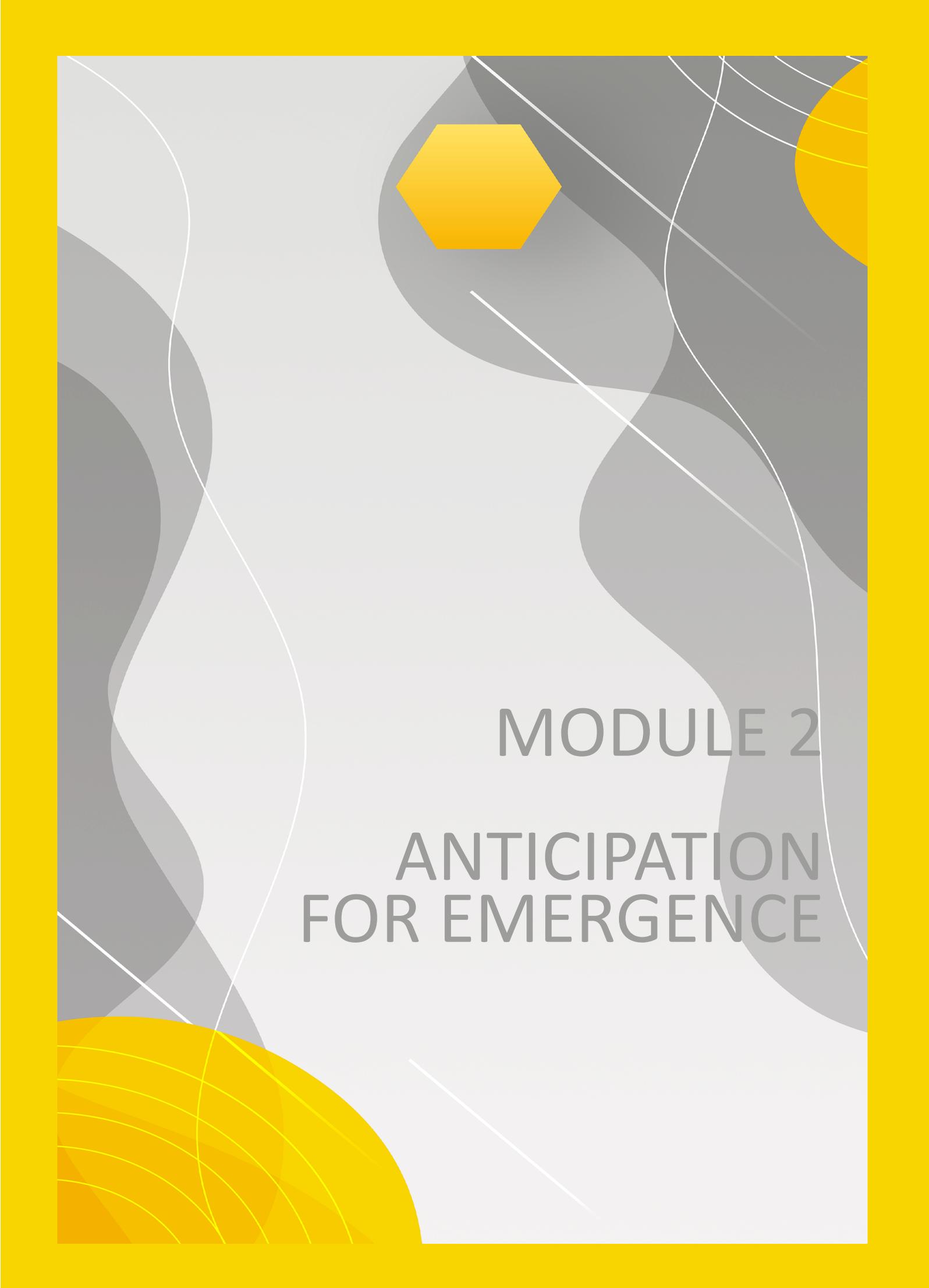
STEP 4

Encourage high school students to introduce their objects: 2 minutes each (split them into groups of four); the student should talk about its context, uses etc. Allow the group to clarify elements, but ask them to refrain from judging and rating the object; document the stories (e.g. take pictures)

A small icon consisting of a hexagonal shape with a yellow center and grey outlines, surrounded by smaller grey hexagons.

STEP 5

Ask high school students to reflect on the object they created. This part is your transition to end the prototyping and story-making. Use it to inform what you came together for. Invite each participant individually to reflect on what they think about the exercise. Ask them if their objects could have different functionalities under different scenarios. Inspired by the Thing from the Future and the Design Fiction methodology mentioned here.

The background features a complex abstract design. It includes several overlapping grey shapes of various sizes and orientations. A prominent yellow hexagon is located in the upper-middle section. Thin white lines crisscross the grey shapes, creating a network-like pattern. In the bottom-left corner, there is a yellow circular shape with concentric white lines, resembling a globe or a stylized sun. The entire composition is set against a light grey background, which is itself framed by a solid yellow border.

MODULE 2

ANTICIPATION
FOR EMERGENCE

MODULE OBJECTIVE

*‘Hope is an embrace of the unknown (...)
we don’t know what will happen and in that spaciousness of uncertainty is room to act’*
Rebecca Solnit

Dear teacher/ facilitator,

Welcome to the module Anticipation for Emergence! This module is based on the framework of Futures Literacy (UNESCO): the capability that helps us understand why and how we imagine different futures in different contexts. The most common way we imagine futures is through what we call *Anticipation for the Future* (AfF): we plan (to reach goals and ambitions) or prepare (for what we expect that will happen), as described in the previous module. Another way to imagine futures is through what we call *Anticipation for Emergence* (AfE): to explore alternative futures so we can detect novelty in the present, to *see* the present differently. The main distinction between AfF and AfE is *why* we anticipate: **Do we imagine futures for the purpose of planning or preparation, e.g. with a certain goal in mind? Or do we imagine futures for the purpose of exploration, to see new things in the present?**

When we are aware and understand how we use the future and for what purpose, we are futures literate. This means that we are able to **walk on two legs** (AfF and AfE) in different contexts. This capability is of crucial importance, especially for students and early stage researchers, as they are in the process of starting their profession/ career path. According to UNESCO, developing Futures Literacy (FL) as a capability enables them to discover the sources of their hopes and fears in their history, culture, context and aspirations.

This module is based on the premise that being able to imagine different futures is in itself an act of hope. In order to foster ‘acts of hope’ (Damhof & Gulmans, 2023) in high school students, this module invites them to *stretch their imagination of the future and see the present anew*. In fig. 2.1 the module structure is visualized by means of learning arches (Kavanagh, 2019).



Fig. 2.1 Visual overview of the four training sessions in the module Anticipation for Emergence.

As shown in Fig. 2.1, throughout the module high school students learn:

- to be (more) aware how they relate to the future (in general/ personally) and how this can vary day-to-day (*training session 1*)
- to explore the future of X by imagining different (including 'strange') futures and to experiment with various ways to imagine these futures (*training sessions 2-3-4*)
- to reflect and make sense of their experiences: looking through the lens of these different futures, what do they see now that they did not see before? (*each training session*)

It is important that your students feel safe and comfortable in this creative discovery process, therefore there are some important principles/ guidelines that you as the facilitator of the group learning process should follow:

- *meet them where they are*: avoid jargon, adapt language to reach high school students, putting oneself in the position of the personal and potential professional development of teenagers.
- *always start with a low-threshold experience* that's suitable in the specific time and context, in order to invite students to trust the process and be more open for experimenting .

TRAINING SESSION 1: POLAK GAME

1.1 WHY THIS TRAINING ON THE POLAK GAME?

The Polak game is an accessible introductory game that introduces futures thinking on a playful yet fundamental, personal level. It was inspired by and named after Dutch Sociologist Frederik Lodewijk Polak. In his work, "The Image of the Future," he introduced this idea to map our view of the future. The game itself was designed by Peter Hayward and Stuart Candy (Hayward & Candy, 2017).

The Polak Game demonstrates that we all have different visions of the future in an active, dynamic way. Participants are asked to take position on two axes on the ground, that represent a view of future (is it bright or bleak?) and their sense of agency (do I have impact or not?)? When all participants have taken their place on both axes, we see a diversity of perspectives mapped out, roughly divided in four quadrants:...

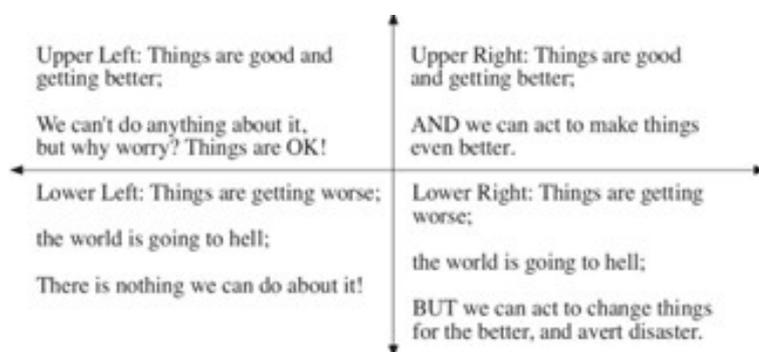


Fig. 2.2 Polak Game: where do you stand? (Hayward & Candy, 2017)

This powerful sight demonstrates that everybody has a different view. By using the actual space and asking participants to move and therefore use their bodies, the Polak Game activates another level of knowledge creation and awareness.

The aim of this session is to activate the anticipatory systems of the students, and to explore the connection to their individual *and* collective agency. By taking a stand along the axes they get a first sense of their own role in thinking about the future. The Polak Game is a perfect icebreaker for every exercise in futures thinking.

An interesting extension of the Polak Game, is the Exquisite Corpse exercise, where students are encouraged to imagine and draw their future self. Done as a collective and building on each other's drawings without seeing them, their creativity gets another boost when presented with the final result: a strangely constructed new body that can help raise questions about their assumptions on what a future self looks like. The Exquisite Corpse exercise can be done within each quadrant of the Polak Game, or as a separate activity.

1.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

In this session students gain a first introduction in the fundamentals of futures thinking: that ONE future does not exist, and that the future is fluid. Imagining multiple and diverse futures is at the heart of Futures Literacy, as well as the idea that we all anticipate/ use the future. In the Polak Game students learn how to think for themselves, how to assess their own relationship with the future. As all Futures exercises, the impact of the Polak Game rests heavily on the reflection in the end.

In short, students learn:

- to acknowledge that futures (plural) is the basic concept of futures thinking, not 'the future'
- to understand that the diversification of futures can enhance creativity and an open mind
- to understand that the concept of 'the future' is fluid, not static. By making the exercise dynamic, students learn they can move as well, based on what they hear and see in other perspectives
- to think about their own relationship to the future, and their own sense of agency
- to share their perspective with others, while not seeking a compromise, but appreciating diversity in futures instead.

After this session when students have become aware of the basic principles of futures thinking, it will be much easier to dive into any futures exercise!

1.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Duration of the session: 15- 60 minutes, depending on the time taken for reflection.

The Polak Game is a standing, dynamic game that requires an open space where the group of students can freely move around. You can use some tape to 'draw' two lines that divide the space in four empty quadrants. What follows is a three step process. For a more outlined plan, see Annex 2.1 on the download section on our website.



STEP 1

Take a stand along one of the lines. The question to ask students is: Do you see the future generally as bleak or bright? Do you think things will get better or worse? The line on the ground represents the two extreme points of reference here; on one side, the future is bleak versus the other side, the future is bright. Be careful not to label both sides as optimistic or pessimistic! This is an open exercise to get students thinking about the future and their own role in it, not meant to make a stand that is static, or place any judgement.

Further, it is important to mention here that students can pick any future they want... long term or short term, personal or general futures. Students then are asked to stand along the line, in the direction of their perspective. Take a moment to reflect on this. What do you see?



STEP 2

Take a stand on the other line, while remaining in position on the first line. Propose the following question to the students, regarding agency: *Do you believe that you, as an individual, have impact on the future? Or do you believe that bigger forces are at play?* The second line on the ground represents both extremes: *Yes! I have agency and impact on the future* versus *No, I believe things will unfold without my agency*. Students are asked to maintain their stance on the bright vs bleak line, while moving either forwards or backwards along the 'agency' line. When they have taken their position, we can identify four different quadrants, each with a different outlook on the future.

- One quadrant represents a bright future, with a lot of individual agency.
- A second quadrant represents a bleak future, with bigger forces influencing the course of life,
- A third quadrant represents a bright future with bigger forces influencing the course of life,
- A fourth quadrant represents a bleak future but with a lot of individual agency

When everybody has taken a stand, share as facilitator some general observations. *What quadrant is the most occupied? Which one, the least? Are students surprised? Why, why not?*



STEP 3

Introduces the reflection on the exercise. While still standing, ask students to share briefly with each other in pairs of threesomes why they chose that position, and not another one. Take some time for this, as it might evoke some important insights. Then ask a few students from each quadrant to report back after their discussion: what did they talk about? After they have heard several arguments for each quadrant, give students the opportunity to move position if they want. When everybody has settled in into their final stance, take a moment to explain the basic principles of futures thinking: the diversification and fluidity of futures. For the *Exquisite Corpse* exercise, students take the following steps.



STEP 4

Within their quadrants, each student is invited to take a piece of paper and to **draw their future self** in a Polak quadrant of their choice. First they fold the paper in three parts, in a way so it can be passed forward to the next without seeing the previous drawing. Then they start with the head, after 5 minutes pass on the paper to next person in the circle, who draws a body without seeing the head. After 5 minutes pass on the paper to next person in the circle, who draws the legs without seeing the body or head.

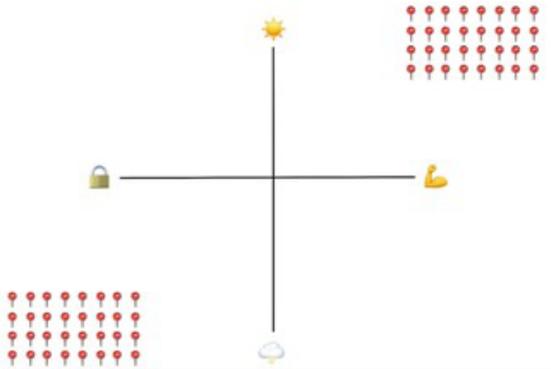


STEP 5

Unfold the paper and place all of them in middle of the large circle... Together take a look at all drawings.... Ask students to reflect on this for 5 minutes. What do you see? They can share in a plenary discussion for another 5 minutes. What are their assumptions about their own future self?

For more detailed instructions on Exquisite Corpse exercise see [this link](#).

Although the Polak Game is mostly practiced as a dynamic exercise, it is possible to play the game in an online version, using online platforms such as MIRO to present the four quadrants. Students can place a pin or emoji anywhere along the axes to take a stand:



After the Polak Game the students hopefully have gained their first insights in how they see the future at that moment in time. That's also what we aim for with this session in this module: for them to become (more) aware how they relate to the future (in general/ personally) and how this can vary day-to-day. The Exquisite Corpse exercise is a nice extension to add another layer to the Polak Game, to draw students' attention to their future self within the quadrants, to boost creativity and add another fun element to the activity.

As such the session is a great warming up for any future session, as participants are often energized to start another futures thinking exercise!

TRAINING SESSION 2: CAUSAL LAYERED ANALYSIS

2.1 WHY THIS TRAINING ON CAUSAL LAYERED ANALYSIS?

Causal layered analysis (CLA) is a futures technique pioneered by Sohail Inayatullah, a widely renowned Pakistani-Australian futurist and futures studies researcher. The CLA can be used for a range of different purposes, but in essence it is used for deepening, one of the 'Six Pillars' in futures thinking (Inayatullah, 2008). As mentioned in the general introduction of the manual, this session can be applied in a group, but also in an individual mode. When applied individually, the dialogue parts could be skipped or arranged on a later moment in the classroom.

Although extensive CLA tools are available (such as Inayatullah, 2017), in this training session we describe a simplified way so that it is accessible and understandable for high school students. So instead of the four levels which are usually discerned in the CLA, in this session we simplify these into two layers:



Above the waterline represents the **small visible** part of the iceberg: *everything you can actually see and perceive regarding the topic/issue.*

Below the waterline represents the **large invisible** part of the iceberg: *everything that influences the topic/issue but cannot actually be seen or perceived.*

2.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

In this training session high school students are invited to explore the Future of X (an issue or topic close to them). By layering their images and thoughts about the future in the iceberg, they become (more) aware of (the sources of) their expectations, hopes and fears.

More specific students will learn:

- how to make their thoughts and images about the future more explicit
- new language about how to talk about their thoughts and images of the future
- in what way their predictions of the future may or may not differ from their hopes of the future
- to expand and reflect on their thoughts and images of the future
- to become aware of their underlying assumptions about the future by exploring what

is there but unseen.

- how to share meanings of various thoughts and images of the future. What are the differences/ similarities? What are dominant narratives?
- how changes below the waterline can have a significant influence on what is visible above the waterline
- to explore the sources of their hopes and fears in relation to topics related to their personal and professional development

2.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Duration of the session: anywhere between 45-90 minutes, depending on the time taken for reflection

In small groups (4-6 students), students are first invited to choose a topic/ situation relevant and close to them. This can be a situation they encounter at school or in their personal life, for example friendship, learning, relationships, trust, wellbeing, self-confidence, loneliness, stress, sleep etc.

Having defined the topic, each group works with the visual in Fig.2.4 (see also Annex 2.2 for a version which can printed out in A0 format poster) comprising of three parts:

1. students explore X - current situation of a topic relevant to them
2. students explore their expectations of this situation in the far future (40 years ahead)
3. students explore their hopes for this situation in the far future

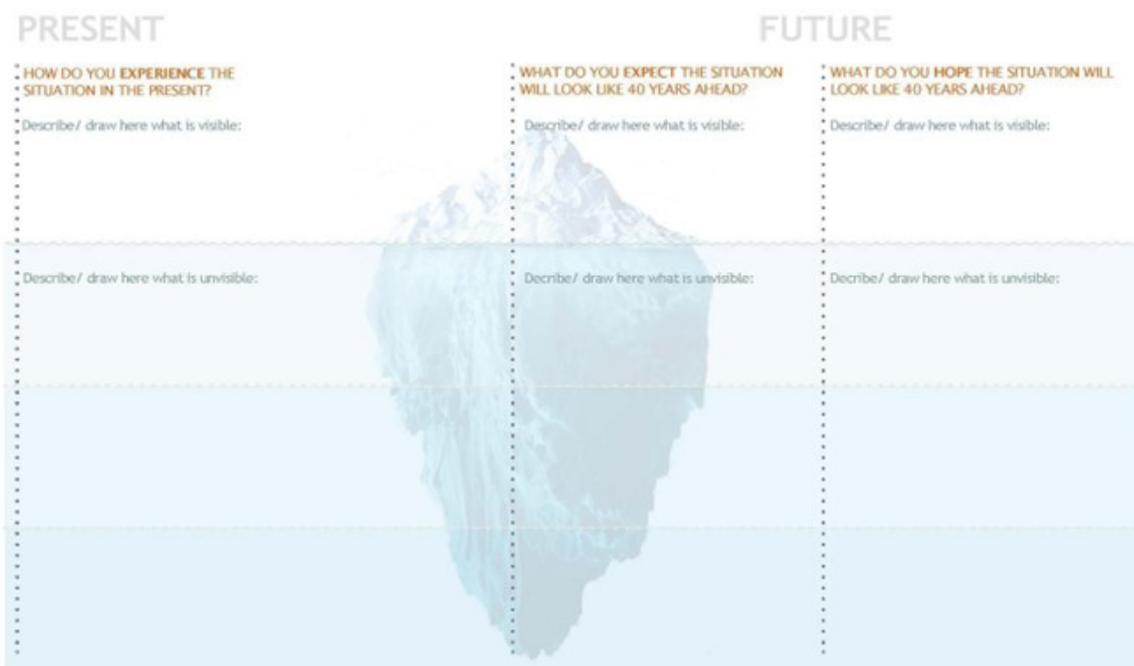


Fig. 2.4 Simplified Causal Layered Analysis. Adapted from Causal-Layered-Analysis 2020 (<http://transitiondesignseminarcmu.net/wp-content/uploads/2020/01/3.Causal-Layered-Analysis.pdf>)



STEP 1

Exploring the situation in the present

Invite students to discuss with each other the current situation:

- Starting on the top left, on the visible part of the iceberg, ask students to write/ draw what they actually see/ hear/ read about the current situation. How do they talk about it in (social) media?
- Subsequently ask students to continue below the waterline, the invisible part of the iceberg, writing/ drawing all factors that according to them influence all that is seen above the waterline. At the bottom of the iceberg, you can invite students to express their emotions regarding the situation. For instance by using images/ music/ songtitles on their phone, or in magazines.
- As a wrap-up of step 1, ask students to look at the bottom of their iceberg and then look all the way up to the top of the iceberg: what connections do they see?



STEP 2

Exploring expectations of the situation in the future

Ask students to discuss what they expect the situation will look like 40 years from now?

- Starting on the top middle, on the visible part of the iceberg, ask students to write/ draw their expectations: what do they expect to see/ hear/ read about the situation 40 years from now?
- Subsequently ask students to continue below the waterline, the invisible part of the iceberg, writing/ drawing all factors that according to them will influence all that is seen above the waterline. At the bottom of the iceberg, invite students to express (the sources of) their expectations through metaphors (e.g. images/ music/ songtitles etc.)
- As a wrap-up of step 2, ask students to look at the bottom of their iceberg and then look all the way up to the top of the iceberg: what connections do they see?



STEP 3

Exploring hopes of the situation in the future

Ask students to discuss what they hope the situation will look like 40 years from now?

- Starting on the top right, on the visible part of the iceberg, ask students to write/ draw their hopes: what do they hope to see/ hear/ read about the situation 40 years from now?
- Subsequently ask students to continue below the waterline, the invisible part of the iceberg, writing/ drawing all factors that according to them will influence all that is seen above the waterline. At the bottom of the iceberg, invite students to express (the sources of) their hopes through metaphors (e.g. images/ music/

songtitles etc.)

- As a wrap-up of step 3, ask students to look at the bottom of their iceberg and then look all the way up to the top of the iceberg: what connections do they see?



STEP 4

Compare similarities and differences

When groups are finished with steps 1-3, invite each group to look at and compare their work on the whole iceberg. What similarities and differences do they see between:

- present and future?
- expectations and hopes?
- their input below & above the waterline?



STEP 5

Collective sense making: what do you see now?

Ask each group to show their iceberg to the other group, summarizing the results of step 4. Stimulate students to prompt each other with questions in order to clarify and make sense of their iceberg: drawings and metaphors in particular can be powerful and unexpected ways to deepen the conversation. Listen carefully to what narrative(s) you hear in each group. Share with the students what you heard and invite them to add. Before going to the next group, ask each group: regarding the situation/ topic you explored in this iceberg: what do they see now that they did not see before?

TRAINING SESSION 3: EXPERIENTIAL FUTURES

3.1 WHY THIS TRAINING ON EXPERIENTIAL FUTURES?

Experiential Futures (XF) refer to a set of approaches to make alternative futures more present (Candy & Dunagan, 2016). The juxtaposition of ‘experience’ and ‘future’ seems like a contradiction: how can one experience something that hasn’t happened yet? But this contradiction is on purpose: we explore the friction between the senses in the now and yet-to-come, and tend to harvest that energy.

The purpose of this Experiential Futures session is to enhance the imagination, and to become more open to emergence. Imagination plays a vital role in the learning process of students. It fuels our curiosity, invites us to explore new possibilities and it helps us visualize abstract concepts such as different futures. It broadens our horizons, expands our perspectives, and enhances our ability to navigate in complexity. By playing with time and including the later than now INTO the now, students are invited to think beyond the obvious. Experiential futures may be dystopian or utopian, and they most likely will evoke some reaction. These responses give us data too: what we find important or acceptable, or not.

Students are invited to play with time, to sense what doesn’t make sense yet. By including absent and distant futures into their present physical experiences, they are invited to reflect on what this might teach us. An experiential scenario is a future brought to life. It’s a tangible ‘what if’ scenario and a way of thinking out loud, materially or performatively, or maybe even both. Stimulating the senses by making futures tangible, makes visualizing different paths and perspectives easier. Candy and Dunagan intuitively hypothesized that an embodied experience of a future scenario could enable people to deal with the *unimaginable utopia* and the *unthinkable dystopia*.

3.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

For students to have a meaningful Experiential Future, it is important to sketch their frame of reference before you start designing. One good way to do this, is by unraveling their futures visions on a certain topic (see the previous session on the Causal Layered Analysis). To broaden that perspective, a next step could be to brainstorm several alternative futures that challenge these future visions. Try to include these futures into the present, by describing those futures *in the present tense*. What does it look like? Who plays a role in these scenarios?

The next step into an Experiential Future is the translation to the physical, the presentable: the more immersive and tangible the better. You can use the Experiential

Futures Ladder (https://www.researchgate.net/figure/The-Experiential-Futures-Ladder_fig1_311910011) to move from setting to stuff, adding more detail as you go. This can be done in collaboration with the students, or designed beforehand. Then turn this scenario into an experience, using directions, audio, multimedia, signs on the streets. Try to simulate this future as realistically as you can. Duration or scale are up to you.

The last step is the most important one: capture the learning in this process. Through observation and note-taking, interviews or surveys, try to capture the responses and the reflections of the students.

Without too much information beforehand, invite students to explore these questions during the experience:

- What happens to you when you are experiencing this future? Observe and note down your first response.
- What questions arise? What makes you curious? What makes you wonder?

To design an effective reframe, make sure to follow these principles:

- Construct a story that is neither probable nor desirable
- Take one major assumption and either enlarge it, or diminish it
- Do not aim for shock and awe: people need to feel encouraged to explore
- Make sure the reframe challenges relationships between the theme and the assumptions

3.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

For this module students are invited to practice in the workshop: *Experiencing Future Cities*. Part of the workshop is to let students design an experiential future for their peers. The steps below describe the general process. For a more outlined plan, see Annex 2.3 on the download section on our website.



STEP 1

Icebreaker

Have students walk around the room at their own pace. Ask them to imagine they are walking through their favorite city. They need to name something they cannot see.



STEP 2

Intro of Experiential futures

Students are about to *have* an experience, and *design* an experience. Use some quotes about imagination, and explain what experiential futures has to do with the capacity to reframe. It is not about experiencing a realistic future, but to reflect on what you take for granted. Harvest the learning outcomes on a follow up plenary session by collectively sharing responses to the questions: What question will you ask yourself? What will you pay attention to when you move around your own city in the present?



STEP 3

Start of the workshop regarding designing new cities

For this activity students need to take their classmates into an immersive experience. They can use music, sounds, videos, images, objects, such a magazine, poster, artifact, role playing or any tool that can create the environment on how will it be like to live in that future? Imagination is the most important, how can you involve all the participants into the exercise?



STEP 4

Students choose an alternative future and name for their city

These questions might help to add to the experience:

- How does it look like?.
- How does your city feel like? Is it cold, warm?
- What sounds we can hear in the city?
- Write a small constitution for the city. What are the principles that will rule the city?



STEP 5

Each group takes the other group on a tour through their city of the future
Try to highlight the sensory experiences.



STEP 6

As a group students reflect on the cities they designed and the cities they were guided through. What did they like? Would they live there? What were the cracks in their own city?



STEP 7

Each student writes down individual reflections. What did you notice about these cities that surprised you? What would you pay attention to when you cycle through your own city now?

TRAINING SESSION 4: FUTURES LITERACY

4.1 WHY THIS TRAINING ON FUTURES LITERACY?

According to UNESCO, developing Futures Literacy (FL) is a capability that enables to discover the sources of our hopes and fears in our history, culture, context and aspirations. This is of crucial importance for high school students as they are in the orientation phase of thinking about their life/ work after school.

As elaborated in the introduction of this module, being 'Futures Literate' means that you are able to '**walk on two legs**': 1) using the future to plan and prepare (Anticipation for the Future AfF) and 2) using the future in a more open way to explore and discover novelty (Anticipation for Emergence AfE).

As using this second 'leg' is not that familiar to us, this session aims to make this 'leg' stronger. One of the tools to do this is through **Futures Literacy Laboratories (FLL)** in which mixed group of participants experience both legs of using the future (AfF and AfE), resulting in an increased awareness of why and how they use the future in the present.

4.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

In this session students:

- doubt their perspectives or ways of knowing the future (hopes and fears, imaginations, images, expectations, predictions, etc.).
- question their assumptions of the future.
- question their ways of perceiving what or why is real or imagined or vice-versa.
- experience different reasons and ways to use the future
- experience creative, critical, interpretive, action-learning methods through which they can imagine alternatives and preferred futures.
- experience the value of perception, assumptions or context; learn the value of stories and storytelling in the creation and deepening of alternative future worlds and identifying and transforming preferred futures through reflection.
- reflect on the process of concretizing abstract future thoughts or imaginations through the application of tools and techniques.

4.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

In the following outline of a **Futures Literacy KnowLab**, we combine all the sessions of this module: the Polak Game as a simple icebreaker, the Causal Layered Analysis as a way to unpack phase one and Experiential Futures as the reframe in phase two. These activities are all adapted to fit the overall learning curve of a Futures Literacy Lab (see figure above!) and can be extended and/or used as desired. It is also possible to do the Futures literacy Lab as a more advanced follow up of the previous sessions. The overarching aim is to introduce students to a different way of using the future: to see new things in the present.

A Futures Literacy Laboratory (UNESCO) consists of three or four phases, as described below. A more detailed lesson plan can be downloaded on our website, see Annex 2.4 (FUTURES Literacy Laboratory).

Phase 1: *Reveal “tacit to explicit” assumptions of the future*

Students make their assumptions about the future explicit by discussing their hopes and predictions concerning the chosen theme of the Lab (e.g. ‘the future of work in 2070’) This phase refers to anticipation for the future: we plan for something we hope for (desirable future), and we prepare for something we think might happen: a prediction.

This phase involves activities that allows students to reveal their initial assumptions, perceptions and imaginations of the future.



STEP 1

Ask students to write down their predictions of the future and share them withing the group. To unpack their predictions, a metaphor of an iceberg or a tree is used to make explicit which vision of the future are visible (the tip of an iceberg, the branches of a tree, modeled after the *CLA*), and which ones are invisible (underneath the water surface, the roots). Sharing without debating their images is important as it diversifies futures.



STEP 2

After the predictions, students are asked to write down their dreams, hopes. These are also shared and unpacked using the iceberg or a tree. The metaphors are ways to become aware of where these images come from, what the underlying systems, worldviews and values are.

Phase 2: *Reframing –Playing with Assumptions of the Future*

This phase is a steep learning curve (see figure below): students are provoked and might feel they have little experience “using the future” other than preparation and planning. This phase may be a bit challenging as the traditional way of perceiving and understanding the future are put into question. Here, students immerse themselves in an unknown alternative future environment. In this phase, through an intensive exercise in creative thinking, students begin to get an idea of what it might be like to be more futures literate. Students gain a better appreciation of the need to challenge or question their assumptions about the future.



STEP 1

Prepare students for the alternative future, a refrain scenario that is not probable nor desirable. Make sure they understand not to ask too many questions but instead examine their responses to this future and how they feel about it.



STEP 2

Present the reframe in the form of a short, simple story. Ask students to write down their first response and what makes them curious. Share in their group.



STEP 3

Encourage students to explore this reframe future a bit further through building a 3D sculpture of this world, or drawing or discussing. The idea is to get more familiar with this future, to identify even more assumptions and to practice rigorous imagination. Students are invited to compare their images of the future (and underlying assumptions) from the previous two phases and identify insights and ways of seeing in **the present**.

Phase 3: Rethink - New Questions



STEP 1

Students write down two or three individual new questions they have about the present. These questions are about the topic in the present, have to come from the previous phases and do not have an answer yet.



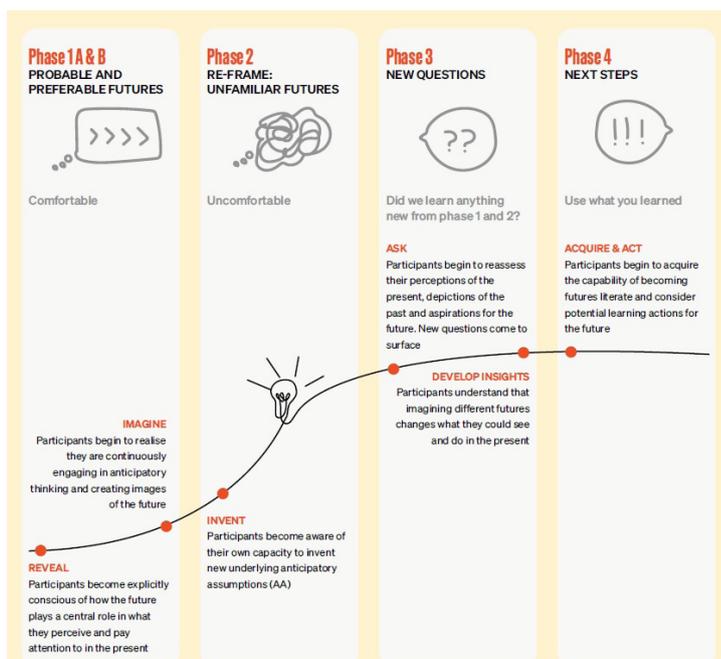
STEP 2

Students share their questions and decide collectively within their group which three questions represent their discussion and thinking.

Phase 4: Next Steps

This phase does not have to be implemented immediately after phase 3 but can be done at a later stage or a follow up session or class. In phase 4, students can take the new questions as input for any kind of product: a design, an essay, a vision... It can also be the phase where you discuss the next steps on how to use futures literacy in your daily life. It is all about application and making it practical!

Source: <https://www.woah.org/app/uploads/2023/01/futuresliteracylab1report.pdf>



The background features a complex abstract design. It includes several overlapping grey shapes of various sizes and orientations. A prominent yellow hexagon is located in the upper-middle section. Thin white lines crisscross the composition, some forming a grid-like pattern. In the bottom-left corner, there is a yellow circular shape with concentric white lines. The entire design is set against a light grey background, which is itself framed by a solid yellow border.

MODULE 3
PERFORMANCE
FOR FUTURES

MODULE OBJECTIVE

Dear teacher/facilitator,

Welcome to Performance for Futures!

We believe that theatre and performance have much to offer in terms of helping us think about the future. Therefore, the objective of this module is to introduce you to some practices and ideas from the world of theatre and performance, while applying them to concepts from Futures Studies. Futures Studies is the discipline that examines how we, as humans, relate to the time after now. Ultimately, the module's aim is to equip you, the teacher, to facilitate Performance for Futures workshops with your students, fostering their skills in anticipation for the future (planning ahead) and in anticipation for emergence (dealing with the unexpected), overall helping them become more **futures-literate**. This will happen through a process of **encountering, generating and embodying different futures**.

There are three acts (training sessions) in this module; each should last approximately 2 hours, but you can adapt them according to your needs. Each act broadly introduces a concept or approach from theatre and performance practices, and suggests ways in which these can be 'translated' and applied to futures-thinking, with a particular focus on personal and professional development. The concepts from Futures Studies that are addressed are also given a broad overview.

Our three acts are: **Act 1 - Status; Act 2 - Devising and Dramaturgy; and Act 3 - Image Theatre**. Together they form an overall learning arch (think of it as a narrative arc in a story), which loops onto itself, allowing you to adapt and revisit each act according to your students' needs.

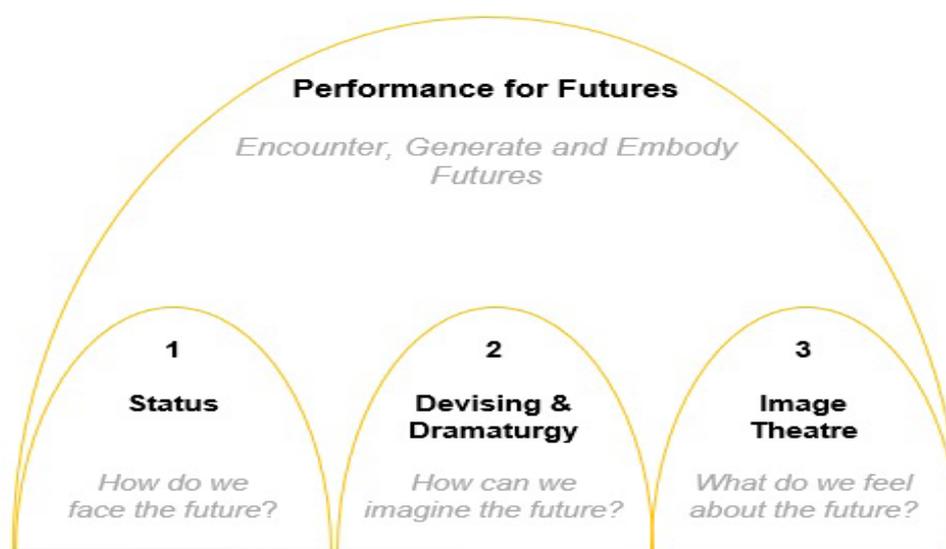


Fig 3.1. Our three acts.

In the theatre, we **play**. Accordingly, all three acts are designed to be enjoyed, and to give your students different tools to playfully explore their imagined futures. ***This is important***: none of the acts is about the future *per se* but about how the participants relate to the images of the future they hold. **Act 1 - Status** develops an awareness of how they might face future situations, finding tools that allow them to respond to new situations as they arise. **Act 2 - Devising and Dramaturgy** enables them to generate different versions of the future, and understand that there are many variables affecting their pathways. **Act 3 - Image Theatre** tackles how they feel about what might happen, what they want to happen, and what they haven't imagined yet! All are participatory and experiential, allowing students to use their bodies to complement their imaginations. Ideally you will use a space large enough for participants to comfortably move around; and it's good to have a device to play music from, along with loudspeakers (especially for act 3 – but you can use music in all your warm-up activities).

It is important that your students feel safe and comfortable in this creative discovery process. Therefore, there are a couple of key principles/guidelines that you as the facilitator should follow:

- **meet them where they are:** avoid jargon, be inclusive in your language, accounting for a diversity of participants, put yourself in their position – play with them in the acts, whenever possible!
- **always start with a low-threshold experience** that's suitable in the specific time and context, in order to invite students to trust the process and be more open to playfully experimenting.

We recommend that you allow a couple of weeks between each act, to allow for the thoughts and feelings to settle. This is because, as with everything that happens in time, each act also has a 'before' and an 'after': activities for students to perform in preparation for playing, and activities for them to perform in reflection, following each session. For more resources and worksheets, please visit our project website on www.futuresproject.eu.

Once all the acts have been played (over a period of a few weeks), you may wish to revisit them with your students; for example, you may wish to apply the notion of status to the images of the future created in act 3.

Have fun, stay curious, and happy futures!

ACT 1 - STATUS

1.1 WHY THIS TRAINING ON STATUS?

In this act, students will be introduced to techniques developed by British-Canadian practitioner and improvisation teacher Keith Johnstone (1933-2023); these are based on the key concept of status, which Johnstone theorized. This will help them start to reflect and act on how they approach future situations, like job interviews and other professional encounters, such as meetings, and presentations. **They will increase self-awareness about their status** (and that of others) in these situations, and **be empowered to take conscious action to positively affect it.**

1.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

The first thing that needs to be learnt about status is that (in the theatre at least) it has little to no relation with money or social position. Instead, status in the theatre has to do with the balance of power between characters at any given moment. A clear way to understand status in the theatre is to think about the common comedy situation of the master/servant relationship, where it is often the servant who has the higher status in a scene. A few things to note:

- **Status is always there:** you can't avoid it! Whether you like it or not, every interaction involves a status relation, which is ever-evolving and never absolute, but is nonetheless absolutely there. What we need to do is to acknowledge that fact and play with it. It can be very empowering!
- **Status is always shifting:** every movement, every word alters (however slightly) the status dynamics of an encounter. Somebody stands up, says "Hello", shifts their position on their seat, whispers "I love you", raises their hand, shouts "No!", looks the other way, declares "I don't know" – every action brings about a change in status.
- **Status is always relative:** no-one has absolute status in any situation. Your status is always higher than or lower than someone or something else's. Some people may be natural raisers, or natural lowerers of their own status, but this will always be in relation to someone or something else.

Regarding this last point, it is worth noting that Johnstone states: "Status is played to anything, objects as well as people." (Johnstone, 1981, p. 50) An object as simple as a coffee cup can acquire high status in relation to you, if it belonged to someone you loved and who is gone. You approach it with special care and even deference. Or your status can be higher than that of a piece of furniture that you are entirely comfortable with and use freely. This is useful for us, because we can play status to any object, including one that we choose to represent our future!

This happens because of another trick that we can learn from the theatre, what we might call its magic: theatre can transform people and objects into something they are not. So, in the theatre, I may temporarily stop being the person writing this paragraph, and become a medieval Danish prince called Hamlet. In the same way, I may hold up a pencil and say “*en garde!*”, and it immediately transforms into a sword. By the same token, I can hold up the portable Bluetooth loudspeaker I have on my desk and claim: “this is my future!” It is green, the colour of hope; it is a portal to entertainment; it has many possible ways of connecting to other devices; it can travel; it also needs regular recharging... This power of transformation enables us to invest objects with special significance. In performance, words have the power to build worlds: once we name an object within the context of play, this is what it becomes in that world.

1.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Below, you will find step-by-step instructions to run a workshop. Remember to allow yourself and your students to trust the process, discover and be playful. Don’t worry if things don’t go exactly according to plan – they rarely do! The most important thing is that your students will have started to think more consciously about how they face the future.



STEP 1 BEFORE

Ask participants to take some time to think and select an object that they feel comfortable bringing and sharing with the group, which can for some reason represent their future. It could be, for example, that the object is bright, and they imagine themselves having a bright future. Or it could be complex and layered. Or an empty vessel, ready to be filled... There is no right or wrong! The important thing is that there is an explanation that makes sense to each of them, so that the object can ‘play the role’ of their future during the course of the workshop.



STEP 2 DURING

1. [10 minutes]

The welcome and warm-up are very important activities in any work of/with theatre. It is what sets the tone for what is to come, and prepares bodies and minds for the ensuing activities. Make sure that you establish a relaxed, playful atmosphere of trust and openness. Start by briefly introducing yourself (one sentence) and ask the participants to walk around the room. This activity works best with the facilitator leading from the inside, playing along.

Ask them to avoid going in circles, but to collectively occupy the space, moving across it, changing direction etc. Participate in this with them. Get participants to acknowledge each other’s presence by making eye contact. Once this has become established, ask them to, whenever their eyes meet someone else’s, hold that gaze for 1 second while still walking,

then look away and carry on. Play along, making eye contact with various group members. Next, ask them to hold whatever casual eye contact they make for a count of 3 seconds, before breaking up again. One again, this time holding eye contact for a count of 10. Now, start suggesting 'double-take' combinations: make eye contact for a count of 1, break eye contact for a count of 3, make eye contact again for 1, before moving on. Eye contact for 3, break for 10, eye contact again for 1 –etc. Make a few combinations of your own to suggest, while playing the game, too!

2. [20 minutes]

Take a minute to receive quick-fire comments on activity (1). What emerged? Any observations about power relations? Introduce the concept of status. What could be high status and low status – what do participants think that means?

Explain that it has little to do with socio-economic power, but rather about having the upper hand in any given situation or moment in time. Suggest that they consider body language, rather than words, as a powerful communicator of status. Introduce the three rules of status: that it is always *relative*, always *shifting* and always *present*.

Instruct the participants to find a partner. If there is an odd number of participants, make yourself available to partner with one of them. Pairs start by facing one another. Ask participants to one by one take an action – this can be as simple as a step forward – that will raise their status. It is important that the action is simple and complete, so that when it is finished, the partner can make their move. Suggest that participants try raising their status in really small increments, always in this one-for-one move structure. If a 'scene' has nowhere else to go, if there is a stalemate, or the statuses can't escalate any further, it is ok for partners to reset and start again. Now, ask participants to follow the same structure, but this time trying to lower their status, little by little. Finally, give participants the opportunity to play the game following their instincts: if they feel like they should raise their status, do it; for their next move, they might feel like lowering it, and so on...

If you are feeling really adventurous and time permits, offer a final variation of the game: that players are free to follow their instinct, but also to counter that instinct on occasion. So, if they feel the urge to raise their status at a particular moment, that they become aware of that urge, and counter it with an action that will lower their status.

3. [10 minutes]

Discuss the experience of the last game with the group. Are there natural status raisers? Those whose natural instinct is primarily to lower their status? Does this depend on the situation? In what ways was status most effectively raised or lowered? How much control do you have over your status in any given situation? Any other observations? Ask that participants keep this experience in mind (and in body!).

4. [15 minutes]

Instruct participants to bring out their chosen objects, which they have 'cast' to 'play the role' of their future. One by one, participants introduce their object, explaining why it

represents their future. All participants must speak for at least 30 seconds without pause. The total time taken for this activity should not exceed 15 minutes, so be mindful of time; set the conditions/timings that will suit your group size, and be (playfully) strict!

5. [20 minutes]

Explain that status does not only apply between two people, but also between a person and an object. For example, a gift from a loved one who has passed away may have very high status in relation to its owner, for whom that object is precious but needs to be approached with caution. Now, ask that participants, three by three, place their objects/futures in the space – on the floor, table or chairs if appropriate/desired; that they look at their objects and truly invest them with the idea of their future in their imaginations. Then, that they approach this object/future while consciously playing with their status in relation to it. Suggest that they approach it with high status, withdraw; approach again with low status; shift status as they go along, etc. Make sure that those who are not playing at that particular moment are observing attentively. Rotate until the whole group has had a go.

6. [15 minutes]

Reflect on the experience: was it easy? Hard? Why? What did you see in others? Anything you observed? It is important that participants feel they can talk not only about their experience as players, but also as audience members. How can their understanding of status be applied in real-life situations?

7. [10 minutes]

The next two exercises are designed to deepen participants' understanding of status. For this task, two volunteers sit side by side facing the class. Ask them both to face forward and not towards each other, with their eyes shut, and to try to remain neutral throughout. On each clap they will redirect their gaze, as follows:

- On your first clap, they should blink awake;
- On your second clap, they become aware of their space but not each other;
- On the third clap they become aware of each other (but without eye contact);
- And on your final clap, they may make eye contact briefly.

As the task asks the players to remain neutral in their bodies (which is likely impossible), the remaining students/audience are invited to briefly talk about what they observed. What did they see? What stories emerged? And what informed this? The players are also asked to share their experience and what they observed of each other. It is important that you guide this conversation closely and ask for observations on body language before leaping to the interpretations.

8. [15 minutes]

The task repeats. This time, however, the players must privately decide in advance what status they will adopt, but make sure you encourage subtlety. They start with their eyes open, and on each clap, they move:

- On your first clap, they shift their body from neutral to their chosen status;

- On your second clap, they become aware of their space but not each other;
- On the third clap they become aware of each other (but without eye contact);
- And again, on your final clap, they may make eye contact briefly.

Discuss what you have seen. You may notice that the final clap (the eye contact moment) suddenly captures the heart of the story. Likely, on the fourth clap, they will also note that the scene ends with one person at high status and the other at low status, and that perhaps a reversal or change has occurred! Help students make the imaginative leap by setting up the 'after' task.

9. [5 minutes]

Explain the after tasks (see below). Thank the participants, and offer them all a round of applause.



STEP 3 AFTER

- This is a crucial part of the learning process, where reflection and self-development take place. Ask participants to observe people in their environment – this could be at home, in public, at school... What status do they have in their relationships to other people, objects or spaces around them? What is their body language like? Suggest that they copy it – adjust their body to match their subjects' posture, comportment etc. How does that feel? Take note, and take notes.
- Instruct the participants to make themselves aware of their own status, too, reflecting on different situations where their status was raised or lowered. Ask that they try to consciously play with their status, by deliberately shifting and changing position in day-to-day or social situations (when they feel comfortable and safe to do so). It can be very much fun!
- If they wish, they can independently play the clapping game again, but this time assigning scenarios, such as sitting in area with other candidates ahead of a job interview; waiting for medical test results; taking the last seat on a busy bus, etc...

*NOTES:

- We have prepared a worksheet (Annex 3.1) with instructions for the **after** task, and a one-page outline of the workshop in a table format (Annex 3.2), for easy reference while in the room. Both can be found in the [Download](#) section of our project website.
- We have also prepared a series of short videos, explaining each task. These can be found in the [Online Resources](#) section of our website
- If you only have 90 minutes for the session, you can skip exercises 7 and 8, and finish with the discussion on 6, during which you should also set the after-tasks (a. and b.).

ACT 2 - DEVISING AND DRAMATURGY

2.1 WHY THIS TRAINING ON DEVISING AND DRAMATURGY?

In his book *The Presentation of Self in Everyday Life* (1959), the sociologist Erving Goffman noted that we perform different roles depending on the situation we find ourselves in, as well as who we are interacting with. So, one's professional self is different from the self who interacts with a romantic partner, or a parent, for example. And so, the series of 'actions' and 'characters' we perform in life can be thought of in theatre terms. In this act, students will take this idea and engage with devising and dramaturgy, two stages in a theatre-making process. They will apply these to **create a play of their future lives!** They will perform a variety of futures for themselves, but they must **be aware that these are not predictions**: they are a way to explore images of the future and how they relate to these, as well as interacting with the images that others hold.

2.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

Students are invited to learn about the concepts of devising and dramaturgy to generate future scenarios, and use a series of images of what might happen in the future to think about the now. They will come across disruption, too, which can be a creative tool, and will start thinking about challenging their assumptions. They will discover that there is **no one single** predetermined future, but many possible futures, built from a variety of complex interactions.

- **Devising** is a process through which a company of players collectively create a performance, starting from a stimulus, which can be an object, an idea, a work of art, a theme... Key to it is the fact that there is no script as such at the start of the process – even if there is some text.
- **Dramaturgy** is the set of organising principles that hold a performance together. It helps shape the relationship between the audience and the performance, through story, rhythm, emotions. It can be thought of as the journey of a given show.

2.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Below, you will find step-by-step instructions to run a workshop. Remember to allow yourself and your students to trust the process, discover and be playful. Don't worry if things don't go exactly according to plan – they rarely do! The most important thing is that your students will have started to think more consciously about how the future emerges from a complex, sometimes random set of interactions and circumstances.



STEP 1 BEFORE

Ask participants to be especially attentive on their way to the workshop/school. Is there anything new, or out of place? Are there any interesting landmarks? A pattern that was always there, but they hadn't noticed before? Perhaps a person catches their eye? Ask them to make a mental note – or a written note, or an audio memo, or take a picture (not of the person without their consent of course!)

Let the participants know that this act contains activities involving physical contact, so make sure that everyone consents to this, and remind them that consent can be withdrawn at any time, without need for justification, and with no detriment to them.



STEP 2 DURING

1. [5 minutes]

The welcome and introduction are very important here. They set the tone for what is to come. As this act does not begin with a physical activity, it is crucial that you are able to enthuse the participants with the idea of writing – and possibly witnessing! – their own future along with others in the room. Make sure that you establish a relaxed atmosphere of trust and openness.

2. [10 minutes]

Distribute a set of colour-cards or post-it notes to the participants. Each participant should have 5 cards (one of each colour). Assign one of the following time-horizons to each of the colours:

- Between 2 and 24 hours from now
- Between 1 week and 1 month from now
- Between 1 and 5 years from now
- Between 10 and 20 years from now
- 40 years from now

Instruct participants to write their future on the colour-cards for each time-horizon, always starting either with the sentence: “In [specific time horizon] I will...”; or “On [date] I will...”. In either case, participants should be specific. So, for example, when writing on the 3rd card (between 1 and 5 years in the future), they should write: “In two years and seven months from now, I will be on my first day of university, studying computer science.”; or “On the 25 of September, 2026, I will meet the love of my life. They will be called Alex and I will not like them at first.”

It is important that you keep time in this activity. Let the students know they only have 10 minutes, so that they do not overthink. Encourage them to be creative, but no need to try to be clever or funny. The one condition is that, in one of their cards, they include information that they noted and collected on the way (in the ‘Before’ activity of this act). This can be the inclusion of a person, or a sound, or an image, a place...

Separate the colour-cards by colour: pile up or stick on the wall all the reds together, all the yellows and so on.

3. [15 minutes]

Prepare the participants to work physically. The warm-up is crucial to in any work of/ with theatre. It activates bodies and minds, and sets the tone for the ensuing activities. Make sure that you establish a playful atmosphere of trust and openness. Explain that the following activities involve physical contact, and confirm that everyone has consented to this.

This activity works best if the facilitator is on the outside, as a 'referee'. Ask the participants to walk around the room. Tell them that you will call out numbers, and that upon hearing those, participants need to huddle up in groups of that number. Make sure that you sometimes call numbers that make it impossible for there to be even groups. So in a set of 20 participants, for example, you can call "FIVE!" so that there are 4 equal groups; but you can also call "SIX!" so that there are three groups and two people are left out. Be playful about this, and encourage laughter and camaraderie.

After a few number calls, move the game to level 2: you are now calling numbers and images, which the groups then have to collectively form. For example, if you call "FIVE – A RESTAURANT!", participants have to get into groups of five and create the image of a restaurant in each group. Or, if you call "SIX – A TELEPHONE!" participants get into groups of six (and two spares) and, in their groups, form the image of a telephone. You can playfully judge them, for speed or quality. Do this a few times. End the game by calling the total number of participants, so that they are all in one big group again: "TWENTY – THE FUTURE!"

4. [10 minutes]

In this activity you start by letting participants know they are now indeed one big group, and will be forming images from the futures they wrote. Pick a colour-card at random from the first pile of cards (2 to 24 hours time horizon). Read it aloud. All participants, except for the person whose future that is, collectively form the image of that future. This person is the next reader. Instruct them to pick a colour-card from the next time-horizon (between 1 week and 1 month). The owner of that future steps out and the reader steps in to form an image of the future described in the card. Repeat the process until you have five images (one for each time-horizon). **All along the way, ask the participants to remember their places in each image.**

Do not forget the time constraint of this activity. It is important that not too much time is spent thinking about each image – participants should just 'jump in'. Reassure them that it is ok that the images are not perfect, but keep some pressure that they are created in time!

5. [20 minutes]

Dynamisation. Ask the participants to ‘connect the dots’ between the images, creating a 5-10 minutes ‘play’ that moves through the images and across time. The story of a collective future, starting as soon as (by now) 1.5 hours from now, and ending in 40 years’ time. Take time to make this scene flow. The transitions are as important (if not more) as the images themselves. Encourage ‘a little less conversation, a little more action’ in the process – the participants should think through movement, with their bodies. It may be that intermediate images need to be created, and that’s ok.

6. [30 minutes]

This is the longest exercise in the session, and should be treated with special care. Once the play is prepared to satisfaction, let the participants know that they can adjust their future, by swapping up to two colour cards for other cards of the same colour. Here, they can discuss – encourage them talk (but not too much!) about the timeline they created. So, if, for example, the future image of between 1 week and 1 month from now does not feel quite right in this particular timeline, participants can consciously select another card of that same time-horizon. This gives participants some degree of dramaturgical control over the future they are devising. Remind them that it’s ok if ‘their future’ is taken out of the story – these are just images to help us think about the now.

7. [20 minutes]

When this play is ‘ready’, it is time for you to disrupt it and reframe the future. Let participants know that you will draw oblique strategies cards as the play is being performed. When you read a card – for example “Change the time”, the players need to adjust the course of their performance to incorporate this new instruction, perhaps by bringing the image of 10-20 years from now forward to happen in 3 years.

The text can be adjusted, too, so that instead of “In eleven years, I will finally be able to buy my own home” it reads “In three years, I will finally be able to buy my own home”. And instead of “On the 5th of June, 2025, I will be working for a small startup company in Uganda” it reads, “On the 14th of August, 2040, I will be working for a small startup company in Uganda.”

Encourage participants not to lose sight of pace and flow. While inevitably the disruption and reframing will cause a small ‘crisis’ remind the participants of the importance of keeping going – the show must go on! **This is not an easy task**, so you may well need to support them with it, making suggestions if necessary, but ensuring you don’t take over their creative devising and reflective dramaturgical process.

We suggest you make use of the Strategy cards we designed, which can be found in the Download section of our website; but if you wish to use the original Brian Eno and Peter Schmidt Oblique Strategies, there are a number of websites and mobile apps that allow you to do so.

8. [10 minutes]

Open the space for conversation. How did that feel, what did we learn? It's ok to think it was strange or weird. How do we deal with the unexpected? How do we manage complexity? Have our ideas about (im)possible futures shifted? Hold the space in a supportive manner. Thank the participants and commend their bravery in exploring this territory. Make yourself available for debriefs (online or in person), should any participant desire to chat about the experience, and distribute the sheet with the 'after' task, pointing out its potential longevity.



STEP 3 AFTER

Their task is to write a scene from their own 'Future Play', in a first-person narrative format. Approximately 350 words – any time horizon they choose. They should begin with the sentence: "In [time horizon] I will...". This will give them back some sense of control over the story, especially if none of their futures were played out in the workshop, or if one of their futures was 'swapped out' of the play. Invite them to keep it, like a time-capsule of their imagined future, for as long as the time horizon suggests. Revisit it then.

Suggest that they bookmark <http://stoney.sb.org/eno/oblique.html> and access it whenever they face a creative or professional dilemma.

After a week, message participants asking them about the task and invite them to share their plays on a Miro board, or other shared virtual platform. Emphasise that this is an entirely voluntary exercise, but that it would be nice to see what others have come up with.

*NOTES:

- We have prepared a worksheet (Annex 3.3) with instructions for the **after** task, and a one-page outline of the workshop in a table format (Annex 3.4), for easy reference while in the room. Both can be found in the Download section of our project website.
- In there, you will also find **templates** for the colour cards (Annex 3.5), which you can print and distribute, and our very own version of the oblique strategies, to be printed for use in the workshop (Annexes 3.6 and 3.7).
- We have also prepared a series of short videos, explaining each task. These can be found in the Online Resources section of our website.
- If you only have 90 minutes for the session, you can skip exercise 6, but take extra care when introducing the oblique strategies of exercise 7, as this will be a bigger leap for the participants.

ACT 3 - IMAGE THEATRE

3.1 WHY THIS TRAINING ON IMAGE THEATRE?

In this act, students will be introduced to performance techniques that will help them get 'out of their heads' and 'into their bodies'. They will help them materialise and embody the Images of the Future they may have (whether they are aware of them or not), and will also allow them to give actual, physical shape to their emotions and feelings in relation to those images. Importantly, these techniques will help them explore the fact that other images are also possible, because **the future doesn't exist yet!** This in an act that will help students **consider personal and career paths**, and the hopes, fears and desires that drive them – the *images of the future* that affect them. This is done in relation to a particular theme which may be relevant to the participants in a session, but it is worth noting that the theme itself is not so important as the exploration. As a facilitator, it will be up to you to decide how best to approach and select this theme and the act as a whole.

3.2 WHAT ARE STUDENTS INVITED TO LEARN AND DISCOVER?

In his book *Games for actors and non-actors*, Brazilian theatre director Augusto Boal states that "Image is a language" (Boal, 2002, p. 175). Images in the theatre are very powerful and can represent not only actions, but situations and emotions. With a sequence of images, we can tell stories, and show different angles of a situation, or creatively explore emotions. Students are invited to embody some of these images, in an experiential way. They will learn they already hold a number of images of the future, and that there are many different types of future. For example, there are:

- **Desirable futures:** things we wish would happen;
- **Projected futures:** what we expect to happen, if all things remain as they are (note that this will likely mean different things for different people!);
- **Probable futures:** what is likely to happen, based on current trends and developments;
- **Plausible futures:** things that could happen if the circumstances were right;
- **Possible futures:** things that might happen, but are not really expected to;
- **Preposterous futures:** stuff that is outrageous, would never happen (or would it?);
- **Strange futures:** things that we have not yet even imagined and go beyond our comprehension;
- **Used futures:** things that other people have imagined for us, like science fiction stories.
- **And many more!**

3.3 HOW CAN STUDENTS PRACTICE THEIR PATHWAYS?

Below, you will find step-by-step instructions to run a workshop. Remember to allow yourself and your students to trust the process, discover and be playful. Don't worry if

things don't go exactly according to plan – they rarely do! The most important thing is that your students will have started to become more aware of, and experience, the many images of the future that can exist.

Let the participants know that this act contains activities which may involve physical contact, so make sure that everyone consents to this, and remind them that consent can be withdrawn at any time, without need for justification, and with no detriment to them.



STEP 1 BEFORE

Ask the participants to select a piece of music (song or instrumental) that somehow makes them think about the future. It could be something in the words (in any language), it could be something about its structure, its tempo – anything, really. Sometimes this is not associated with the future directly, but with feelings about the future: for example, a piece of music that fills them with hope, or expectation.

Instruct the participants to send their choice of music to you in advance, and prepare a playlist with this music. Select a theme for the session, according to your students' profile. This can be as specific as 'the future of catering and hospitality jobs in North London' or as broad as 'the future of education'.



STEP 2 DURING

1. [15 minutes]

The welcome and warm-up are very important activities in any work of/with theatre. It is what sets the tone for what is to come, and prepares bodies and minds for the ensuing activities. Welcome the students into the space, if possible already playing some music in the background – from the playlist made with the music sent to you by the participants. Explain that it is ok to not know, and to experiment, and to 'fail'. There is no right or wrong, there is only play; and you will be playing together, creating and exploring images of the future.

Tell them they will play musical statues: the participants dance until the music stops, at which point they need to freeze in a pose. You will of course be controlling the music, so your 'playing together' is established through inserting yourself in the playing space, walking around the statues, commenting, and observing, playfully trying to catch them out moving. Be mindful of participants who might have disabilities that prevent them from being entirely still. Acknowledge that, and that some statues are more like mobiles...

Once the game has been established with a few 'statues', announce that you will go to level 2 of the game. That the statues have to represent feelings that you call out, when the music stops. Examples of feelings to call are: bravery, fear, hope, despair, curiosity, indifference, love, hate...

2. [5 minutes]

Now that the participants are warm and in a more playful mood, announce that you will play one last piece of music in full (no more than 5 minutes), and tell them that by the end of that piece of music, they need to arrive at a statue that represents the feelings they have towards the future of the chosen theme of the session. As you give out the instruction, you can help participants think: do they think things are getting generally better or worse? Do they feel like they have (or will have) any control over the future of this topic? It is ok, indeed important, for them to experiment and try out different poses/statuses for the full length of the song, to take their time to find whatever physical/visual manifestation feels right for them.

3. [15 minutes]

This is where participants begin to change their images of the future, to shift their feelings towards it. Ask the participants to, from their statue positions, look around – their heads are allowed to move. Are there any images that strike them – images which they find interesting, that they are curious about, or relate to?

Allow them, one by one, to move in the room, going towards another statue and creating another image that responds to or complements the one they approach; now this is a double-statue. You need to manage this carefully, as only one participant is permitted to move at a time; and not all participants have to move. It is also possible for double-statues to become single again, if the first 'target' decides to move away towards someone else; or for triple-statues to form if another person wants to join them... There is no right or wrong way to go about it. The only hard rule is that no speaking is allowed! Let this game evolve – it needs space to breathe, and for participants to feel empowered to make choices, including the choice to move more than once, or not to move at all. At the end, ask them to remember where they are. Take a picture of this image, if it helps.

4. [15 minutes]

Now it is time for some words. Gather the participants in a circle, and ask them to comment: any interesting moments? Any striking images or patterns? Feelings? Try to avoid lengthy explanations – stick with description and acknowledgement of what just took place. Importantly, there is no value-judgement here: every experience is unique and valid.

5. [10 minutes]

Time to bring the participants out of their heads and into their bodies again. Explain to them that you are now going to play a variation on the musical statues game. To begin with, they can play freely, as before. After a few statues, ask them to project themselves into the future: when the music stops they are to become a statue of themselves in 5 years' time! This might be hard, so reassure participants that it is ok if their future selves (5 years older) look and stand and feel very similar to today. You can help them by asking questions: perhaps they are at university? Or maybe are starting a new job? Are they afraid of something? Confident? Music. The next statue is from a further 10 years into the future – so 15 years from today. Perhaps the differences are a little more accentuated

now. Is this statue more confident? More successful? Perhaps they have a family? Their dream job? Or they are trapped in a boring routine? Music. This time, the statue is from their selves 35 years after that, 50 years from now. Are they still as vigorous as they were 35 years previously? What do they look forward to? What do they remember fondly, what do they regret? Music. Get them to dance a little bit as this, their oldest self. Statues again.

6. [10 minutes]

Tell them that their oldest self is going to travel back in time. During the length of the next piece of music (5 minutes maximum) instruct the participants to return to their 15-years-in-the-future self. They are getting younger as they move (dancing does that to you!) and should by the end of the song inhabit and be statue of that body of 15 years from now. Ask them questions again: what do they feel? Where are they? Are they happy? What is their family situation? What is their job?

Encourage them to move around the room, when they are ready, to experience the world and other people from that embodied point of view. Prompt them to keep that physical memory, as it will be revisited.

7. [5 minutes]

Go around the room and ask them for quick-fire, one-sentence impressions of the game just played (6).

8. [15 minutes]

Reform the final image from (3). Use the photograph you took for reference, and to make adjustments/corrections if you wish – but it's nice to get the participants to try and remember for themselves. It doesn't have to be perfect! Once the image is formed, tell the participants that you will go around the room and, two by two in turn, tap them on the shoulder. When this happens, the pair are to embody again their future selves, 15 years from now, established in (6).

This time, they will move in this embodiment in and around the collective image of the future that the group has created: their future selves meeting an imagined future of the chosen theme – and perhaps interacting (no words!) with one another. How do they feel about this future? What do they see? Is there anything they would change? When you tap them again, they return to their position in the collective image.

This is a delicate exercise, and requires patience, as some participants will remain in the same position for a fair amount of time. Go through the whole group, two by two (you may need a trio at the end). Use your judgement as to what the best pairings might be.

9. [15 minutes]

At the end of the previous exercise (8), all participants should be back to their position in the collectively created image of the future. We return to music, this time with three songs (5 minutes maximum each). As each song plays, they will come back to their future selves (15 years from now) and move about in that embodiment until, by the end of the song

they reach a collective image of a different type of future of the chosen theme:

- A **probable future** of [theme] in 15 years' time – what they think is likely to happen;
- A **desirable future** of [theme] in 15 years' time – what they wish would happen;
- A **strange future** of [theme] in 15 years' time – a future they have *not yet even imagined*;

This last one is tricky, but encourage them to be playful and even silly, and can be very fun! The images will speak for themselves!

Remember to encourage experimentation and that they use the full length of each song to try out and collectively create images. It may be that some people will settle on a position first, and others will build to complement or counterpoint those. That's ok! Make sure you give them a moment to move their heads and look around at each of these images of the future.

10. [15 minutes]

Finally, time for talking again. No value-judgement, just feelings, impressions, observations – and the questions: Where are you now? What do you wish? How do you feel about the future? Has something shifted in the way you see yourself or the theme explored? Make sure to check out with the participants, holding the space for them to express their thoughts, in a supportive manner. Their experiences are valid. Thank them for their attendance and participation. Make yourself available for debriefs (online or in person), should any participant desire to chat about the experience, and set them their the 'after' task.



STEP 3 AFTER

The task is for them to write, draw, or make voice/video recording of their impressions, the next day. This should be a stream-of-consciousness exercise – one take, no stopping. They can write, draw or speak as much as they want, but no less that 100 words or 1 minute of continuous drawing or recording. Reassure them that this is a strictly personal exercise, no-one else needs to see it; but that it is an important, sense-making part of the process.

After a week, message participants reminding them to revisit this, and edit it. Emphasise again that you don't want/need to see – it is their own space to reflect on their relationship with the future, but they are welcome to share it or publish it if they wish.

***NOTES:**

- We have prepared a worksheet (Annex 3.8) with instructions for the **after** task, and a one-page outline of the workshop (Annex 3.9) in a table format, for easy reference while in the room. Both can be found in the Download section of our project website.
- We have also prepared a series of short videos, explaining each task. These can be found in the Online Resources section of our website.
- If you only have 90 minutes for the session, you can extend exercise 6 by 5 minutes (15 minutes total), and skip 7, 8 and 9. Introduce the notion of different types of futures in this discussion and ask them to consider what these might be for them.

The background features a vibrant yellow border on the right and bottom. The main area is a light grey gradient with several overlapping, semi-transparent grey shapes of various sizes and orientations. Thin white lines crisscross the space, some forming curved paths. A prominent yellow hexagon is located in the upper-middle section, and a yellow circle with internal lines is partially visible in the top right corner. Another yellow circle with internal lines is in the bottom left corner.

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 **FUTURES**

