



# Best Practice Resource Handbook

DSH POSITIVE CHOICES

ALEXITHYMIA AND SELF HARM



Erasmus+

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# DSH POSITIVE CHOICES

## ALEXITHYMIA AND SELF HARM

*Self-directed violence is the third leading cause of death in children after road traffic injuries and drowning. The reduction of child injury and violence is a key priority for WHO/Europe. The issue of Deliberate Self Harm or NSSI (Non Suicidal Self Injury) is a European one.*

**Self Harm** is often labelled as a “personality disorder” and is stigmatized in many communities with some A&E locations deferring treatment because the person has injured themselves deliberately.

Stigma leads to social exclusion and isolation, depression and can ultimately end in suicide for the young person at risk.

There is research-confirmed link between Alexithymia and NSSI/DSH with pathways leading to suicide (59% of young self-harmers expressed a desire to die – CASE (Child and Adolescent Self-harm in Europe) Study 2008 ([http://www.brunel.ac.uk/news-and-events/news/news-items/press/ne\\_24954](http://www.brunel.ac.uk/news-and-events/news/news-items/press/ne_24954))).

Young self-harmers are exposed to social exclusion at an early age. However, there are interventions that can help young people to combat Alexithymia (an inability to express emotions and feelings), but, many teachers, youth workers etc, are not aware or trained in them to address these causes of early school leaving.

### The Workshops

Each partner hosted a partner meeting delivering 2 one day workshops around related themes that can help young people build emotional resilience and train youth workers in skills to recognize and deal with recognizable symptoms and how to empathically support the young person in getting local professional help.

Partners then took the workshops, translated and adapted them, and delivered to teachers, youth workers and parents to build capacity before ultimately delivering them to young people locally.

## PROJECT PARTNERS

Coordinator:

Plymouth & District Mind

Association UK

[www.plymouthmind.com](http://www.plymouthmind.com)

Partners:

ZISPB Siauliai Lithuania

[www.zispb.lt](http://www.zispb.lt)

SSP&MH Athens

Greece

[www.ekpse.gr](http://www.ekpse.gr)

BEHDER Aksaray

Turkey

BUCOVINA Institute

Suceava Romania

[www.bucovinainstitutie.org](http://www.bucovinainstitutie.org)

University of

Thessaloniki Greece

[www.auth.gr](http://www.auth.gr)

## 1<sup>ST</sup> MEETING 6-10 JULY 2015 PLYMOUTH UK

### *Workshops:*

Self Care & Compassion

Self Exploration for Young People



The 2 workshops explained how the team work with a fictional character that the team (young people) try to help to deal with his/her negative emotions and feelings. It involved a lot of games and laughter – all had fun whilst being taken through the 6 to 8 week courses and how to deliver them.

## 2<sup>ND</sup> MEETING 26-30 OCTOBER SIAULIAI LITHUANIA

### *Workshops:*

Theatre of the Oppressed: “It begins with the idea that everyone has the capacity to act in the “theatre” of their own lives; everybody is at once an actor and a spectator. We are “spect-actors!” Partner participants were led through a series of ice-breaker exercises designed to relax and energise everyone; to make them feel comfortable and to trust the rest of the team throughout the participatory experience. In particular, the “social experiment” element of theatre was actually acted out in the streets and shops of Siauliai, much to the amusement of all.

The Theatre of the Oppressed is an arsenal of theatre techniques and games seeking to motivate people, restore true dialogue, and create space for participants to rehearse taking action in their lives.



## 3<sup>RD</sup> MEETING 18-22 JANUARY 2016 ATHENS GREECE

### *Workshops:*

These focused on emotional empathy and in particular: “The Crisis of Adolescence” – the transitional stage of physical and mental development that occurs between childhood and adulthood (10-19 years old group). “When you are old enough to want to be an adult but young enough that no one takes you seriously”. The study of emotional development at this stage is fairly new – we explored this in the workshops.

“Understanding Emotions” – understanding the role that emotions play and how people try to avoid feeling them.

*The exhibition entitled “Hello Mr. Fear!” was presented and we learned how to express our fears and how to overcome fears.*

*The exhibition was very interesting because it provides creative and alternative ways to deal with emotions.*



An interesting visit was to the Museum of Emotions where children are encouraged, through various activities, to explore their fears – to express them and overcome them – a truly inspiring visit to an interactive exhibition: “Hello Mr. Fear!” This is to provide children, parents and educators with the stimuli in order to process and familiarise themselves with the emotion of fear through playing with the interactive exhibits. In particular:

- To help them recognize, understand and distinguish between different kinds of fear that we as humans may feel.
- To discuss on their fears and express them through play.
- To accept that fears exist within us and to comprehend the potentiality that we have as humans to live harmoniously with the ones that protect us and to liberate ourselves from the ones that block us.”

<http://www.athensmuseums.net/museum.php?id=20>

#### **4<sup>TH</sup> MEETING 11-15 APRIL 2016 AKSARAY TURKEY**

*Workshops:*

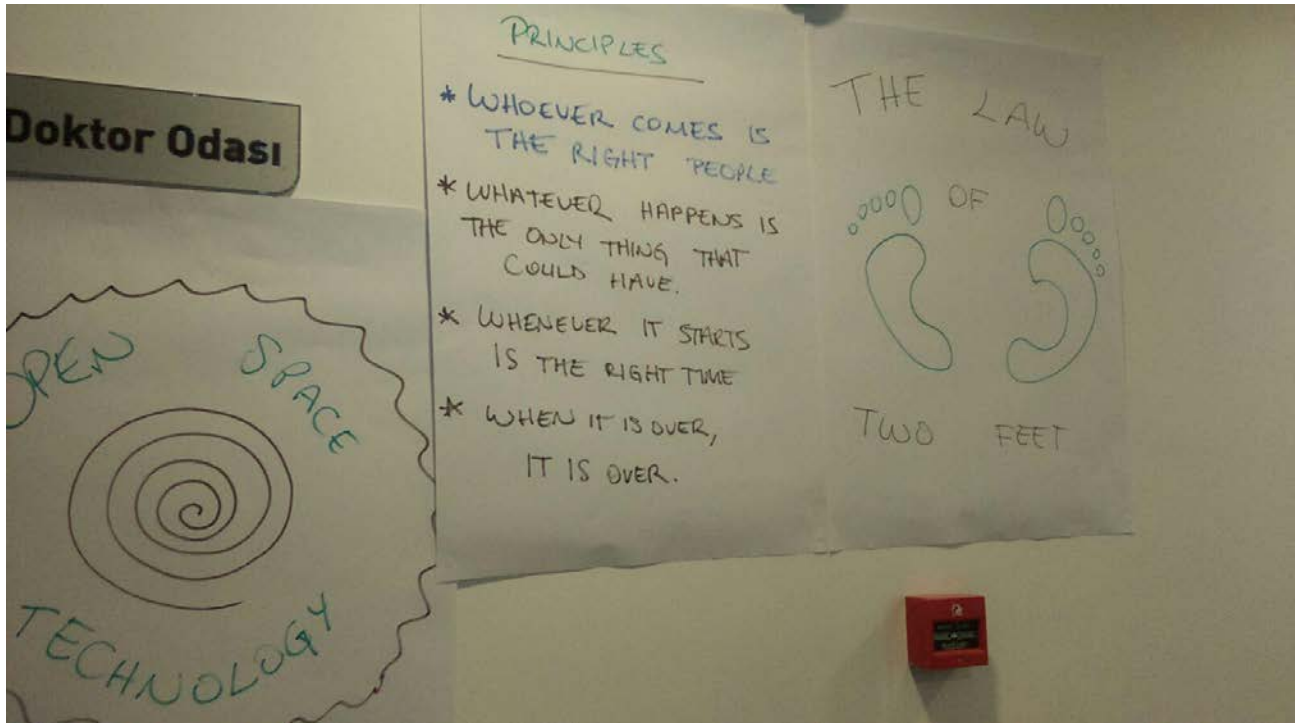
Team building and communication exercises  
Open Space Technology

We looked at the process of communication and how to create opportunities for effective 2 way communication to be able to get your message across and understanding what others have to say.

Open Space Technology was a new concept for most of us – it has 4 main principles:

1. Whoever comes are the right people
2. Whatever happens is the only thing that could have happened
3. Whenever it starts is the right time
4. When it is over, it is over

(...and not forgetting “the law of two feet”)



It is a method to stimulate active participation and auto-determination within a group. The method was developed by Harrison Owen. “If at any time you are in a place where you feel you are neither contributing nor learning, you alone have the responsibility to remove yourself from that place and find a place where you CAN contribute and learn.” The whole process can be very empowering where it gives people a chance to show they are experts in “something”, even if it is about themselves. Full details are given in the Best Practice Resource Guide.

#### **5<sup>TH</sup> MEETING 27 JUNE – 1 JULY 2016 SUCEAVA ROMANIA**

*Workshops:*

- Pantomime – mime, puppetry, theatre and gesture – recommended for people with social inhibitions, have a form of autism or are afraid to talk or look at someone.
- Practical activities for social and emotional development

A lot of very active workshop activities with everyone joining in and generally enjoying them.

We also had the opportunity to have our own television show, courtesy of Direct TV. The whole show, broadcast live and streamed online, was an hour long and about the project and the impact we want it to have for young people.



There are many more photos and videos to see on the project Facebook page:

<https://www.facebook.com/DSHPositiveChoices/>

### **6<sup>TH</sup> MEETING 17-21 OCTOBER 2016 AMFISSA GREECE**

*Workshops:*

A selection of Ice Breakers, art therapy, dance movement therapy and exercises



We were joined on the second day of workshops by a group of guides who demonstrated the workshops in action and then who joined in with all the partner participants in other workshop exercises – a very intergenerational experience that all enjoyed.

## LESSONS LEARNED: FEEDBACK FROM PARTICIPANTS

Those participating in the many different workshops:

- The notion of empathy
- To give more time to all people to bring out their emotions
- Communication is very important
- Learned ways to improve methods of delivery and to motivate others
- Take workshop to deliver a youth workers' seminar locally
- Sharing of information through individual workshops
- The workshops, in the main, were in "bite size" chunks
- Learned the elements of effective listening (Aksaray 4<sup>th</sup> visit)

Generally, this was a huge learning experience for everyone. A notable observation was the impact this project has had on each of the partners. It was inconceivable to think at the beginning that Maths teachers, from 2 partner countries, took it upon themselves to research into Alexithymia, and then went further by introducing exercises and activities into the classroom to address the issues.

As one of them said: "I now recognise the symptoms within my own family and even more so in my students". The project has opened up peoples' eyes, minds and hearts to the fact that a lot of emotional pain is suffered silently, as there are few people able to "listen". That few, across the partnership, has now expanded to many, and continues to expand.

Impact – please take a look at our Workshops that now follow and contact the partner whose particular workshop, or series of workshops, you are interesting in delivering yourselves. They will be more than happy to provide guidance and further information.

DSH PC Project by March 2017:

- 100 Youth Workers in Greece participating in workshops
- In Romania, 3 seminars held with 80 participants in each
- In UK 15 month programme for parental education in Alexithymia
- In Lithuania – great interest expressed by managers or other institutions to participate in future workshops
- Turkey – dissemination is active and ongoing in terms of dissemination to parents and teachers
- Across the partnership – an alteration in the relationship between pupils and their teachers – more trusting and open – breaking down of conventional barriers
- DSH Positive Choices, has, is and continues to make a difference in raising awareness of the issues facing young people, when it comes to their emotional and mental well being



# The Workshops





Plymouth Recovery College  
Exploring Self Care and Compassion  
Course Information Handbook  
Plymouth & District Mind Association UK

WORKSHOP 1



"No matter how many mistakes you make or how slow your progress, you are still way ahead of everyone who isn't trying."

Author Unknown.

This handbook belongs to: .....

Course Dates: .....

Course Times: .....

Course Location.....

Course Tutors: Paula Hole and Annette Fisher

Contact telephone number +44 (0)1752 512280

## Session 1

- Welcome
- Introductions
- Housekeeping
- Course Overview
- Compassion Scales
- Ground Rules
- Group Expectations
- What is self care and compassion?
- Introduction to Sam
- Creating a picture of Sam's life
- One word that best describes how you are feeling
- End of session

*Exploring Self Care and Compassion Scale*

At the start of this course are you aware of the benefits of treating yourself with care and compassion?

1 = No Awareness

10 = Total Awareness

1 2 3 4 5 6 7 8 9 10

At the end of this course are you aware of the benefits of treating yourself with care and compassion?

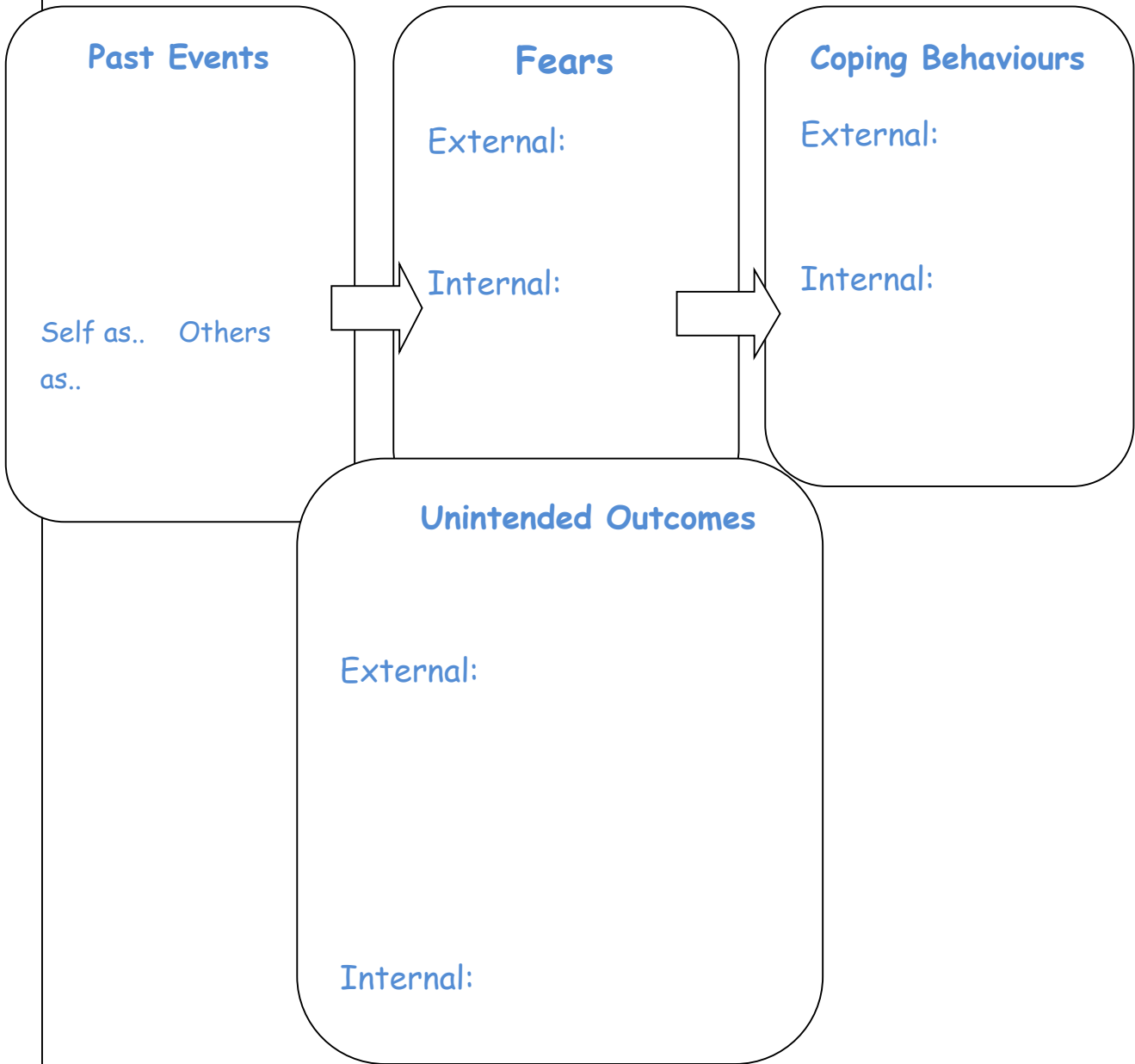
1 = No Awareness

10 = Total Awareness

1 2 3 4 5 6 7 8 9 10

Name:..... Date .....

# Sam's Chart



## How Do I Feel Right Now?



SAD



HAPPY



WORRIED



ANGRY

## Session 2

- Welcome
- Emotional Regulation System
- Emotional Regulation System in relation to Sam
- Notice over the next week whether people around you have a balanced system.
- One word that best describes how you are feeling

## Session 3

- Welcome
- Re-cap on the last two week's sessions
- Scenario
- How does the scenario affect Sam?
- Creating new pathways for Sam
- Relaxation exercise
- One word.....



## Session 4

- Welcome
- Recap on last week's session
- Core Beliefs
- How Sam's core beliefs developed
- How Sam's core beliefs influenced his reaction to the scenario with friend
- Helping Sam to develop alternative more accurate core beliefs
- Relaxation exercise
- One word.....

## Session 5

- Welcome
- Recap on last week's session
- Three Mind States
- Three Mind States in relation to Sam's scenario
- Information relating to friend not phoning
- Expressing feelings
- Sam's Inner Critic
- Relaxation exercise
- One word.....

## Session 6

- Welcome
- An Emotionally Validating Environment
- Plan for Sam
- Compassionate Imagery
- Compassionate Image and Sam's scenario
- Tools and ideas for Sam
- Relaxation exercise
- One Word.....

.....'S PLAN FOR SAM

Self Care

Thinking Skills

Relaxation

Social Support

Self Compassion Skills

Talking Therapy

Short Term Goals

Longer Term Goals

## Session 7

- Welcome
- Presentations of Sam's Plan's
- Healthy Me Plan
- Stages of Change
- Grounding/Anchoring objects
- Self Compassion Scales
- Evaluation Sheets
- Certificates
- The Person Who Had Feelings
- One Word.....

Thinking

Social Activities

Pleasant Activities



Exercise

Relaxation

Healthy

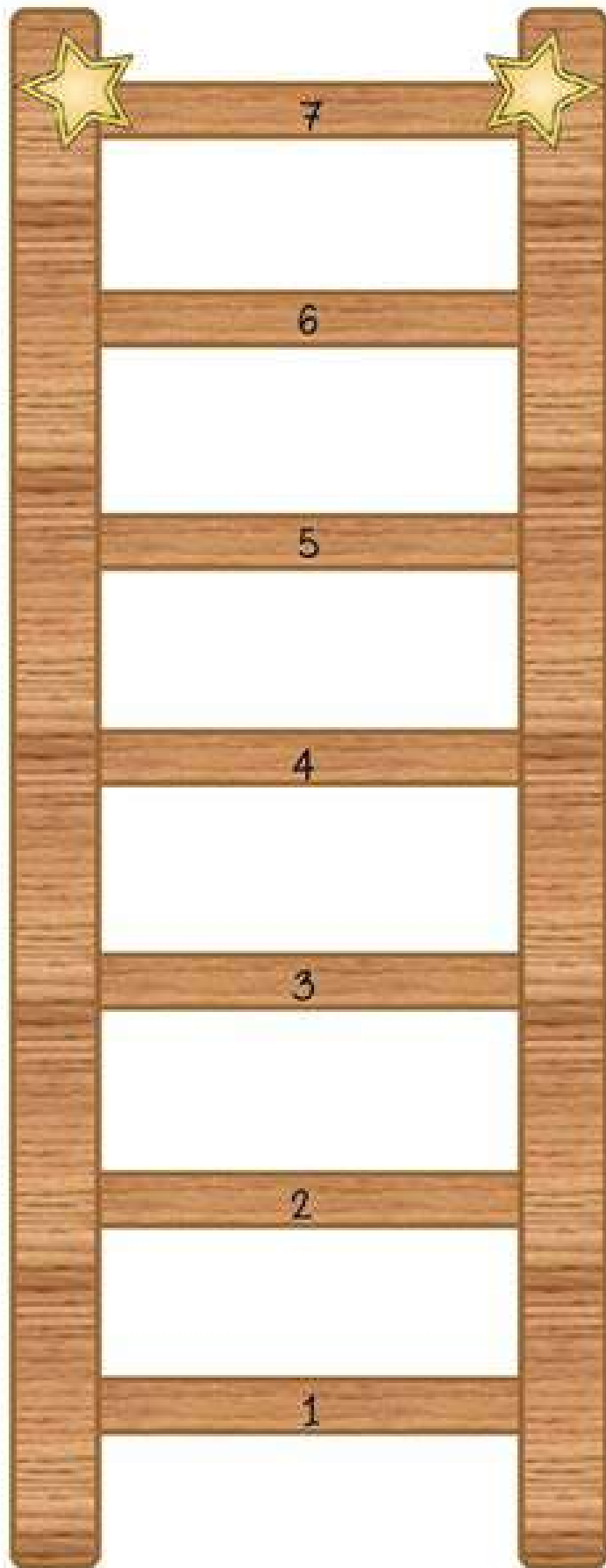
Me

Self-Care

Social Support

Goals

# .....'s Ladder Of Change



Once there was a very small person who had feelings. They had many feelings and felt them every day. Their family liked them when they showed their feelings, so the very small person started to wear their feelings on their sleeve. One day one of the small person's parents said that they didn't like to see the FEAR feeling anymore, so the small person tried to pull it off. The parent said that they would give the small person some TOUGH to cover over their FEAR. The small person found it very difficult to cover the FEAR with the TOUGH, so the other parent and the grandparents all helped. It took many days. "Now you look wonderful", said the parents when it was done. "We've covered some of your feelings with TOUGH, and you'll grow into a strong person."

The small person grew a little older and found a friend. The friend also wore their feelings on their sleeve. The friend said one day, "My parents want me to cover up my LONELY feelings, and to be different from now on." And they were. The small person decided to cover over their LONELY feelings too, and they got ANGRY from another adult. The small person put big patches of ANGRY on top of their LONELY. It was hard work to cover over the LONELY feelings.

One day when the small person (who was now not so small) went to school some of their LONELY feelings started to show. So the teacher kept them behind and gave them some GUILT to cover their LONELY feelings. Sometimes when alone at night the person would look at their feelings. They would pull off the TOUGH and ANGRY and GUILT to look at their LONELY and FEAR. Then they would have to take a long time putting TOUGH, ANGRY and GUILT back again.

One night the person noticed that their LONELY and FEAR were growing, and beginning to stick out from under the patches. So the person had to go out and find some more ANGRY to cover the LONELY, and got all the TOUGH that their parents could spare to cover their FEAR.

The person grew older and became very popular because everyone said that they could hide their feelings well. The person's parents said one day that they had a PROUD feeling because the person had been so TOUGH. But the person could not find anywhere to put the PROUD feeling because TOUGH was getting so big. The person had trouble finding room on their sleeve for any other feelings – the TOUGH and the ANGRY were all that showed.

Then after a time the person met another person and they became friends. They thought they were a lot alike because they both had only TOUGH and ANGRY feelings that showed. One day the friend told the person a secret: "I'm not really like you – my TOUGH and ANGRY are only patches to cover over my LONELY and my FEAR." The friend pulled back the edge of their TOUGH and showed the person their FEAR; just for a second.





## WORKSHOP 2

Self Exploration for Young People

# Feelings Can Be Like...

## **A ROLLER COASTER RIDE!**



Sometimes you have to close your eyes and hold on in sheer terror and sometimes you just have to put your hands in the air and enjoy the ride.

Author unknown



This workbook belongs to: .....

Course Dates: .....

Course Times: .....

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## Session 1 - School's Project Workbook

- Introductions
- My Workbook
- Keeping us safe ideas – Group Ground Rules
- Overview – So what is this all about?
- What are feelings?
- Meet Jo
- Four core emotions exercise – happy, worried, angry and sad
- Feelings Fun Activity
- Group Discussion
- It's all about me sheets in books – share
- Any Questions?
- Moments of Mindfulness
- The Feelings Tree

# Jo's Feelings, Thoughts and Behaviours



\* When Jo is happy she feels it in her:

\* When Jo is happy she thinks about:

\* When Jo is happy she:



\* When Jo is worried she feels it in her:

\* When Jo is worried she thinks about:

\* When Jo is worried she:



\* When Jo is angry she feels it in her:

\* When Jo is angry she thinks about:

\* When Jo is angry she:



\* When Jo is sad she feels it in her:

\* When Jo is sad she thinks about:

\* When Jo is sad she:

# It's all about me!



What is the best thing you have ever done?



What is your favourite song or group?



What are you good at?



What is your favourite food?



What was the funniest thing that ever happened?

# How Do I Feel Right Now?

happy



sad



angry



scared



frustrated



confused



hurt



surprised



# My Feelings Tree



Add Colour to personalise your tree

Imagine that this is your very own feelings tree. Before you go to sleep at night you can leave all your uncomfortable feelings and worries with the tree while you sleep peacefully.



## Calming Breath

The first technique is deep diaphragmatic breathing and can be used during times when you are **feeling anxious or panicky**. It is a powerful way to control hyperventilation, slow a rapid heartbeat and promote physical comfort. For this reason we will call it the Calming Breath.

Here's how it goes:

Take a long, slow breath in through the nose, first filling your lower lungs, then your upper lungs.

Hold your breath to the count of “three”

Exhale slowly through pursed lips, while you relax the muscles in your face, jaw, shoulders, and stomach.

Practice this Calming Breath at least **ten times a day** for several weeks. Use it during times of transition, between projects or whenever you want to let go of tension and begin to experience a sense of calmness. This will help you become familiar and comfortable with the process. And use it any time you begin to feel anxiety or panic building. When you need a tool to help you calm down during panic, you will be more familiar and comfortable with the process.

## Take ten breaths

The second technique is called Calming Counts. It has **two benefits** over Calming Breath. First, it takes longer to complete: about 90 seconds instead of 30 seconds. You will be spending that time concentrating on a specific task instead of paying so much attention to your worried thoughts.

Here's how this skill works:

Sit comfortably.

Take a long, deep breath and exhale it slowly while saying the word “relax” silently.

Close your eyes.

Let yourself take ten natural, easy breaths. Count down with each exhale, starting with “ten”

This time, while you are breathing comfortably, notice any tensions, perhaps in your jaw or forehead or stomach. Imagine these tensions loosening.

When you reach “one,” open your eyes again.

As you apply these skills, see if you can let your thoughts come and go as if they're passing cars, driving past our house.

Put most of your effort into observing your breath, not your worried thoughts, not what you will do after you finish this practice.

## Breath Counting

Try your hand at breath counting, a deceptively simple technique much used in Zen practice.

- Sit in a comfortable position with the spine straight and head inclined slightly forward. Gently close your eyes and take a few deep breaths. Then let the breath come naturally without trying to influence it. Ideally it will be quiet and slow, but depth and rhythm may vary.
- To begin the exercise, count "one" to yourself as you exhale.
- The next time you exhale, count "two," and so on up to "five."
- Then begin a new cycle, counting "one" on the next exhalation.
- Never count higher than "five," and count only when you exhale. You will know your attention has wandered when you find yourself up to "eight," "12," even "19."

## Drop Anchor

This is another simple exercise to centre yourself and connect with the world around you. Practice it throughout the day, especially any time you find yourself getting caught up in your thoughts and feelings.

1. Plant your feet into the floor.
2. Push them down—notice the floor beneath you, supporting you.
3. Notice the muscle tension in your legs as you push your feet down.
4. Notice your entire body—and the feeling of gravity flowing down through your head, spine, and legs into your feet.
5. Now look around and notice what you can see and hear around you. Notice where you are and what you're doing.

## Notice Five Things

This is yet another simple exercise to centre yourself and engage with your environment. Practice it throughout the day, especially any time you find yourself getting caught up in your thoughts and feelings.

1. Pause for a moment
2. Look around and notice five things that you can see.
3. Listen carefully and notice five things that you can hear.
4. Notice five things that you can feel in contact with your body (for example, your watch against your wrist, your trousers against your legs, the air on your face, your feet upon the floor, your back against the chair).
5. Finally, do all of the above simultaneously

## The Calming Breath



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## Session 2 - Workbook Notes

- Welcome
- Recap of last session
- Rate Your Feelings exercise
- Learn a new skill – Emotional Intelligence
- Jo's Story
- Shall we write a play?
- Any questions?
- Moments of Mindfulness
- Feelings Tree



# Rate Your Feelings



① ② ③

④ ⑤ ⑥ ⑦

⑧ ⑨ ⑩





## Breath Counting

Try your hand at breath counting, a deceptively simple technique.

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## SESSION 3 - SCHOOL'S PROJECT WORKBOOK

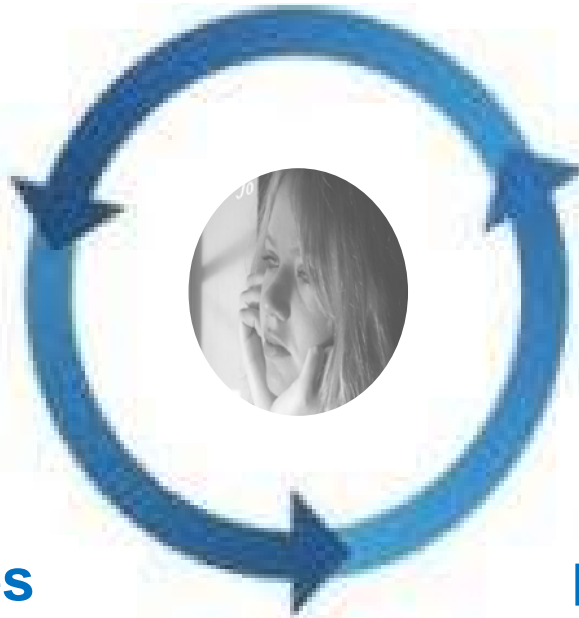
- Welcome
- Recap last session
- Feelings Tree
- Jo's Thinking Feeling Doing Cycle
- Is Jo caught in a trap?
- Pick a symbol
- Jo's thought bullies
- Whack a Mole
- Any Questions?
- Moments of Mindfulness
- Feelings Tree



# Jo's Thinking, Feeling And Doing Cycle



**What Jo Thinks**



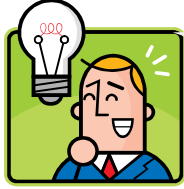
**What Jo Does**



**How Jo Feels**

# How it is for Jo

Thinking:



Feeling:



Doing:

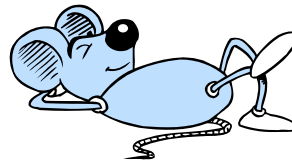
Angry



Crying



Chilled

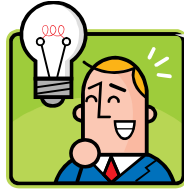


Scared



# How it is for me

Thinking:



Feeling:



Doing:

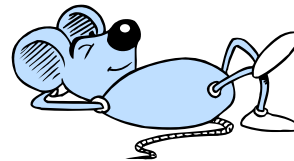
Angry



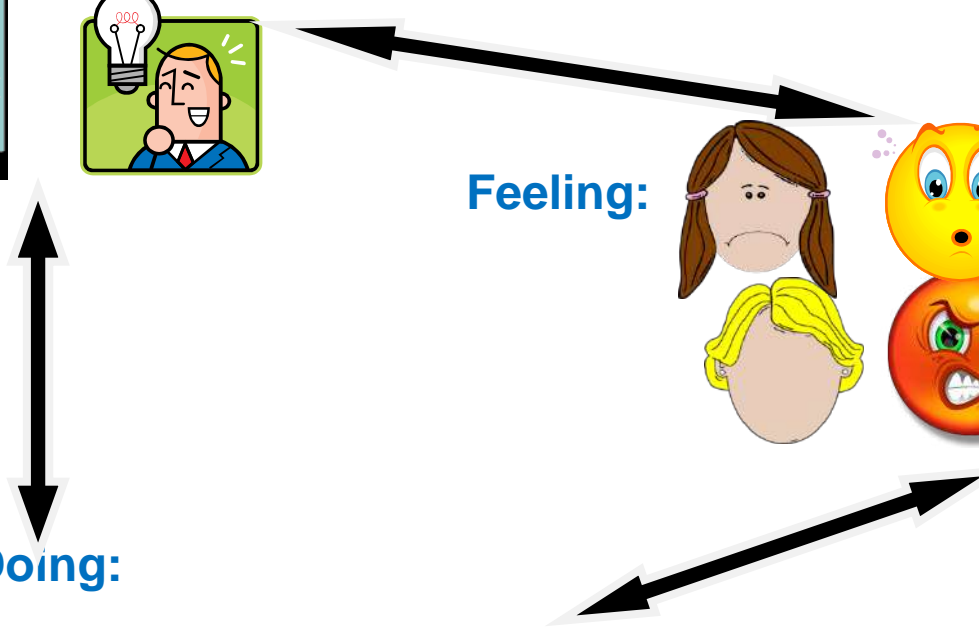
Crying



Chilled



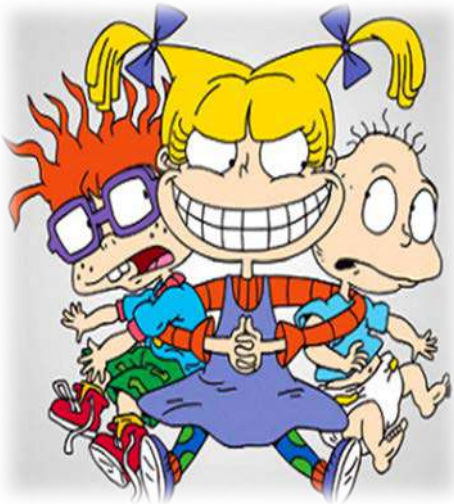
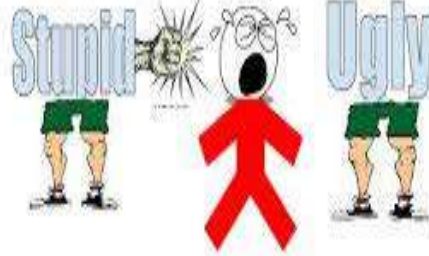
Scared



HA HA!



Words Can Hurt  
Too



# Shrink Your Thought Bullies





### **Drop Anchor**

This is another simple exercise to centre yourself and connect with the world around you. Practice it throughout the day, especially any time you find yourself getting caught up in your thoughts and feelings.

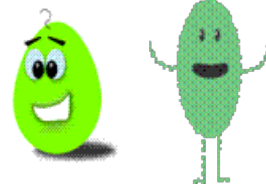
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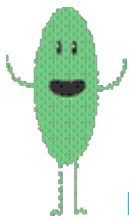
## SESSION 4 - SCHOOL'S PROJECT WORKBOOK

- Welcome
- Recap last session
- Feelings Tree
- Meet the Jelly Bean Mind Gang
- Compassionate Mind Training
- Calming 'Em'
- Scenario Cards
- Jelly Bean Snakes and Ladders
- Our Snakes and Ladders
- Any Questions
- Moments of Mindfulness
- Feelings Tree

# Meet the Jelly Bean Mind Gang



My name is 'Em' short for Emotional Mind Bean. When stuff happens I can get very worried, angry, excited, happy and sad. Sometimes I do not know which feeling is which and I yell out 'DANGER' really loudly because it feels like something awful is going on! I tell the other two "We must do something to make the feeling stop". I am the biggest and loudest brain bean and sometimes I overpower and overrule the other two brain beans.



My name is Wise Mind Bean. I know things, I can feel emotions and I am good at working out what to do in difficult situations. Sometimes I feel that I need to stand in between 'Em' and 'Reas' so we can calmly work out what to do together.



My name is Reas short for Reasonable Mind Bean. Sometimes when things happen I think about past experiences, I do research, I am very logical and I can find out the likelihood of things happening again in the future by using statistics. I do not have emotions.





## What Will Help Jo?

**breathe**



**walk away**



**exercise**



**talk to an  
adult  
you trust**



**relax**



**talk to friends**



**focus on  
something else**



**listen to  
music**



# Anxiety



## Why Do I Feel Anxious?

- Sometimes we may not be able to identify the cause of our anxiety.
- Sometimes it is when we are worried about stuff going wrong.
- It can be when we think about a past event that we are going to encounter again for example going to the dentist.
- We may have grown up in a family where someone is anxious a lot of the time.
- It may be because of what has happened to us in the past.

## How Can Feeling Anxious Affect My Life?

- It can stop us from doing the things we want to do.
- It can make us frustrated with ourselves and those around us.
- It can make us feel fearful about trying out new things.

## What Are the Names of Some Types of Anxiety?

- **Panic** is when we feel very afraid, we sometimes feel that we might lose control or even die. Physically we may notice that we are breathing faster than usual, have a pounding heart, sweating and shaking.
- **Agoraphobia** is when we feel afraid to go out or away from our safe place, which may be our home. Sometimes we may not feel able to visit places where there are a lot of people in case we can't escape.
- **Generalised Anxiety Disorder (GAD)** or Floating anxiety is the most common kind of anxiety. Like a butterfly it floats about and lands on things causing us to become worried and anxious. This may explain why sometimes, if we have solved one worry we can soon begin to worry about something else.

## What Are the Warning Signs That Anxiety is Around?

- Feelings of confusion
- Feelings of panic
- Feelings of anger and irritability
- Fast breathing
- Rapid heart beat
- Upset tummy
- Difficulty getting to sleep or wakefulness during the night

## What Can I Do To Help Myself?

- **STOP** - take some deep breaths.
- Begin to notice what makes you anxious and try and work out why.
- Try not to avoid situations that are anxiety provoking.
- Notice your self talk, if it is harsh try to use soothing words to yourself.
- Expect to have anxious thoughts and feelings when stepping outside of your comfort zone. Acknowledge and accept the thoughts and feelings and continue on with your plans.
- Avoid drinks and foods that contain caffeine for example coffee, tea, coke and chocolate.
- Practice mindfulness.



## Notice Five Things

This is yet another simple exercise to centre yourself and engage with your environment. Practice it throughout the day, especially any time you find yourself getting caught up in your thoughts and feelings.

1. Pause for a moment
2. Look around and notice five things that you can see.
3. Listen carefully and notice five things that you can hear.
4. Notice five things that you can feel in contact with your body (for example, your watch against your wrist, your trousers against your legs, the air on your face, your feet upon the floor, your back against the chair).
5. Finally, do all of the above simultaneously



## SESSION 5 - SCHOOL'S PROJECT WORK BOOK

- Welcome
- Recap of last session
- Feelings Tree
- Whistle Stop Tour
- Let's Make a Feeling Good Bag
- Become a Play Write
- Write a letter to Jo
- Write a Letter To Yourself
- Fishing For Compliments Game
- My Ladder To Success
- Goal Setting
- Any questions?
- Moments of Mindfulness
- Feelings Tree

**Compassionate Letter to Jo**

Dear Jo

I am writing to say that I think you are.....

.....

I am sorry that you feel.....

.....

I think that it is understandable because.....

.....

I wonder if these ideas may be helpful to you.....

.....

.....

.....

.....

I want you to remember that there are people in your life who really care about you. Sometimes you could think about telling them what you really need from them.

Best wishes

..... (your name)

**Compassionate Letter to Me**

Dear

I am writing to remind myself that I am.....

.....

I am sad that I feel.....

.....

I think that it is understandable because.....

.....

I wonder if these ideas may be helpful to me.....

.....

.....

.....

.....

I want to remember that there are people in my life who really care about me.  
Sometimes I could think about telling them what I really need from them.

Best wishes

..... (your name)

## Fishing for Compliments

Name.....

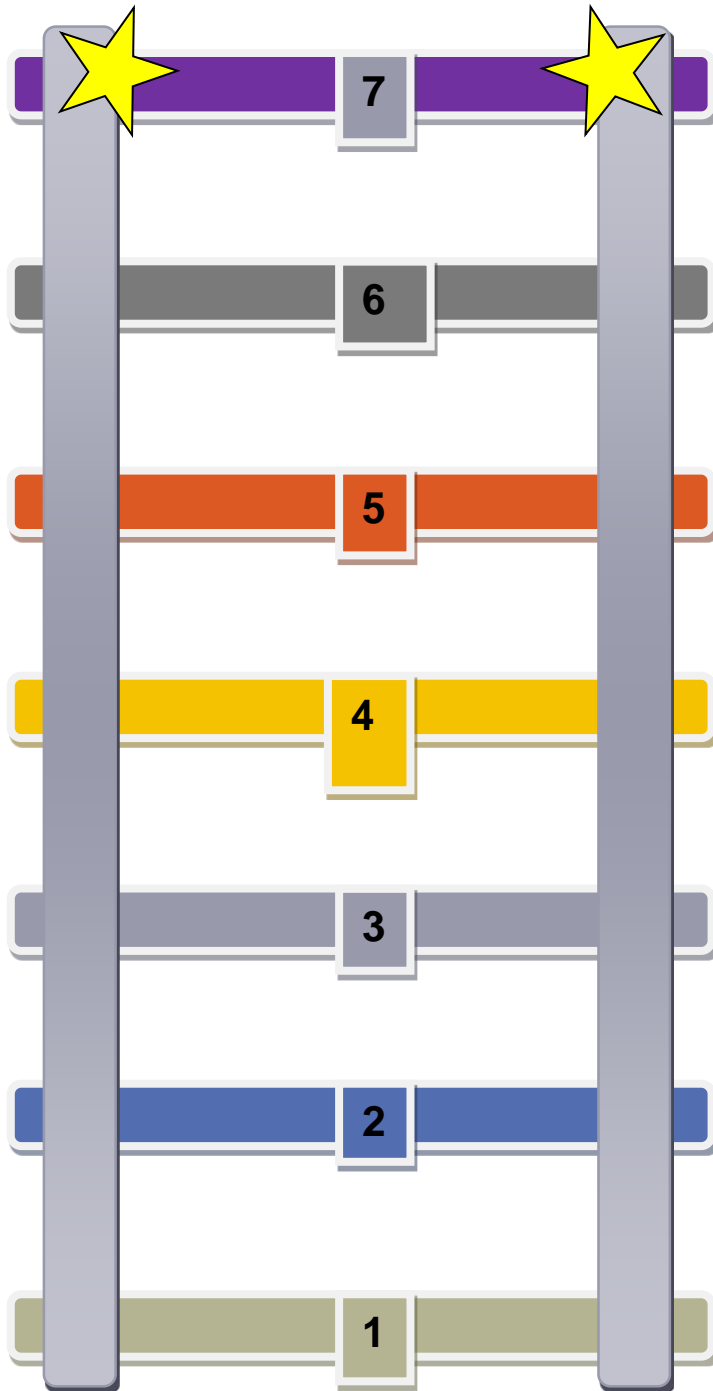
We all need compliments once in a while. Write your name in the space provided, and then pass this paper round to someone in your group. When you receive a paper, in the spaces provided, write a compliment to the person whose name is at the top. Continue to pass the paper around until it is filled with compliments then return it to the owner.



How does it feel to receive so many compliments?

# My Ladder to Success





# My Word Search

I	B	F	J	N	A	H	Y	T	F	E	E	L	I	N	G	S	A	F	Q
J	G	Y	V	H	I	C	R	F	M	F	I	S	H	I	N	G	U	L	F
J	Q	E	R	G	A	E	H	D	G	D	S	Y	H	I	L	J	X	I	X
Y	M	M	X	R	E	J	C	A	B	M	D	D	G	S	A	D	S	V	J
E	U	O	T	E	L	B	A	N	O	S	A	E	R	L	D	O	E	W	J
S	M	T	E	A	R	D	C	L	A	N	R	U	O	J	D	G	I	U	I
I	F	I	S	V	W	C	N	G	V	J	D	H	S	H	E	R	L	O	O
W	S	O	U	W	A	G	I	I	T	E	I	Q	R	O	R	O	L	J	M
J	J	N	G	K	X	R	G	S	M	L	X	O	U	N	S	W	U	J	B
W	E	A	C	N	W	I	B	R	E	U	L	C	O	E	Z	T	B	P	E
T	P	L	Y	D	C	O	E	R	P	L	R	A	I	S	T	H	J	O	A
D	S	B	Z	C	E	L	R	L	E	R	K	Y	V	T	F	J	Q	T	K
C	Q	G	A	U	A	Q	A	R	U	A	L	B	A	B	E	A	N	S	E
Z	C	F	N	X	N	Y	C	R	I	L	T	R	H	Z	T	D	H	K	R
N	F	J	G	Y	J	O	E	G	E	E	Y	H	E	S	N	A	K	E	S
C	I	S	R	O	A	H	K	J	G	A	D	X	B	H	Q	C	E	Q	E
L	R	Y	Y	S	T	H	G	U	O	H	T	N	X	C	C	O	A	O	L
H	V	F	T	O	X	G	Z	Z	D	W	Y	Y	J	I	Q	A	W	L	O
R	U	E	R	F	A	N	X	I	E	T	Y	E	I	D	O	J	E	N	M
L	R	B	J	T	U	V	J	U	J	B	W	X	H	A	P	P	Y	T	T

- FEELINGS
- ANGRY
- EXCITED
- MIND
- TREE
- BROTHER
- BEAKER
- HONEST
- JOURNAL
- MOLES
- JELLY
- EXERCISE
- PLAY
- SAD
- WORRIED
- JODIE
- EMOTIONAL
- ROLLERCOASTER
- MUM
- GROWTH
- THOUGHTS
- BULLIES
- SNAKES
- BEANS
- RELAX
- ANXIETY
- HAPPY
- JOYFUL
- WISE
- REASONABLE
- TEACHER
- TRACY
- BRAVE
- BEHAVIOURS
- FISHING
- LADDERS
- BREATH
- CALM
- STOP



Žmogiškųjų išteklių stebėsenos ir plėtros biuras



# The Theatre of the Oppressed

## Augusto Boal (1931—2009) -



Brazilian dramatist, writer and politician is founder of techniques of Theatre of the Oppressed.

In 1971, for political reasons, Boal was forced to leave Brazil and went to live in other countries in Latin America, from which he was also exiled due to the political regimes of these countries. From Latin America Boal went to Portugal later France. While living in Paris he established the Centre of Theatre of the Oppressed. When political situation became more liberal Boal returned to live in his homeland—Rio de Janeiro where he also established Centre of Theatre of the Oppressed. Boal states that theatre, like language, can be appropriate to anybody so long as the methods are passed on

to them. It is this teaching role that Theatre of the Oppressed sets out to achieve.

Theatre of the Oppressed is an arsenal of theatre techniques and games that seeks to motivate people, restore true dialogue, and create space for participants to rehearse taking action. It begins with the idea that everyone has the capacity to act in the “theatre” of their own lives; everybody is at once an actor and a spectator. We are “spect-actors!” — a term which Boal coined.

Theatre of the oppressed through series of exercises, games, techniques and drama forms of which Forum Theatre is the most commonly used the aim is to understand social reality, to then be able to change it.

### NEWSPAPER THEATRE

This is a set of techniques for newspapers and magazines in the text to make theater performances. It consists of figurative theater and the words: Video strive to reveal what is hiding behind the words.

### RAINBOW OF DESIRES

Introspective Augusto Boal created and developed technique. It is, in particular, using words and images that allows theatrical way to see the inner oppression.

### FORUM THEATRE

This is probably the most democratic form of the Theatre of the Oppressed. The crowd - actors are invited to climb on stage and theatrical means - not only with words - reveal his thoughts, desires, and the proposed solutions.

## INVISIBLE THEATRE

It can be any place where drama or conflict can happen or has already happened (streets, squares, market, etc.). Surrounding the theater is part of the play, vanishing boundary between actor and audience.

## RAINBOW OF DESIRES

When you do not play the possible solutions to the stage, much more effective here and now to take direct action! This can be very diverse actions and deeds: the protests, the call to the responsible authority or any other.

## String puppet

Puppeteer and puppet are some distance apart. The former pretends to pull a string and the latter answers with the corresponding movement. Both must imagine that the string goes directly from the puppeteer's hand to a part of the puppet's body, which the puppeteer designates with a look: arm, hand, knees, etc.

## THE MEMORY OF THE SENSES

This series helps us to reconnect memory, emotion and imagination when rehearsing a scene or preparing a future action.

### **MEMORY: REMEMBERING YESTERDAY**

The actors must be sitting quietly on chairs, completely relaxed. Eyes closed. Then the Joker starts encouraging them to recall everything that happened the previous evening, before they went to bed. Each detail must be accompanied by bodily sensations—taste, smell, tactile sensations, shapes, colours, sounds, ect. To make the operation easier, he should repeat the movement of the relevant part of his body. After this, Joker continues probing, now pushing actors to recall what happened to them that morning. How did they wake up, what transportation they used. Finally, the arrival in the room they are in. Whom did they see first? Which voice did they hear first?

All details about that room. Open eyes and compare.

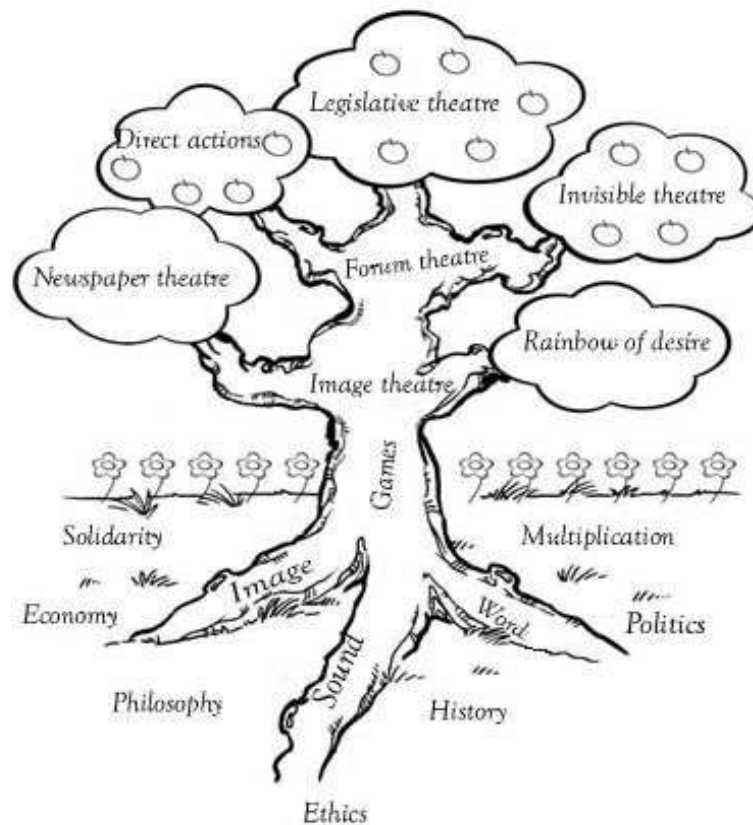
## IMAGE THEATRE

We refuse to use words and therefore develop other senses, less conventional channels of information reception. Image theatre works as an introduction to other Theatre of the Oppressed techniques. Image theatre helps to de-mechanize body and prepares you for feeling and expressing important experiences of that moment.

## Principles and objectives of Theatre of the Oppressed

- This is a system that enables the opportunity to become protagonists in theatre and their life.

- Theatre of the Oppressed - this is not ideology, not political party, do not use violence and have respect for all cultures.
- Is a tool to discover themselves and others, it helps to reveal and express our desires



Boal created various theatre techniques but he always emphasized that all these techniques are different but connected. Together they create a system with clear connections.

First of all, these techniques come from same fertile ground: ethics, history, politics, philosophy and economics.

To this ground always falls fruits of Theatre of the Oppressed Tree— everything what happens, what is achieved. It spreads and involves more and more people.

The oppressed realizes that they are not the only ones feeling oppression—internal and external. The challenges they have to face are universal and common to people all over the world. Solidarity is one of the main principles of the Theatre of the Oppressed.

Roots of the Tree are image, sound and word. Word is one of the most important invention of the humanity, however domination of the word overshadowed all other senses. Image and sound are universal communication techniques understood all over the world. Even then we do not understand foreign words we can feel what persons facial expressions and voice intonation means.

From these roots tree trunk grows where we firstly find games. Games connects two main characteristics of the society: rules and creativity. In order for everybody to participate evenly in a game it is important to set some ground rules. Although it is necessary to leave some freedom which fosters creativity. There is no game without rules and there is no life without freedom.

### **THE JOKER CALLS OUT A COLOUR AND AN ITEM OF CLOTHING**

The Joker calls out as specified—an item of clothing. The participants must form into groups accordingly, still trying to ensure that they are equally distributed throughout the room and in same distances from each other.

## SEEING WHAT WE LOOK AT

There are three preliminary series of exercises which help us see what we are looking at—the mirrors sequence, the sculpture or modeling sequence and the puppet sequence.

### **THE PLAIN MIRROR**

Two lines of participants, each person looking directly into the eyes of the person facing them. Those in line 'A' are the 'subjects', the people; those in line 'B', are the 'images'. The exercise begins. Each subject undertakes a series of movements and changes of expression, which his 'image' must copy, right down to the smallest detail.

The idea is to seek perfect synchronization of movement, so that the 'image' may reproduce the 'subject's' gestures exactly as possible.

### **THE SCULPTOR TOUCHES THE MODEL**

The participants arrange themselves in two lines facing each other. One of the lines is made up of sculptors, and the other of statues. Each sculptor starts using her hands to model the statue she has in mind. The sculptors cannot use 'mirror' language, they cannot use their own bodies to show the image or expression they want to see reproduced in front of them.

The group must make sounds using the letters A, E, I, O, U changing the volume according to how near or far away the single actor is. When the 'volume control' actor is far away, the group gets louder. The actor can move anywhere he likes around the room.

### **RHYTHMIC IMAGES**

In this exercise-cum-game, an actor goes into the middle and the rest try to express with their bodies, each in turn, rhythmic image of that actor, of how they perceive him. After every actor has had a turn individually, they all repeat their rhythms together. Then the actor can try to integrate himself into his 'orchestra'.

## DYNAMISING SEVERAL SENSES

Of all the senses, sight is the great monopolist. Because we see, we don't bother to perceive the world outside through the other senses, which remain dormant or become atrophied.

## **NOISES**

The group divides up into pairs: one partner will be blind, the other will be her guide. The guide makes an animal-like noise—and her partner listens. Then all the blind people are to close their eyes and all the guides, at the same moment, start making their sound, the blind person should stop moving. The guide is responsible for the safety of his blind partner, he must stop her (with sound) if she is in danger to bump into a person or object. If his blind charge is 'good', if she is managing to follow him, the guide should move as far away as possible. The blind person must concentrate on her own noise, even when there are lots of other noises all around.

## MAIN CHARACTERS IN THE THEATRE OF THE OPPRESSED

### Joker

The Joker is a wild-card figure who could mediate between characters and audiences, comment critically on the narrative and, at certain points, intervene directly in the action. The Joker is a sort of Master of Ceremonies, facilitator, spectator and actor. As with the spect-actor, the Joker breaks the divide between the traditions of spectator and actor, speaking directly with both actors and spectators.

### **PROTAGONIST**

Protagonist is the main figure in the story. For example, in the Image Theatre person acting as The oppressed is the protagonist of that image. Spect-actors chooses a person which in their opinion is suffering the most—he will be the protagonist of that story and audience will try to find a way to help him overcome the oppression.

### **ANTAGONIST**

Oposite figure to protagonist is antagonist. This figure is the one who creates difficult situations for protagonist. We can also call him as oppressor, aggressor—"the bad guy".

### **SPECT-ACTOR**

Audience watching theatre are not simple observer. In the Theatre of the Oppressed we call them spec-actors. This means that everyone watching theatre are not passive audience—they have a chance to interrupt theatre, suggests possible solutions for protagonist, get on the stage and act in place on previous actors.

## Use of Theatre of the Oppressed

Theatre of the Oppressed techniques can be used working with closed groups as well as with big audiences, once or on repeated occurrences.

Advantage of working with small group of people is that everyone has a chance to be heard, furthermore, people can suggest situations from their personal life.

Advantage of working in repeated occurrences is that each time participants feels more and more safe and ready to open up this allows to analyze more personal situations and have deeper discussions.

One-time meeting requires to have more time for team building— introductions and ice braking games. Only that we can start with actual Theatre of the Oppressed. In these cases, it is better to work with one or two stories common to all or at least most of participants.

It is also possible to include a team of people who rehearsed performance several times before as an example. In these cases, it is important to choose situation in advance, show it to the audience and then invite spect-actors to the stage.

## LISTENING TO WHAT WE HEAR

In this series the actors have to understand that it is important to find 'inner' rhythms and not to seek to make portraits of people or, even worse, caricatures.

### **GAME OF RHYTHM AND MOVEMENT**

Two teams are formed. At a given signal, all the members of the first team start making any rhythmic movements that come to mind, each doing his own thing. They then have thirty seconds to unify. Then team movements are unified second team starts imitating them.

Then teams change.

### **ORCHESTRA**

Two groups of actors improvise two orchestras, preferably with improvised instruments, while one actor invents a corresponding dance. He dances towards one of the orchestras, replacing someone in it, while the instrumentalist becomes a dancer and dances in the direction of the orchestra, replacing another instrumentalist who becomes a dancer and so on. Every time a replacement is made the rhythm must of necessity change.

### **SOUND AND MOVEMENT**

A group of actors vocalise a particular sound (animal, leaves, road) while another group does movements which correspond to the noises, in some way 'visualising' the sounds: A, E, I, O, U

All the actors cluster in a group, and one person comes and stands. Again without moving the rest of his body, the actor moves his head and neck backwards as far as possible.

The actor bends his neck to the left, keeping his head upright and moving it over his left shoulder, still staying on a single horizontal plane.

Same thing to the right.



All the preceding movements must be rectilinear and horizontal; the nose should move in a plane parallel with the ground. Now the actor moves his neck in a circle, trying to touch distant points with his nose, forwards or backwards, to the left or the right. The eyes should be fixed on a particular point so all the movement is made by the neck and the head always stays the same distance from the ground. The same exercise for the thorax. The whole thoracic cage should be lifted and moved from front to back and from left to right and should inflate during respiration.

The same exercise for the pelvis.

“Puppet” exercises. An actor takes hold of one of her colleagues by the collar of his shirt, and the latter lets his head hang loosely like a puppet. The head should have no autonomous reaction, and, if touched, should react only to the force of gravity. Then the same, with head and right arm. The other parts of the body should remain still. The same again, with the left arm as well. The same partner holds the actor round the waist and the whole upper part of his body flops over and hangs down.

The actor improvises around these base movement, creating any images he wants. For instance, using image of a typewriter, where his head is the carriage, reacting to the movements of his fingers on imaginary keys: his fingers tap the keys, his head moves over to the left or comes back sharply (carriage return), reverse key, capital letter key, etc.

## Games for the Theatre of the Oppressed

Before actual theatre it is necessary to play various games usually called “ice braking games”.

Boal divided games into 5 main groups according to human senses:

1. Feeling what we touch (Restructuring muscular relations)
2. Listening to what we hear
3. Listening to what we hear
4. Seeing what we look at
5. The memory of the senses

### I FEELING WHAT WE TOUCH

This category deals with tactile sensitivity: our naked bodies are constantly touching the air, our clothes, other parts of our own bodies and the bodies of others, but we feel very little of what we are touching—this series helps the actor to feel more of what she touches; also it is concerned with mechanised ways of walking and moving, with externalising emotions, with feeling and discovering new ways of structuring her muscles and helping the actor to find new ways of expressing herself and acting on stage and in life.

#### **COLOMBIAN HYPNOSIS**

One actor holds her hand palm forward, fingers upright, anything between 20 and 40 centimetres away from the face of another, who is then as if hypnotised and must keep his

face constantly the same distance from the hand of the hypnotiser, hairline level with her fingertips, chin more or less level with the base of her palm.

The hypnotiser starts a series of movements with her hand, up and down, right and left, backwards and forwards, her hand vertical in relation to the ground, then horizontal, then diagonal—the partner must contort his body in every way possible to maintain the same distance between face and hand. The hypnotiser must force her partner into all sorts of ridiculous, grotesque, uncomfortable positions.

Her partner will thus put in motion a series of muscle structures which are never or only rarely activated. He will use certain “forgotten” muscles in his body. After a few minutes the two actors change, the follower and the leader. After some more time, both, can extend a hypnotising right hand, becoming leaders and followers at one and the same time.

### **SLOW MOTION**

The winner is the last person home. Once the race has begun, the actors must never stop moving and every movement should be executed as slowly as possible. Each “runner” should take the largest step forward she is capable of, on every stride. When one foot is being moved in front of the other, it must pass above knee-level. Then the foot falls, the sound should be audible. This exercise, which requires considerable equilibrium, stimulates all the muscles of the body. Another rule—both feet must never be on the ground at the same time.

### **SEA WAVES**

Two partners more or less the same height, back to back. “A” tries to place her buttocks in the small of “B’s” back and lets herself fall back against him. “B” bends over, bracing his hands on his knees, in such a way that “A” is able to “lie down” on his back; “B” takes weight so that “A’s” feet leave the ground. Once “A” is steady and comfortable on his back, “B” makes gentle movements, up and down, so that his partner feels as if she were floating on the waves of the sea. After a few minutes, the two partners swap over.

### **PERSON TO PERSON, QUEBEC-STYLE**

Everybody gets into pairs. The workshop leader calls out the names of parts of the body, which the partners must join together; for instance, “Head to head” - the partners must join their heads together; or “Foot to elbow” - one partner’s foot must touch the other’s elbow (and vice versa, at the same time). The game is cumulative, when the partners have conjoined two parts of their bodies they must keep those together while carrying out the next instruction. The actors can make the contacts in any way they choose, sitting, standing, laying. After four or five instructions the workshop leader shouts “Person to person” the pairs separate and everyone finds a different partner— then process starts again.

### **HORIZONTALITY SEQUENCE**

Without moving the rest of the body, which should stay still, the actor stretches his neck and head forwards. The movement should be executed on a single horizontal line.

## List of Ice-breakers

used during the training in Šiauliai Workshops on 27<sup>th</sup> of October 2015

1. <https://www.youtube.com/watch?v=k6bHltjLYzE>

*“Jump In Jump Out”*

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

*“Circle”*

3. <https://www.youtube.com/watch?v=ZT4VkB4Mf1c>

*“Magic Carpet”*

4. <https://www.youtube.com/watch?v=mLHdvFwldk8>

*“Columbian Hypnosis”*

5. <https://www.youtube.com/watch?v=JS1J-2QYB-Q>

*“Numbers” (instead Alphabet)*

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

*“Mirror”*

7. <https://www.youtube.com/watch?v=ivYv1VmUXoQ>

*“Circle Pass”*

8. [https://www.youtube.com/watch?v=rva3wRvpS\\_4](https://www.youtube.com/watch?v=rva3wRvpS_4)

*“The Ball Game”*

9. <https://www.youtube.com/watch?v=XsluwY8a588>

*“What do I have”*

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

*“Tell about yourself”*

WORKSHOPS 5 & 6



# SSP & MH Athens Greece

## The Crisis of Adolescence

## DEFINITION OF ADOLESCENCE

Adolescence is a transitional stage of physical and mental development that occurs between childhood and adulthood.

WHO : period of life between 10 and 19 years.



## DEFINITION OF ADOLESCENCE



*Basically it's when you're old enough to want to be an adult, but young enough that no one takes you seriously!*

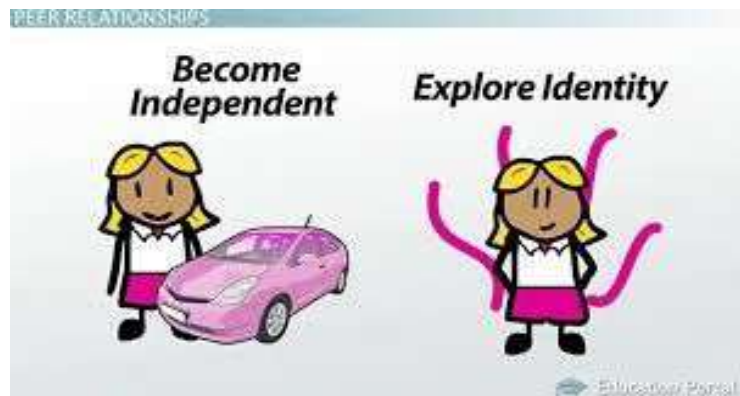
# Adolescence:

“Is a period of personal and social identity formation, in which different roles, behaviors, and ideologies are explored”

What I must do:

- I must explore!
- Test limits!
- Become autonomous

....and commit to an identity, or sense of self!



## ADOLESCENT DEVELOPMENT

Development occurs in different domains concurrently, but not at the same rate.

- Physical
- Cognitive
- Emotional
- Social
- Moral
- Spiritual

- Racial / Cultural
- Sexuality

## PHYSICAL DEVELOPMENT

Onset of puberty begins the physical development of children

- Puberty should take 6-8 years to complet

- Growth Spurt -periods of rapid changes
- Secondary sex characteristics develop
- Menstruation and hormonal changes
- Teens may sleep more

### Cognitive Development (1)

- Adolescence appears to begin with a series of changes in cognitive ability
- Thinking and reasoning
- Developing abstract thinking skills
- Systematic searching for solutions

### Cognitive Development (2)

- Ability to reason about hypothetical problems
- Intellectual interests expand and gain in importance
- Developing the ability to think about thinking in a process known as "meta-cognition"
- Think about how they feel and what they are thinking

### Emotional Development (1)

- Study of emotional development in children is fairly new
- Adolescents are adept at interpreting social situations as part of the process of managing emotional states
- Adolescents are more self-conscious, especially about physical appearance and changes. Teenage self-esteem is often affected by appearance – or by how teenagers think they look. As they develop, children might compare their bodies with those of friends and peers.
- Children begin to break emotional ties with parents and develop relationships with friends
- Boys will start to better regulate their emotions.

### Emotional Development (2)

- During adolescence (as early as age 10) children begin to realize emotions aren't as simple as they thought when they were children
- Boys are less likely to display emotions of fear as girls are
- Displays of empathy also increase during adolescence

### Social Development (1)

- Greater autonomy and less dependence on parents
- Parental support is still necessary

### **RELATIONSHIP WITH PARENTS CHANGES IN THREE WAYS:**

1. As cognitive ability increases, their perceptions of parents change. Now, they begin to view them as individuals as well as parents
2. Less time is spent with parents and families

### 3. More conflict with parents

## Social Development (2)

- More intimate relationships with peers
- As less time is spent with family, peers become important during this time
- Beginnings of establishing an identity
- Concerned about moral issues and values. Development of own value system.

## **CENTRAL TASKS IN PSYCHOSOCIAL DEVELOPMENT OF THE ADOLESCENT**

1. Autonomy from parents and family  
Variations in parental guidance is necessary
2. Establishing satisfying peer relationships and friendships. Learning intimacy.  
Relationships with peers serve as prototypes for adult relationships  
Peers provide emotional support

## Psychosocial development

### 3. Develop an identity

Separate, distinct individual

Consistency between one's own and other people's perceptions of one's identity.

### 4. Develop skills of moral reasoning

Questions about: social and political beliefs of adults

Personal values and opinions become less absolute

Political thought is less authoritarian

## Sexuality

- Displays shyness, blushing and modesty
- Girls develop physically sooner than boys
- Increased interest in sex
- Movement towards heterosexuality with fears of homosexuality
- Concerns regarding physical and sexual attractiveness to others
- Frequently changing relationships



# Who is Erik Erikson?



- Erikson was a developmental psychologist that created a series of stages he proposed we all go through.
- He suggested that healthy "success" in each stage would lead to a happy life.
- He hinted at the fact that struggle in any of these stages can lead to maladaptive behavior that can last a lifetime, therefore affecting your overall personality.

<https://www.youtube.com/watch?v=wJMXk5ibkQk>

<https://www.youtube.com/watch?v=70yDo6cexyY>

## Environmental Settings

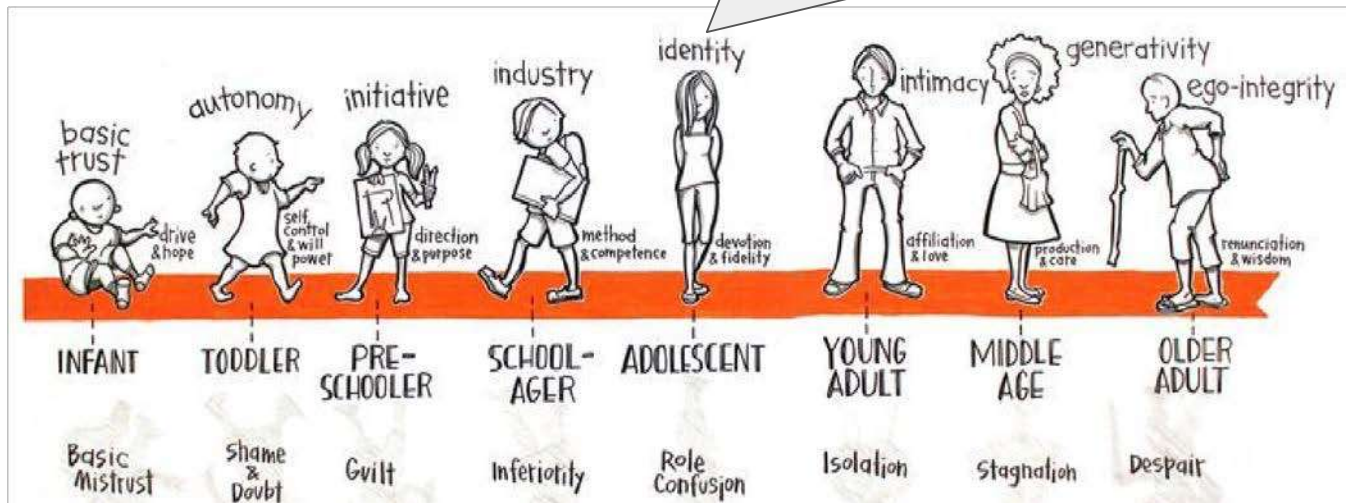


**Fidelity: identity vs. role confusion (adolescence, 13–19 years)**

**Who am I and what can I be?**

Initially, they are apt to experience some role confusion – mixed ideas and feelings in which they will fit into society – and may experiment with a variety of behaviours and activities (e.g. tinkering with cars, baby-sitting for neighbours, affiliating with certain political or religious groups).

**Eventually most adolescents achieve a sense of identity regarding who they are and where they are headed.**



Stages of Erikson: <https://www.youtube.com/watch?v=Px>

IDENTITY



## Adolescence and Youth Difficulties:

<https://www.youtube.com/watch?v=znzjRzjbM-0>

[https://www.youtube.com/watch?v=YxE\\_ohbYi5E](https://www.youtube.com/watch?v=YxE_ohbYi5E) (masks)

[https://www.youtube.com/watch?v=Ph4IMOC3b\\_A](https://www.youtube.com/watch?v=Ph4IMOC3b_A) (motivation)

Because you can (motivation) <https://www.youtube.com/watch?v=ueg6wWLmy4A>

## BILLY ELLIOT TRAILER

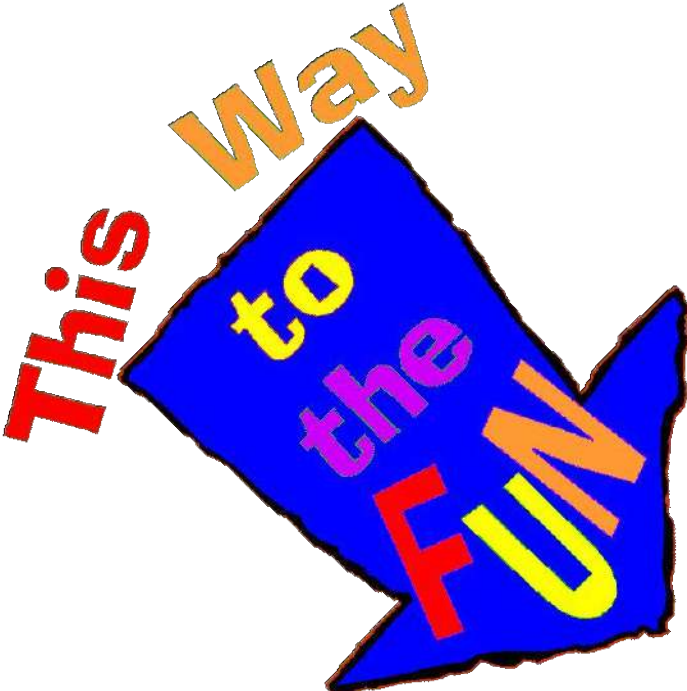
[HTTPS://WWW.YOUTUBE.COM/WATCH?V=PHCEWSMHPOE](https://www.youtube.com/watch?v=PHCEWSMHPOE)



This is a gritty coming-of-age drama about a young son of a poor English coal miner who dreams of being a ballet dancer. The film is set during a 1984 miners' strike in Durham county, where angry clashes between picketers and cops in riot gear are nearly daily occurrences. Among the most vociferous protestors are Tony (Jamie Driven) and his dad (Gary Lewis), who nags his youngest son Billy (Jamie Bell) into taking boxing classes. Though the kid can do

some fancy footwork, he can't take a punch. One day at the gym, he notices a ballet class taught by hard-bitten Mrs. Wilkinson (Julie Walters), whose young daughter dares him to join. When his father gets wind of this less-than-manly pursuit, he pulls him from the class. Sensing a raw and natural talent, Mrs. Wilkinson offers to teach the lad for free in preparation for the local auditions to the Royal Ballet School. When Tony gets in trouble with the cops, Billy is forced to miss the trials, leading to a confrontation between Billy's pop and Ms. Wilkinson. Though at first he steadfastly refuses to consider his son's desires of going into ballet, he comes to realize that this might be the one shot that Billy has in order to escape the danger and grinding tedium of a miner's life, so he sets out to earn the money by any means necessary to send his son to London. This film is the directorial debut of renowned British stage director Stephen Daldry.

ACTIVITIES



My family is \_\_\_\_\_

A fond memory of mine is when \_\_\_\_\_

I admire \_\_\_\_\_

Right now, I feel \_\_\_\_\_

I have been struggling with \_\_\_\_\_

I am proud of myself because \_\_\_\_\_

I hope to someday \_\_\_\_\_

Today, I will \_\_\_\_\_

My best friend \_\_\_\_\_

I am afraid of \_\_\_\_\_

The future seems \_\_\_\_\_



Who Am I?

### Self-Esteem Journal

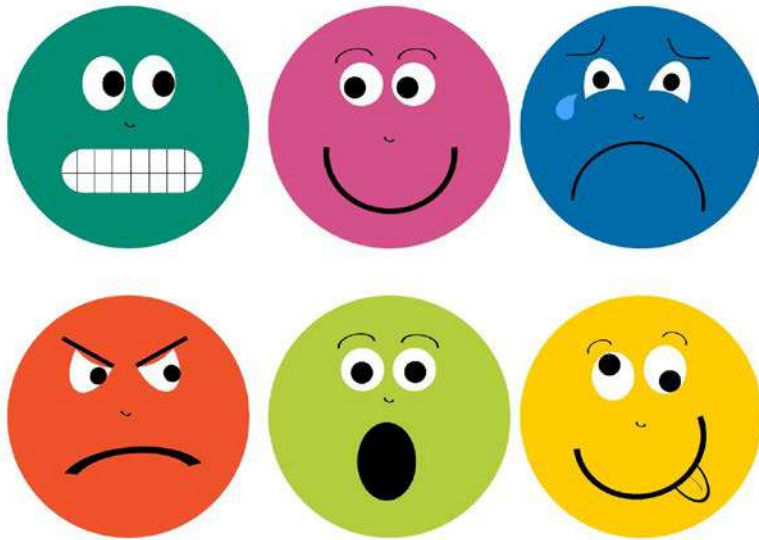
MON.	Something I did well today..	
	Today I had fun when...	
	I felt proud when...	
TUE.	Today I accomplished...	
	I had a positive experience with...	
	Something I did for someone...	
WED.	I felt good about myself when...	
	I was proud of someone else...	
	Today was interesting because...	
THUR.	I felt proud when...	
	A positive thing I witnessed...	
	Today I accomplished...	
FRI.	Something I did well today..	
	I had a positive experience with (a person, place, or thing)...	
	I was proud of someone when...	
SAT.	Today I had fun when...	
	Something I did for someone...	
	I felt good about myself when...	
SUN.	A positive thing I witnessed...	
	Today was interesting because...	
	I felt proud when...	

# Self-Esteem

## ACTIVITIES (1)

### List five words that best describe you.

Think about these words. Look them up in the dictionary to make sure they describe you perfectly.



Look up their synonyms and antonyms in a thesaurus.

## ACTIVITIES (2) VIDEO "I AM"

[https://www.youtube.com/watch?v=SR8j\\_P1O0os](https://www.youtube.com/watch?v=SR8j_P1O0os)

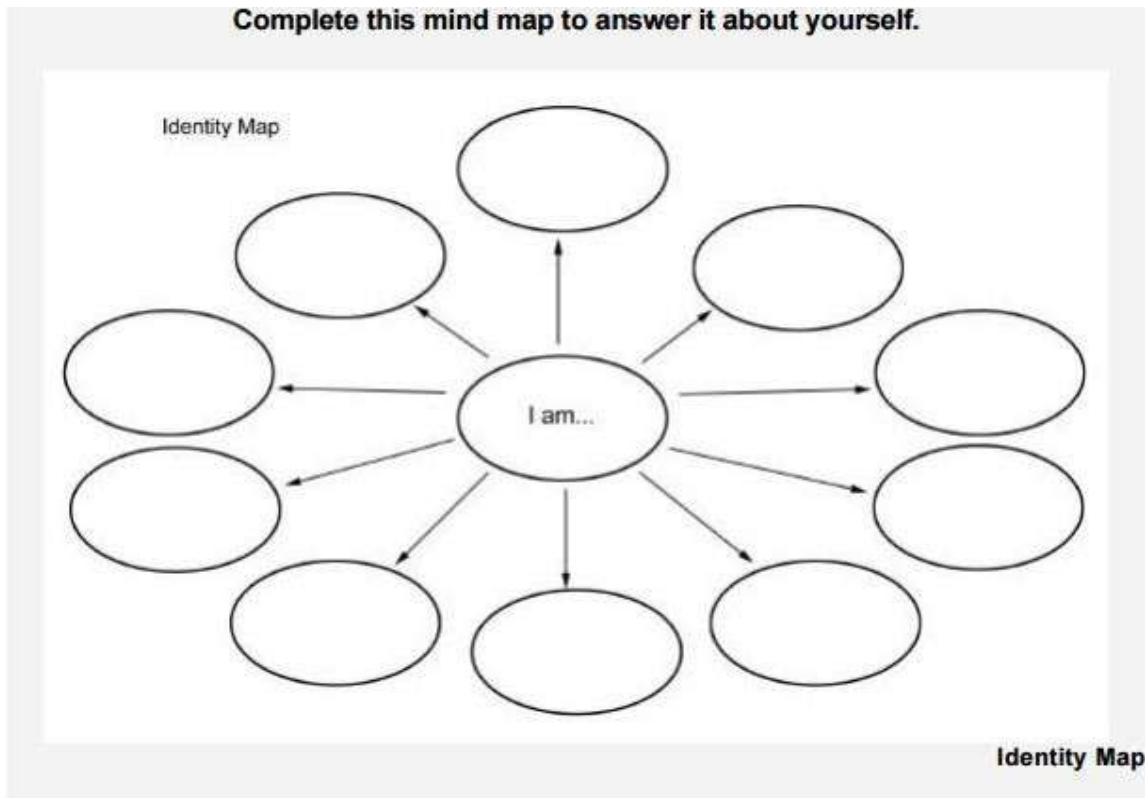
## ACTIVITIES (3)

### Brainstorming roles

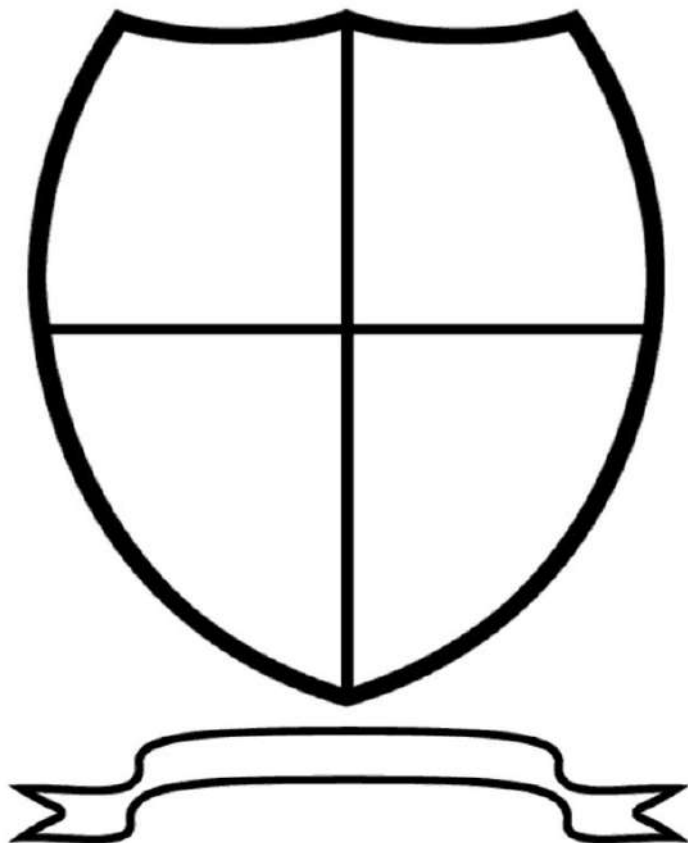
Consider all the roles that you identify with in different facets of your life

- familial roles (Big brother? Big sister? Baby of the family?);
- roles in school (Writer? Reader? Scientist? Historian? Artist? Class clown?);
- roles outside of school--on the playground, on the Internet, or among friends (Serious? Gamer? Confidant?); or any other roles that may come to mind

Complete this mind map to answer it about yourself.





Activities (4) – create shield and motto



## CHILD ABUSE AND BULLYING

<http://www.onevibefilms.com/bullying/english/index.html#/?snu=48332>

# Peer Pressure

- During adolescence, peers play a large part in a young person's life and typically replace family as the center of a teen's social and leisure activities.
- Teenagers have various peer relationships, and they interact with many peer groups.
- Some kids give in to peer pressure because they want to be liked, to fit in, or because they worry that other kids may make fun of them if they don't go along with the group.
- Others may go along because they are curious to try something new that others are doing.
- The idea that "everyone's doing it" may influence some kids to leave their better judgment, or their common sense, behind.
- Two levels of Peer Pressure
  - The first is the large group (ex: school, youth group, or sports team). This is the setting that gets the most attention. 
  - The large group exerts a general pressure on its members. It directs the trends in clothing, music, entertainment, and "political correctness".
  - The second is in the close relationship with one or several best friends - This is the setting that is sometimes overlooked. 
  - The pressure which takes place among close friends is not so easy to escape. What your best friend approves of or disapproves of exerts great pressure on you. This pressure is personal and forceful.

## DEFINITION

"Child abuse or maltreatment constitutes all forms of physical and/or emotional ill-treatment, sexual abuse, neglect or negligent treatment or commercial or other exploitation, resulting in actual or potential harm to the child's health, survival, development or dignity in the context of a relationship of responsibility, trust or power".

*(World Health Organization)*

## WHAT BULLYING IS?

"Bullying involves an initial desire to hurt, this desire is expressed in action, someone is hurt, the action is directed by a more powerful person or group, it is without justification, it is typically repeated, and it is done so with evident enjoyment." Ken Rigby (1998).





## The importance of Psychoeducation

- The psycho education of people from the community, parents and teachers, in the specific matter of child maltreatment and child abuse aims to increase awareness and recognize the concepts of child maltreatment and child abuse and its effects in the mental health of young people
- Psycho education of the specific matter enhances acknowledgement and recognition when it occurs
- Encouraging ways or strategies of coping with it

### **IDENTIFYING / RECOGNIZING CHILD ABUSE**

Experienced educators likely have seen all forms of child abuse at one time or another. They are alert to signs like these that may signal the presence of child abuse.

#### The Child:

- Shows sudden changes in behavior or school performance;
- Has not received help for physical or medical problems brought to the parents' attention;
- Has learning problems that cannot be attributed to specific physical or psychological causes;
- Is always watchful, as though preparing for something bad to happen;
- Lacks adult supervision;
- Is overly compliant, an overachiever, or too responsible; or
- Comes to school early, stays late, and does not want to go home.

#### The Parent:

- Shows little concern for the child, rarely responding to the school's requests for information, for conferences, or for home visits
- Denies the existence of -- or blames the child for -- the child's problems in school or at home
- Asks the classroom teacher to use harsh physical discipline if the child misbehaves
- Sees the child entirely bad and worthless
- Demands perfection or a level of physical or academic performance the child cannot achieve or
- Looks primarily to the child for care, attention, and satisfaction of emotional needs.

## IDENTIFYING / RECOGNIZING CHILD ABUSE

The Parent & Child:

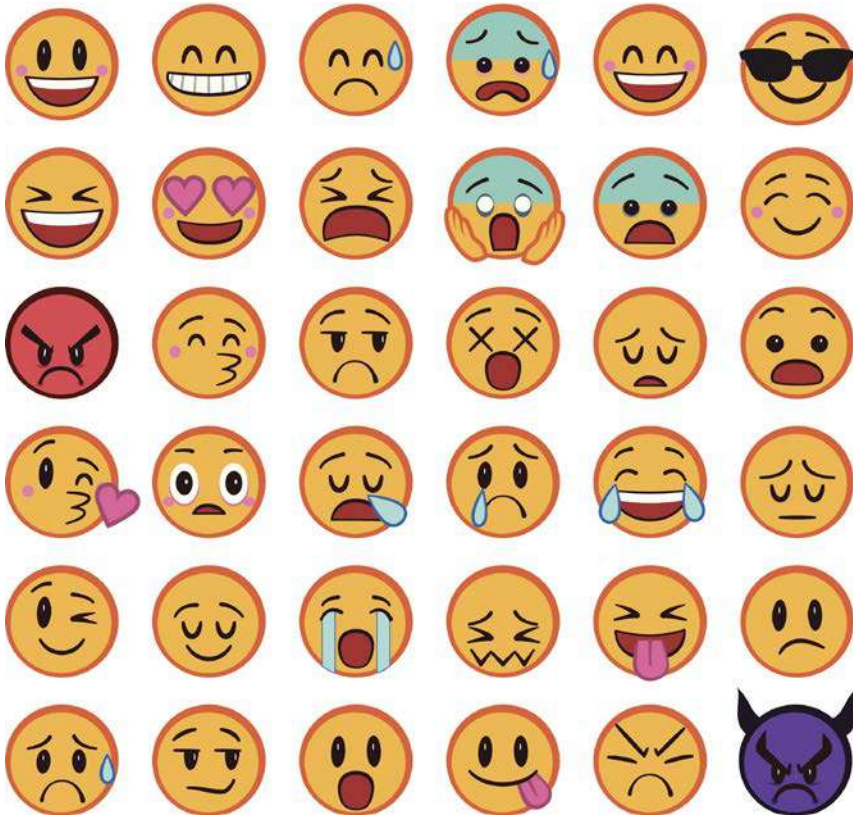
- Rarely touch or look at each other
- Consider their relationship entirely negative or
- State that they do not like each other.

None of these signs proves that child abuse is present in a family. Any of them may be found in any parent or child at one time or another. But when these signs appear repeatedly or in combination, they should cause use to take closer look at the situation and to consider the possibility of child abuse. That second look may reveal further signs of abuse or signs of a particular kind of child abuse.

A young boy with a friendly expression, wearing a blue button-down shirt, is giving a thumbs up with both hands. A semi-transparent dark grey banner is overlaid across the middle of the image, containing the text 'THANK YOU FOR YOUR ATTENTION! :)'.

THANK YOU FOR YOUR ATTENTION! :)

# UNDERSTANDING EMOTIONS

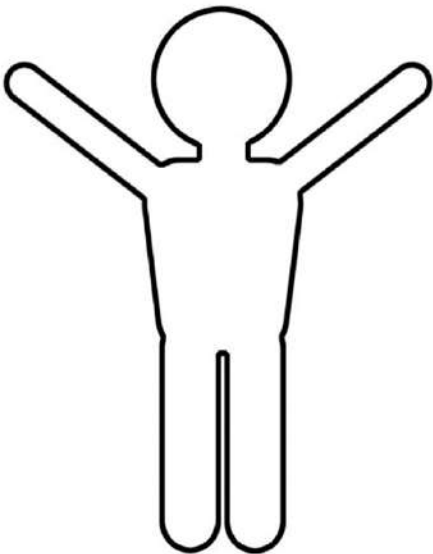


Alfred & Shadow - A short story about emotions

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

## Where Do I Feel?

We can recognize emotions by feeling them in our body. Color in where you feel each emotion.



Happiness

Fear

Anger

Love

Color: 

--	--	--	--	--

## UNDERSTAND THE ROLE EMOTIONS PLAY

Emotions are incredibly important for our survival, our ability to thrive, and our ability to make good decisions. The idea that there is a dichotomy between emotion and reason is false. The way in which emotions can be seen as important for survival is best illustrated with an example:

- Imagine you woke up one day and you didn't feel embarrassed or have any sense of shame or social anxiety. You generally did not care at all how you acted in front of other people. Chances are, you would lose all your friends if you didn't care at all about how you acted around them. That is to say the emotions, are very important for our getting along with others and ultimately our survival.

Toddlers regulate their behaviour to avoid making adults angry:

<https://www.youtube.com/watch?v=7FC4qRD1vn8>

Emotions can motivate us to take action



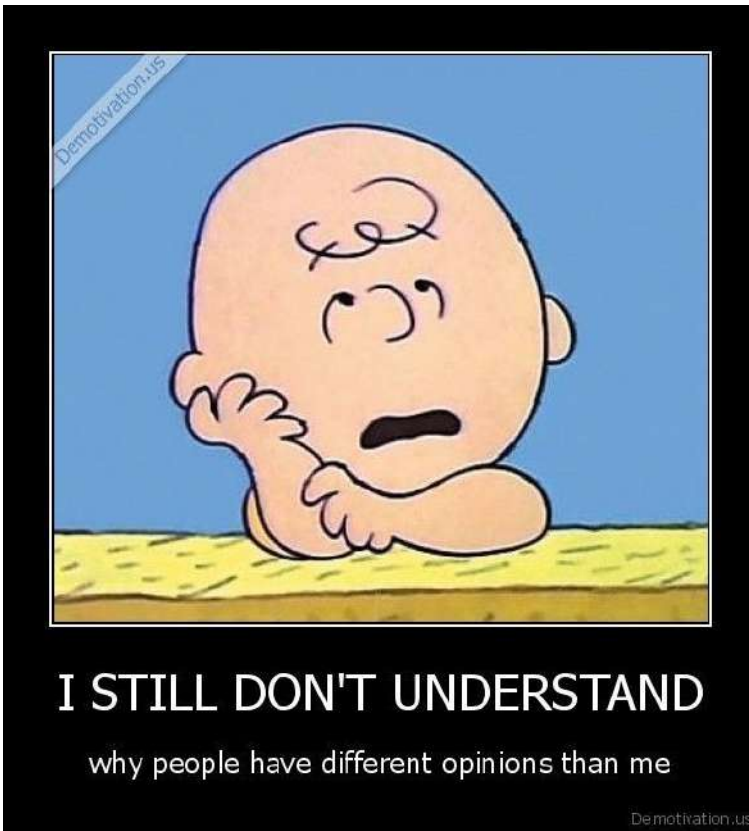
Emotions help us survive, thrive, and avoid danger



Emotions can help us make decisions



Emotions allow other people to understand us

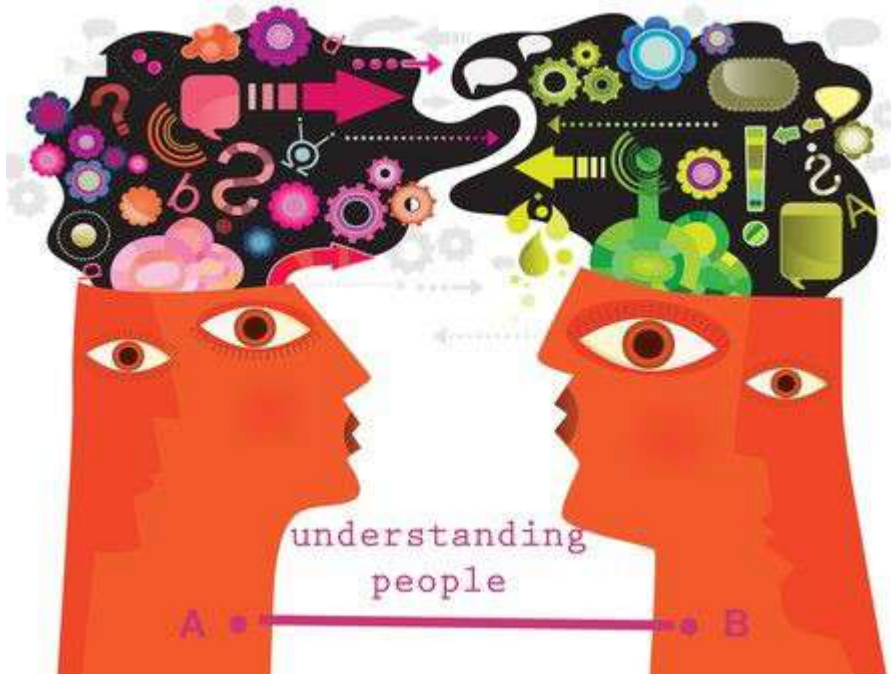


**I STILL DON'T UNDERSTAND**

why people have different opinions than me

Demotivation.us

Emotions allow us to understand others.



### STILL FACE EXPERIMENT

<https://www.youtube.com/watch?v=apzXGEbZht0>



Few basic things about emotions

- Emotions come and go. Most of us feel many different emotions throughout the day. Some last just a few seconds. Others might linger to become a mood.
- Emotions can be mild, intense, or anywhere in between. The intensity of an emotion can depend on the situation and on the person.
- There are no good or bad emotions, but there are good and bad ways of expressing (or acting on) emotions. Learning how to express emotions in acceptable ways is a separate skill — managing emotions — that is built on a foundation of being able to understand emotions.

## Why are emotions important?

- The emotional pain is registered in the same areas of the brain as the physical pain.
- The reminiscence of the emotional pain causes more pain than the reminiscence of physical pain.



The following are a few examples of the methods people use to avoid feeling their emotions:

- Ignoring your feelings
- Pretending something hasn't happened
- Eating foods loaded with sugar and fat
- Excessive drinking of alcohol
- Excessive use of recreational drugs
- Using prescription drugs such as tranquilizers or Prozac
- Any type of compulsive behavior

The following are a few examples of the methods people use to avoid feeling their emotions:

- Always keeping busy so you can't feel
- Constant intellectualizing and analyzing
- Excessive reading or TV
- Working Excessively
- Keeping conversations superficial
- Burying angry emotions under the mask of peace and love



## PRACTICE

**Notice and name your emotions.** Start by just noticing different emotions as you feel them. Name them to yourself. For example, you might say, "I feel proud" when a class presentation goes well, "I feel disappointed" at not doing well on a test, or "I feel friendly" when sitting with a group at lunch.



### "I" statements = good communication

I feel frightened...  
I am so angry...  
I feel lonely...  
I am bored...

### WRONG WAY

### "You" statements pass the buck

You make me frightened...  
You make me so angry...  
It's your fault that I am lonely...  
I feel that you ignore me...

## PRACTICE

**Track one emotion.** Pick a familiar emotion — like joy — and track it throughout the day. Notice how often you feel it and when. Whenever that emotion shows up, you can simply make a mental note to yourself or jot it down in a journal. Notice where you are, who you're with, and what you're doing when that emotion is present. Note whether the emotion is mild, medium, or strong and if it has different intensities at different times.





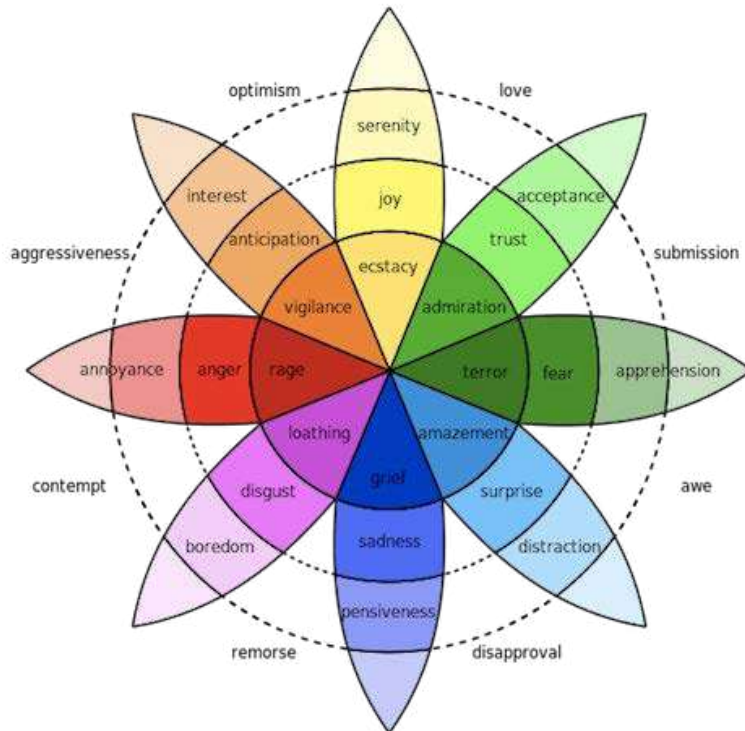
**PRACTICE**

**Build your emotional vocabulary.** How many emotions can you name? Try going through the alphabet and thinking of one emotion for each letter.

angry	nervous
blissful	optimistic
confident	proud
disgusted	quaking
ecstatic	remorseful
frustrated	surprised
guilty	thoughtful
happy	upset
interested	vivacious
joyous	worried
keen	x ?
loving	yearning
mischievous	zealous

**PRACTICE**

**Think of related emotions that vary in intensity.** For example, you might be irritated, annoyed, mad, angry, irate, or fuming. See how many of these "emotion families" you can come up with.



Levels Of Anger Escalation			
Healthy	Mild	Serious	Extreme
*You're calm & happy most of the time	*You are not as happy as you want to be	*You are irritated most of the time	*You're always angry about something
*You get frustrated some times, but it doesn't last	*You feel irritated and frustrated often	*You have a lot of battles going on in your mind	*You have a negative view of other people
*You get angry very rarely, but you take effective action	*You keep your feelings to yourself	*You feel like a victim to the actions of others	*Your anger escalates out of control
*You express all of your emotions in an open, healthy manner	*You avoid conflict and have issues with anxiety and/or depression	*You lash out at others too often	*You hurt the ones you love
		*Your anger is stealing your joy	*You may be dangerous to yourself or others



**PRACTICE**

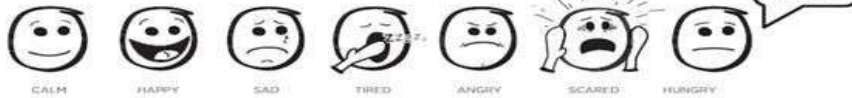
**Keep a feelings journal.** Take a few minutes each day to write about how you feel and why. Journaling about your experiences and feelings builds **emotional awareness**. You also can express an emotion creatively. Make art, write poetry, or compose music that captures a specific emotion you're feeling.

**Feelings Journal**

**WORKSHEET**

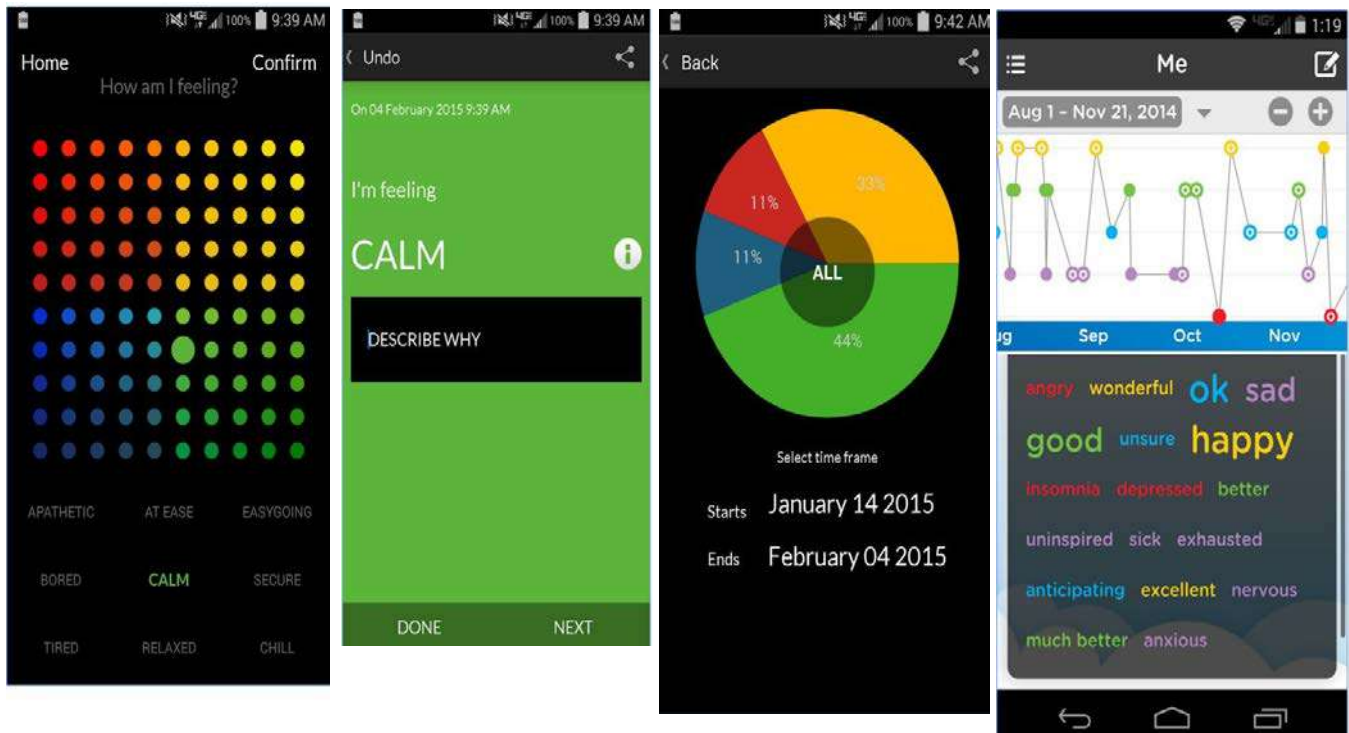
NAME: \_\_\_\_\_ DATE: \_\_\_\_\_

DIRECTIONS: Circle the face that best describes how you are feeling today.



Draw what yoga pose or activity makes you cool, calm and relaxed.

## MOBILE APPS AND MOODTRACK DIARY



**Make a habit of tuning in to how you feel in different situations throughout the day.** You might notice that you feel excited after making plans to go somewhere with a friend. Or that you feel nervous before an exam. **Simply notice whatever emotion you feel, then name that emotion in your mind.** It only takes a second to do this, but it's great practice. **Notice that each emotion passes and makes room for the next experience.**

**Share your feelings with the people closest to you.** This is the best way to practice putting emotions into words, a skill that helps us feel closer to friends, boyfriends or girlfriends, parents, coaches — anyone. Make it a daily practice to share feelings with a friend or family member. You could share something that's quite personal or something that's simply an everyday emotion.





# UNDER THE SURFACE

<https://www.youtube.com/watch?v=AZ-pU7ozt3q&index=11&list=PLFPDmaMM5XCuQEyZfgh-VMxzxagsOe4z3>

# EMPATHY VS SYMPATHY

<https://www.youtube.com/watch?v=1Evwgu369Jw&list=PLFPDmaMM5XCuQEyZfgh-VMxzxagsOe4z3>

# VIDEO

[https://www.youtube.com/watch?v=2A9yor\\_4Qdo#t=46](https://www.youtube.com/watch?v=2A9yor_4Qdo#t=46)

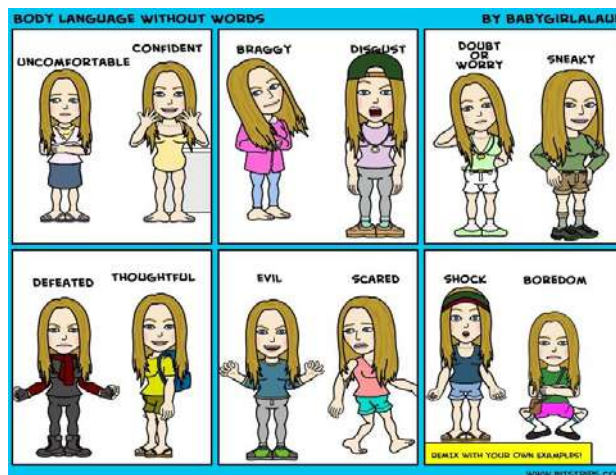
# The Mission Hill School

<https://www.youtube.com/watch?v=-z6tJV5uLI>



## CULTIVATE EMPATHY

Step 1 – Watch & Listen: What is the other person saying and what is his or her body language?



Step 2 – Remember when did you feel the same way?



Step 3 – Imagine: How the other person feels and how you would feel in that situation?



Step 4 – Ask: Ask what the person is feeling



Step 5 – Show you care: Let them know you care through words and actions



## ACTIVITIES (1)

Goal: Participants will discover the various things they have in common with others, regardless of background, race, or culture.

Materials: Enough pipe cleaners so that each participant has four. Long pipe cleaners are best, although the shorter variety may be used.

Provide a variety of colors.



Procedure: Place the pipe cleaners on a central table and ask each person to select four pipe cleaners in the colors of their choice.

Step 1. Tell participants that their task is to shape the pipe cleaners to represent something that is very important in their life or something that is an important goal in their life.

Step 2. Working with the person next to them, ask participants to try to guess what each other's creations represent.

## ACTIVITIES (2)

In this team-building exercise a group of people are told that they will have two minutes to line up in a particular order without speaking or making any noise.

They will then be told to line up according to a certain criteria, such as shoe size, alphabetically by middle name, by height, by shirt color. The

leader should keep the instruction relatively vague and let the participants determine how to use the criteria and in which way the line should go.



For example, if the leader says, "Line up by hair color," she should let the participants decide in what order the colors should go. This exercise can be repeated several times and often provides a fun way to encourage people to make decisions, communicate non-verbally and take on different leadership and organizational roles.

### **ACTIVITIES (3) – TOUCH THE CAN**

Procedure: Get the group around the can. Tell the group they all must be touching the can at once, with their... (finger, toe, knee, elbow, shoulder...). Variations: Depending on the size of the group, use larger AND smaller items, and gradually get the group to come closer and closer together physically.

Facilitator may have the group transport the object to a different area with a bizarre matching of body parts (imagine a group of 10 people carrying a plastic throwing disc across the room on their knees)

### **EMPATHY EXERCISE**

[https://www.youtube.com/watch?](https://www.youtube.com/watch?v=w13LC6DLMn8&index=72&list=PLFPDmaMM5XCuQEyZfgh-VMxzxagsOe4z3)

[v=w13LC6DLMn8&index=72&list=PLFPDmaMM5XCuQEyZfgh-VMxzxagsOe4z3](https://www.youtube.com/watch?v=w13LC6DLMn8&index=72&list=PLFPDmaMM5XCuQEyZfgh-VMxzxagsOe4z3)



WORKSHOPS 7 & 8



# Erasmus+



**Positive Choices**



**Plymouth  
&  
District**



ΕΤΑΙΡΙΑ ΚΟΙΝΩΝΙΚΗΣ ΨΥΧΙΑΤΡΙΚΗΣ  
ΚΑΙ ΨΥΧΙΚΗΣ ΥΓΕΙΑΣ

ΕΠΙΣΤΗΜΟΝΙΚΟΣ ΥΠΕΥΘΥΝΟΣ  
ΚΑΘΗΓΗΤΗΣ Π. ΣΑΚΕΛΛΑΡΟΠΟΥΛΟΣ



*4th  
Meeting  
of  
DSH  
Positive Choices  
11-15 April 2016  
Aksaray, Turkey*

Behçet Hastaları ve Sağlıklı Yaşam Derneği  
(BEHDER)

DSH Positive Choices

Project number: 2014-2-UK01-KA205-012013

## MINE FIELD

Minefield is a method which can be used with different approaches. Although it has aspects of working in a team with a little bit of communication touch we will be using this method to get deeper in communication with people.

### Description of the tool

1. Prepare a minefield grid using masking tape. Square shaped grid will be 10 squares by 10 squares (each square will be stepped on with two feet).
2. Draw 10 by 10 grid on a paper and designate mines on the grid. There should be one way out. Way in and way out should be on two parallel sides of the grid. Keep in mind that people will step on squares and they can move only to square which are on their sides (left or right) or in front of them.
3. On the grid people should walk as a group. They should make a line. When the person in the front (vanguard) is walking on empty squares the people who are following the vanguard shouldn't leave any square behind empty. If so, they need to go back to the start and the vanguard should go to the end of the line.
4. When the vanguard steps on a mine, they should all go back to the start and the vanguard should go back to the end of the line.
5. Silence is another rule. They are not allowed to speak or make noise. If so, they all go back to start and the vanguard should go back to the end of the line.
6. Facilitator should blow a whistle or say "START" if any of the rules are violated. Facilitator doesn't need to tell the reason on restarting.
7. When rules are explained to the participants give them 3 minutes to make a strategy.
8. After 3 minutes let them start. If they really cannot manage to cross the field give them few minutes to rediscuss.
9. After they cross or you decide to stop, stop the game.
10. Ask following questions in given order:
  - a. How did you feel?
  - b. What happened?
  - c. What would you do differently if you have the chance to redo it?
  - d. What was the main barrier you had? (Question to talk about communication)
11. When topic comes "communication" let them stand up and change places.
12. Talk about communication within the framework given below.

	X								
	X								
	X	X							
		X	X						
			X						
		X	X						
		X							
		X	X						
			X	X	X				
					X				

### INFO NOTES:

Communication is the process of sharing our ideas, thoughts, and feelings with other people and having those ideas, thoughts, and feelings understood by the people we are talking with. When we communicate we speak, listen, and observe.

The way we communicate is a learned style. As children we learn from watching our parents and other adults communicate. As an adult we can learn to improve the way we communicate by observing others who communicate effectively, learning new skills, and practicing those skills.

Attention: The ability to effectively communicate at work, home, and in life is probably one of the most important sets of skills a person needs. What would our life and world be like without communication? We cannot get along without it. It is also not easy, and we all have probably had experiences where our communication failed or ran into a barrier. So, if we can understand the communication process better and improve it, we will become a more effective and successful communicator.

As you continue to reach your goals, specifically your training goals, communication will become increasingly more important. The ability to effectively communicate is a primary skill. The more you become an effective communicator the more likely you are to achieve what you want. Over 80% of your waking life is spent sending or receiving information. Poor communication can waste time and energy and cause conflict between people. Let's think of how you can benefit by improving your communication skills: You will have a clearer understanding of what people are saying to you, others will be less likely to misunderstand you, problems will be solved quickly, you will be able to identify others' needs and you will be able to resolve conflict.

At this point we are putting those communication skills into the larger context. This article provides a foundation for developing effective communication skills at work, at home with the family, and in our everyday activities.

Article will cover what effective communication is, the key elements of the process, the various ways we communicate, and a brief look at barriers that get in the way. Let's begin by looking at the definition of effective communication.

### **Main Point 1 - Effective Communication**

A good working definition for effective communication is to share meaning and understanding between the person sending the message and the person receiving the message. The key element is "understanding."

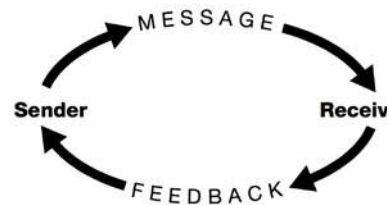
Lead-off Question: How have you had a communication problem or failure to communicate?

Follow-up Question: Was there a miscommunication because of a lack of understanding?

So in order to be an effective communicator, we must first and foremost be understood in our various communications.

## Main Point 2 – Communication Process

A. Sender – The communicator or sender is the who is sending the message. There are two factors determine how effective the communicator will be. The first factor is the communicator's attitude. It must be meaningful. The second factor is the communicator's selection of meaningful symbols, or selecting the right symbols depending on your audience and the right environment



person that will  
The first positive.  
of

Question: Name some of the ways we communicate.

B. Message – A communication in writing, in speech, or by signals

C. Receiver – The receiver is simply the person receiving the message, making sense of it, or understanding and translating it into meaning. Now think about this for a moment: the receiver is also a communicator. How can that be? (When receiver responds, he is then the communicator.) Communication is only successful when the reaction of the receiver is that which the communicator intended. Effective communication takes place with shared meaning and understanding.

D. Feedback – Feedback is that reaction we just mentioned. It can be a verbal or nonverbal reaction or response. It can be external feedback (something we see) or internal feedback (something we can't see), like self-examination. It's the feedback that allows the communicator to adjust his message and be more effective. Without feedback, there would be no way of knowing if meaning had been shared or if understanding had taken place.

Discuss that communication is a two-way process. The information goes out to a person on the other end. There is a sender and a receiver. Simply put, effective communication is getting your message across to the receiver. It is the sender's responsibility to make sure that the receiver gets the message and that the message received is the one sent.

Communicating is not an isolated series of one skill, it involves several skills. For example, speaking involves not only getting your message across but also being able to listen and understand what others are saying (active listening) and observing the verbal and nonverbal clues in order to monitor the effectiveness of your message.

### Main Point 3. Barriers

Have you ever been talking to someone and they misunderstand what you were saying? Why do that happens? (Give learners the opportunity to experiences.) At any point in the communication barrier can occur. Barriers keep us from understanding other's ideas and thoughts. can appear at any point of the communication loop.



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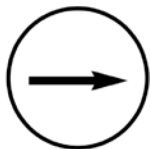
Barriers

There are two types of barriers—internal and external.

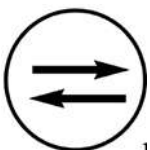
Examples of internal barriers are fatigue, poor listening skills, attitude toward the sender or the information, lack of interest in the message, fear, mistrust, past experiences, negative attitude, problems at home, lack of common experiences, and emotions.

Examples of external barriers include noise, distractions, e-mail not working, bad phone connections, time of day, sender used too many technical words for the audience, and environment. Barriers keep the message from getting through. When communicating, watch out for barriers. Monitor the actions of the receiver. Watch her body language; check to make sure the message the receiver received is the one sent—ask questions and listen.

### Main Point 4. Types of Communication

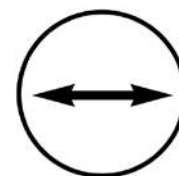


**A. SELF-ACTION OR ONE-WAY COMMUNICATION** is focused on getting the message to the receiver. Self-action treats communication as a manipulation of others. It is very message centered. There is no way to know if the meaning is shared between the sender and the receiver.



**B. INTERACTION OR TWO-WAY COMMUNICATION** This approach recognizes the role of the receiver as a communicator through feedback. It is message centered and is a very simplistic view of the communication process. Feedback allows senders to see if their message got across.

**C. TRANSACTION** This approach focuses on meaning and sharing by accounting for all other factors in the communication process. It is concerned with the barriers that might affect the communication. Transaction is best described as effective communication. This is when the communication process is applied and carried out completely. The sender gives a message that is passed on to the receiver. In return, the receiver can give clear feedback that allows the sender to know whether or not the message was perceived as intended.



If the message wasn't received as intended, then the sender will continue the communication process again in order to ensure effective communication.

### Summary

Communication is a two-way process that involves getting your message across and understanding what others have to say. Communication involves active listening, speaking and observing. Now that you have learned the communication process, you can begin to evaluate your communication skills. Begin to watch yourself in action. Each time you communicate observe what you do, how it went, what went well, and what could have been better.

### LEMON EXERCISE

Having disadvantages as a young person comes with several other disadvantages. Results of every negative reaction which comes out from any present disadvantage pushes the person to have more disadvantages. It is a vicious circle which feeds itself negatively. Stigmas are resources to feed this negative cycle. With this exercise we will try to increase awareness on labeling, stigmatizing, social exclusion and possible solutions to these issues.

First step is to have enough lemons. If you are planning of working with 5 groups of 5, find at least 10 lemons.

### Description of the tool

1. Ask the group to describe a lemon (with every possible related aspect of a lemon, itself) and note them down to a flipchart.
2. Give each group a lemon.
3. Ask everyone to look closely at their fruit, examine it for distinctive marks and feel the skin.
4. Encourage each group to personalise their lemon by giving it a name.
5. Allow five minutes to do this
6. Ask each group to write a story about their lemon which starts from the lemon tree to the room it is present now.
7. Ask each group to tell their story to everyone
8. When story telling is finished collect all the lemons into the carrier bag. Shake the bag to mix the fruits.
9. Spread all the lemons out on the floor in front of the group.
10. In turn, ask each group to come forward and collect their lemon.
11. If there is an argument over whose it is, try to adjudicate, but if they still can't agree, place the lemon to one side as unidentified. If this happens, you should be left with two at the end to reunite, but will find that most people (amazingly!) can successfully claim their fruit.

### Reflection and evaluation:

Once all the young people have been reunited with their lemons you can facilitate a discussion.

- How sure are they that they claimed the right fruit?
- How can they tell?
- Ask them if they want to add anything to their inputs on the flipchart about a lemon
- Ask them how do they feel?

- Ask them what had happened?
- Encourage them to look at the parallels between this exercise and differentiating between people.
- Examine the stereotypes: are all lemons the same colour? Are they all the same shape?
- Reflect this into the stereotypes that exist between people of different cultures, races and gender. What does this mean to the group?
- Ask about stigmas?
- Define stigma with participants
- Discuss about stigmas and possible results of stigmas in real life

Your evaluation of this process and the issues that emerge will help you develop further sessions around discrimination and exclusion.

#### INFO-NOTES:

#### **WHAT IS DISCRIMINATION?**

Discrimination is the treatment of an individual or group with partiality or prejudice. Discrimination is often defined in terms of human rights and entitlements in various spheres, including healthcare, employment, the legal system, social welfare, and reproductive and family life.

#### **STIGMATISATION AND DISCRIMINATION**

Stigmatisation reflects an attitude, but discrimination is an act or behaviour. Discrimination is a way of expressing, either on purpose or inadvertently, stigmatising thoughts.

Stigma and discrimination are linked. Stigmatised individuals may suffer discrimination

and human rights violations. Stigmatising thoughts can lead a person to act or behave in a way that denies services or entitlements to another person.

#### **USING APPROPRIATE WORDS AND PHRASES**

Talk over differences such as:

Disabled boy – Boy with a disability

#### **LISTENING EFFECTIVELY**

- Be fully present and “want to be here”
- Listen with a quiet mind and body
- Suspend judgement and analysis momentarily
- Hear a person out and do not make snap judgements before the speaker has finished
- Summarize what you have heard and ask appropriate question

## Elements of Active Listening

### OBJECTIVE:

To signal that you are listening intently and understand what is being said; also to obtain hidden information by prompting your discussion partner to open up.

Elements	Examples
<ul style="list-style-type: none"> <li>Restatement</li> </ul>	"So what you are saying is...?"
<ul style="list-style-type: none"> <li>Hearing what has not been said</li> </ul>	"I have the impression you are afraid that..."
<ul style="list-style-type: none"> <li>Posing clarifying questions (these contain no conclusions, judgements, or demands)</li> </ul>	"So would that mean...?" "Are you implying that...?"
<ul style="list-style-type: none"> <li>Stick to your partner's subject</li> </ul>	<ul style="list-style-type: none"> <li>Hold back on comments/stories from your own life</li> <li>Stick to your partner's topic; hold back on injecting too many of your own comments and perspectives"</li> </ul>
<ul style="list-style-type: none"> <li>Show empathy</li> </ul>	"I can certainly understand your anger..."

## ASKING QUESTIONS

### General Questions

- Open questions (w-questions)
- Closed questions (Alternative – or Yes/No – question)

### Specific Questions

- Clarifying questions
- Scaling question
- Hypothetic question
- Suggestive question

### Closed Questions

Characteristic	<ul style="list-style-type: none"> <li>Answer "Yes" or "No"</li> <li>One word answer</li> </ul>
Target	<ul style="list-style-type: none"> <li>Get a specific piece of information</li> </ul>
Example	<ul style="list-style-type: none"> <li>Let me check if I understood you correctly, that is especially important for you to ...?</li> <li>Did you already know that you ...?</li> </ul>
Use	<ul style="list-style-type: none"> <li>Secure intermediate results</li> <li>When closing the discussion</li> </ul>
Hint	<ul style="list-style-type: none"> <li>Excessive use may appear like cross-examination</li> </ul>

### Open Questions

Characteristic	<ul style="list-style-type: none"> <li>W-questions (Why? What? When? Where? How?)</li> </ul>
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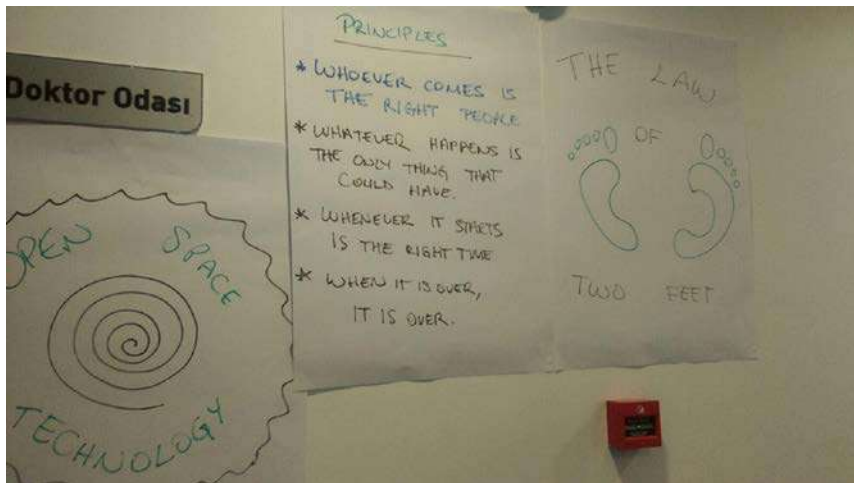


	<ul style="list-style-type: none"> <li>• Cannot be answered with Yes/No, requires an explaining answer</li> </ul>
Target	<ul style="list-style-type: none"> <li>• Activate an opening for a discussion with partner</li> <li>• Gives food for thought</li> </ul>
Example	<ul style="list-style-type: none"> <li>• What can we do to ...?</li> <li>• Why do you want to ...?</li> <li>• What else is important for you, besides ...?</li> <li>• How do you like this offer?</li> </ul>
Use	<ul style="list-style-type: none"> <li>• Exploring requirements</li> <li>• During the opening of the discussion</li> </ul>
Hint	<ul style="list-style-type: none"> <li>• Normally used too rarely. However, use careful with excessive talkers</li> </ul>

### Selected Questioning Techniques

Technique	Description	Examples
Active listening	Summarize, paraphrase, mirror back	<ul style="list-style-type: none"> <li>• So what you said is ..., correct?</li> <li>• Does that mean that ...?</li> </ul>
Midwife technique	Repeat a phrase and encourage them to finish the sentence	<ul style="list-style-type: none"> <li>• I would never do that ... So what would you do instead?</li> <li>• One the one hand I agree but on the other hand...?</li> </ul>
Solicit specifics	Ask for specific examples	<ul style="list-style-type: none"> <li>• You said we need more team work on targets. Can you give me an example of where that would have helped?</li> <li>• On a scale of 1-10: how big is the problem?</li> </ul>
Circular questions	Ask the interviewee to step into someone else's shoes and explore their point of view about a third party/situation	<ul style="list-style-type: none"> <li>• What would the users think about this situation?</li> <li>• How does your boss see the cooperation between departments?</li> </ul>
Hypothetical Questions	Discuss a future (or hypothetical) situation as reality	<ul style="list-style-type: none"> <li>• So what would an ideal target setting process look like?</li> <li>• How would the situation be today if you would have taken your bosses role?</li> </ul>
Scenario-technique	Deepend hypothetical question: Role-play the situation	<ul style="list-style-type: none"> <li>• Well, you be that branch employee and I will be the manager and your are giving me performance feedback. How does it go?</li> </ul>

## OPEN-SPACE TECHNOLOGY



A method to stimulate active participation and auto-determination within a group.

### Description of the tool

\* This method developed by Harison Owen is based on a few principles that are absolutely crucial to its success:

#### **4 PRINCIPALS:**

1. Whoever comes are the right people,
2. Whatever happens is the only thing that could have happened,
3. Whenever it starts is the right time,
4. When it is over, it is over.

#### **THE LAW OF MOBILITY (LAW OF TWO FEET)**

If at any time you are in a place where you feel you are neither contributing nor learning, you alone have the responsibility to remove yourself from that place and find a place where you CAN contribute and learn.

After introducing these rules, participants nominate the themes that are important to them or one they would like to work on. Once all the themes have been written up on a wall and the times and locations have been decided, everyone goes to whichever group they want to join. This is the 'marketplace'. Each initiator of a workshop is invited to insure that a record of the group discussion be prepared. The reporter may not be the initiator of the group, but someone else.

This is one way of running the method, but there are many other possibilities. Feel free to find and try out!

## INFO-NOTES:

### **A BRIEF USER'S GUIDE TO OPEN SPACE TECHNOLOGY - Harrison Owen**

#### **THE REQUIREMENTS OF OPEN SPACE**

Open Space Technology requires very few advance elements. There must be a clear and compelling theme, an interested and committed group, time and a place, and a leader. Detailed advance agendas, plans, and materials are not only un-needed, they are usually counterproductive. This brief User's Guide has proven effective in getting most new leaders and groups off and running. While there are many additional things that can be learned about operating in Open Space, this will get you started. Some material has been included here which also appears in the book in order to present a relatively complete picture.

**THE THEME** -- Creation of a powerful theme statement is critical, for it will be the central mechanism for focusing discussion and inspiring participation. The theme statement, however, cannot be a lengthy, dry, recitation of goals and objectives. It must have the capacity to inspire participation by being specific enough to indicate the direction, while possessing sufficient openness to allow for the imagination of the group to take over.

There is no pat formulation for doing this, for what inspires one group will totally turn off another. One way of thinking about the theme statement is as the opening paragraph of a truly exciting story. The reader should have enough detail to know where the tale is headed and what some of the possible adventures are likely to be. But "telling all" in the beginning will make it quite unlikely that the reader will proceed. After all, who would read a story they already know?

**THE GROUP** -- The group must be interested and committed. Failing that, Open Space Technology will not work. The key ingredients for deep creative learning are real freedom and real responsibility. Freedom allows for exploration and experimentation, while responsibility insures that both will be pursued with rigor. Interest and commitment are the prerequisites for the responsible use of freedom. There is no way that we know of to force people to be interested and committed. That must be a precondition.

One way of insuring both commitment and interest is to make participation in the Open Space event completely voluntary. The people who come should be there because they want to be there. It is also imperative that all participants know what they are getting into before they arrive. Obviously they can't know the details of discussions that have yet to take place. But they can and should be made aware of the general outlines. Open Space is not for everybody, and involuntary, non-informed participation is not only a contradiction in terms, it can become very destructive.

This raises the obvious question of what to do with those people whom you want to involve, but who, for whatever reason, do not share your desire. There are two possibilities. The first is to

schedule two sessions, and trust that the first one will be so rewarding that positive word of mouth testimony will draw in the recalcitrant. The alternative is to respect the wishes of those involved. In the final analysis it remains true that genuine learning only takes place on the basis of interest and commitment, and there is absolutely no way to force any of that.

The size of the group is not absolutely critical. However, there does seem to be a lower limit of about 20. Less than 20 participants, and you tend to lose the necessary diversity which brings genuine interchange. At the upward end of the scale, groups of 400 work very well, and there is no reason to believe that number could not be increased.

**SPACE** -- The space required is critical, but need not be elaborate or elegant. Comfort is more important. You will need a room large enough to hold the entire group, with space to spare in which the participants may easily move about. Tables or desks are not only unnecessary, but will probably get in the way. Movable chairs, on the other hand, are essential.

The initial setup is a circle with a large, blank wall somewhere in the room. The wall must be free from windows, doors, drapes, and with a surface that permits taping paper with masking tape. The wall should also be long enough so that the total group may stand before it, and never be more than three to four deep. The center of the circle is empty, for after all we are talking about Open Space.

If the room is very large, additional break-out areas may not be required, but they are always helpful. Best of all is the sort of environment in which there is an abundance of common space. If you are going to use a conference center or hotel, find one with plenty of conversation nooks, lobbies, and open grounds, where people may meet and work undisturbed, and without disturbing others.

**TIME** -- The time required depends on the specificity of result you require. Even a large group can achieve high levels of interaction combined with a real sense of having explored the issues in a matter of eight hours. However, if you want to go deeper than that, reaching firm conclusions and recommendations (as would be the case for strategic planning or product design), the time required may stretch to two or three days.

More important than the length of time is the *integrity* of the time. Open Space Technology will not work if it is interrupted. This means that "drop-ins" should be discouraged. Those who come must be there at the beginning, and stay for the duration if at all possible. By the same token, once the process begins, it cannot be interrupted by other events or presentations. These might come before or afterwards, but never in the middle.

### **THE BASIC STRUCTURE**

Although it is true that an Open Space event has no pre-determined agenda, it must have an overall structure or framework. This framework is not intended to tell people what to do and when. Rather, it creates a supportive environment in which the participants can solve those

issues for themselves. Minimal elements of this framework include: Opening, Agenda Setting, Open Space, and Conclusion. These elements will suffice for events lasting up to a day. Longer events will require the addition of Morning Announcements, Evening News, and probably a Celebration.

A standard Open Space Design, using all these elements appears below. If the event you anticipate lasts longer than the time indicated, simply replicate the middle day. If shorter, you will find that an Opening, Open Space, and Conclusion will suffice. Generally speaking, the minimum time required is five hours, but that is cutting it rather close.

**OPENING** -- We have found that a very informal opening works well, especially if the group involved is an intact work group. An evening meal and a time for catch-up conversation will effectively set the stage. Should the group not have any prior association, the simple device of having all the participants introduce themselves by giving their names and telling a short story from their lives to illustrate who they are will usually do the job. Detailed and involved "icebreaking" exercises do not seem to work very well, and more to the point, set the wrong tone. After all, we want Open Space.

**AGENDA SETTING** -- This is the time for the group to figure out what it wants to do. The details for this procedure are given below.

**OPEN SPACE** -- is exactly what the words imply, open space and time for the group to do its business. There is literally nothing here at the start.

**ANNOUNCEMENTS** -- A short period every morning for the group to catch up on what it is doing, where, when, and how. Nothing elaborate, no speeches, just the facts, nothing but the facts.

**EVENING NEWS** -- This is usually a time for reflection and occasionally fun. Not to be confused with a formal report-out session, the approach is "What's the story?" -- with participants voluntarily providing the tale.

**CELEBRATION** -- If your Open Space event is like all the ones we have seen, particularly multi-day affairs, by the last night it will time to celebrate, otherwise known as having a party. Even in "serious" undertakings like preparation of the corporate strategic plan, when it is over, it is over, and people will enjoy celebrating that fact. We suggest doing the celebration in the spirit and manner of the rest of the event. All of which means don't plan it in advance. It may be worthwhile to have some taped music if your people are inclined to dance, but other than that you will undoubtedly find that the talent you need is already available in the folks you have. Use it. Skits, songs, humorous reviews of what has happened, will amply fill the evening, and add to the learning experience.

**CLOSING** -- We try to keep the closing simple and serious. Simple in that there are no formal presentations and speeches. But serious, for this is the time for announcing commitments, next steps, and observations about what the event has meant. The closing event is best conducted

in a circle with no "head table." Start anywhere, and go around the circle allowing each participant, *who wants to*, the opportunity to say what was of significance and what they propose to do. But do make it clear that nobody has to say anything. In very large groups, hearing from everybody is obviously impossible, but two or three folks may be asked to volunteer.

**FORMAL REPORTS** -- The formal report-out session has apparently become a fixture of conference life. However, we find it to be boring and generally non-productive. There is never enough time for each group to say all they wanted to, and if sufficient time is allocated, the majority of conference participants are uninterested at any given time. As an alternative, we recommend using a simple word processing system, a computer conferencing system, or both.

In a recent conference 200 participants created 65 task force reports (a total of 200 pages) which were available as the participants left the conference. Mechanically, all that is required is a bank of computers (low-powered laptops will do) and a request to each group organizer to enter the results of their deliberations into the system. They can either type it in themselves, or for the "non-typables," a small group of secretaries will do the job. We print out each report as it is entered and hang it on the wall, providing an ongoing, real-time record of the discussions. The obvious advantage here is that participants find out what is happening, as it is happening, rather than waiting until the end when it is too late. Of course, having the proceedings at the end of conference, rather than six months later, is a pleasant and positive surprise.

**MEALS** -- You will notice that meals are not listed on the agenda, nor are there any coffee breaks. The reason is quite simple: once the conference starts to operate in small groups, there is usually never a time when something of substance is not going on. And in accord with the Third Principle, it will take place in its own time. All of this creates a small, but not insoluble, problem for such things as meals and coffee-breaks. Our solution has been to have coffee and other refreshments available in the main meeting room, so people partake when they are ready. No need for the whole group to get into lockstep, and stop an important discussion just because it is coffee-break time. Likewise, with meals. We suggest buffets, open and available over a several hour period, so people can eat when they want to. There are two exceptions to the flexible meal/coffee-break schedule: an opening dinner if there is one, and dinner on the last night.

The whole point is that the pacing and timing of the conference must be determined by the needs of the group and its learning process, and not by the requirements of the kitchen.

## **LEADERSHIP**

The leadership of an Open Space event is at once absurdly simple and very tricky. The simplicity derives from the fact that the group itself will, and must, generate its own leadership. The tricky part comes in *letting* that happen. The demands placed upon the initial group leader are therefore limited and critical. Dealing with the limited aspects of group leadership is easiest and may therefore be done first. The functions here are to set time, place, and theme. Time and place are

simply a question of where and when, both of which have been discussed above. Setting the theme involves creating the written theme statement describing where the group is starting, and where it hopes to go in general terms.

Now we come to the tricky part. Leadership in Open Space requires a style that some may find uncomfortable and counter-intuitive. This is especially true for those who equate leadership with control. There is no question that when we know exactly what we are doing, and where we want to go (as is presumably the case, for example, in a manufacturing process), tight controls are essential. In fact, control is the very heart of good management. We get into trouble, however, when we understand leadership simply as advanced management, and therefore, if the manager controls, the leader must control absolutely. Sensitive leaders today, in a world marked by progressively expanding Open Space, know all too well that most of what they have to deal with is beyond their control, and maybe out of control.

Leadership defined as control can only fail. But that is not the only definition. Gandhi described the leader as one who intuits which way the parade is moving, and then races to reach the head of it. The function of leadership is to provide a focal point for direction, and not to mandate and control a minute-by-minute plan of action. The details must be left to the troops, which means amongst other things, the troops must be trusted. In no case can any leader possibly solve all problems or direct all actions. Leadership in Open Space requires that one set the direction, define and honor the space, and let go.

There are Four Principles and One Law which serve as guides to the leader and all participants. The principles are: Whoever comes is the right people. Whatever happens is the only thing that could have. Whenever it starts is the right time. When it is over, it is over.

The first principle reminds everyone of the obvious fact that those present are the only ones there. Whatever gets done will get done with them, or not at all. There is little point, therefore in worrying about all those who should have come, might have come, but didn't come. It is essential to concentrate on those who are there. The experience is that, in some strange way, the group present is always the right group.

In more practical terms, it has been discovered that if the group is deeply involved in the issue at hand and excited by the possibilities, that involvement and excitement are contagious, and others will soon join in. Even if the technical expertise present is not of the highest order, a committed group will find the needed expertise. However, if all the time is spent in telling each other that the group is neither right nor competent, it is always the case that the group will live down to its expectations.

None of this is to suggest that effort should not be made before the gathering to be sure that invitations are extended to critical people. Or indeed that those critical people should not be specially urged to attend. However, when the gathering starts, it is unarguably true: those who

came are the ones who came. Whatever gets done will be done by them, or not at all. They will be the right people.

The second principle is yet another statement of the obvious. Given the theme (job) at hand and the people in attendance, whatever happens is the only thing that could have. Change the people, time, place, or theme, and something different will result. It is, of course possible that the result of the gathering could be a miserable failure, but experience shows that such a negative result is usually the product of negative expectations. Expect the worst, and you will very often get it.

Expectations are in fact critical. Be prepared to be surprised -- positively. Those who come to an Open Space event with a precise and detailed list of intended outcomes will be frustrated. More than that, they will inevitably miss the positive and useful things that occur. Never before, and never again will the assembled group gather in that time and place. No one could possibly predict the synergism of effect that will take place when those particular people assemble. Some of what happens will be non-useful. But it is the special function of the leader to raise the expectations of the group, and heighten their sensitivity to the opportunities at hand, whatever they may be.

Here is the most difficult and important point about leadership in Open Space. *The leader must truly trust the group to find its own way.* Attempts on the part of the leader to impose specific outcomes or agenda will totally abort the process. Any person who is not fully prepared to let go of their own detailed agenda should not lead.

The third principle will seem essentially wrong to those whose lives have been dictated by the clock, which is basically all of us. The conventional wisdom says that if you want to get something done, you must start on time. The conventional wisdom is right so long as you know what you are going to do, and how. On the other hand, when creativity, and real learning are involved, the clock can be more of a detriment than an assist. Things will start when they are ready, and whenever they start is the right time. In fact, when the creative learning moment arrives, it seems to create its own time, or put another way, clocks don't seem to matter much anymore. The Open Space environment provides the nutrient setting for creative activity, and those who would lead in that environment must keep their eye on the creative process and forget about the clock. When "it" happens, it will happen in its own time, and scheduling a breakthrough for 10 am is not only an exercise in futility, it is consummately destructive of Open Space.

Open Space Events do, of course, occur in time, which means that there must be a time of beginning and a time for closure. But everything in the middle must be allowed to run its own course.

The final principle, "When it is over, it is over," again states the obvious, but it is a point we may forget. Deep learning and creativity both have their own internal life cycle. They may take more or less time, but when they come to completion, they are over. Occasionally this means that we have to spend more time than we had planned, but more often than not, the reverse is true. The



creative moment has a nasty habit of occurring very quickly, and just because the session or meeting was scheduled to take two hours is no reason to sit around and waste time after the moment has passed. When it is over, it is over.

Finally, we come to the One Law of Open Space. It is a law only in the sense that all participants must observe it or the process will not work. We call it the Law of Two Feet. Briefly stated, this law says that every individual has two feet, and must be prepared to use them. Responsibility for a successful outcome in any Open Space Event resides with exactly one person -- each participant. Individuals can make a difference and must make a difference. If that is not true in a given situation, they, and they alone, must take responsibility to use their two feet, and move to a new place where they can make a difference. This departure need not be made in anger or hostility, but only after honoring the people involved and the space they occupy. By word or gesture, indicate that you have nothing further to contribute, wish them well, and go and do something useful.

### **WHEN NOT TO USE OPEN SPACE TECHNOLOGY**

As there are individuals who should not lead in Open Space, there are also situations in which Open Space Technology is not appropriate, and in fact may be counter-productive. Open Space Technology is effective when real learning, innovation, and departure from the norm are required. When you aren't quite sure where you are, and less than clear about where you are headed, and require the best thinking and support from all those who wish to be involved, Open Space Technology will provide the means.

On the other hand, if the present state, and future position are crystal clear, along with all the intervening steps, Open Space Technology is not only a waste of time, it will be very frustrating. Using a very mundane example, if the task at hand is the implementation of a known technology, such as a word processing program, or an established office procedure, inviting people to be creative and inventive is quite beside the point. They simply have to learn the skills and methods required. There is no mystery. Just do it.

### **CREATING OPEN SPACE -- Introducing The Event**

With the preamble out of the way, it is time to get on with the event. What follows is a walkthrough of the format we have used. But please do not treat it as an unchangeable script. The needs of your group and your own style will ultimately determine the best way.

If this is a "first time" for you as a leader, we strongly suggest that you take a practice run through. Start by becoming completely familiar with the walkthrough material provided below. Imagine that you are actually leading a group, and read through the script. Do this until you don't need the script, and then go one step further. Forget the script's words and use your own. At that point, you are probably ready for a real group, but don't make your first effort "the critical one." Find some friends and colleagues who are willing guinea pigs. They should have fun, and so should you. As a matter of fact, having fun is the key indicator that you are ready to take on a group for

real. If it isn't fun, don't do it. Maybe you should never do it, or maybe you just need more practice. But HAVE FUN.

Assume that your group is now assembled in a circle, with a large blank wall behind them. You walk into the center and begin:

**"Our theme for this gathering is \_\_\_\_\_. In the next \_\_\_ days, we are going to develop our best thoughts around the issues and opportunities associated with our theme.**

**As we start, I want you to notice the blank wall. That is our agenda. Just out of curiosity, how many times have you ever been to a meeting where the agenda was a completely blank wall?**

**If you are wondering how you ever got into all this, or even more, how you will ever get out, you should know that while Open Space Technology is a new approach, it is not untried. Groups all over the world, some as large as 400, regularly create their own agendas for multi-day meetings in less than one hour. They then proceed to self-manage the whole affair. While this is not a contest, there is no reason for you to do less well than those who have gone before you."**

It is worthwhile to pause a moment here. Let them look at the blank wall and really understand that there is no agenda except as they make it. Some people will begin to feel rather nervous, and others will be demonstrably so, but nervousness (anxiety) at this point is a plus, for it represents available energy or spirit just waiting to happen. The art is to wait long enough for it to build, but not so long that people will question what they are doing, or worse yet begin a discussion about the whole process. If that sort of discussion begins, you will have lost the moment. So pause for a moment, and then move on.

**"To get 'from here to there' we will use two very simple mechanisms -- the Community Bulletin Board, and the Village Market Place. In a few moments, I will ask you to identify any issue or opportunity you see around our theme, give it a short title and write that down on the paper provided. Then stand up in front of the group, say what your issue is, and post the paper on the wall. Make sure that you have some real passion for this issue, and that it is not just a good idea for somebody else to do. For you will be expected to take personal responsibility for the discussion. That means saying where and when the group will meet, convening the group, and entering the results of your discussion into our computer system (if you are using a system). You may offer as many issues as you like, and if at the end of the day, you do not see your issue on the wall, there is exactly one person to complain to. Yourself.**

**"Once all the issues are up, we will then open the Village Market Place, and everybody will be invited to come to the wall and sign up for as few or as many of the groups as they desire. From there on out, you are in charge.**

**"Even though Open Space is truly open, there are some principles and one law that we need to keep in mind. The Four Principles are. . . [see above]. And the Law is what we call the Law of Two Feet. Everybody has them. . . . [see above]."**

We find it helpful to write the Four Principles and One Law out on a large piece of paper which may be hung on the wall for future reference.

**"Keeping the Four Principles in mind, along with the One Law, it is now time to get to work. Along that line, there is one question to start. *What are the issues and opportunities around our theme, for which you have real passion and will take genuine responsibility?*"**

**"And when you have identified an issue or area, give it a short title, write it down on the paper provided and sign it. Leave some room at the bottom for others to sign."**

If you have a relatively large group (25 and up) it is helpful to have paper available in a pile in the center of the circle. A basket of magic markers will also help. The paper should be large enough so that when taped to the wall it may be easily read by the group from a distance of about 10 feet.

**"As soon as you are ready, stand up where you are, read out your title, and tape it to the wall. Don't wait to be asked. Go when you are ready."**

Keep on going until everybody with a subject they want to work on has posted it on the wall. There will be a certain amount of noise and confusion, which is positive and good, but keep it down a little bit so people can hear. Most important, don't let the people start to discuss any of the items at this point. There will be plenty of time for that.

When it seems that all the items have been posted on the wall, ask if there are any more, and direct the group's attention to the wall. If your group is like all others we have worked with, the wall should now be covered with things to do. You might say something like:

**"For those of you who wondered whether we would have something do, you might take a look at our wall. You might also note that we have generated the items for our agenda in less than \_\_\_\_ minutes."**

**"Our next act is to figure out who is going to do what, when, and where. To move that business, I would ask that every person who has an item on the wall go up and write down the time and place where your group will meet."**

**"Make sure your name is on the paper. For example, your group will meet from 10 to 12 o'clock in conference room C, or maybe out by the swimming pool. Space is on a first come, first served basis."**

Prior to this part of the program, the leader should post a list of available meeting places. Of course if you are the only group meeting in a conference center, the space problem is simplified, and the groups can meet anywhere they feel comfortable.

**"Don't worry about conflicts. We'll work all that out in a moment. Once you have selected a time, move your paper to the appropriate part of the wall. If you want to meet early, put it on the left side. For the end of the meeting, put it on the right. Those who want to gather in the middle, put it in the middle."**

For meetings lasting longer than one day, it is helpful to divide the wall with tape into as many sections as there are days. You might also post *Morning Announcements* with a time at the beginning of each day, and *Evening News* just before supper. Additional time demarcations are not needed, and tend to get in the way.

**"While they are doing that, all the rest of you might also stand up and take a look at the various offerings. When you find one that interests you, where you could learn or contribute, sign your name on the bottom. Sign up for as many as you like, and don't worry about conflicts. We'll take care of them in a minute. It may seem a little chaotic, but it turns out that chaos is the way the fields of the mind are plowed so that new ideas can grow."**

At this point, things are likely to get pretty noisy, and some might say chaotic. Leaders used to having things happen in relative silence, and in strict order may get very nervous. It is all right to be nervous, but don't try to straighten things out. THE GROUP WILL TAKE CARE OF ITSELF. A little chaos at this point is a good and necessary thing. First of all, everybody probably needs a stretch and some conversation. But most of all the rising noise level is a positive indication that the group is getting to work, and good things are happening.

Let the group bubble along for a few minutes, but before long some people will start to experience conflicts. They want to go to two different groups which are supposed to meet at the same time. Or two different groups are scheduled to meet in the same place at the same time. When you sense this happening, or even if you don't, stand up and get the group's attention. You may have to raise your voice, but noise won't hurt.

**"Some of you may be finding a few conflicts, but it should be easy to work out. It is called negotiation. If you want to go to two groups meeting at the same time, find the group leaders and see if you can get them to merge their sessions or change their times. Of course, if they won't do that, you will just have to make a choice, but that is the way life is."**

**"From here on out -- you are on your own. As soon as your group is ready to go to work, go to it. We'll see you all back here at \_\_\_\_\_ [Evening News, Closing Session, whatever]."**

We find it very useful at this point for the leader to actually leave the room, if only for a cup of coffee. It really makes the point, as little else could, that each individual and the total group are now responsible for what happens.

From here on out, the role of the leader will be infinitely less visible, but very important. There are, of course, several specific things to be done, such as convening the Morning Announcements, Evening News, and the Closing Session. The leader should also make arrangement for the collection of the conference out-put if a record of formal decisions and deliberations is required. This may be as simple as having flip-charts transcribed, or even better, insuring that the computer conferencing system is up, accessible, and used.

One most important function on the leader's to do list is to take care of the room and the wall where the created agenda lies. We find ourselves spending a lot of time in that room, sometimes doing little more than picking up coffee cups, or re-taping agenda items that have come unglued. This may seem trivial and non-useful, but at the symbolic level it is a powerful statement of the leader's concern for the common space. On a more practical level, it usually turns out that the initial meeting room plays the role of "Mission Control." It is the place where everybody, sooner or latter, drops by to see what's happening or where to go next. Simply by being there, it is possible to keep tabs on how everything is coming along.

The major function of the leader, however, is not to do certain, specific things, but rather to sustain the atmosphere of Open Space. In most cases this involves little more than walking about and seeing how things are going. When difficulty is encountered, it is important not to take charge, but rather to throw responsibility back on those who need to hold it. For example, it is not unlikely that one or two of the participants will find themselves slightly lost, and come to the leader expecting to be told what to do. An appropriate response would be a question -- "What would you like to do?" followed up with the assurance that there is nothing wrong with doing nothing. It may just be that some individuals' unique contribution will be made by sitting under a tree and thinking all by themselves. The result of that thinking may show up in a later session, at the Evening News, or six weeks later in a company meeting. Open Space requires real freedom, and real responsibility.

Sometimes it happens that overly zealous participants feel that their ideas are so important or powerful that everybody in a particular group (or even in the whole conference) should pay attention and listen. This one has to be nipped in the bud -- carefully. The way out is not to directly challenge the person, but rather to remind the assembled group of the Law of Two Feet. If everybody truly wants to listen, they should do that. But if that is not their desire, they have two feet which they should use. There is no need to argue and shout, just thank the group and leave. Egomaniacs quickly get the picture when everybody leaves.

WORKSHOPS 9 & 10

# iB Institutul Bucovina

Suceava Romania



## WORKSHOP 9

### KNOW EACH OTHER BETTER

#### Ice breaking activities

##### **a) *Who am I?***

The group members stand in a circle and every person says her name and a positive thing/trait about him/her. Then in clockwise direction, the next participant from the right side, repeats the name and the positive trait he/she has just heard and then continues, saying his/her name and a positive trait about himself/herself. The exercise continues like this until all the participants have said their name and a positive trait about themselves, and also have repeated what the person next to them has said.

##### **b) *Let's move together***

The participants stand in a circle and they do a few simple gymnastic exercises – stretching the hands, moving the fingers, spinning on our toes, lunging and moving our head around. Then they turn to the right and with both hands they gently massage the shoulders, then the back of the head and again the shoulders, gently tapping them with the palms facing each other. The participants move in circle while continuing the massage. A facilitator announces the next move. Then the participants turn left and start from the beginning. It is their turn to receive the reward for the massage they have offered before.

##### **c) *Know each other game***

We have three balls of different colors. We throw the first ball to one person standing in front of us, while saying his/her name. We make sure that we do not throw the ball repeatedly to the same person. We keep throwing the ball until all the group members have said their name and have received the ball. Then we start again and when the ball has reached the third person (from the start), we introduce the second ball and afterwards the third one. The game continues until all the persons have received all the balls.

##### **d) *The Human Spiderweb***

The facilitator begins with a ball of yarn. He/she keeps one end and passes the ball to a participant. Each participant introduces him/herself and role in the organization and to say 3 things about him/herself then, keeping hold of the strand of yarn, unrolls enough to hand the ball to another person in the group. The process continues until everyone is introduced. The facilitator then uses the yarn as a metaphor for the interdependencies of the group or the process which they will be discussing.

### **e) ID card**

Every participant receives an A5 envelope and one color (at own choice). In the right corner the participant writes the personal characteristic he/she has mentioned before. Then the participants are grouped in pairs and they exchange envelopes. Then, working in pairs, for 5 minutes, one participant self-describes himself/herself, and meanwhile the other draws his/her portrait, based on that description. After 5 minutes, they switch roles. Then all the participants, in a few words, present their drawing and their partner to the rest of the group.

Then every participant retrieves her/his own envelope (with the drawing made by the colleague) and on the white side, begins drawing his/her current emotional state. After 3 minutes, according to the facilitator's signal, the participants give the envelope to the person standing next to them, on their right side, and that person will continue the drawing as he/she wishes. After 3 minutes, the envelope will be given to the next person standing on the right. The exercise continues until all participants have received their envelopes back. At the end, the drawings are analyzed and 2-3 participants will have to opportunity to express opinions on both the exercise and the final drawing. Then the name is written on the envelope and the enveloped is stick on the wall.

### **f) Secret friend**

The names of all participants are written on stripes of paper. Then the stripes are folded and they are mixed together. Then each participant will extract a stripe of paper and must keep the secret the name written on that paper. During the training sessions, the participants are asked to leave positive messages and small gifts in the envelope belonging to the secret friend. The participant must not divulge whose secret friend they are. On the last day, the participants will be asked to guess their secret friend by blind folded touching that person's face.

## II. Workshop 2 - Using photography to express emotions

### **a) "Pantomime and Photography"**

*Materials:* masks, markers, photo cameras, emotion cards

Emotion cards: happy, sad, angry, furious, scared, horrified, shocked, surprised, bored, tired, joyful, ashamed, hopeless, love-struck, enthusiastic, embarrassed, shy, confident, suspicious, confused.

*Participants work in pairs.*

Each pair draws an emotion card from the pile and then represents it on the white mask. The pair presents the emotion in front of the group. One member of the pair is wearing the mask and illustrates the emotion non-verbally, with sounds and gestures for the rest of the group. After that, the other member wearing the same mask, illustrates another emotion (of their choice), also non-verbally. The group members must identify both emotions and guess which was the original emotion, written on the card and represented on the mask.



Each pair draws an emotion card from the pile and then has to create a scene to illustrate that emotion. The scene can be created using objects or subjects. Only members of the pair can pose for the scene. Then the scene is to be photographed. The participants must not disclose the theme of the photo to the rest of the group.

The trainer collects all the photos and then presents them to the rest of the group.

The group members are invited to guess the emotion represented by each photo/scene, by completing the handout.

Then each pair is invited to explain their photo, to motivate their choice and tell what they had in mind when they have created the scene. The rest of the participants are asked to provide positive feedback and suggestions for improving the illustrative power of the scene.

### **III. Workshop 3 Practical activities for social and emotional development**

#### **a) “Circles of resemblance”**

*Rationale:* It is an activity recommended especially for large groups of people that do not know each other well. It helps members quickly identify what they have in common. It can also be used in groups in which members have a diverse background to facilitate interactions among members and the formation of group identity and dynamic.

*Description of the activity:* The participants stand in a circle. The group leader/trainer takes a few steps forward, inside the circle and says one short statement about himself – for example: I like taking photos. All the group members who think that the statement describes them too, will take a few steps forward, inside the circle, forming a smaller circle. The others simply stay put. Then the members simply return to their places in the larger circle and the participant next to the leader is invited to say something about himself/herself and take a few steps forward and then another small circle is formed. The others will follow clockwise, until all members have expressed something about themselves. The descriptive statements can include likes (*I like ice cream*), dislikes (*I hate traffic*), possessions (*I have a car*), feelings (*I feel happy*) and so on.

#### **b) “Taxi driver”**

*Number of participants:* 4 - 12

*Materials:* 4 chairs

*Description of the tool*

Four chairs are set up as car, with 3 participants being the passengers and one being the driver. The driver starts the car and picks an emotion or a character to portray. Once the driver starts illustrating the emotion or character, the other passengers must imitate him/her. For example, if the driver expresses sadness, all the passengers must express sadness too,

using appropriate mimic, sounds and gestures. If the driver speaks in a low tone, all the passengers should carry a conversation with the driver and use the same tone. At the leader's signal, the driver stops the car and then leaves the car, being replaced by next passenger, moving clockwise (see diagram below). Another participant then occupies the empty passenger's chair. The activity continues as before, until all participants have played the driver.

#### *Duration*

Before activity instructions: **5 minutes**

Activity duration: **10 - 15 minutes**, depending on the number of participants (at least 1 minute for each driver)

After activity discussion: **10 minutes**

*Total duration: 25-30 minutes*

#### **Note to leaders:**

- a) *Introducing the activity and its rationale:*** Taxi driver activity is designed to help you practice taking turns in conversation, active listening and being socially flexible within the group. It is important to remember to give the others time to respond, not to talk all the time and listen to the other passengers.
- b) *Questions to ask before the activity:***
  - Why is important to take turns in a conversation? By taking turns we give everybody the chance to contribute and to express his/her emotion.
  - What does it mean to be socially flexible? A: being able to adapt, to go with flow, to be willing to meet other people needs before your own or to change your plans for the group's benefit.
- c) *Questions to ask after the activity:***
  - How did you feel while you were in a taxi?
  - How was it like to be the driver? The passenger?
  - What did you find easy or difficult about this activity?
  - What would you do different next time?
  - How can you use the experience of this activity to have a good conversation with the others?

#### **c) "The boat ride"**

*Rationale:* It is an activity designed to help group members function as a team, by stimulating group cohesion and enabling mutual support of group members. It can be both used as an energizer and also as a tool for facilitating emotional expression.

*Description of the activity:* The shape of the boat is drawn on the floor with chalk or masking tape. The boat should be large enough so that all members could get in without touching

each other. Then the group leader invites all group members to get in the boat, and chose their place – in the front, in the middle, or in the back. The group leader remains outside the boat and pretends to be untying the ropes that hold the boat to the shore.

Then the group leader says loudly the following text:

*“The journey now begins, I have untied the ropes and the boat is now floating slowly on the sea. You can feel the little waves gently rocking the boat. You move along with the boat. Show me how you move in a boat gently rocked by small waves. Pay attention to the person in front of you and try to coordinate your movements as if you were in a real boat, on the sea”*

**[Note to leaders:** At this point group leader can make suggestion in relation with the pace of the movements or coordination. When all group members are able to coordinate their movements and keep the appropriate pace, the leader continues the story].

*“Now the waves are getting bigger and bigger, the boat is rocking harder and harder. Ups, there is a big wave coming now, everybody, hold on to each other and stand back from the margins of the boat, hold on... the wave is about to strike when I count to three... one... two... hold on... three... the wave has struck the boat! Everybody is fine. Wait, another one is coming prepare yourself! Hold on... One, two, three... and it hits. It is getting windy, big waves are coming. Hold on! One, two, three another one! Big waves are rocking the boat! Hold on! Now it is raining, you can't see anything, close your eyes, hold on! The rain has stopped! Oh my god, there is water in the boat! You have two buckets, get the water out... you fill the buckets and pass them to the guys near the margins... quickly, get the water out! Great the water is out now, the storm has passed, the sea is calm and the sun is shining, warming you up. Little waves gently rock the boat as it approaches the shore. The sun is warming you up and drying your clothes, you feel relaxed... Gently move with boat, the shore is near... The sea is calm and you feel relaxed... warm and relaxed... The boat has reached the shore, I will tie it up and then you can get down. Your journey in the boat has ended.”*

#### **d) Symphony of Emotions**

*Number of participants:* 3-6

*Materials:* printed emotion cards

*Description of the tool:*

The participants align in one or two rows, depending on their number. Each participants draws an emotion card and then has to think about a sound and a movement to illustrate that emotion (**eg.** *sobbing and wiping off the tears to illustrate sadness*). They should illustrate only the emotion on their card whenever the conductor points at them.

The conductor sits in front of the group. He starts the emotional symphony by counting 1,2,3 and pointing to the first participant in the group to portray his/her emotion. Then the conductor points to the next participant and so on, until the last one. At the beginning it is best to have all participants to perform solos in order to better observe and hear their emotions. Then point at two players on the same time, making pairs (**eg. anger and joy, then joy and sadness, anger and fear**).

The participants should modulate the intensity of their emotional expression according to the conductor's movement of hand. They should amplify the intensity of emotion and its expression as the hand of the conductor moves up in a vertical motion. When the hand moves down, the emotion gets lower and its expression decreases to silence and stillness. The conductor can also stop a participant using the open palm stop sign.

*Duration:*

Before activity instruction: **3-5 minutes**

Duration of the symphony: **3-5 minutes**

After activity discussion: **3-5 minutes**

*Total time:* **9-15 minutes**

**Note to leaders:** Start with easier emotions then proceed to more complex ones. If one participant fails to express the emotion, give him/her another card or ask him/her to imitate the sound and motion made by a colleague. You can also give him a specific sound and motion to perform during the symphony.

Workshop 10

IV. Workshop 4 Building a social skills training program – Coping effectively with criticism

***“How to deal effectively with criticism”***

*Rationale:* As human beings are not perfect, criticism is inevitable. Therefore, we all have encountered criticism at one point in our lives. Receiving criticism can be an upsetting experience, yet knowing how to effectively respond to it can make the experience more bearable and even turn it into a personal advantage.

**Types of criticism:**

<b>Constructive criticism</b>	<b>Destructive criticism</b>
<ul style="list-style-type: none"><li>- It is specific;</li><li>- The flaws are to be found in the particular behavior, not in the person;</li><li>- Provides genuine feedback in a non-threatening way</li><li>- Designed to help the person, includes improvement suggestions.</li></ul>	<ul style="list-style-type: none"><li>- It is general</li><li>- The flaws are within the person, not just characteristics of the behavior;</li><li>- The person is threatened or verbally attacked;</li><li>- Designed to punish, hurt or embarrass the person, includes threats.</li></ul>
<p><b>Eg.</b> <i>I have liked the idea of your essay and the general outline, yet I think you should work some more on the argumentation and conclusions. Also, you need to include more references, maybe you can search the database for recent relevant articles. I hope these suggestions will help you improve your work by tomorrow.</i></p>	<p><b>Eg.</b> <i>You are a waste of my time, I do not know why you bother to come to the class if you are not interested. I bet you have written this essay last night, after a drinking party, you haven't read relevant articles and reading your stupid argumentation was a waste of time. If tomorrow you also continue to waste my time like today, you will flunk the class.</i></p>

**How do we respond to criticism?**

**a) "NO" Attitude.**

We tend to hear criticism as a personal attack and we tend respond either in aggressive or a passive way.

- Attack the person who is criticizing you and criticize him/her back (*"How dare you tell me I am late, you are one who is never finishing on time?"*);
- Defense, justification – it is more running away from the critique (*"It is because my computer broke this morning"*);
- Surrender, give up, agree with the critique even though it is not valid (*"Yes, it is my fault, I am stupid"*);
- Freeze – *I hear but I do not listen and I do not react*;
- Denial (*"That is not true, I am always on time"*);
- Self-attack (*"I know I am very lazy, I am sorry"*).

The aggressive response further amplifies the conflict and affects the relation. We maintain the positive self-esteem but we end up hurting the other, we miss the opportunity to improve our behavior and the relations are negatively influenced. The passive response, preserves the relation yet has a negative impact on our self-esteem and can lead to anxiety and depression.

### **b) “YES” Attitude**

The word “critic” comes from an Ancient Greek word “kritikos”, meaning “able to discern”, which is a derivation of the word “krites” describing a person who offers judgement or analysis, value judgement, interpretation or observation. So to effectively deal with criticism means being able to accept feedback about our behavior, from other people, in the form of an analysis, observation or interpretation.

When we assertively respond to criticism we see it not as an attack, but as an information. When somebody tells us how he sees us, he gives us some information. It is important to take critique as it comes and be able to make the switch from the attack to the information. Sometimes the information comes in a nice package, other times, it is buried in a box full of dirt, so we have to put the gloves and extract it from there. Sometimes a box full of dirt can hide a precious diamond.

The “YES” attitude lowers anxiety/anger and enables active listening skills. We do not accept criticism as a whole, instead we look for the true part to agree with.

### **STEPS**

1. Repeat the words of the other while you think of the right reactions. This also helps reduce your emotion
2. Fogging, aka defusion or clouding. The idea at this point is to defuse a potentially aggressive or difficult situation. It is a good technique for dealing with destructive or inaccurate criticism, especially when you do not have a close relation with the other. Instead of passive accepting the critique or fighting back, this technique involves taking into consideration the point of view of the other by agreeing with a small part (the true part) of what was said. By remaining calm and refusing to be upset or provoked by the criticism, you annihilate its destructive power.

**Eg.** *You are lazy! Yes, I know some people are more diligent than me!*

There are 2 ways of defusing:

- Agree in part (find the accurate part and agree only with it)  
**Eg:** *You are very lazy and you let people down. You haven't done your task.*  
**Response:** *It is true; I haven't finished my task.*
- Agree in principle – you acknowledge the other people logic, without agreeing with their statement

**Eg:** *You are very lazy, you haven't done your task and you let people down. Nobody can count on you!*

**Response:** *It is true, people are disappointed when the tasks are not done on time.*

### **Remember the difference!!!**

I know people that are worst – counterattack

I know people that are better - fogging

3. Ask the person to offer more information – make sure you understand the specific behavior that is bothering them and how it affects them. Also, ask for improvement suggestions.

**Eg.:** *What exactly do you mean by lazy? Am I always lazy or you are disappointed right now? Tell me more about it, it is important for me to know what is bothering you. What do you suggest I could do in the future?*

4. Express your feelings – use I statements and the formula I feel X (specific feeling) when you do Y (specific behavior).

**Eg.:** *I feel very sad/anxious when you tell me that I am lazy.  
I feel devaluated when you are shouting at me.  
I feel very angry when I hear all this negative things about me.*

5. Resolution: Maybe you are right, not finishing my task on time can be upsetting for other people and could make me look less reliable.

### **c) Conclusion**

Dealing effectively with criticism is a skill that can be learned and practiced, not an innate ability. Some people learn it at home or from their peers. Others who lack the appropriate environment or models can still learn it, at any age, in a skills training group.

Handling teenagers' feelings

#### **a) *The Sculpture of Feeling***

The participants choose a ticket on which they will find written the role they will play in this activity: S – *sculptor* or C – *Clay* and numbers to form the pairs. Each pair is made of one

sculptor and one clay and will have *5 minutes* at their disposal to complete the task. The sculptor will shape the clay into an emotion that has previously been chosen by the couple. When they have finished creating, the emotional statues will be displayed in a circle and stay still. The others will have to recognize the emotion they want to express.

### **b) Drawing Picasso**

The participants are placed in pairs and asked to sit on a chair face to face. They are given a sheet of paper and a marker. Each participant writes their name at the bottom of the page and swaps papers. During the whole activity they will hold the papers on their chest and draw their partner's face without looking at the paper until they have finished. The participants will follow the instructions step by step without cheating. The instructions can be given randomly (e.g. draw the left ear, the right eye, the face, etc.) so that the drawing comes out as a funny portrait, in Picasso style. At the end of the activity, the participants switch papers with their muse.

### **c) The Web of Emotions**

This activity requires 2 interlocutors that will be called *M1* and *M2*.

*M1* invites the participants to form a circle, *M2* being a part of the circle. The activity is based on a real-life study case, (e.g. a teenager suffering from alexithymia). The purpose of this activity is to generate a general image representing causes, effects and solutions for the present situation.

*Step 1:* identifying possible causes

*Step 2:* stating possible consequences

*Step 3:* finding optimal solutions

*Step 4:* concluding discussions

Each step is symbolized by a coloured ball of thread: **RED – CAUSES, BLUE – CONSEQUENCES, BLACK – SOLUTIONS**. *M2*, who is in the circle, is the starting point in step 1 and throws the red ball of thread to a participant, asking him/her to exemplify a possible cause of the situation. The participant throws the ball to another participant in the circle, requesting him/her to find another cause. This procedure continues till *M1* interrupts, asking the participants to repeat the action for the other 2 coloured balls of thread. When passing from one topic of discussion to another, the thread is cut and tied to the following coloured thread. For each step there will be about 10 swops so that everybody is part of the web of emotions, holding at least one colour in their hands.

During the activity, *M1* writes down on the flipchart with coloured markers all the contributions brought by the participants on categories: RED – CAUSES, BLUE – CONSEQUENCES, BLACK – SOLUTIONS.



This activity ends with step 4 in which all participants draw conclusions on the aspects approached previously.

**d) *The Princess, the Prince and the Dragon***

This is a game, at the end of which there will be only one winner. The participants are placed in two rows back to back and forming pairs. The rules of the game are based on one of the most popular games called *Rock, Scissors, Paper*.

They will have to mime one of the following characters in the story when they go face to face, all at once, when the instruction is given: the Princess that seduces the Prince, the Prince that kills the Dragon or the Dragon that kidnaps the Princess.

Depending on the chosen character that they mime, they will remain or not in the game. The procedure goes on until only one person remains, being the winner of the game.

# WORKSHOPS 11 & 12

HELLENIC REPUBLIC



ARISTOTLE  
UNIVERSITY OF  
THESSALONIKI

Amfissa October 2016



Exploring Self & Expressing Together

## EXERCISE FOR ICE BREAKING

Goal: To introduce, to warm up, to meet each other

### **MATERIALS: PAPERS AND PENCILS**

Description:

1<sup>st</sup> stage (5 – 10 minutes): Every one answer the interview.

#### This is an interview

What is your full name?

What is your favorite thing to eat?

Describe the taste of your favorite food to eat without comparing it to other foods.

What are your favorite things to do?

Who are your favorite people?

What was your favorite thing to do when you were really little?

Describe your favorite outfit?

Where do you see yourself in five years?

2<sup>nd</sup> stage (20 minutes): Choose another person and become a pair and ask each other the interview. Share your partner's answer to the group.

Duration: 30 minutes

### Introduction of Art Therapies

- Despina Papaioannou, Psychologist, Art Therapist, Society of Social Psychiatric and Mental Health
- Angeliki Foteinou, Social Worker, Occupational Therapist, Dramatherapist in Society of Social Psychiatric and Mental Health

### **WHAT IS THE HEALING POWER OF ART?**

The art is considered partly result of divine gift or talent, result of reading and mind cultivation. Consequently, someone can create artwork.

Art as a meaningful tool of expression and communication, it can be used as an important tool for the prevention and the therapeutic process of healing, against various emotional and psychosomatic imbalances and difficulties.

Symbolism as a key component of Art, is a way to communicate somebody to himself and to others an intrapsychic material, unexpressed, often vague and unconscious emotional states, experiences, sensations and feelings.

Through art the above mentioned material can be given concrete form, promoting and enabling emerge therapeutic and creative forces. So changes can be made through communication and expression.

The emotional pain or any other difficulty stop to be only vague as soon as someone is able to give them a clear and specific image in order to help him/her to work to overcome these difficulties.

In the 20th century art regains its place among the various forms of psychotherapy models. Thus, through art therapy, drama-therapy, music therapy and dance therapy individuals and groups can receive the necessary help.

### **HOW CAN ART CONTRIBUTE TO THE THERAPEUTIC WORK TO INDIVIDUALS AND GROUPS WITH PSYCHOSOCIAL DIFFICULTIES?**

The art is a dynamic self – expression means that enables an individual to be evolved personally and be tested his/her abilities, desires and thoughts without taking any risk at a safe therapeutic environment. (Giomelou K., The contribution of art in de –institutionalization and social reintegration, 1st conference of Art and Psychiatry).

The art to people with psychosocial and psycho emotional problems has so much to offer in the frame of an open social and community based psychiatry. Through art a solid basis is created for a bridge of communication and socialization that acts against prejudice, stigma of being different, the phobic reflexes, social conservatism, the exclusion of individuals. It also affects positively to the political will.

The artistic expression acts reinforcing the culture of good image for itself and therefore the rise of self – esteem, contributes to expression of positive emotions, development of will, responsibility and communication skills. It helps to handle stress in processing emotions, thoughts and values. It helps also to the expression and processing of the past experiences and present, the recognition and broadening of personal potential and leads to a redefinition of reality. Yet art mobilizes the skills and capabilities associated with creativity which is an energy channeling, expression of emotions, reconstruction, bridging the gap between the inner and outer world, balance finding, harmony, symmetry, class through symbols, meeting opposites in a new composition, representation unexplainable, the mystery of the divine. Man creates seeking to determine his identity.

Everyone can make something original, something that only he/she can create, because he/she is one who is and has lived what he has lived. The creations material is within everyone. It is what makes him/her cry, afraid, what touches the heart of what ... Someone just need to see what is inside of him/her in order to express it and by which means it can be expressed.

## Art Therapy

- Despina Papaioannou, Psychologist, Art Therapist, Society of Social Psychiatric and Mental Health

Through painting or sculpture's construction, through colors, sand, clay or photo collage, the soul finds easier way for expression.

This simple truth of the healing power of art, is known since ancient times and today is applied systematically by therapists through Art (Art Therapists). Since the beginning of the 20th century people from the worlds of art, education and mental health began to realize that creative expression has therapeutic effect on the mental health.

This finding triggered the formation of a separate therapeutic method, "Art therapy". Art therapy was applied in the US and Great Britain since 1960, while in Greece is applied around 1980. The Art Therapy is based on the power of artistic expression as a means of communication.

The therapeutic approach through the art recognizes the artistic processes, structures, content and their associations on these, as mirrors of skills, personality and human interests.

The Art Therapy is a form of psychotherapy which allows the emotional expression and "cure" through no verbal ways.

Painting is a projective technique that allows children and adults to create an image of the world as they experience it. Usually adults use words to rationalize their emotions so they can be removed from them. Through the artistic process, the final project and the processing by the creator and the therapist, the individual is able to recognize emotions and thus pave the way for change. The Art Therapy offers a "mirror" to the feelings and thoughts. The image is something that remains. So it is a kind of a "tangible memory."

People who are addressed in an art therapist do not need to have previous experience or skill in art as the therapist is not interested in a cosmetic or diagnostic assessment in their work. The main objective of art therapists is to give their patients the opportunity to achieve a change and development on a personal level.

In art therapy, it is developed triadic relationship between the treated, the therapist and the visual object. This offers the opportunity for expression and communication and may be particularly helpful for people who find it difficult to express themselves verbally. (Website Association of Art Therapists Greece: [www.arttherapists.gr](http://www.arttherapists.gr)).

## Exercises Art Therapy

- Despina Papaioannou, Pshycologist, Art Therapist, Society of Social Psychiatry and Mental Health

### 1<sup>ST</sup> EXERCISE

*My name. Presenting myself and getting to know others*

Goal: This workshop is used as an introduction, to activate, to focus on here and now, to start meeting each other and to encourage nonverbal and verbal communication and creativity.

Materials: Paper (for everyone), Markers, Color pencils, Pastels, Brushes, Temperas, Plastic plates or palettes, Old magazines, Scissors, Glues (for every participant)

Instructions:

1st stage (3 minutes): We all get up and walk upright in room. When we meet someone we look from him / her in his / her eyes without speaking.

2nd stage (3 minutes): We are still all get up and walk upright in room. When we meet someone we look him / her in his / her eyes without speaking but now we can smile to someone.

3rd stage (3 minutes): We are still all get up and walk upright in room. When we meet someone we look him / her in the eyes without speaking but now we can smile to someone and shake hands without speaking.

4th stage (3 minutes): We are still all get up and walk upright in room. When we meet someone we look him / her in his / her eyes without speaking but now we can smile to someone, we can shake hands looking in eyes and present ourselves with our first name.

5th stage (3 minutes): We are still all get up and walk upright in room. We meet each other in any way we want and present ourselves with our name.

6th stage (10 minutes): Each one draws/paints at his/her paper, his/her name. And write some words about his/her name.

7th stage (15 -20 minutes): When we will all have finished everyone places his/her paper somewhere in room. And we expose what we made. Each one presents his/her picture with his/her name and makes a movement. All the group repeats the movement.

8th stage (10 minutes): Choose another person who has a similar picture like you and became a pair. Try to find 3 common things that you like to do.

9th stage (10 minutes): Communicate it to the others in the group.

Duration: 60 - 70 minutes

## **2<sup>ND</sup> EXERCISE:**

*Dialogues on paper.*

Goal: To work in pairs in order to observe the other person, to communicate with and maybe understand your model of communication

Materials: A3 paper and color markers

Instructions:

1<sup>st</sup> stage: Choose a color which expresses an aspect of yourself, and silently chose another person who has a different color, so as to become a pair. Then try having a conversation, for five minutes, using paint or crayons on the same paper. Each one is supposed to use one color. At your side of the paper, you are both supposed to put a mark. Then, try to meet the other, by drawing any kind of line you want to. You are both trying to meet the other one.

The goal is to meet the other person and during the procedure, we do not talk.

2<sup>nd</sup> stage: When the exercise stops (the coordinator will stop you suddenly in about 5min), you are supposed to leave your markers and share what happened.

You have to write your names and entitle your work.

3<sup>rd</sup> stage: each pair presents what happened during their effort to communicate.

Duration: 20 -30 minutes

## **3<sup>RD</sup> EXERCISE:**

*Round Robin Drawings*

Goal: To co-operate, while maintaining our personality in the group and to connect with the others

Materials: Paper (for everyone), Markers, Color pencils, Pastels, Brushes, Temperas, Plastic plates or palettes, vases for water, Scissors, Glues (for every participant)

Instructions:

1<sup>st</sup> stage: Each one is given paper. Everyone draws for two minutes. Then passes their paper on and continues on the next one for one minute, and continues until everyone receives back the one she/he started with and finishes this work for two minutes. The participants are supposed not to talk.

2<sup>nd</sup> stage: The members of the group talk about their feelings, which were caused by the changes on the pictures.

Duration: 40 - 45 minutes

## DANCE MOVEMENT THERAPY

- Anta Paizi, Dance Movement Therapist, Supervisor- Senior Member of the Greek Dance Therapy Association, Society of Social Psychiatry and Mental Health.

According to the American Dance Therapy Association (ADTA), DMT is defined as the psychotherapeutic use of movement to further the emotional, cognitive, physical and social integration of the individual.

DMT is the conscious use of the expressive and functional non-verbal manifestations of an individual in relationship with a catalyst/facilitator/ therapist, in order to release restrictive mind-body sets, which inhibit or impinge upon a more comprehensive personal development and reality. The physical, bodily, expressive interactions are seen as key to the transformation and insight processes (M. Leventhal, 1997).

Dance Movement Therapy (DMT) is one of the expressive art psychotherapies along with music, drama and painting (art therapy). Its idiosyncratic characteristics are:

- that the body itself is involved in the psychotherapeutic process,
- the expressive movement of the body reveals all the innate expressive abilities of a person.

In other words, in DMT we are interested in the natural expressive authentic movement of the human body which is unique for every individual. It is not a dance step learning process and does not demand any previous experience of any type of dance or dance fitness or gymnastics or anything of that sort.

The assumptions and basic hypotheses of DMT are:

- Movement expression of an individual is reflective of intra-personal dynamics.
- A change in movement expression will result in a personality or behavioural change.
- The greater the range of movement, the more adaptable or better able to cope with the changes and stresses of one's environment will an individual become.



## Exercises Dance Movement Therapy

- Adda Paizi, , Dance Movement Therapist, Supervisor- Senior Member of the Greek Dance Therapy Association, Society of Social Psychiatry and Mental Health.

### **EXERCISES REGARDING THE EXPLORATION OF PERSONAL KINESPHERE**

#### *1st Exercise:*

##### Title:

Exploring own personal kinesphere (i.e. the personal space surrounding the body and its imaginary limits - Bartenieff & Lewis 1980), in stillness and in motion on the spot in space.

##### Purpose:

To come into contact and explore personal kinesphere in stillness first. Then explore its limits, while staying on the spot in space.

##### Description:

Each person finds a spot in the room and concentrates on his/her body, keeping eyes closed. First he/she creates in own mind an imaginary bubble that surrounds his/her body, and after finding it, he/she explores the limits of it in all directions and levels (of height of the person in relation to the floor, i.e. sitting, kneeling, standing...).

This exploration of directions and levels can be either close to the body or as far as the person can reach and extend with his/her limbs and torso, but by staying on his/her specific spot in space.

Time limit: 5-10 minutes

#### *2nd Exercise:*

Title: Exploring own personal kinesphere while moving into space.

##### Purpose:

The exploration of personal kinesphere while moving with various dynamics of movement.

##### Description:

Each person finds a spot in the room where they feel comfortable, and concentrates on the body with eyes closed. Brings back into imagination the bubble around the body and moves the bubble into space with eyes open among other people's bubbles, but without interacting with them. Is one's personal bubble affected by other people's bubbles while moving among them? And how?

Also during this exercise, each group member moves among others while experimenting with the different qualities of movement (quick-slow movement, sudden-continuous, heavy-light, tight or relaxed, with flow -without flow....), and realizing whether his/her bubble is affected or differentiated with every different quality of movement.

Duration: 15-20 minutes

*3rd Exercise:*

Title: Exploring own personal kinesphere while moving with the group.

Purpose:

The exploration of personal kinesphere in interaction with the kinespheres of other group members in movement.

Description:

Each person finds a couple to move with, keeping the limits of their bubble intact while they interact and move together. Each person realizes the ways that his kinesphere is affected in a dyadic relationship.

Furthermore, people from other moving groups too (trios, small groups), always keeping in mind their own personal bubbles in interaction with other bubbles.

Duration: 15-20 minutes

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END OF WORKSHOPS

Please note:

Permission is given to adapt materials within this handbook provided that acknowledgement is given as to the source of the material used. Otherwise, this resource best practice guide has open access for use.

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