

UNLOCKED

2020-1-HU01-KA204-078660

Release Diary Trainer's Guide

(preparation for release with art therapy
tools)

Course Curriculum - Design and Development

Compiled by, edited by:
Lindner Lídia Klára, Mészáros Mercedes,

2022

This publication has been produced with the financial support of the Erasmus+ Programme of the European Union. The contents of this publication are the sole responsibility of the project partners, above, and can in no way be taken to reflect the views of the European Commission.

CONTENT

I. Udruzenje za mentalnu higijenu Antropos / Antropos Mental Hygiene Association, Serbia - (Tünde Ricz Dencs).....	4
1.- Fear and dread.....	4
2.- Not too good, not too bad!	6
3.- Anger management	7
4.- In the web of connections	10
5.- Should we turn back?.....	12
6.- Concentration of forces.....	14
7.- In danger	16
8.- Who lives in your house?.....	18
9.- How do you treat yourself?	19
10.- Bad decisions	21
Annex 1	23
Annex 2	34
Annex 3	35
II. Crime Prevention Fund – IGA, Bulgaria.....	36
Exercise 1 - Values.....	36
Exercise 2 – Your vision for the future	40
Exercise 3 – You always choose	43
Exercise 4 – Choosing your future.....	45
Exercise 5 – My qualities	48
Exercise 6 – Qualities and interests.....	49
Exercise 7 – Values in work.....	52
Exercise 8 – My ideal job.....	55
Exercise 9 – Dealing with difficult situations	57
Exercise 10 – Selling yourself.....	61
III. AMAKA ASTIKI MI KORDOSKOPIKI ETAIPIA, Greece	64
1 exercise/task : HERO’S JOURNEY (The Hero).....	64
2 exercise/task : HERO’S JOURNEY II (The Hero's’ World)	65
3 exercise/task : HERO’S JOURNEY III (Meeting the Mentor).....	67
4 exercise/task : HERO’S JOURNEY IV (Ordinary World vs Special World)	68
5 exercise/task: HERO’S JOURNEY V (The Ordeal).....	70
6 exercise/task: HERO’S JOURNEY VI (Ascension, Rebirth and Resurrection).....	72

7 exercise/task: HERO’S JOURNEY VII (The Reward).....	73
8 exercise/task: HERO’S JOURNEY VIII: The Return-Freedom to Live	74
9 exercise/task: Video-therapy activity: Job -Interview.....	75
10 exercise/task: Expressing your Inner Self/ Zentangle Art.....	77
IV. Váltó-sáv Alapítvány, Hungary - (Mészáros Mercedes, Pósa Kornél).....	80
1 My feeling diary	80
2 Relax your body	85
3 Greek temple	87
4 Paper & pen.....	90
5 List of traits	92
6 My own motivational inventory	96
7 Change clock	99
8 Be creative.....	101
9 Good news.....	105
10 Let’s write a poem.....	107
11 Everything will be fine	108
12 Happiness Tree	109
13 The Miracle	110
14 Flash Fiction, postcards – Be creative 2.....	111
15 What do you like to do?	114

I. Udruženje za mentalnu higijenu Antropos / Antropos Mental Hygiene Association, Serbia

(Tünde Ricz Dencs)

1.

Title of the exercise/task: Fear and dread

Objective/goal: Facing fears, separating real and unreal fears

Competences to be developed: Social competence, including individual coping strategies

Necessary and essential tools:

- Colored papers,
- Markers,
- A4 white paper,
- The sentence: *“To act and be afraid is much better than living in the paralyzing grip of my fears. I must take the first step by being afraid.”* printed on colored paper.

Description of the exercise/task:

Tuning exercise: If fear were a color, which color would it be?
 If fear were a smell or a scent, what would it smell like?
 If fear were a weather, what kind of weather would it be?
 If fear were the time of day, which one would it be?

Storytelling: I. The terrifying iron goat (Maltese tale) (see the text of the tale in annex 1)

Questions related to the tale:

1. Let us face our fears and listen to their whispers! Our fears are sometimes “scary” because they circulate in our heads, in our bodies and always take on newer and newer forms. Tear off pieces of colored paper and glue your fears together! On each piece, write what makes up the fear.
2. Disassemble the fear! Look at all the details! What are its parts? (what sub-fears are displayed by the different pieces of colored papers)
3. Don’t be afraid! In the tale, the little bird was not frightened by the threat, but took action. What can you do against your fears? Don’t look at the big fears, but the smaller ones! What can you do with them? Write them down on a piece of paper!

4. What would you like to experience if it weren't for this fear? What would it be like to live without it? Close your eyes and imagine it!

Closing round: How do you feel here today?

Methodological guide for workshop leader:

The aim of the tuning exercise is to get participants out of their daily routine and help them to start thinking in pictures. The questions offered can be extended as you wish.

The storytelling is done live, the workshop leader can use the following sentence as a transition text:

- I have brought a story about fear, can I tell it? And the question can be emphasized with a bell or a Koshi.

After the story has been told, it is worth asking if participants liked the story, but there is no need to go into a deeper analysis, as that is not the aim. For this workshop, the story is only a guide.

In the first question linked to the story, you can also ask where they usually feel fear. The purpose of this is to "get a grip" on the specific fear.

As in the tuning exercise, it is worth asking about the shape of their fear. Then ask them to tear out parts of their fear from the colored paper. If you encounter resistance, help participants by giving a more general example (e.g. I will go back to prison if: I can't find a job, if I can't find a job, I won't have any money, if I don't have any money, I get involved in illegal deals/situations).

The second exercise is to look at the components of the big fear, so encourage and help participants to formulate their sub-fears. The big fear should be broken down to puzzle-like smaller fears. And let's look at which of these elements cause, what level of anxiety, we can even classify them. If someone is afraid of water and starts swimming lessons, they put their feet in the water first, then their hands, then their whole body, and finally they dive under the water. Someone who was afraid of water can learn to love it. It is the same process for learning to ride a bike, to skate, to drive a car.

For the third exercise, it is important to associate the extinction of a sub-element with concrete actions. The workshop leader can also help to guide participants in this.

For the fourth exercise, the workshop leader asks the participants to close their eyes and imagine a concrete situation in the future where this fear does not immobilize them anymore. It is important to imagine it in as much detail as possible, and this can be helped by giving instructions such as: what kind of weather is it? what time of day is it? etc.

The workshop is concluded with feedback and each participant receives a piece of paper on which they write: “Taking action and being afraid is much better than living in the paralyzing grip of my fears.”

2.

Title of the exercise/task: Not too good, not too bad!

Objective/goal: awakening motivation, starting over, recognizing mistakes and correcting them

Competences to be developed: the development of personal key competences, including self-protection and self-regulation competences, as well as the development of cognitive key competences, including thinking and learning competences

Necessary and essential tools:

- Markers,
- Papers depicting pre-printed circles

Description of the exercise/task:

Tuning exercise: What would be your Native American name?

Storytelling: II. The woman who fell from the sky (Native American tale) (see the text of the tale in annex 1)

Questions related to the tale:

If Flint and Little Sprout are the features, qualities in you, than what is in you that:

Circle 1: is too naughty, blazing, scary, or enormous? (write it in the circle)

Circle 2: is small, pale, barely a sprout, too sweet, flows in both directions? (write it in the circle)

Circle 3: look at the features written down in the first two circles, what would they be like if they were not flints and sprouts? (write it in the circle)

Closing round: What are you taking with you from this workshop?

Methodological guide for workshop leader:

The purpose of the tuning exercise is to get participants out of their daily routine and help them to start thinking in pictures, and to get them in the mood for the story. When creating their own

Native American name, an important instruction is to use a descriptive name, weaving in a characteristic that they experience as either positive or negative. E.g. Raging Eagle, Splashing Brook, etc.

Storytelling is done live. After the storytelling, participants can share their impressions of what they heard.

In the first circle of the story processing exercise, participants write down the qualities they think they have too many of (e.g. I am too angry, I am too shy). The workshop leader can facilitate them to formulate these as accurately as possible.

In the second circle, they can include the qualities and functions that they need and have, but not to the extent that they would like. As a function of time, they should select one or more qualities from the Flint circle and tell you what they think they need to do to make it "smeller". The workshop leader should make sure that this is a doable task (e.g. I get angry quickly - I control my anger by listening to the other person all the time). If the participant can link it to a concrete action, he/she can move on to the third round. The same process should be done with the traits in the Little Sprout circle.

Participants can only move on to the third circle if they link it to an action they can do. The action itself is marked with an arrow on which the action is written.

This workshop provides a good opportunity to talk about the functions that dominate our personality, and their necessary existence to a lesser extent. Participants can also reflect on each other's functioning, but should not make offensive or hurtful comments.

In the closing round, feedback on what has been said will be solicited, and participants can take the paper with the circles home.

3.

Title of the exercise/task: Anger management

Objective/goal: Anger is a basic emotion that can be triggered by external or internal events. Anger can be triggered by another person's behavior or an event that affects us, but it can also be triggered by worrying about problems or painful memories. The key is to express our anger constructively. Because if it gets out of control, it can control our whole lives.

Competences to be developed: social competence, including social problem solving, understanding situations, developing appropriate expectations, developing adaptive anger management

Necessary and essential tools:

- Wrapping paper,
- Markers,
- Tape,
- Glue,
- To do list – what can I do when I'm angry?

Description of the exercise/task:

Tuning exercise: How does your face look like when you are angry?

Anger inventory

The game consists of three major parts: an individual, a partner and a group task.

During individual exercise, we ask the participants to recall a situation in which someone's behavior has made them angry.

For the second part of the game, participants are asked to pair up.

Participants are asked to take turns telling each other for 3-3 minutes the situation they worked on in the individual exercise. Depending on the activity of the group, it is optional for the listener to actively ask questions or to follow the other's story through non-verbal communication.

The third part of the game is the group discussion, the aim of which is to draw up a list of situations that usually trigger anger in the participants.

The results of the discussion are recorded on wrapping paper for future reference. Depending on the activity of the group, different reasons can be discussed.

Tear it apart! Create it again!

Recall the situation in your life when you were angry.

Now focus only on your anger! What color, size, and texture does it have? Try to draw it on a plain white sheet of paper. If you can, use the color(s) that appeared in front of you. Fill in the whole sheet. When you are finished with your artwork, tear it into as many pieces as you like. Now put all these pieces into a new shape. It can be anything, let your imagination run wild. If you can, fasten it with tape or glue. How do you like the new shape? What do you think of it?

Closing round: Jointly discuss the "What can I do when I'm angry?" list. Focus on feedback.

What can we do if we are angry?

1. **Stop and think!** - **move away from the situation a bit and try to calm down.**
2. **Relax!**- Count to 10 or do this simple breathing exercise:
 - ↳ The first step is to inhale the air very deeply, inhaling with a lot of noise, gathering all our energy.
 - ↳ Step Two: We hold the air in our lungs as we slowly count to five Step Three: We begin to release the air very slowly, squeezing all the tension and cramping out of our body until we have completely released all the air.
3. **Turn on your senses!** - Notice the sounds, smells, colors, it helps you focus!
4. **Express your anger!** - **Stay with the specifics, describe your behavior, not the person!**
5. **Use my communications!**-Talk about your own feelings, don't blame them
6. **Why - or rather how?** - Instead of getting angry at what drew us so much, it is more appropriate to focus our energies on the solution. It's done, so let's move on and work for a solution. Meanwhile, it will be easier to calm down.
7. **It's easier with humor!** - Self-irony and humor can often help you calm down. Of course, just be careful not to hurt others with it.
8. **Forgive!** - If your anger gets out of your control, it is important to apologize. Also forgive those who are angry with you. It heals relationships.

Methodological guide for workshop leader:

The purpose of the tuning exercise is to bring the focus of the participants to the workshop topic. For the Anger inventory exercise, the process can be facilitated by relaxation, imaginative instructions, which are designed to help participants recall events and their own state as accurately and vividly as possible. Before the exercise begins, explain to the participants what is going to happen and ask them to choose an "upsetting event" that they would like to tell another participant about.

"Get comfortable and close your eyes. Listen to the stimuli of the outside world, the street noise, the cars, the footsteps in the corridor, the breathing of your partner...

Now focus your attention on yourself! Notice how you feel now!

What do you feel in your legs, your torso, your arms, and your head?

Start to listen to your breathing.

Notice the way the air flows in and out of your body. Notice how the inhale fills your body and how the exhale relaxes it.

Now think of a situation where someone has made you angry. Recall the event in your mind's eye. As if it were a movie, rewind the events from the first frame to the last.

What did the other person do? What did he say? How did they move?

Recall how you felt at the time. What were you thinking? What did you say? What did you do?

The film slowly ends, the screen goes black.

Start watching your breathing again, the air flow. Listen to yourself again, your current state.

Finally, take a deep breath, stretch well, and then open your eyes."

For the second part of the game, it is important to make a choice based on sympathy, so that participants can have an intimate, honest conversations with each other.

In the third part of the game, focus points for discussion are:

What was it like to talk about what upset them? Did it bring any new insights?

In the group discussion you can ask the following question:

✧ What did you think about when making a list of feelings?

✧ What do you think about it now?

✧ What did you learn from the exercise?

✧ How did you (would you have) handled the situation?

The "dangers" of the game - what to look out for as a group leader:

Difficulties can arise if participants do not choose a situation or do not want to or don't want to talk about it because they find it too sensitive.

The game can trigger deep feelings in the participants, which need to be processed in order to be able to deal with them - sensitively. The emphasis may shift from the group processes to the individual/personal feelings.

The "Tear it apart! Create it again!" exercise: The aim of is to practice the transformation of anger. If a participant is resistant to the drawing exercise, it may be suggested that they visualize their own anger by tearing up a colored paper and then try piecing it back together.

In the closing round, care should be taken to ensure that participants do not get caught up in their evoked anger (i.e. that they do not leave feeling tense).

4.

Title of the exercise/task: In the web of connections

Objective/goal: the mapping of social relationships and their presentation as a resource

Competences to be developed: development of prosocial, communication, coexistence and cooperation competencies within key social competencies

Necessary and essential tools:

- A4 white paper
- Markers

Description of the exercise/task:

Tuning exercise: Who do I resemble?

Main part: creating the social atom

Take a piece of paper and place yourself in the center of it with a circle (if you are a woman) or a triangle (if you are a man).

Now draw 7 concentric circles around yourself. On these circles, at the appropriate distance, draw the people who are important to you (mark their gender with a circle and a square, and write their initials).

These people may include family members, friends or even imaginary, unreachable people.

Make sure that the distance between you and them gives you a sense of how important they are to you.

If you are done, mark with the color:

- red, the ones you can count on if you are sick
- yellow, the ones you can count on if you have troubles
- blue, the ones you can count on if you have financial troubles
- green, the ones with whom your relationship is not reciprocal in your opinion (they probably wouldn't mark you)

If you are also done with this, think about the following considerations:

- ▶▶ is there enough person that I can count on?
- ▶▶ what is the male to female ratio?
- ▶▶ how many non-reciprocal relationships are there?
- ▶▶ what do I need to change?

Closing round: Formulate an action that you can take in the near future with any of the contacts you have identified.

Methodological guide for workshop leader:

The purpose of the tuning exercise is to focus on relationships. It may be difficult for the participant to think of anyone at first, but you can help with tips. Intimate family information may come to the surface, creating space for honest expressions, but it can be difficult to react to information that is stressful to the group; if only negative qualities come up - help, give other perspectives.

When making the social atom, you can hand out pre-made circles, so that the time spent on this part of the exercise is reduced. It is worth more copies, in case someone does not understand what the task is at first. The same applies to colored markers. In this exercise, it is worth moving the discussion to the specifics at the last question of the processing.

In the closing round, you can also focus on the concrete action to be done, you can even in place it in time (e.g. I have to apologize to my partner - when?)

5.

Title of the exercise/task: Should we turn back?

Objective/goal: Developing a coping strategy, activating creative and active forces

Competences to be developed: Social competence, including the ability to be resilient

Necessary and essential tools:

- A4 white paper
- Markers
- Colored pencils
- Wrapping paper
- Post - it

Description of the exercise/task:

Tuning exercise: There isn't a person who doesn't hit rock bottom at some point in their life. We all suffer setbacks and losses. Sometimes the momentum is broken. We stumble. What's in this stall? Gathering strength, fear, frustration, feeling of powerlessness?

Storytelling: III. Princess in the castle of flames (Transylvanian Saxon folk tale) (see the text of the tale in annex 1)

Exercises related to the tale:

Let's take a look together to see what obstacles the lad ran into!

1. Huge mountain – Well, compare to it we are pretty small...

The question is do we need to climb every mountain? We don't have to, says the tale, there is another way: the bull push it away with its horns.

What is your mountain? What is the huge obstacle in front of you? Write it on a Post-it.

2. Raging sea. Is this familiar? Aren't the feelings inside us similar to these? What can we do with the dark depths within us, with all the fear that blocks us, stops us, makes us uncertain? The bull in the tale can help with this also. Its method is to: emerge in it, embrace everything that we are afraid of. Let's call them by their names! What are you afraid of that stops you, blocks you? Write it on a Post-it.

3. Fiery dragon. What does the fiery dragon represent in us? Write it on a Post-it.

Now that we can see, what we have to face. Let's take a look at our helper.

Find a calm and quiet place, where you can concentrate without interruption. If you found it, close your eyes, focus on your breathing and imagine a bull.

- ◇ How big is this bull?
- ◇ What color is it?
- ◇ Be grateful for its age! Where is it?
- ◇ What condition is it in?
- ◇ When you look at it, do you think it needs anything? If so, what is it?
- ◇ What mood does it have?
- ◇ If you would place it in your body, where would you feel it?

When you've had a good look at it, open your eyes and draw what you've seen with colored pencils.

Closing round: How was the exercise?

Methodological guide for workshop leader:

The role of the tuning exercise is to focus on the reasons for failure, the reasons for momentum breaking.

The workshop leader should ensure that the focus is not on external circumstances.

The storytelling is done live.

In the questions about the story, help the participants to be as specific as possible.

When drawing the bull from imagination, there may be resistance, but encourage participants that whatever bull they draw will be just fine. Also encourage them to make it big in proportion, as "it has to swallow the sea, move the mountain, etc."

Ask for feedback after the "imagine the bull" exercise, before the participants begin drawing.

6.

Title of the exercise/task: Concentration of forces

Objective/goal: Practicing and experiencing perseverance, commitment, responsibility

Competences to be developed: Social competence, including a comprehensive approach or acting competence that takes into account broad contexts, the competences of recognizing personal ideas, interests, limitations and needs.

Necessary and essential tools:

- A4 white paper
- Tools for writing

Description of the exercise/task:

Tuning exercise: What is needed to move forward?

Storytelling: IV. The two wonderers (fairy tale by the Brothers Grimm) (see the text of the tale in annex 1)

Exercises related to the tale:

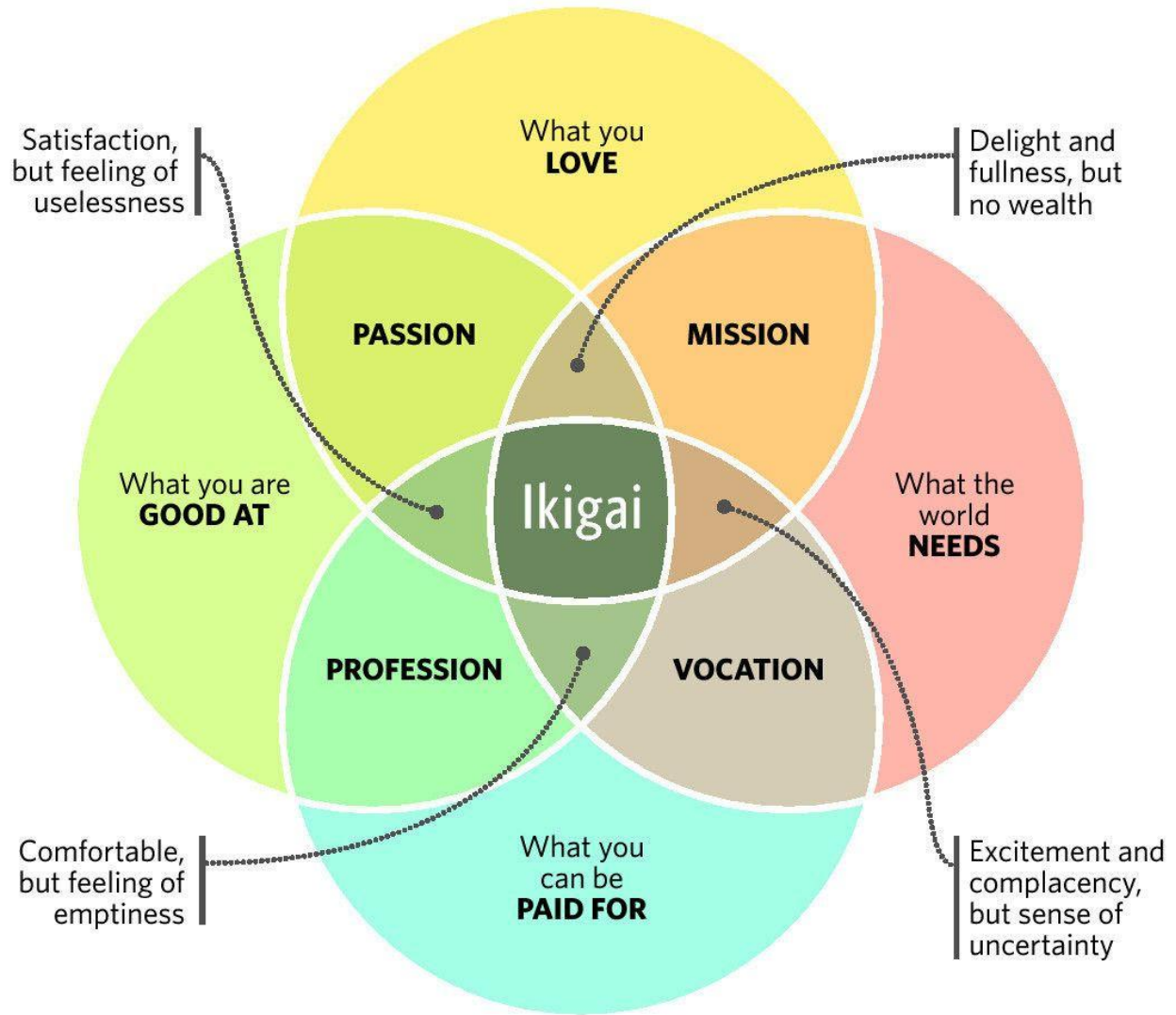
In this tale, it seems at first that the hero brought the whole city to life with his courage and perseverance.

Undoubtedly, it is important to do it for others, but we can also read this tale in such a way that all the characters in it are ourselves, a part of our operation, a part of our personality. Thus, the tale gets a slightly different color, because it suggests that if we concentrate our efforts on one place, we can make our lives lively and successful.

How can you achieve this? To do this, we call on Ikigai, known from Japanese culture, which, to put it very simply, is the embodiment of the happiness inherent in life that is worth getting up for.

Ikigai

A JAPANESE CONCEPT MEANING "A REASON FOR BEING"



To make your own Ikigai, you need to answer the following questions:

- What do you love to do?
- What does the world needs?
- What are you paid for?
- What I'm doing right?

Write the answers to the questions in the four concentric circles, and from their intersection you will get the direction you need to go.

Closing round: Where does your compass point to? How are you feeling here today?

Methodological guide for workshop leader:

The purpose of the tuning exercise is to bring into focus. The workshop leader should be asked the question as often as possible, and also make sure that they do not only say external things.

Storytelling is done live. Afterwards, allow time for reflections, and then the text offered above can be said.

It is worth presenting the Ikigai diagram before the exercise and prepare from the topic.

Participants should draw the concentric circles first, and only then ask the questions one by one. Do not go any further until all group members have answered. If they get stuck, help them with sub-questions. If someone is struggling to answer, even with sub-questions, encourage them to keep going, they may come up with something later.

7.

Title of the exercise/task: In danger

Objective/goal: Reviving the active force, handling creative crisis

Competences to be developed: Individual survival, preserving and improving quality of life through the development of personal competencies.

Necessary and essential tools:

- A4 white paper
- Colored pencils

Description of the exercise/task:

Tuning exercise: What can we do if we are in danger?

Storytelling: V. The Rabbit and the Coyote (North American folk tale) see the text of the tale in annex 1)

Exercises related to the tale:

In order to develop the rabbit's life strategy, we need to regain our composure. The following exercise will help you with this:

Imagination

Feedback.

After regaining composure, it is important to be able to recharge, to solve the difficult situation in front of us. The following exercise makes helps you with this:

Imagination.

Feedback.

If you like, you can draw a picture of your experience.

Closing round: How did you feel? How well did you manage to solve the tasks?

Methodological guide for workshop leader:

The tuning exercise brings into focus the topic of the workshop, the story, and the coping strategies so far. Instructions for regaining composure:

Make yourself comfortable. Close your eyes. Imagine that roots are slowly growing from the soles of your feet towards the center of the earth. These roots of light are thin at first, but with each breath they grow stronger and stronger, becoming more and more ramified. Imagine them slowly, as if they were the roots of a tree, holding you so steadily to the ground. Observe the sensations and bodily sensations they evoke in you. When the exercise is over, dissolve the image, take a few deep breaths and open your eyes.

Instructions for finding a safe place:

Imagine a place, real or imagined, where you feel comfortable, where you can let go completely. Notice the conditions (colors, sounds, temperature, and other sensations) that would allow you to let go completely. Imagine a place where you could relax.

Preference for drawing is important because the participants can take it with them, and it can be recalled elsewhere, under different circumstances.

8.

Title of the exercise/task: Who lives in your house?

Objective/goal: Self-reflection, self-awareness, mapping of strengths and weaknesses, developing a sense of inner security, defining one's own boundaries

Competences to be developed: Social competence, including the development of self-care and decision-making competence.

Necessary and essential tools:

- Silhouette of a house on white paper
- Positive character traits list
- Negative character traits list
- Markers

Description of the exercise/task:

Tuning exercise: There are many ways to be/feel safe and almost as many situations that can threaten it. Where do you feel safe in the outside world? And where do you feel safe in your body?

Storytelling: VI. The house of the Rabbit (tale by Tolstoy) (see the text of the tale in annex 1)

Questions related to the tale:

What causes the conflict in this tale?

Which house would you rather live in, the one built from ice or the one built from twigs and green leaves?

What is the ice like?

What are the twigs and leaves like?

If we think of the house as our own personality, what is it made of?

Draw how you experience yourself, what personality traits make up your house (e.g. resilient, adaptable, alert, sober, fake, destructive, strong, confident, etc.)

It is worth adding those to which you can assign a specific action or person. Write the qualities you like about yourself in lighter colors and the ones you don't in darker colors.

If you can't remember all the traits, use the positive and negative character traits lists. (see templates in annex 2 and annex 3)

Closing round: How satisfied are you with your own house? What would you change about it?

Methodological guide for workshop leader:

For the tuning exercise, it is expected that some additional facilitation is needed to formulate internal security.

Storytelling is done live, on the spot.

For the story processing questions, it would be optimal if the participants could figure out on their own that the conflict in the story is who rules the house. Help them to do this.

Put out the lists of positive and negative character traits only after the participants have written some of the traits themselves. If you are working with this topic in a large group, you may want to do the sharing in pairs. You can encourage participants to reflect on each other's qualities if they know each other from earlier.

9.

Title of the exercise/task: How do you treat yourself?

Objective/goal: Raising awareness to the importance of spiritual self-care

Competences to be developed: Social competence, including the capacity for resilience, the competence of awareness of the triple unity of body-soul-spirit.

Necessary and essential tools:

- Wheel of welfare
- Tools for writing

Description of the exercise/task:

Tuning exercise: which animal trait would you borrow and why?

Story telling: VII. The buffalo cow and the little fish (Transylvanian Saxon folk tale) (see the text of the tale in annex 1)

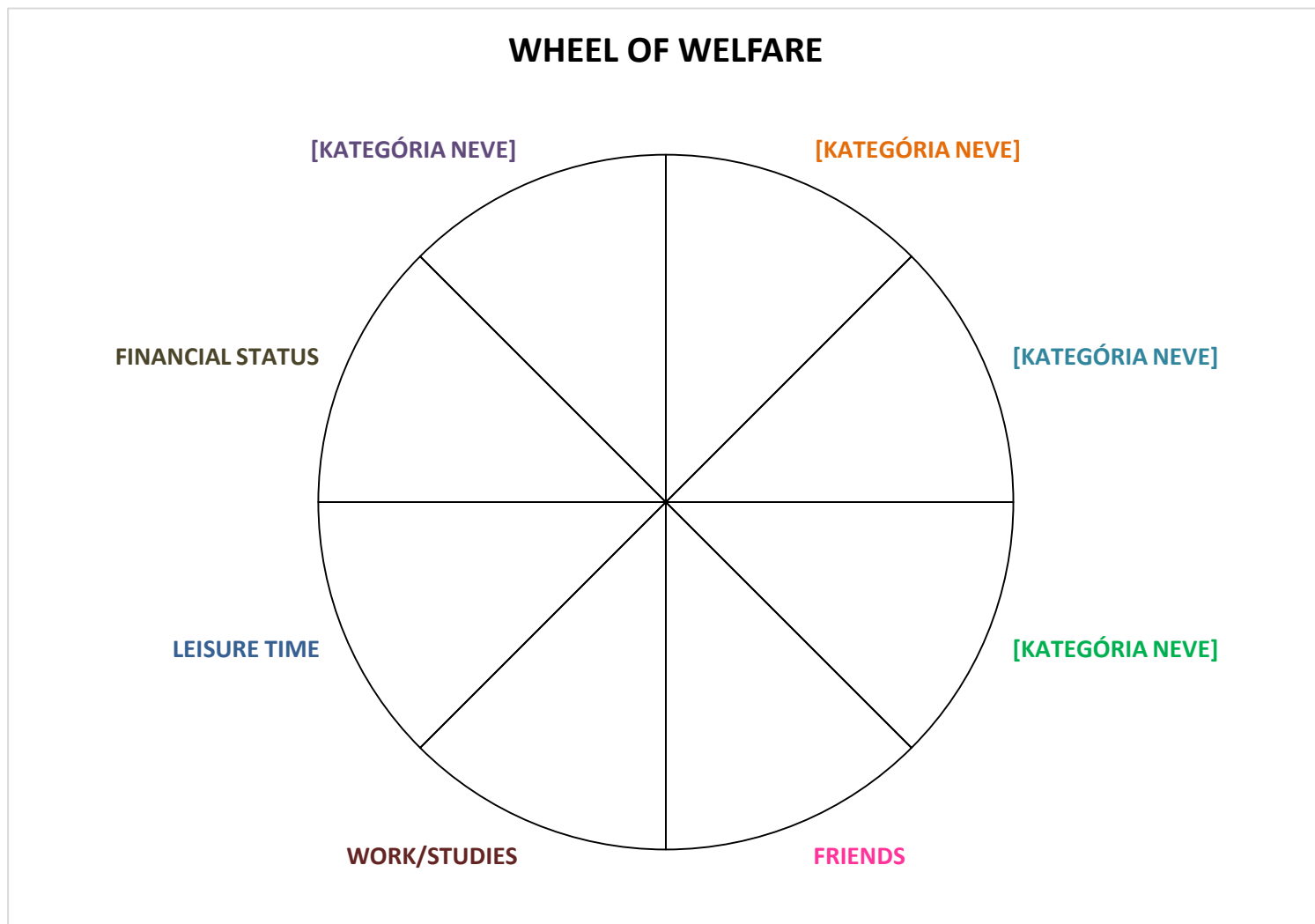
Questions related to the tale:

How did the buffalo cow behave and how did the little fish behave?

If we are both the buffalo cow and the fish, which of our operations is characteristic of the fish and which is that of the buffalo cow?

It reflects a situation in life in which we treat ourselves poorly, exploit our bodies without care and ignore our renewable resources.

In the wheel of welfare, please indicate which area of your life you are satisfied with. Color in the slices/triangles according to the level of your satisfaction (You can use different shades of the same color in one slice/triangle or color in only half or quarter of it).¹



¹ Inspired by the exercise found in: Anna Kiss and Judit Farkas: LIFELINE IN CASE OF EMOTIONAL STORMS, Emotion control in practice, Gyula Nyíró National Institute of Psychiatry and Addiction

Methodological guide for workshop leader:

The tuning question brings into focus the theme of the workshop, the story, as well as the needs of the group members.

Storytelling is done live, on the spot.

Before completing the wheel, it is worth checking whether the concepts are understandable for everyone.

10.

Title of the exercise/task: Bad decisions

Objective/goal: Raising awareness to the importance of decision-making, possible reframing of the consequences of bad decisions

Competences to be developed: Social competence, including the development and implementation of life plans and personal visions, as well as the competences of reframing a destructive vision of the future.

Necessary and essential tools:

- Shoe silhouette
- Tools for writing

Description of the exercise/task:

Tuning exercise: What is your favorite color and why?

Storytelling: VIII. The red shoes (Clarissa Pinkola Estes: Women Who Run with the Wolves) (see the text of the tale in annex 1)

Questions/exercises related to the tale:

What feelings did the tale evoke in you?

Could the tale have ended differently?

At what point and how would you "intervene" in the story so that everything happens differently?

What was the "red shoe" in your lives, that is, the point from which your life took an unwanted direction?

Write it on one side of the shoe and on the other side, write down who/what helps you to prevent this from happening again?

Feedback/sharing.

Closing round: How did you feel here today?

Methodological guide for workshop leader:

The tuning question brings the theme of the workshop, the story, into focus.

Storytelling is done live, on the spot.

The tale usually causes a lot of emotion because it does not end with a happy ending. It is worth asking about this anger, to whom and what it is for.

Through the story, there is an opportunity to talk about the bad choices you have made in your own life, which the workshop leader should handle with sensitivity, but also with the weight of their own responsibility (and choice) in mind.

Annex 1

I. The terrifying iron goat (Maltese tale)

Mother told her child:

- I'm going down to the stream to wash, stay in the house, don't let anyone in, because if you do the goat will come in, who has an iron mouth and its tongue cuts like a sword.

But the child did not listen to his mother and went out to the yard, leaving the door open.

When he wanted to go inside the house, the iron goat was there, and told him:

- I am the terrifying iron goat, if you come in, I will cut you in to pieces.

Hearing this, the child began to cry.

An old woman came by and offered to help the child for three bushels of wheat.

She knocked, but the iron goat said to her:

- I am the terrifying iron goat, if you come in, I will cut you in to pieces.

The old woman hearing this got scared and gave up the wheat.

The child continued to cry. An old man came by and offered to help the child for four pieces of cheese.

He knocked, but the iron goat also said to him:

- I am the terrifying iron goat, if you come in, I will cut you in to pieces.

The old man also left, giving up the cheese.

A little bird flew by and offered to help the child for three bushels of bread. He went to the door, knocked and said:

- Who is inside?

- I am the terrifying iron goat, if you come in, I will cut you in to pieces.

To this the little bird answered:

- And I'll pinch you so hard you'll be begging for merci!

Hearing this the terrifying iron goat got scared and ran away. And the little bird received the bread that it asked for.

II. The woman who fell from the sky (Native American tale)

A long time ago human beings lived high up in what is now called heaven. They had a great and illustrious chief. It so happened that this chief's daughter was taken very ill with a strange affection. All the people were very anxious as to the outcome of her illness. Every known remedy was tried in an attempt to cure her, but none had any effect.

Near the lodge of the chief stood a great tree, which every year bore corn used for food. One of the friends of the chief had a dream, in which he was advised to tell the chief that in order to cure his daughter he must lay her beside this tree, and that he must have the tree dug up. This advice was carried out to the letter.

While the people were at work and the young woman lay there, a young man came along. He was very angry and said: "It is not all right to destroy this tree. Its fruits is all that we have to live on." With this remark he gave the young woman who lay there ill a shove with his foot, causing her to fall into the hole that had been dug.

Now, that hole opened into this world, which was then all water, on which floated waterfowl of many kinds. There was no land at that time. It came to pass that as these waterfowl saw this young woman falling they shouted, "Let us receive her," whereupon they, at least some of them, joined their bodies together, and the young woman fell on this platform of bodies. When these were wearied they asked, "Who will volunteer to care for this woman?"

The great Turtle then took her, and when he got tired of holding her, he in turn asked who would take his place. At last the question arose as to what they should do to provide her with a permanent place in this world. Finally it was decided to prepare the earth, on which she would live in the future.

To do this it was determined that soil from the bottom of the primal sea should be brought up and placed on the broad, firm carapace of the Turtle, where it would increase in size to such an extent that it would accommodate all the creatures that should be produced thereafter.

After much discussion the toad was finally persuaded to dive to the bottom of the waters in search of soil. Bravely making the attempt, he succeeded in bringing up soil from the depths of the sea. This was carefully spread over the carapace of the Turtle, and at once both began to grow in size and depth.

After the young woman recovered from the illness from which she suffered when she was cast down from the upper world, she built herself a shelter, in which she lived quite contentedly. In the course of time she brought forth a girl baby, who grew rapidly in size and intelligence.

When the daughter had grown to young womanhood, the mother and she were accustomed to go out to dig up wild potatoes. Her mother had said to her that in doing this she must face the West at all times. Before long the young daughter gave signs that she was about to become a mother. Her mother reproved her, saying that she had violated the injunction not to face the east, as her condition showed that she had faced the wrong way while digging up potatoes.

It is said that the breath of the West Wind had entered her, causing conceptions. When the days of her delivery were at hand, she overheard twins within her body in a hot debate as to which should be born first and as to the proper place of exit, one declaring that he was going to emerge through the armpit of his mother, the other saying that he would emerge in the natural way. The first one born, who was of a reddish color, was called Othawenda (Flint). The other, who was light in color, was called Djuskaha (Little Sprout).

The grandmother of the twins liked Little Sprout and hated the other, so they cast Flint into a hollow tree some distance from the lodge.

The boy that remained in the lodge grew very rapidly, and soon was able to make himself bows and arrows and to go out hunting in the vicinity. Finally, for several days he returned home without his bow and arrows. At last he was asked why he had to have a new bow and arrows every morning. He replied that there was a young boy in a hollow tree in the neighborhood who used them. The grandmother inquired where the tree stood, and he told her, whereupon then they went there and brought the other boy home again.

When the boys had grown in to man, they decided that it was necessary for them to increase the size of their island, so they agreed to start out together, afterwards separating to create forests and lakes and other things. They parted as agreed, Flint going westward and Little Sprout eastward. In the course of time, on returning, they met in their shelter or lodge at night, agreeing to go the next day to see what each had made.

First they went west to see what Flint had made. It was found that he had made the country all rocks and full of ledges, and also a mosquito which was very large. Little Sprout asked the mosquito to run, in order that he might see whether the insect could fight.

The mosquito ran, and sticking his bill through a sapling, thereby made it fall, at which Little Sprout said, "That will not be right, for you would kill the people who are about to come." So, seizing him, he rubbed him down in his hands, causing him to become very small. Then he blew on the mosquito, whereupon he flew away. He also modified some of the other animals which his brother had made. After returning to their lodge, they agreed to go the next day to see what Little Sprout had fashioned.

On visiting the east the next day, they found that Little Sprout had made a large number of animals which were so fat that they could hardly move, that he had made the sugar-maple trees to

drop syrup, that he had made the sycamore tree to bear fine fruit, that the rivers were so formed that half the water flowed upstream and the other half downstream. Then the reddish colored brother, Flint, was greatly displeased with what his brother had made, saying that the people who were about to come would live too easily and be too happy.

So he shook violently the various animals, the bears, deer, and turkeys, causing them to become small at once, a characteristic which attached itself to their descendants. He also caused the sugar maple to drop sweetened water only, and the fruit of the sycamore to become small and useless, and lastly he caused the water of the rivers to flow in only one direction, because the original plan would make it too easy for the human beings who were about to come to navigate the streams.

The inspection of each other's work resulted the world that we know today: not too bad, not too good.

III. Princess in the castle of flames (Transylvanian Saxon folk tale)

Once there was a poor man, he had as many children as the stars in the sky and every villager was a godfather to one of them. So when his wife gave live to another son, he sat down on the side of the country road and waited, to ask the first by comer, to be his son's godfather.

Soon an old man in a gray coat came up on the road, the poor man asked him to be the godfather of his newborn son, and the old man gladly accepted the invitation, went with him, and helped baptize the boy.

The old man gifted the boy with a calf; this calf was born on the same day as the boy and had a gold star on its forehead.

When the boy grew up, he went out to the pasture every day with the animal that had in the meantime developed into a huge bull. The bull could talk and when they arrived on the top of the mountain, he said:

– Stay here and sleep. In the meantime I will search for a pasture.

When the boy fell asleep, the bull quickly ran up to the large pasture in the sky, where he ate gold starflowers. He hurried back at sundown, woke the boy up and they went home. This went on day after day, until the boy turned twenty.

One day the bull said:

– Sit between my horns and I will take you to the King. When we arrive there, ask the King to give you a seven elbow long sword, because you want to save his daughter.

They soon arrived at the royal castle. The boy got off the bull's back and walked in front of the King and told him why he had come.

The King gladly handed the sword over to the shepherd boy, but by this time he lost all hope in seeing his daughter ever again, because many brave man tried to save her before, in vain. For the girl was kidnapped by a twelve-headed dragon, and this dragon lived very, very far away, where no one could get to. On the way to the dragon, there was an impenetrable giant mountain, after that a wide, stormy sea blocked the traveler's path, and lastly the dragon inhabited a palace of flame. Even if one managed to get through the mountains and the sea, one would not have been able to penetrate the huge flames. And if one had gone through the fire by some miracle, the dragon would surely ended one's life.

As the boy received the sword, he sat between the horns of his bull and went to the huge mountain range.

– We must turn back from here – said the boy to the bull as he found it impossible for them to cross this obstacle.

The bull answered:

– Wait a minute! – and he put the boy down. With his giant horns he pushed the huge mountain out of the way and they continued their journey.

They arrived on the beach of the wide, stormy sea.

– We must turn back from here – said the boy – because this sea is uncrossable.

– Wait a minute! – said the bull – hold on to my horns.

With that, he bent down to the surface of the water and began to drink. He drank up the sea and they crossed it with dry feet.

Soon they arrived at the palace of flames.

The heat was unbearable.

– Stop! – shouted the boy – Don't go any further, because we will burn to ashes!

But the bull ran really close to the flames, and sprayed the sea water on them. Such an impenetrable smoke was created that the whole sky was covered with clouds of smoke.

The twelve-headed dragon ran out of the terrible smoke, raging.

– Now it's your turn – said the bull – you must cut off the beast's heads with one swing!

The boy gathered all his strength, lifted up the long sword and with one fell swoop he cut off all twelve heads of the dragon. But the dragon's body was still twitching, and the earth was shaking from it.

However, the bull picked up the dragon's body with his horns and tossed it among the clouds.

Then he turned to the boy:

– I did my job. Now go in to the palace. There you will find the princess, lead her back to her father!

With this he ran back to the pasture in the sky, and the boy never saw him again.
The boy found the princess in the castle, and she was overjoyed to be free of the evil dragon.

The girl went home to her father, they held the nuptial, and the whole kingdom was happy.

IV. The two wonderers (fairy tale by the Brothers Grimm)

Two wanderers once went out in to the world to try their luck.

They walked for many days; when they found picket on the side of the road, on the picket there was a board, and the following was written on that board: “If you want to see something, that no one has seen before, go right on the first road, cross the water, on the other side you will find a stone elephant, take it in to your lap, take it up the mountain; you will see the rest.”

The two wanderers stared at the writing for a long time. Then one of them said:

- Who knows what kind of tomfoolery or joke is this? Maybe they want to trick us. But if not, it's still a risky thing; it's better not to try it. Turning right on the road is nothing, but crossing the water is not that easy. Who knows how strong the current is or how many whirlpools does it have? Alright, let us say that one was able to cross it, and on the other side there is the stone elephant. How big it is? Like the real one? Can you carry and drag it up on that tall mountain. And if it is as small as a toy, than what is the point of bringing it up the mountain? I won't let my self be fooled or lured into a trap. So he turned around and went away.

The other wonderer did not reasoned that much, and after he was left alone, he begin his journey to the river. It had a strong current that could easily have swept him away, but the wanderer did not think much about it, he plunged into the water, swimming with mighty strokes, dodging one of the whirlpools, cutting through another, and finally reaching the far shore.

There he instantly found the stone elephant. It was not the size of a small toy, or a full grown elephant, more like a fine, strong bull-calf.

The man gathered all his strength, picked up the stone elephant and begin his journey up on the mountain. The sweat was pouring down from his face, but he did not stop and brought the stone elephant on the mountain top. There he found a town. As he entered the town, the stone elephant came to life and trumpeted. Hearing the trumpet, knights with swords, shields, spears and hatchets jumped out from the houses and surrounded the wonderer.

But he was no coward: he put down the elephant and took out his sword. It was evident, that he will not surrender without a fight. However, the knights did not wanted to hurt him. They flocked around him, together with all the people of the town; and the head of the knights, came forward and said: - Welcome to our town! We have been waiting for you and now that you are here, please be our King.

The wonderer did not think about it too much and accepted the kingdom. He is still ruling it, if he has not died since.

V. The Rabbit and the Coyote (North American folk tale)

What I'm about to tell you, happened a long time ago. A rabbit was sitting in the garden when the coyote came by and asked him: - What are you doing rabbit? – Nothing. I'm just sitting, resting. – Then I'm going to eat you – said the coyote. – Please, don't eat me! I didn't do anything to you! – I'm going to eat you anyway! - Well, I don't mind if you can't think of anything better. But can't we have a race before you eat me? You know, I really love to race! – Alright – said the coyote. – Run three steps ahead, then I will catch up to you! The rabbit ran three steps ahead, and immediately turned back. – I'm getting old – he sighed. – I can't run as fast as I use to. He tried again, but turned back. – It's not working! – and he tried for the third time. But this time he had run far, never to return. The coyote sat at the end of the garden, waiting until evening, until dawn, but the rabbit didn't returned.

After a long time, the rabbit and the coyote met again. When the rabbit saw that the coyote is getting close, he grabbed an old pot and placed it on a stone. He put three stones in the pot, than caught a few wasps, and put those in the pot too. Than he gathered leafs and covered the pot with them. By the time he was done with all this, the coyote got there. The rabbit was fanning the pot with his tail like there is fire under it. The coyote asked: - What are you doing here rabbit? Do you know that I will going to eat you today, no matter how clever you are? – Please, don't eat me yet! I'm preparing for a wedding. As you can see I'm making corncake. Listen, it's cooking! – and he held his ear near the pot, in which the wasps were buzzing. – Help me – continued the rabbit – fan the fire with your tail, so that the corncake can cook faster. While you are doing this, I'll go to the humans, to ask for some milk. Corncake always tastes better with milk. The rabbit left and the coyote stayed to fan the fire.

But the rabbit didn't went too far and soon sneaked back. He hid behind a tree and watched the coyote. The coyote fanned the pot faithfully, while waiting for the rabbit to return with the milk. Soon he got tired of waiting and said: - If the rabbit is not bringing the milk, I will eat the corncake without it! – and with that he pushed of the leafs with his nose. The angry wasps flew out and attacked the coyote. Seeing this the rabbit begin to laugh. After he finished, he continued his day.

VI. The house of the Rabbit (tale by Tolstoy)

Once upon a time, lived a fox and a rabbit. The fox built his house from ice, the rabbit built his house from linden roots.

Spring arrived – and the house of the fox melted, while the rabbit's house stayed in one piece. The fox asked the rabbit to let him stay and then chased the rabbit out.

The rabbit walked away, crying.

On his way, he met the dog.

- Woof, woof! Why are you crying rabbit?

- I weaved my house out of linden roots, while the fox made his out of ice. The ice melted and the fox asked me to let him stay in my house and then he chased me away.

- Don't cry rabbit, I will help you!

They went back to the rabbit's house.

The dog barked in.

- Woof, woof! Fox, get out!

The fox was sitting beside the inglenook fireplace and yelled back to the dog:

- If I come out, I'm going to beat you up and shred your hide into pieces.

Hearing this the dog got scared and fled. The rabbit walked away again, crying.

On his way, he met the bear.

- Why are you crying rabbit?

- I weaved my house out of linden roots, while the fox made his out of ice. The ice melted and the fox asked me to let him stay in my house and then he chased me away.

- Let's go! I will help you!

- You can't help! The dog already tried and failed.

- I will chase out the fox!

They went back to the rabbit's house. The bear roared:

- Fox! Get out!

The fox yelled from the inglenook fireplace:

- If I come out, I'm going to beat you up and shred your hide into pieces.

Hearing this the bear fled.

The rabbit walked away, once again, crying.

While walking, he met the rooster, who carried a scythe on his shoulder:

- Cock-a-doodle-doo! Why are you crying rabbit?

- Of course I'm crying. I weaved my house out of linden roots, while the fox made his out of ice. The ice melted and the fox asked me to let him stay in my house and then he chased me away.

- Don't be sad! I will help you!

- You can't help! The dog and the bear already tried and failed.

- I will chase the fox out!

They went back to the rabbit's house. The rooster stood in front of the door and yelled in:

- Cock-a-doodle-doo! I'm here! I have a sharp scythe. Get out fox, before you regret it!

- Hearing this, the fox got scared and yelled out:

- Wait a moment, I'm putting on my boots...

But the rooster began again:

- Cock-a-doodle-doo! I'm here! I have a sharp scythe. Get out fox, before you regret it!

The fox stalled:

- Just a moment! I'm putting on my clothes.

But the rooster yelled in for the third time:

- Cock-a-doodle-doo! I'm here! I have a sharp scythe. Get out fox, before you regret it!

The fox got scared and ran out of the house. When he got out, the rooster cut his head off with the scythe.

From this day on the rabbit and the rooster lived together in the linden root house and they lived happily ever after.

VII. The buffalo cow and the little fish (Transylvanian Saxon folk tale)

Once, an enormous buffalo cow went to a tiny creek. She was tormented by an unquenchable thirst, and started to drink without stopping.

In that tiny creek lived a teeny-weeny fish. This fish was always happy, he bounced, fidgeted, and played with the glittering pebbles. But now this lively little thing was very frightened that the buffalo was going to drink all the water, so he called out to her:

- Why do you drink this much? Do you want me to end up on dry sand and die? Stop it, or I'm going to get you!

The buffalo cow looked at the little fish and mockingly said to him:

- Oh, you measly creature! As if you can scare me! Go away before I drink you too! – and she drank all the water out from the creek.

This made the little fish really angry. He jumped on to the shore and swallowed the large animal.

Can we agree, that the buffalo got what she deserved? Why did she drank all the water out from the creek while mocking the poor little fish?

VIII. The red shoes (Clarissa Pinkola Estes: Women Who Run with the Wolves)

Once lived a poor, motherless orphan, who did not even had shoes. She collected cloth scraps, where ever she went and soon she sew a pair of red shoes for herself. They were a little bit cumbersome, but she loved them. When she looked at them, she felt like she was rich, even if she had to collect fire wood in the dark forest from dusk till dawn.

On one lovely day, when she was walking home in her rags and red shoes, a golden carriage stopped beside her. An old lady was sitting in it, who told her, that she will take her home and will take care of her, like she's her own child. So she went to the old lady's house, where she was bathed and her beautiful hair was brushed. She was given, clean, white underwear and was dressed in a fine wool dress, white stockings and sparkling black shoes. When she asked about her old clothes, especially her red shoes, the old lady told her, that they were so dirty and looked so ridiculous, that she threw them into the fire and everything burned to ashes.

The child got really sad, because no matter how much wealth and magnificence surrounded her, her biggest happiness was her shoes that she made herself. Now she always had to sit quite, she was not allowed to jump around, she was not allowed to speak, only when she was asked, but in her heart a little flame appeared and she began to yearn after her red shoes.

When the child reached the age when she could be confirmed on Holy Innocents ' Day, the old lady took her to an old, limping shoemaker, to make her new shoes for the holyday. There was an amazingly beautiful pair of red shoes, made from the finest leather, in the shoemaker's glass cabinet. It is not appropriate to enter the church in red shoes, but the child, led by her heart, choose the red shoes. The old lady had bad eyesight, so she did not noticed the color of the shoes, and payed for them. The old shoemaker winked at the child and packed the shoes.

The next day the people who gathered in the church, disapprovingly looked at the child's shoes. They sparkled like polished apples, like hearts, like crimson plums. Everyone shook their heads in indignation, even the holy paintings and sculptures on the walls looked at the shoes with dislike. Seeing this, the child loved the shoes even more. While the bishop was singing, the choir hummed and the organ rang, she could only think of her gorgeous red shoes.

In the afternoon the old lady learned about her step child's red shoes.

- Never wear these shoes, ever again! – said angrily. But next Sunday the child again wore the red shoes, instead of the black ones to the church.

At the church door stood an old soldier, one of his arm was tied up. He wore a short coat, and had a ginger beard. He bowed and asked for permission, to clean the dust off from the child's shoes. The child lifted her foot up and the soldier knocked on the shoe's soles, while humming a little song, which made the child's sole itch.

- Don't forget to dance – the soldier winked with a smile.

The people once again looked sidewise at the red shoes. The child loved her shoes so much, which sparkled like crimson, like red raspberry, like pomegranate, that she could not pay attention to anything else, she barely payed any attention to the ongoing mass. She was so occupied with her shoes, she even forgot to sing.

When she walked out of the church with the old lady, the injured soldier shouted:

- What lovely dancing shoes you have!

And the little girl begin to dance. But her legs could not stop and she danced through flower beds, she danced around the church and it seemed like she has lost control over herself. First she danced the Gavotte, then the Csardas, and then she waltzed through the field.

The old lady's coachman jumped off from the coach-box and ran after the little girl, picked her up and took her back to the carriage, while the little girl's legs were still dancing. The old lady and the coachman tried to pull off the shoes. What a sight! Slipped aside hats, wobbling legs which finally calmed down.

At home the old lady put the shoes on a tall shelf and warned the girl not to touch them ever again.

She stared at the shoes and yearned after them. For her those shoes were the world's most beautiful objects.

As a turn of fate, not long after this, the old lady, got sick and as soon as the doctors left, the little girl sneaked in to the room, where the red shoes were. She stared at them for a long time, before she became tempted and put the shoes on, thinking that it will not do any harm. But as soon as her feet sensed the shoes, they begin to dance.

The girl danced through the door, down the stairs. First she danced the Gavotte, than the czardas and then the waltz. The girl was overwhelmed with joy and she did not realized that there is something wrong until, she wanted to turn left, but the shoes pulled her to the right. When she wanted to twirl, the shoes did not let her. The shoes controlled the movements of the girl and not vice versa, and she danced across the road, through the muddy field, straight into the dark, misty forest.

There stood the soldier with ginger beard, leaning against a tree, bandages on his hand, short coat on his shoulder.

- I say! What an amazing pair of dancing shoes you have.

Frightened, the child tried to take off the shoes, but the more she pulled the tighter the shoes got. She was hopping on one leg, while attempting to take off the shoe, but because the dancing would not stop, her attempts were unsuccessful. She just danced, danced, danced. Through mountain tops, down the valleys, in the rain, snow and sunshine. She danced at night, she danced at dawn and she danced at twilight. But it was unpleasant for her to dance, because she could not stop to rest.

She danced in to a church yard, where a terrifying spectre stood in her way and said to her:

- You will dance in your red shoes, until you become a ghost, until your skin start to flap on your bones, until nothing is left of you other than your dancing insides. Go! Dance through the villages, knock on every door three times and when people look outside and see you, will be terrified of ending up like you. Dance red shoes, dance!

The little girl begin to beg for merci, but before she could finish, the shoes took her away. She danced across thorny bushes, the stream, hedges and she did not stop until she reached her old home, which fell into mourning. The old lady died, who took her in. But she danced, danced and danced, because she had to. Tired and full of great fear in her hart, she danced into the forest where the executioner lived. His axe hanging on the wall begin to vibrate, when it sensed that the girl is near.

- Please! – she pleaded the executioner, when arriving at his door. – Please, cut off the shoes, free me from this terrible fate.

The executioner cut off the straps with his sharp axe. But the shoes did not fell off. The girl begin to cry, saying that her life is meaningless and asked the executioner to cut off her feet. And he cut them off. The red shoes continued their dancing, they danced across the woods, over the hills and disappeared. The girl became crippled and spent the rest of her life as a servant to others, but she never again longed after the red shoes.

Annex 2

Positive Character Traits				
accessible	dependable	honest	passionate	sensible
adaptable	determined	humble	patient	sensitive
adventurous	dignified	humorous	peaceful	shy
affable	diligent	idealistic	perceptive	sincere
affectionate	diplomatic	imaginative	persistent	skilful
agreeable	disciplined	impartial	personable	sociable
ambitious	discreet	incisive	persuasive	solid
amicable	dynamic	independent	pioneering	spontaneous
amusing	easy-going	innovative	placid	sporting
articulate	educated	insightful	plucky	stable
balanced	efficient	intelligent	polished	steadfast
benevolent	eloquent	intuitive	polite	stoic
brave	empathetic	inventive	powerful	straightforward
bright	encouraging	invulnerable	practical	strong
brilliant	energetic	keen	precise	suave
broad-minded	enthusiastic	kind	principled	subtle
capable	exuberant	liberal	profound	sympathetic
captivating	fair	logical	protective	tasteful
careful	faithful	lovable	prudent	thorough
caring	fearless	loving	punctual	thoughtful
charming	firm	loyal	quick-witted	tidy
clear-headed	flexible	magnanimous	quiet	tolerant
clever	focused	mature	rational	tough
compassionate	forgiving	meticulous	relaxed	unassuming
confident	frank	moderate	reliable	uncomplaining
conscientious	friendly	modest	reserved	understanding
considerate	funny	neat	resourceful	upright
courageous	generous	non-authoritarian	responsible	versatile
courteous	gentle	obedient	responsive	vivacious
creative	genuine	objective	romantic	warm
curious	gracious	open	scrupulous	well-read
daring	gregarious	optimistic	secure	well-rounded
decent	hard-working	orderly	self-confident	willing
decisive	helpful	organised	self-disciplined	wise
educated	heroic	original	selfless	witty
www.writerswrite.co.za				

Annex 3

Negative Character Traits				
abrasive	destructive	inconsiderate	opinionated	shameless
aggressive	detached	indecisive	outrageous	slovenly
aimless	difficult	indiscreet	over-critical	sly
aloof	dishonest	inflexible	over-emotional	sneaky
angry	disloyal	inhibited	paranoid	sordid
anxious	disobedient	insecure	passive	stingy
arrogant	disruptive	insensitive	pathetic	stubborn
artificial	dogmatic	insulting	patronising	stupid
base	dull	intolerant	perverse	superficial
belligerent	enervated	irrational	petty	surly
bitchy	envious	irresponsible	pessimistic	tactless
blunt	erratic	jealous	petulant	tasteless
boastful	extravagant	judgemental	picky	temperamental
boorish	extreme	killjoy	plodding	tense
boring	facetious	lazy	pompous	thoughtless
callous	fanatical	malicious	predatory	touchy
calculating	finicky	materialistic	prejudiced	truculent
careless	fixed	mean	pretentious	uncaring
caustic	flippant	mechanical	prim	uncharitable
changeable	foolish	melodramatic	procrastinating	unfriendly
charmless	forgetful	miserable	puritanical	unkind
cold	fussy	moody	quick-tempered	unrealistic
coarse	gloomy	nagging	quixotic	unreliable
compulsive	greedy	narcissistic	rash	unruly
conceited	grim	narrow-minded	resentful	unstable
condemnatory	grumpy	nasty	ridiculous	untidy
cowardly	gullible	naughty	rigid	untrustworthy
crafty	harsh	neglectful	rude	vague
crazy	hateful	nervous	ruthless	vain
cruel	hesitant	neurotic	sadistic	vengeful
cunning	hostile	nosy	sanctimonious	vindictive
deceitful	ignorant	obnoxious	scornful	weak
demanding	impatient	obsessive	secretive	weak-willed
dependent	impractical	obstinate	self-indulgent	wilful
desperate	impulsive	offhand	selfish	withdrawn
www.writerswrite.co.za				

II. Crime Prevention Fund – IGA, Bulgaria

The following series of related exercises focuses on the individual participant and his roles in the society. The society is what the young people come into contact with when they leave the facility. Often that means school, work, and civil society organizations in the field of housing, recreation, health and welfare. Participants learn to behave in such way that they remain “intact” in those contacts. They also formulate realistic ideas and wishes on their future position in society.

During the ten exercises, participants gather answers to questions like: What is my vision of the future? What are my qualities, interests and values regarding work? Which profession appeals to me? How do I deal with difficult situations in school and work?

Goals of the exercises are:

- Learning that one can influence their own future;
- Learning to be assertive and purposeful with maximum positive impact for oneself;
- Formulate positive and realistic ideas on the future (work, school, leisure time, fatherhood, etc.);
- Learning to present oneself to an employer or school.

The exercises should be delivered in group of 4 to 8 males in custody or other non-voluntary/ closed/ residential institution. If possible, two trainers should take part, although it is not imperative.

Exercise 1 - Values

Objective

Participants to learn which values they find important in life.

Competences

Self-awareness

Description of the exercise

OPTION 1: In worksheet 1, you can find a list of values.

1. Put a check behind the value that you find important. (You can add a few values if you want.)
2. Indicate in the next column which are the three most important values for you.

Worksheet 1: Values in my life

Value	Important? YES!	The most important 3
Being successful in my work		
Getting my diploma		
Help solving other people's problems		
Being the boss		
Being free		
Earning a lot of money		
Certainty in life		
Being myself		
Being important for my friends		
Being important for my family		
Being important at work		
Taking risks		
Living relaxed		
Having good contact with my family		
Being the best		
Variety in what I do		
Being part of a team of colleagues		
Friendship		
Having a family		
My health		
A nice house		
A nice car		
Travelling		
Structure and routine in my work		
Being creative		

OPTION 2: Use the following pictures to introduce the values in life. Let the participants write down for themselves which ones they find important.



Being successful in my work



Getting my diploma



Help solving other people's problems



Being the boss



Being free



Earning a lot of money

1+1=2

Certainty in life



Being myself



Being important for my friends



Being important for my family



Being important at work



Taking risks



Living relaxed



Having good contact with my family



Being the best



Variety in what I do



Being part of a team of colleagues



Friendship



Having a family



My health



A nice house



A nice car



Travelling



Structure and routine in my work



Being creative

Discussion

Let the participants exchange their 'top 3'. Appoint to each participant in which of the four categories their most important values are falling:

1. Myself
2. Relations
3. Work / school
4. Material things

Necessary tools and materials

Flipover and markers, worksheets.
The material for the exercise on values.

Methodological guide for the leader

Introduce the exercise by explaining: “Things you find worthwhile in life, that you find very important, are also called ‘values’. This can vary per person. One person for example thinks status is very important, another gives absolutely nothing about. This applies to all values: they are very personal. Values say something about you as a person. There is no right or wrong.

If what you find important is not found at school or in your work, then this study or job will not work out well. For example, if you think friendship with colleagues of your own age is very important, but you find a job at a company where everybody is 40 years older than you, you will probably not make it there for a long time. So it is important to know in advance what you really find important. Then you can take it into account in your quest for a job/education.

During the discussion ask the participants who have chosen the value ‘Earning a lot of money’ how much they think they will earn in several jobs (for example, as a salesman, mechanic, electrician, teacher, ...). In a following meeting, bring the actual salaries.

Exercise 2 – Your vision for the future

Objective

Participants to be able to formulate ideas on how they want their future to look like

Competences

Self-awareness, Building realistic perspectives for the future

Description of the exercise

For the topics in worksheet 2, let the participants indicate how they would like their life to be in the future. Make the descriptions as concrete as possible. If possible, use photos from magazines in order to visualize the future. For participants who find it difficult to describe their future, you might help them by providing three options for topics 1 up to 9 (for example, pictures of three different houses) and letting them choose the option of their preference.

Worksheet 2: My vision of the future

1. My health	
2. My house	
3. My children	
4. My family	
5. My hobbies	
6. My financial situation	
7. My friends	
8. My work	

9. My future partner	
10. What do I want to be able to do?	
11. What did I learn in my life?	
12. My personality	

Discussion

Let the participants exchange their vision of the future.

Necessary tools and materials

Flipover and markers, worksheets.

Methodological guide for the leader

Introduce the exercise by saying “It’s time to make a vision for your future. How do you want your life to look like in let’s say 5-10 years time?”

If participants find it difficult to think ahead in the future, start by taking smaller steps like one month, six months, one year.

To attract the attention of the participants, you can present a caricaturist vision of the future (my health = immortal; my house = huge; my financial situation = billionaire; my future partner = top model; what do I want to be able to do? = whatever and whenever I want etc.) so as to lead them (back) to the reality.

Note: For 10, 11 and 12, the participants might need some help from the trainer.

During the discussion ask follow-up questions:

- On which matters described do you have influence/control?
- Which things are not in your hand?
- What are the benefits if you do not have control over something? (it can go much better than you'd hoped, it's still exciting, you learn new things)
- What are the disadvantages if you do not have control? (this could be worse than you hoped / but even there you can learn from it, you can sometimes feel powerless when things happen that you did not want, and about which you can do little)
- What do you find most important in all of those things you have written about?
- What do you need when you leave this institution? (short term vision)

Exercise 3 – You always choose

Objective

Participants to learn that they can influence their own future.

Participants to understand that you always choose, even if you do nothing, but if you are motivated and goal-oriented it is most likely that you will achieve your goal

Participants to become aware of their own positive and negative choices.

Participants to become aware of their choices and their consequences.

Competences

Decision making, Understanding positive and negative choices

Description of the exercise

Let the participants give one example of choices they have made on the seven life domains.

<u>Worksheet 1: My choices</u>	
School	
Work	
Friends	
Money	
Family	

Housing	
Leisure time	

Discussion

Let the participants exchange some of their examples. Put emphasis on the connection between *choice* and *behavior*: What did you want to do and what did you do? Looking back, what would you have done differently?

Necessary tools and materials

Flipover and markers, worksheets.

Methodological guide for the leader

Introduce the exercise by explaining that everybody makes choices on several domains of life. They can be positive and negative choices, and not making a choice is also a choice.
For example:

School	I did not finish my secondary school.
Work	I have decided to work via an employment agency.
Friends	I have often visited my friend when he was ill.
Money	I have saved money.
Family	I never want to see my sister again.
Housing	I want to continue living with my parents.
Leisure time	I quit at my football club.

After the discussion, explain to participants that all choices have advantages and disadvantages, both on the short and long term. These consequences can be emotional and/or material. Some consequences can be foreseen, some not. It is very important to think ahead about future consequences of your choices.

If necessary, draw the following table on the flipover – the participants can use it to help decision making:

CONSEQUENCES OF MY CHOICE	Advantages	Disadvantages
Short term (now / the coming weeks or months)		
Long term (in a few weeks / months / years time)		

Exercise 4 – Choosing your future

Objective

Participants to learn about helping and unhelpful thoughts.

Competences

Self-awareness, Decision making

Description of the exercise

Part 1

Take some time to study the thoughts on worksheet 2. Specify if they hold true for you, Yes or No.

<u>Worksheet 2: Beliefs on my future</u>		
Five beliefs	YES	NO
I am too old to get my diploma.		
I can't trust anybody.		
No one will choose me for a job.		
Once I am free, my problems will be solved.		
I can't achieve what I really want.		

Discussion

Ask the participants: How many and which beliefs have you answered with 'yes'? Make an inventory on the flip chart.

Part 2

Together, try to reformulate the unhelpful beliefs from the previous exercise to helpful beliefs.

Part 3

- Which choices do you have to make to achieve the goals you have formulated in Exercise 2?
- What is/are the first thing(s) you will do in the next three weeks?

Write some actions down on worksheet 3.

Worksheet 3: Actions I have to undertake to achieve my future goals

1. My health
2. My house
3. My children
4. My family
5. My hobbies
6. My financial situation
7. My friends
8. My work
9. My future partner

10. What do I want to be able to do?

11. What did I learn in your life?

12. My personality

Necessary tools and materials

Flipover and markers, worksheets

Methodological guide for the leader

Introduce the exercise by explaining that making choices for the future is not easy. Sometimes, particular thoughts / beliefs that you may have make this even more difficult.

Part 1

After the initial discussion explain: some beliefs can be so strong that they are true for you. But these beliefs are not really always true. If you have any of these beliefs, you make it unnecessarily difficult for yourself to choose and you will regularly be disappointed. Wrong beliefs can be viewed as unhelpful thoughts. If you have one, then it often does not have a good effect on you.

Ask: Which negative consequences of unhelpful thoughts (like the ones in the exercise) can you think of? For example:

- You see no way out
- You do what others want and not what you want
- You are gloomy / sad
- You will be passive and waiting

Part 2

Ask the participants: which positive consequences of helpful thoughts can you think of? For example:

- You look forward to the future
- You do what you want
- You are happy and energetic
- You will be active and enterprising

Exercise 5 – My qualities

Objective

The participants to learn that everyone has positive qualities.

The participants to get a realistic perspective on their own qualities.

Competences

Self-awareness

Description of the exercise

Explain: “Worksheet 1 contains a list of qualities. Cross those qualities, of which you think you have them. Whether you have much or just a little bit is not important. The point is that you know you have something of that quality. Cross at least 5 qualities. Describe what good things this quality brings you in life. For example: I am an easy talker, therefore I have many friends.”

Worksheet 1 - My qualities

Qualities	<i>I have this quality</i>	<i>Positive results of this quality in my life</i>
1. sensitive		
2. initiative		
3. generous		
4. open-hearted		
5. humorous		
6. honest		
7. sober		
8. easy talker		
9. creative		
10. go-getter		
11. interested		
12. considerate		
13. confident		
14. patient		
15. hardworking		
16. friendly		

17. serious		
18. quiet		
19. cheerful		
20. tolerant		
21. modest		
22. flexible		

Now, make pairs with another participant, preferably someone that you know quite well. Complete the list of qualities for your partner.

Discussion.

Let the participants say which qualities they possess. Then let the partner respond. Discuss both the agreements and the differences. Give concrete examples.

Necessary tools and materials

Flipover and markers, worksheets

Methodological guide for the leader

Introduce the exercise by explaining that qualities are positive traits that someone has. Someone can do something with qualities.

Ask: “Can you give examples of qualities of celebrities?”

For example: excellent football players, singers, tv-hosts, ...

If you use your abilities, you feel good, and so do others. Every person has qualities, without exception. Mention a few of your own qualities and explain that the participants will examine which qualities we have here together in this group.

Conclude the discussion by explaining that everyone has qualities. However, sometimes your perspective on your qualities might differ from someone else’s perspective.

Exercise 6 – Qualities and interests

Objective

Participants to get to know their abilities and interests.

Competences

Self awareness, Self-esteem

Description of the exercise

Part 1 - Qualities

Instruct the participants: we have discussed the theme ‘What are my qualities?’. During that exercise you have written down your qualities. Take a look at your qualities. Make pairs and indicate to your partner what shows that you possess precisely these qualities. Change or add qualities if you feel that the qualities you have chosen earlier are not completely correct”.

Discussion

Let the participants briefly exchange some of their qualities in a plenary session.

Part 2 – Interests

Explain the concept of ‘interests’: you are interested in something if you like to do, to watch or to listen to something. If you're interested in something, you can focus on it for a longer period of time. Being busy with it doesn't really cost you energy, but it gives you energy.

Let the participants write down on worksheet 1 what they are interested in:

<u>Worksheet 1: My interests</u>	
Things that I like to do in my leisure time are: (for example: drawing (what?), reading (what?), dancing, doing sports (which?), making music, using my computer, making something with my hands, making trips, driving a car, repairing my bike or car)	
The nicest subjects at school, I find: (for example: maths, languages, gymnastics, history, music, handwork)	
On parties, I like to talk to people about: (for example: movies, music,	

traveling, books, clothing)	
-----------------------------	--

Discussion

Let the participants briefly exchange some of their interests in a plenary session. Stimulate them to formulate ideas on which of these interests could connect to certain jobs (for example: sport teacher, mechanic, IT-specialist, taxi driver, security guard, tour guide ...).

Necessary tools and materials

Flipover and markers, worksheets.

Qualities sheets from the previous exercise

Methodological guide for the leader

Part 1

Introduce the exercise by explaining that choices we make in life, such as for an education or profession, will most likely have a positive effect if:

- You choose what you're good at and can become even better
- You choose what you find interesting
- You choose what you think is important

What you're good at, are your 'qualities'.

What you do gladly, are your 'interests'.

What you think is important, are your 'values'.

Explain the differences between the three by means of a recognizable example, for example, a famous football coach (*qualities*: motivating people, giving clear instructions, knowledge of human nature and group processes; *interests*: football; *values*: being the boss, spending much time on your work in the evening and weekends).

During the discussion ask the participants: what could be advantages of choosing an education or profession that meets your qualities? (having pleasure in your work, being able to do it for a long time, being who you really are, ...)

Part 2

Conclude the discussion by explaining to the participants that interests may be different for everyone. It depends on your person, on the stage of your life, the possibilities you have to nurture your interests and the choice you make to do something with your interests. It is a choice

to do something with your interests, a matter of motivating yourself to do this. When you do so, you will notice that paying attention to what excites in life, makes your life richer.

Something that you are good at (a quality), might be something different than what you find interesting. For example, someone who can properly organize and lead, may as well hate this if his whole job is about organizing and leading, because it has insufficient interest of the person.

The ideal situation would be to find an education or job that you're good at AND interested in. The reality is however that for many people, their job isn't their biggest passion in their life. They find their job nice enough to make work enjoyable. It is very important to choose a job that makes you happy. This is also related to your values in work.

Exercise 7 – Values in work

Objective

Participants to learn their values in work.

Competences

Self-awareness in professional context

Description of the exercise

The following 15 descriptions (see worksheet 2) relate to what the participants may or may not find important in their future work:

<u>Worksheet 2: Values in work</u>	
Possible values in work: 1. A contract 2. Helping 3. colleagues 4. Being able to divide yourself 5. Being the	My top 3 is: 1. 2. 3.
6. Earning money 7. Being able to many things 8. for others 9. Being 10. what you can 11. Much with others 12. Being able to work 13. Working with others 14. Getting in your work 15. Getting ahead, making	The least important for me is:

Portraying values

For each description, one word is missing. Ask a participant to come forward, let him know the missing word and ask him to portray the missing word, **WITHOUT** saying something. The other participants try to guess the missing word. After a correct guess, they write it down and then the next participant will portray the next missing word.

Options: use roleplay / express the whole sentence / verbally describe the missing word without saying it.

The full descriptions are:

1. A permanent contract
2. Helping others
3. Great colleagues
4. Being able to divide time yourself
5. Being the boss
6. Earning good money
7. Being able to arrange many things
8. Caring for others
9. Being creative
10. Showing what you can
11. Much contact with others
12. Being able to work independently
13. Working together with others
14. Getting appreciation in your work
15. Getting ahead, making career

Let the participants write down which 3 values they find most important, and which value least important.

Discussion

Let the participants briefly exchange their most / least important values in a plenary session.

Necessary tools and materials

Flipover and markers, worksheets

Methodological guide for the leader

Introduce the exercise by explaining that people can find different things important in their job. What you find important is called a 'value'.

During the discussion ask questions like:

- Why is this important for you?
- Can you name a job that meets this value?
- Are there any other things that you find important in work?

Please note that participants are often very much focused on making money. Perhaps you could use dilemmas (what do you prefer: earn lots of money with colleagues who are not nice or less money and a lot of friendly colleagues) to further investigate the values of participants.

Exercise 8 – My ideal job

Objective

Participants to develop concrete ideas on which jobs meet their qualities, interests and values.

Participants to understand which choices they have to make to get these jobs, and what the (dis)advantages of these choices are.

Participants to practice putting themselves in someone else's position.

Competences

Professional orientation, Decision making, Planning

Description of the exercise

Ask the participants to study the overviews of their qualities, their interests and their values of the previous exercise.

Let each participant formulate at least 3 jobs that combine as many as possible of their qualities, interests and values in work.

Let them also formulate which choices he should make to get jobs like these (for example: following a specific education, moving to another city, spending less time with friends).

Worksheet 1: Jobs that meet my qualities, interests and values

Jobs that combine several of my qualities, interests and values:	Choices I have to make to get this job:
1.	
2.	

	
3.	

One by one, each participant tells about his qualities, interests and values, and which jobs he think might be interesting for him. The participant also explains which choices he will have to make to get this job, and what the (dis)advantages of these choices are (short term / long term).

Necessary tools and materials

Flipover and markers, worksheets.

Overview of qualities, interests and values from the previous exercises.

Methodological guide for the leader

When thinking of jobs, If participants find it hard to mention a job, but can indicate a more global description of their working field (for example, “I would like to work in a garage”), ask follow-up questions to help them give a more specific description (“Who do you want to be in the garage? The manager, the mechanic...?”). Stimulate participants to think about the content and salary of the job.

When participants are sharing with the others the jobs that they think are suitable for them, ask the other participants:

- What tips and advice do you have for ?
- Which choices would be good for him?
- Does he take into account his abilities, interests and values?
- Which job / which school would he do well in?

- What could he do in his leisure time?
- Which things in his life could he give more attention?
- Which job experiences that you have had so far might help him?

Ask the participant:

- Which tips and advices are useful for you and which aren't?
- What will you do with the tips and advice and what does he need therefore?
- What can you do if you don't manage to reach your ideal job? Who can maybe help you?

Give exclusive attention to one participant, before the next one is up.

Exercise 9 – Dealing with difficult situations

Objective

Participants gain insight into school or work related situations, which could be personally difficult for them.

Participants learn to use their qualities, direct their own behavior and demonstrate employee skills in difficult situations.

Competences

Resilience, Stress relief, Responding to criticism, Assertiveness

Description of the exercise

Give the following instructions: “Read the situations on the worksheets and indicate if this would be a difficult situation for you.”

When the participants have completed the self-assessment, give them the opportunity to indicate which situation they find the least and the most difficult, and why.

After this, announce that all the situations will be dealt with one by one. The purpose of the discussion is to find out what / which qualities you need to be able to tackle the difficult situation.

Practice the situations by means of role-play. Give feedback on how the participants deal with the situation, and advice for improvement.

Worksheet1: Situation 1

Motivation and discrimination: Finishing school

Because of your detention, you have not attended your school for a few months. After your release, you go back to the same class. However, things have changed. Your class mates either avoid you or make fun of you because you were caught by the police. You also have difficulties with getting back in the school rhythm and have failed your last two exams.

Indicate how difficult this situation would be for you:

too difficult very difficult difficult doable easy

After finishing the discussion on situation 1, let the participants bring in other difficult situations (related to motivation and discrimination) that they have encountered or expect to encounter (for example, during a job interview your future boss tells you that your tattoos may cause a problem for working here). Ask the other participants: how would you deal with this situation? Practice the difficult situation. Let the participant who has introduced the situation explain how he has dealt with it.

Worksheet1: Situation 2

Stand up for yourself: Holiday

You work for a company that runs around the clock. You want to take a few days off between Christmas and New Year. In the past year have you been working these days. You go to your boss and ask: "Can I get take some days off between Christmas and New Year this year?". Your boss responds: "You know how difficult it is for us. I can not miss you due to your experience. We have many sick colleagues and I can not give temporary workers this responsibility. Maybe next year, you can take these days off".

Indicate how difficult this situation would be for you:

too difficult very difficult difficult doable easy

After finishing the discussion on situation 2, let the participants bring in other difficult situations (related to standing up for yourself) that they have encountered or expect to encounter. Ask the

other participants: how would you deal with this situation? Practice the difficult situation. Let the participant who has introduced the situation explain how he has dealt with it.

Worksheet 1: Situation 3

Dealing with criticism: Evaluation by boss

The last few months, you have worked hard on a project. Today, you have a meeting with your boss in which you will evaluate the project. During the meeting, your boss says that the quality of your written reports on the project was below the desired level.

Indicate how difficult this situation would be for you:

too difficult very difficult difficult doable easy

After finishing the discussion on situation 3, let the participants bring in other difficult situations (related to dealing with criticism) that they have encountered or expect to encounter. Ask the other participants: how would you deal with this situation? Practice the difficult situation. Let the participant who has introduced the situation explain how he has dealt with it.

Necessary tools and materials

Flipover and markers, worksheets.

Methodological guide for the leader

Start with an exercise that makes the participants experience what it feels like to be in a difficult and stressful situation. For example, bring several Rubik's cubes and let participants solve them in one minute.

Introduce the exercise by explaining: "While going to school or work, you can encounter several difficult situations; situations that make it hard for you to finish your school or be happy and productive at work. Can you think of examples? ... Today, you will be acquainted with a number of difficult situations. You will discover what qualities are needed to resolve them. You will also

re-enact some difficult situations and use your own qualities to solve them. This will show that you already possess several ‘employee skills’”.

Situation 1 trainer tips

What do you do when you have a motivation problem?

- Analyze the causes of the motivation problem.
- Think about the longer term goal (why did you want to study? What will it bring you if you have your diploma?).
- Talk to other people that might help you (for example: your mentor).

What do you do when you are being discriminated?

- Explain your feelings to the people who discriminate you.
- Talk to other people that might help you (for example: request to be placed in another class).
- Use helping thoughts (should I worry about this? What is the worst that can happen? Etc.)

Situation 2 trainer tips

The following options are not effective:

- Reply by saying: "What a shitty excuse. I just need some days off! I've also been working between Christmas and New Year's Eve last year. Do it yourself, man." (aggressive)
- Or: You hesitate, but then say: "Never mind, I will work these days." (passive)

The following reaction is effective:

You calmly say: "I understand that it is difficult, but I'd like to see if we can fix this in another way. Maybe we can divide the working days during that period over a few people." (assertive)

There are three ways to stand up for yourself:

APA:

- Aggressive You only take into account yourself and do not think about the other.
- Passive You take the other into account better and you forget your own interests.
- Assertive You take into account yourself but also the other.

The assertive way is the best, because:

- You and the other get the best results;
- Your relationship with the other is/remains good.

Situation 3 trainer tips

Non-effective ways to deal with criticism:

- Attacks
- Defending
- Inflation
- Deny
- Running away
- Taking revenge
- Rebounding

Effective way to deal with criticism:

1. Listen actively and interested (verbal and non-verbal behavior shows that you have attention for what the other says).
2. Take your time, you don't have to reply immediately.
3. Ask questions if there's something you don't understand. Summarize the message.
4. Indicate that you have understood the criticism.
5. Discuss possible actions for improvement.
6. Do something with the criticism! (What and how will you improve yourself? Who can help you with that?)

Tips for dealing with criticism:

- Don't become emotional.
- Don't become defensive.
- First focus on understanding the message.
- Show appreciation (you can benefit from the criticism; the other has made an effort to give you feedback).

Dealing with criticism is not easy, but remember: criticism is a gift, you can learn something from it!

Exercise 10 – Selling yourself

Objective

Participants to learn to emphasize their strengths and positive qualities

Competences

Job related skills/ Presentation to employers

Description of the exercise

Explain that in an application letter or during job interview, the way you talk about yourself is a deciding factor for the employer. You have to 'sell yourself' to your future employer by emphasizing your strengths and possibilities.

Let the participants write an advertisement of themselves with a minimum of 5 characteristics that would appeal to an employer. What is it that you offer that someone else can't?

Worksheet1: My advertisement

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Discussion

Let the participants exchange their advertisements and give each other feedback.

Necessary tools and materials

Flipover and markers, worksheets.

Methodological guide for the leader

Introduce the exercise by asking the participants: if you were an employer, which characteristics would you want your employees to have? Write the characteristics on a flipover.

If participants find this difficult, you can introduce examples yourself.

Examples of characteristics that might appeal to employers:

- competence (job-specific knowledge and skills)
- honest
- reliable
- positive (also when times are tough)
- enthusiastic, passionate
- hardworking
- warm, friendly, easygoing
- cooperative with others
- ambitious (wanting to improve yourself)
- confident
- modest (not arrogant)
- detail oriented, accurate

III. AMAKA ASTIKI MI KORDOSKOPIKI ETAIPIA, Greece

1. Hero's Journey

Eight activities to explore the stages of the “Hero's Journey”.

“A Hero is a person who says yes to the adventure. “

Kendra Levin, The Hero Is You

The Hero's Journey Art Therapy Activity includes 8 separate units/exercises. Its structure is based on Christopher Vogler's adaptation to Joseph Campbell's popular form of story- structure in books like *“The Hero With A Thousand Faces”* , *“The Inner Reaches of Outer Space”* and *“The Power of Myth”*.

As C.Vogler notes, Hero's Journey was Campbell's all-embracing metaphor for the deep inner journey of transformation that heroes in every time and place seem to share, a path that leads them through great movements of separation, descent, ordeal, and return. The activity includes 8 separate units/exercises. Each one of the following 8 exercises represent one stage in the Hero's journey.

This activity is not about representing purely the physical journey of the Hero to solve a problem or reach a goal, but also exploring the psychological and emotional part of that journey.

The whole Activity gives the opportunity to re-examine life in new ways, promotes shift of perception and encourages fresh and empowering insight.

The Methodological guide includes “reflective questions” the facilitator can make in order to foster self-exploration and self-expression of the individuals.

1 exercise/task : HERO'S JOURNEY (The Hero)

Objective, goal:

Encourage participants to start thinking about themselves as strong and capable people. Furthermore, it challenges them to think about their identity and who they could become.

Competences : Increase Self-Concept, Positivity and a better Self-image

Description of the exercise or task :

This exercise is about creating a super-Hero

Instructions:

- Close your eyes and imagine how a Hero might look like. Is the Hero male or female? Old or young? Is he/she tall, short, thin etc? What does he/she wear? Where does he/she

come from? What's his/her name? Does he/she have a family? What's her/his story? What are his/her strengths and weaknesses?

- Use whatever medium you have to depict your Hero on a piece of paper..

Necessary and essential tools:

Art Supplies: Pens, Pencils, Markers, Pastels, Paints, Paper (any size or quality)

Methodological guide for workshop leader

Some questions you can use to facilitate self-reflection are the following:

- How was the process for you ? Did any thoughts or images come to your mind as you were drawing?
- Did you meet any difficulties during the process? If yes, in which parts?
- Is there anything about the process or your artwork that surprises you?
- What feelings and thoughts do come to your mind when looking at your artwork now?
- Speak as if you are the Hero. Is there anything you need or want to ask for?
- Which are the qualities of the Hero? Do you relate with any of his/her qualities?
- Does the Hero reminds you of someone or something?
- Do you identify with anything in your artwork?

2 exercise/task : HERO'S JOURNEY II (The Hero's' World)

“Don't forget, you are the hero of your own story.” – Greg Boyle

The second stage of the Hero's journey is about the “Ordinary World”. By Ordinary World we mean the Hero's Home, a safe place where he/she spends his/her life. It is the “truth” of the hero, that exists before his story even begins, not knowing the adventures that are coming. It's his/her safe place, where we learn all the critical details about his/her true nature, his/her potential and his/her prospects in life.

Objective, goal:

Creating the Hero's World, allows the participant to get to know the Hero better, explore his/her true nature, his/her potential and his/her prospects in life, identify with his/her goals, drives and difficulties.

Competences: Imagination, Self-reflection, Hope, Motivation**Description of the exercise or task:****Instructions:**

Draw the Hero's world as you imagine it. Place the Hero somewhere that feels right for you in the drawing.

Necessary and essential tools : Art Supplies: pens,penciles,markers,pastels,paints.paper (any size or quality)

Methodological guide for workshop leader

Some questions you can use to facilitate self-reflection are the following:

- What feelings and images come to your mind as you look at your artwork?
- What physical sensations words do you think of as you explore your drawing? It could be stressed, relaxed, cold, hot, euphoria etc.
- What thoughts do you have?
- Is there anything about your artwork or the process that surprises you?
- What are the characteristics of the Hero's world? Are any of them familiar to you?
- Notice the sizes of the objects and the scale in your drawing. Is there any discrepancy?
- Is there anything that pops out from your drawing?
- Where have you placed the Hero in your drawing and why? Aat the center, edges, top, bottom? Reflect on that.
- How was the process for you ? Did you meet any difficulties during the process? If yes, in which parts?

Notes for the workshop leader to further develop the exercise:

- Every story involves a problem that disrupts the Ordinary World. Ask participants to imagine what could be the problem in the Hero's' story? In what way does it disrupt the Ordinary World?
- Encourage participants to imagine the challenge or quest that the Hero must undertake. You can ask them to write a short story about it and explore any relation the fictional story may have with their reality and past experiences.

3 exercise/task : HERO'S JOURNEY III (Meeting the Mentor)

I encourage all of you to seek out teachers and mentors that challenge you to think for yourself and guide you to find your own voice. –Renee Olstead

“A mentor is someone who sees more talent and ability within you, than you see in yourself, and helps bring it out of you.” Bob Proctor

In our story, although the Hero may be willing to accept the quest, at this stage he feels insecure or intimidated to take the journey, having deep personal doubts because of fears that come up from the Call to Adventure. There are many dangers lurking in the journey, many risks he/she has to take, and of course the likelihood of failure which makes our Hero having second thoughts. Instead, he/she might prefer to choose the safety of the Ordinary World.

At this critical turning point, where the Hero desperately needs guidance, he meets a personal mentor who gives him something he needs. This could be an object of great importance, an insight into the dilemma he faces, a wise advice, training or magical powers to overcome the initial fears, tests and obstacles that may come up during the journey, and face the threshold of the adventure. Whatever the mentor provides, the hero will use it to dispel his doubts and fears and give him the strength and courage to begin his quest.

Objective, goal: The aim of this exercise is to empower participants and help them find their inner guidance.

Competencies: Increase capacity for inner change.

Description of the exercise or task:

Instructions:

Make a drawing or sketch of the Mentor. The Mentor can have many forms, such as a person (your mother, a friend, a teacher or someone who happen to meet somewhere),

an object or even an inner force/justice that guides the Hero through the Journey. What are the Mentors 'qualities? Does the Mentor provide the Hero with magical powers, skills or other forces? Can you depict them in your drawing?

Necessary and essential tools : Art Supplies pens,penciles,markers,pastels,paints.paper (any size or quality)

Methodological guide for workshop leader:

Some questions you can use to facilitate self-reflection are the following:

- How was the process for you ? Did you meet any difficulties during the process?
- What feelings and thoughts do come to your mind when looking at your artwork?
- Which are the qualities of the Mentor? What /Who does the Mentor reminds you of?
- Do you identify with anything in your artwork?
- What did the Mentor see in the Hero, where the Hero was not aware of it?
- What are the Mentor's advices? Do you find any of them useful for your own Life ?
- Is there anything about the process or your artwork that surprises you?

4 exercise/task : HERO'S JOURNEY IV (Ordinary World vs Special World)

The Hero finally commits to the Journey. Internal or external forces may also push the Hero to go on. He/She is now prepared to cross the Gate that separates the Ordinary World from the Special World. The Special World can be anything, from an imaginary world of a future society to an emotional realm of relationship.

Once the Hero crosses the Gate, he/she must learn the Rules of the Special World, face Tests, encounter Rivals to his/her goal and prepare himself for the greater Ordeals to come. Allies and Enemies may reveal themselves, so he/she needs to find out who can be trusted and who not, and try out his/her skills and powers. At this stage, Hero's 'commitment to the Journey is questioned, as he/she may have doubts and insecurities about whether he/she can succeed or not.

Objective, goal: This exercise aims to foster self-reflection, empower and encourage participants to explore challenges and action plans after release.

Competencies: Increase self-awareness.

Description of the exercise or task:

This exercise combines artwork with text.

Instructions:

Step 1: How is the World in prison different from World outside prison? On a piece of paper make an artwork to reflect on your emotions and thoughts about the differences, struggles and difficulties of each World.

Step 2: The Hero after distinguishing His/her Allies and Enemies, must plan attacks and get prepared to face his/her greatest fear or danger of the Special world. What are your own fears or most difficult challenges and action plans after your release? Reflect on them by adding words or phrases in your artwork.

Necessary and essential tools: Art Supplies

Pens, Pencils, Markers, Pastels, Paints, Paper (any size or quality)

Methodological guide for workshop leader:

Some questions you can use to facilitate self-reflection are the following:

- What are the feeling words that come to your mind when you look at your artwork? That might be emotional words, like happiness or sadness, surprise, frustration, or confusion.
- What are the sensation words, the physical sensation words that you think of when you look at your artwork? These could be feeling stressed, feeling cold or hot, euphoria etc.
- What thoughts or images come to your mind as you ? That could be something that happened in the past, a situation, a person, a movie, an object, a place etc.

5 exercise/task: HERO'S JOURNEY V (The Ordeal)

This is the central and most essential Stage of the Journey. It is the stage of the supreme trial, where everything that matters to him is threatened. It is the moment that he must utilize all his strength and skills to overcome the most difficult challenge.

The challenge can be a dangerous physical ordeal or a deep inner crisis, where the Hero confronts his greatest fears and “life or death” experience. Only through “death” can the Hero be reborn and gain greater powers or insight to take the Journey to the end.

Objectives/Goals: This exercise aims to foster self-exploration, build confidence. Reflect on past experiences, strengths and weaknesses.

Competencies: Increase self-awareness, develop self-esteem and self-confidence

Description of the exercise or task:

This exercise is comprised of two separate art activities. The first is a drawing activity of the Hero's Ordeal, while the second one is about reflecting on participant's past experiences, actions and strengths.

Activity A: Heroes 'Powers and Strengths

Instructions:

What is the Ordeal that our Hero is facing? Which of His/Her powers and strengths did our Hero used to overcome the obstacles? Illustrate the Ordeal on a piece of paper and reflect on Hero's strengths and emotions adding words in your artwork.

Activity B: Overcoming Obstacles in Real Life

Instructions:

Step 1: Reflect on your past experiences, actions and strengths that have gotten you through tough times. Write them down.

Step 2: Create a visual representation of a character strength that is most important for you and you identify with, from the list below:

Bravery (valour): Not shrinking from threat, challenge, difficulty or pain; speaking up for what's right even if there's opposition; acting on convictions even if unpopular; includes physical bravery, but is not limited to it.

Perseverance (persistence, industriousness): Finishing what one starts; persevering in a course of action in spite of obstacles; "getting it out the door"; taking pleasure in completing tasks.

Honesty (authenticity, integrity): Speaking the truth but more broadly presenting oneself in a genuine way and acting sincerely; taking responsibility for one's feelings and actions.

Zest (vitality, enthusiasm, vigour, energy): Approaching life with excitement and energy; not doing things half-heartedly; living life as an adventure; feeling alive and activated.

(Character Strengths and Virtues: A Handbook and Classification, by Christopher Peterson and Martin E.P. Seligman. New York, American Psychological Association and Oxford University Press, 2004,)

Necessary and essential tools: Art Supplies

Pen/ pencil, color pencils/ markers, paper (any quality or size)

Methodological guide for workshop leader:

At the end of each activity you can use the following questions to encourage reflection:

Activity A:

- What thoughts, images or emotions do they come up as you look at your artwork
- What is at the center of your drawing?
- Is there anything that stands out or prevail in your artwork?
- Is there something in your artwork that surprised you?
- If your drawing had a voice, what would it say or ask?
- Can you relate to the Hero's 'strengths or emotions in any way?
- Did you discover something about yourself in this activity?

Activity B:

- How do you identify with this Strength?
- Why is it more important than others?

- As you look at your artwork, what feeling words, thoughts and memories do they come to your mind?
- How and When you think you will use this Strength of yours in the Future?

Reflecting on past events and experiences can help us spot several situations where we had put our strengths into action, redefining thus our negative self-preconceptions and our Self -Image.

Appendix: Peterson and Seligman in their book Character Strengths and Virtues (2004) categorized all the character traits that are valued across the planet and distilled them into **24 distinct character strengths**, Each strength belongs to one of six groups or virtues, namely **wisdom, courage, humanity, justice, temperance and transcendence**.

This activity focuses on the second virtue, Courage. Courage consists of emotional strengths that express the will to accomplish goals in the face of opposition, external or internal. These involve Bravery, Perseverance, Honesty and Zest.

6 exercise/task: HERO’S JOURNEY VI (Ascension, Rebirth and Resurrection)

After the last and most dangerous encounter with death, the hero eventually succeeds, destroys his/her enemy, comes out of battle and is reborn.

Objectives, goals: This activity offers opportunities for reflection and insight into personal process.

Competencies: This activity has a cathartic potential and is rejuvenating.

Description of the exercise or task:

This activity is composed of two sequenced **steps**.. The first involves an introductory conversation and sharing of past-experiences, while the second step involves the creation of reflective drawings.

Instructions:

Step One: Read the following quote to the group and ask the questions bellow.

In Leeming’s (1998) book “The Voyage of the Hero”, Resurrection and Rebirth signifies hope as “the hero progresses from a state of non-life to one of life”. Leeming (1998) posited that the

psychological implications of this stage suggest that, “in death is not only pain but the possibility of rejuvenation”

During Ascension, the Hero gains a level of self-understanding previously unknown to him. Leeming (1998) emphasised that, “to realize the self in its totality is to repossess the soul” (p. 257).

- Does this stage resonate with you? Do you relate to any of the lines above?
- Do a brief flashback and remember times where you rose up from ashes stronger than before. Perhaps you are going through a similar process now. What do you need to begin your ascent?

Step Two:

Instruct participants to close their eyes and think of their ascent. Encourage them to think of colors, textures or words that accompany their thoughts. Next, ask them to create an image that reflects the rising energy and their ascent. It might be abstract or representational, small or large. Encourage them not to be critical at their drawing and not to overthink the process.

Necessary and essential tools: Art Supplies

Pen/ pencil, color pencils/ markers, paper (any quality or size)

Methodological guide for workshop leader:

The process of projecting life experiences onto these frameworks could generate personally significant metaphors for the participants. These metaphors may potentially add meaning to difficult experiences, and provide opportunities for reflection and insight into personal process, all of which could be therapeutic.

7 exercise/task: HERO’S JOURNEY VII (The Reward)

At this stage, after defeating the enemy, surviving death and finally overcoming his greatest personal challenge, the Hero finally transforms, emerging from battle as a stronger person and often with a prize.

The final reward can be literal or figurative, and can come in many forms: it can be an item of great importance or power, a secret, an end to the conflict, self- realization, greater knowledge or insight or even reconciliation with a loved one or ally.

Whatever the reward-treasure is, it facilitates his/her return to the Normal World.

Objectives/goals:

This activity stimulates creativity and self-exploration as well as opening an ideal future that is in line with who someone really is.

Competencies: Increase self-reflection and self-knowledge

Description of the exercise or task:**Instructions:**

Create an artwork reflecting on the Reward the Hero has received . It can be an object, an insight, something abstract or representational. Add words or text to your artwork if needed.

Necessary and essential tools: Art Supplies

Pen, pencil, color pencils, markers, paper (any size or quality)

Methodological guide for workshop leader:

Notes on Reflection:

Encourage the group to think of their one path, their personal struggles and battles, and how these have changed them.

8 exercise/task: HERO'S JOURNEY VIII: The Return-Freedom to Live

“Eventually the Hero will return to where he/she started, but things will never be the same again...”

This is the last stage of the Hero's journey, in which he returns home to the Normal World as a changed human being . He has grown up, he has learned many things, he has faced many terrible dangers, even death and now he is looking forward to the beginning of a new life. His return can bring new hope to those he left behind, an immediate solution to their problems or perhaps a new perspective for all to consider. Overall, this final stage of the myth before the circle is complete is the realization that the hero has **the freedom to live for their self** (Campbell, 1949).

Objectives/goals: The purpose of this activity is to bring awareness to the idea of freedom. To find value and appreciate joy, meaning and contentment, which will give true freedom to live a fulfilling life.

Competencies: Increase self-awareness, instill Hope

Description of the exercise or task:**Instructions:**

Create a piece of artwork that represents your idea of freedom and what it means to you. How does Freedom look like? Your artwork can be abstract or representational, colorful or black and white. If you like, you can add words or phrases to your artwork.

Necessary and essential tools:

Art Supplies: color pencils, markers, oil pastels, piece of paper (any size or quality)

Methodological guide for workshop leader:

At the end of the activity you can use the following questions to encourage reflection:

- Are there any thoughts or feeling words coming up?
- Are there any images or sensation words coming up?
- Does anything surprise you in your artwork?

9 exercise/task: Video-therapy activity: Job -Interview

Self-concept refers to the overall idea of who a person thinks he or she is. If you ask yourself “Who are you? ”, the answers will give you clues about how you see yourself, that is your Self-Concept.

Our Self-Concept is pretty much influenced by context, as we usually think different about ourselves, depending on the situation we are in. In prison Self-concept is bound to the culture of the prison and as a result is tied to that specific group membership. Inmates consider themselves as members of that group, and their self-concept is formed respectively.

”We see ourselves reflected in other people’s reactions to us and then form our self-concept based on how we believe other people see us” (Cooley, 1902)

objectives/goals:

The activity aims at changing negative self-preconceptions of what one is capable of doing when being released and helps redefine Self-image. The use of a video camera helps people capture all the non-verbal components of their communication, confront themselves and take responsibility for their actions through self-observation.

Competencies:

Viewing oneself “live” can help people understand how they communicate and present themselves to the world, how words and behavior affect others and how they can make changes

from “within. Moreover, the activity aims to improve self- confidence and functional language skills.

Description of the exercise or task:

The following activity is a job interview role play. **In** pairs, participants create a real-world situation of a job-interview, where the interviewer asks questions about the interviewees’ achievements, hopes, life-goals etc. Furthermore, the interview is recorded, and the video is used as a tool for self-reflection and empowerment.

Instructions:

Step 1) Making the Video

The facilitator or another member of the group will be the job-interviewer and the other the job-interviewee. The interviewee sits comfortably, faces the camera (phone-camera or SLR) and pretends he/she is being interviewed for work. The interviewer starts recording and ask questions, such as:

- Why do you think you are right for this job.
- What are your strengths and your weaknesses.
- What can you tell us about yourself...etc.
- What was one of your proudest achievements ?
- How does your ideal career looks like?
- What makes you feel confident?
- How do you deal with struggles?
- What do you particularly enjoy doing well?
- What aspects of your current job, or your life in general, do you feel you carry out particularly well? What emotions do you experience at the time?
- Looking back on the past five years, what are some ways that you’re proud of having grown?

Step 2) Watching the Video and Reflect

1. Ask participants to view themselves in the video as though they are watching a stranger in a tv show. Participants should pay attention on what they see and hear, rather than criticizing their self-image.
2. Instruct them to write below their emotional experience and their observations about themselves by referring to their Self as “that person”.
3. Encourage them to Identify when and where they've put their strengths into action.

Necessary and essential tools:

Art Supplies: camera (cell-phone or other)

Methodological guide for workshop leader:

You can encourage participants to rewind their Video to capture key moments that have significance to them. For example, let them rewind the video to the moment when they thought they paused for a long time, or when they thought they seemed anxious etc. Help them compare how they look at that moment with their expectations. Is there any mismatch between expectations and reality? Is their behavior working in helping them get what they want?

10 exercise/task: Expressing your Inner Self/ Zentangle Art

We all have noticed sometimes, that what is going on in our mind affects our body and vice versa. This happens because Body and Mind are interconnected forming a two-way expressive channel. Intuitive or Mindful Drawing can use this channel for our benefit.

objectives/goals: Allow upbuilding stress and other difficult feelings to be released, and invite positive uplifting energy to come in.

Competencies: Increase Mindfulness, increase expression of emotions

Description of the exercise or task:

The activity involves two exercises. The first is a relaxation exercise, and the second is intuitive/ mindful drawing.

Instructions:

Step 1: Sit somewhere comfortable. Bring your attention to the touch of your body on your sit. Fill your weight of your body onto your chair. Make sure that your back is straight and that you are comfortable.

Start to slow down your breathing.

Allow your breath to become the focal point of your awareness.

Take a few deep breaths.

While you are reaching deeply relax your muscles in your shoulder, your stomach muscles, your muscles on your face, hand and legs.

Let go all the tightness in your body.

Focus your attention back to your breath Notice what it feels like as it enters through your nose, goes down throw your throat filling your lung and the back out through your nose.

Now bring your attention to the feeling of your breath to your nose, feel your breath as it comes in and goes out. Just focus on this sensation paying attention at each time you breath in and out.

When your mind wonders, or if you become distracted, just notice what is going in your head and bring your attention back to your breath going in and going out. Focus on the feeling of your breath and allow thoughts and feelings to come and go in the background.

Now imagine all that you are breathing out, one by one It might be anger, fear, stress or other sensations, Think of their color, texture, weight and shape. Let all the bad feelings being released in order to relax.

When you are ready, and have released all the stressful feelings and thoughts, gently bring your attention back to your touch of your body on your sit and open your eyes.

Step 2. Now draw what you breathed out in the each tile of the zentangle. A tangle is a predefined sequence of strokes that make up a pattern. Use different linear strokes, swirls or repetitive circular movements to express the different feelings in each tangle. Use lines and shapes that most appeal to you without judging. Refrain from planning and allow lines and shapes to unintentionally emerge. Finish when you fill in all the tangles. You can revisit your zentangle any time you feel stressed and follow with your eyes the lines and patterns of the tangles. It will help you relax!

Necessary and essential tools: Art Supplies: color pencils, markers, oil pastels, paper (any size or. quality)

Methodological guide for workshop leader:

The way participants use their marker expresses the way they are feeling. Encourage them to focus and notice the intensity of each stroke, the different movements they use and the patterns created that reflect the release and unlock of negative emotions and thoughts. Some tiles may have the same patterns. They do not need to make each tile unique. Once their zentangle is complete, you take some time and reflect on that. Perhaps there is a pattern, stroke or shape that prevails in the zentangle. Reflect on that and on the emotions that it represents. Did zentangle -

making decrease their tension or stress? Do they feel more relaxed or energized? Did the process make them feel more calm?

IV. Váltó-sáv Alapítvány, Hungary

(Mészáros Mercedes, Pósa Kornél)

1 My feeling diary ²

1.1 Goal: to recognize, name and become aware of emotions; to visualize the changes in emotions. Adequate expression of emotions

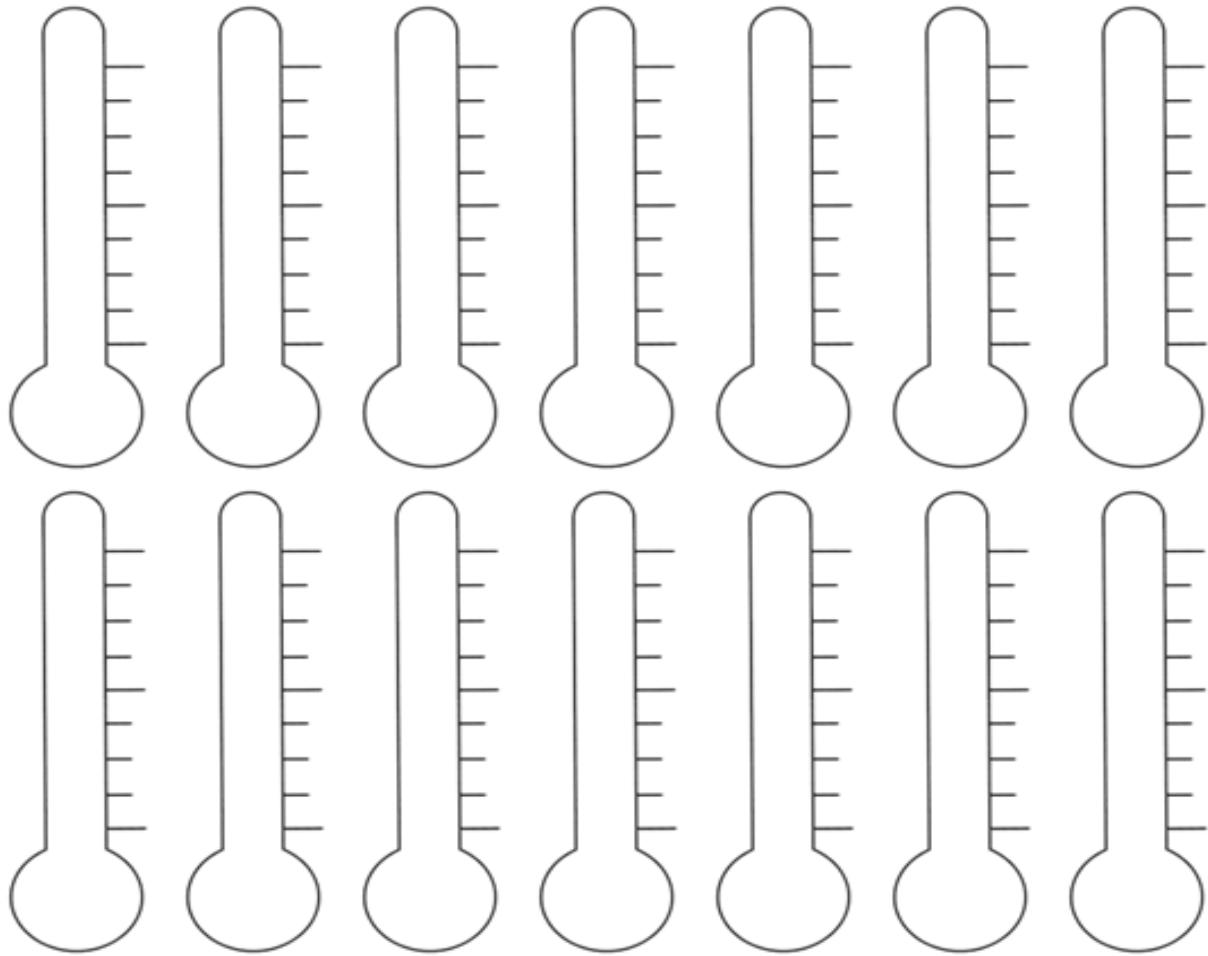
1.2 Competences to be developed: self-awareness, self-consciousness, self-confidence, self-management, self-regulation, empathy, motivation, Social skills: communication, conflict management, cooperation, emotional intelligence.

1.3 Exercise description:

Being aware of and tracking our emotions enriches our emotional skills, as well as helping us getting to know ourselves better. In the next two weeks write a feeling diary every day. Observe what kind of emotions you are having and how intensively. In order to monitor your emotions use the thermometers below. Fill them up with the emotions proportionally which characterized your day.

You can use the colors and emotion categories of the wheel of emotions, but feel free to create your own color scale regarding which color represents which emotion.

² Pál Kata Dorottya - Sas Eszter Krisztina: Kreatív önismereti határidőnapló. Út önmagunkhoz [Creative self-knowledge diary. A way to ourselves]. Bp., Kulcslyuk Kiadó, 2021.



After the examination of the thermometers, what do you see? Which emotion did you experience the most often? Can you find any pattern in the way your emotions appear?

1.4. Equipments needed: according to the number of participants in the group: printed materials - Feeling Diary - , pencil, eraser, colored pencil (minimum 7 different colours), sharpener, A4 paper, tables, chairs.

1.5 Methodological guide/help for trainers:

Emotions (feelings) play a very important role in our spiritual life. Joy, fear, love, anger, rage, etc., permeate and colour our perceptions and can affect our attentional performance, our thoughts, our attitudes, our relationships. It would be difficult and perhaps impossible to list the role of emotion in human behavior in full detail. The definition of emotion is a very complex one, as evidenced by the large number of definitions in the literature. Our emotions are influenced by both subjective and objective factors.

We distinguish universal or basic emotions that are found and recognized in all cultures, which are:

Anger

Fear

Disgust

Surprise

Sadness

Joy

The physiological basis of emotions

Particularly when experiencing strong emotions (e.g. joy, fear), we ourselves may observe certain bodily changes, such as rapid heart rate, increased breathing, sweating, hand tremors, etc. Most of the physiological changes that accompany emotions are mainly due to activation of the sympathetic branch of the autonomic nervous system. The sympathetic nervous system prepares the body to avoid the source of danger by mobilizing the body's reserves. (This is why a persistent sympathetic overload can eventually lead to the body's exhaustion, which in turn reduces its resistance to disease.) The arousal that accompanies emotions plays a very important role in the intensity of emotions. This has been studied in patients who have suffered spinal cord injuries (because sympathetic nerve endings originate at different parts of the spinal cord). When the spinal cord is split, the sympathetic sensations that arise during the spinal cord injury are lost. The consequence of this is that the higher the level of spinal cord injury, the less intense the emotion reported by the subjects in the experimental situation when they viewed and watched a film that evoked strong emotions.

Expressing emotions

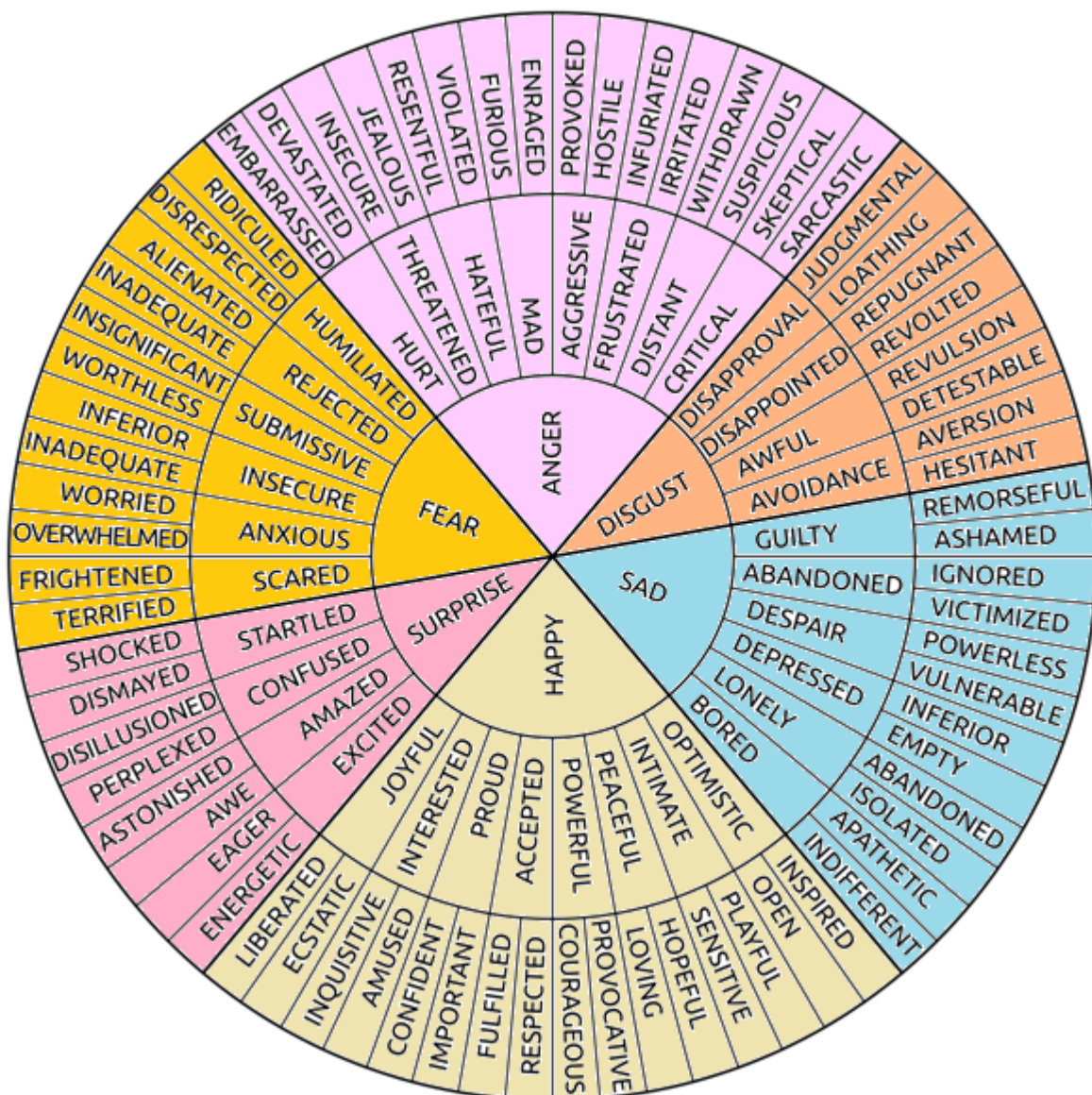
The expression of emotions serves to communicate that emotion. Expressing our emotions is a complex process, involving many different manifestations of our body. Our emotions are most clearly expressed in our facial expressions. But in addition to our facial expressions, our emotions are also expressed in our posture and gestures. The tone of our voice, the pace of speech and the tone of our voice can also give us a lot of information about our emotions in the process of communication. For example, a sudden rise in pitch may indicate fear, or a quickened pace of speech may indicate anxiety (overall, non-verbal communication plays an important role in conveying emotions).

According to Darwin, the expression of emotion is determined by hereditary factors, i.e. it is innate. The role of hereditary factors is shown by the fact that some emotions appear in newborns

and even in babies born blind before learning has taken place. The expression of basic or universal emotions is also similar in almost all peoples of the world, and there has been great accuracy in the recognition of these emotions by people from different cultures in studies of this.

Besides hereditary factors, emotional expression is also influenced by cultural and individual factors. In one experiment, American and Japanese university students watched three films that evoked strong emotions, sometimes alone and sometimes in the presence of an interviewer from the same culture. The students were unaware that their emotional expressions were being videotaped. The recordings showed a difference between American and Japanese university students in the expression of emotion when an interviewer from the same culture was present. The American students expressed more negative emotions, while the Japanese students expressed more positive emotions in this situation. The experiment thus confirms that there are cultural rules for the expression of emotions, which have been called expression rules. The culture in which we live therefore determines the situations in which we can show emotions.

Emotions can be clarified, articulated by using the following wheel of emotions.



2 Relax your body³

2.1. Goal: to show effective (adaptive) coping strategies, to develop effective, adaptive attitudes.

2.2 Competences to be developed: stress and conflict management, elimination and management of negative feelings and tensions; attention, body awareness.

2.3 Exercise description:

When you deal with a lot of stress your muscles tend to tighten up, have cramps. This exercise helps you to notice tension in your body and how to relax your muscles.

Lie down or sit down with straight back, your feet on the floor. Close your eyes or focus on a distant point.

Start with bending your toes as hard as you can for a couple of second, and then release them. Observe the different sensations between the two states.

Adjust the exercise to your breathing. Tight up your muscles while you breath in and relax them while you breath out.

Go upwards on your body, from your tights through your stomach up until your shoulders and hands, while you are tightening up and relaxing your muscles. Try to observe which muscles seem to be crampy, tense or tired in your body. If you continue to feel tense afterwards you can repeat the steps.

For a couple of minutes relax your whole body then gradually, carefully start to move again. If you feel ready, you can stand up slowly.

2.4 Equipments needed: according to the number of people in the group: a yoga mat or blanket, a quiet comfortable place.

2.5 Methodological guide/help for trainers:

Today, the term stress is used in its most general sense: in the process of interaction between man and his environment, situations requiring a novel behavioural response can be called stressful situations. In a narrower sense, only those situations are stressful which are considered to be uncontrollable or unresolvable by activity.

³ The Wellbeing Journal Creative Activities to Inspire. Michael O'Mara Books Limited, 2017.

Not only is the first phase not harmful in itself, but it is an essential condition for both physical and psychological development if we are able to cope with difficulties on an ongoing basis. Coping is therefore the twin concept of stress and a key component of stress theory. From the above, it is clear that stress becomes abnormal when we are unable to cope with a novel, threatening situation, and that chronic stress, the phase of exhaustion, is clearly damaging.

One of the most obvious examples of a state of exhaustion, chronic stress, is the so-called burnout of the helping professions. It is obvious that such a state of chronic stress has not only serious psychological but also physiological consequences.

3 Greek temple⁴

3.1 Goal: Mobilizing external and internal resources for change, recognizing the need for change, raising awareness of goals, values, personal qualities, abilities and skills.

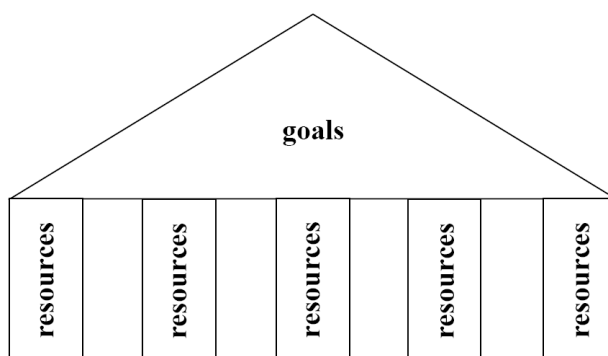
3.2 Competences to be developed: communication, self-knowledge, self-awareness, motivation, overall: life skills.

3.3 Exercise description:

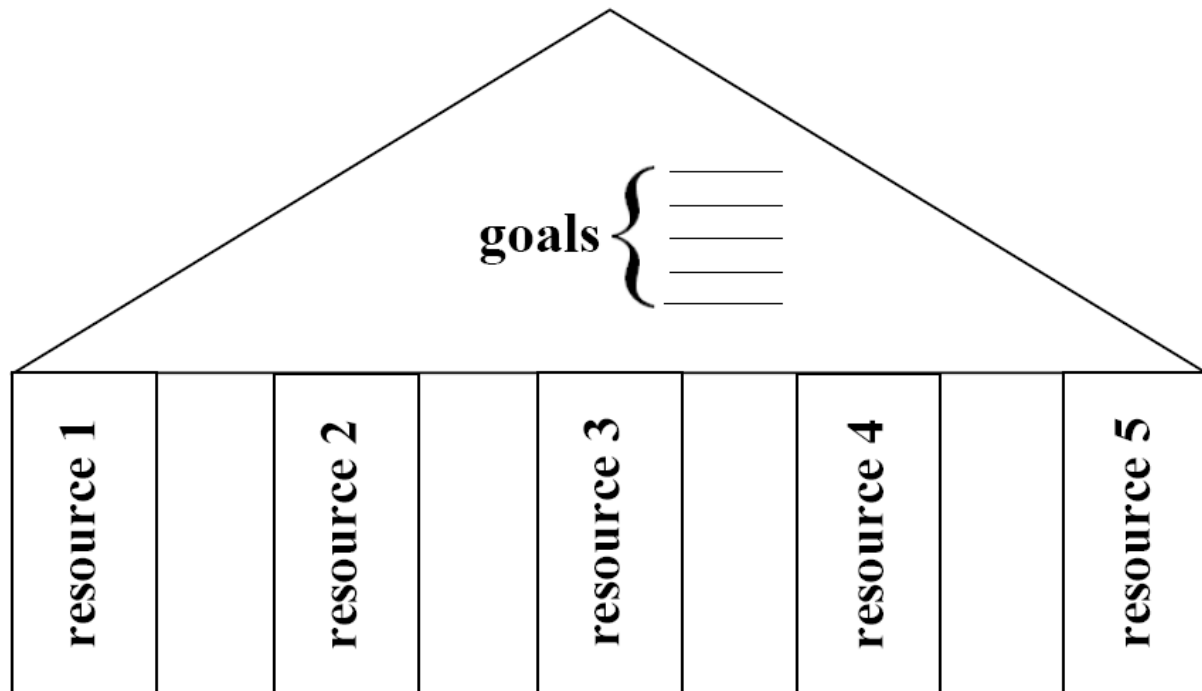
The façade of the building shows what kind of already possessed resources, skills, previous achievements, efforts or other factors you can base the change that is needed for achieving the set goals.

The drawing displays the façade of a Greek temple which is formulated of two parts:

- The *colonnade* is in the bottom part of the drawing. These columns symbolize the already possessed resources (skills, traits, knowledge, achievements, experiences, strengths, etc.). These prop up the goals from below: they support the goals and make it possible to achieve them.
- In the upper part, resting on top of the columns is the triangle-shaped *tympanum*, which represents the challenging goals in the present.



⁴ Járdán Tamás-Pataki Anna: A coaching by drawing módszer. Hogyan indíts el változást egy rajzzal? [Coaching by drawing method. How can you induce change with a drawing?] Bp., 2021. HVG Könyvek



2.4. Equipments needed: according to the number of people in the group: printed material - Greek temple, pen, pencil, pictures of the Greek temple, tables, chairs. The printed material can be left out, as everyone can draw it in a stylized way.

2.5 Methodological guide/help for trainers:

Relevant questions for the discussion:

- What goals, changes, processes does this timpanon encompass?
- What do you want to achieve through change?
- How motivated are you by these goals?
- What resource (ability, trait, knowledge, achievement, skill, strength) do the columns represent (individually)?

⁵ Perthenon, Athens, Greece. Reconstruction display.

- How stable is this structure?
- Which is the strongest column?
- Which are you most proud of?
- Do you have a sufficient number of columns for your purposes?
- What additional columns do you need to achieve your goals?
- How finished is this temple?
- What will this church look like in 1 year / 3 years? How will it be different from today?

4 Paper & pen⁶

4.1 Goal: to increase relaxation, relaxation, expression of emotions/inner thoughts, increase creativity.

4.2 Competences to be developed: self-awareness, creativity, attention/concentration.

4.3 Exercise description:

Let's relax a little bit.

When you want to unwind a bit next time try this simple drawing exercise.

1. Sit comfortably, with your feet on the floor, with your back straight, your shoulders relaxed.
2. Grab a pen and draw a circle that takes up some of the paper - don't worry if it's a little serpentine.
3. Continue drawing. You can draw over and over on the line of the circle or you can fill it in with some kind of pattern, but try to pay attention to the pen not to leave the paper. Do not worry about the finished drawing, just continue this process.
4. Concentrate on what you're drawing.
5. During drawing think about the feeling of running the pen on the paper, the sound of it, the colors you get, how it feels when you draw quicker or slower.
6. If you concentrate on these impressions it can also calm your brain down just like meditation⁷.
7. Do this for a few minutes, then try a different color or a different pattern.

If you focus too much on making the pattern beautiful, draw a little with your other hand.

If you're having a hard time getting started, it can sometimes help if you rather start coloring in the beginning to relax.

⁶ The Wellbeing Journal Creative Activities to Inspire. Michael O'Mara Books Limited, 2017.

⁷ Meditation is the collective name for spiritual practices that incorporate various techniques of concentration, contemplation, and abstraction and that promote increased self-awareness, spiritual enlightenment, and physical and mental health.



4.4. Equipments needed: according to the number of people in the group: A4 paper, pens, colored pencils, colored markers, tables, chairs.

4.5 Methodological guide/help for trainers:

Recreation in a small and big scale - what does recreation mean to you? Instead of switching off, it is more appropriate to switch on to something else. For a while, forget what you have been doing with great concentration, even if you are really enjoying it. You can do this by shifting your attention to another activity. Your relaxation habit should be like the automatic gearshift in a car that changes at just the right time. So you consciously recognize the need to switch, and switching becomes easy. I emphasize: consciously, i.e. by perceiving the situation and recognizing the connections and effects.

5 List of traits

5.1 Goal: to present yourself as accurately as possible using verbal tools; to use verbal tools in your presentation.

5.2 Competences to be developed: self-awareness, self-regulation, self-efficacy, naming attributes, communication (oral and written).

5.3 Exercise description:

Below you will find personality traits thematically.

Approach to work:

Practical	Critical	Thorough
Helpful	Aspiring	Reliable
Precise	Creative	Goal oriented
Responsible	Conscientious	Initiator
Venturesome	Consistent	Enthusiastic
Striving for quality	Exact	Productive
Striving for perfection	Fast	Hardworking
Enthusiastic	Cooperative	Likes challenges
Loves new tasks	Likes instructions	

Communication:

Articulates clearly	Authentic	Humorous
Understandable to everyone	Persuasive	Unaffected
Tight-lipped	Good negotiator	Entertaining
Speaks accurately	Soft spoken	Direct
Asks well	Strong-minded	Lacks inhibitions
Can say no	Talkative	Oratorical
Good contacting skills	Understands well other's signs	Likes to listen to others

Social relationships, attitude towards others:

Tolerant	Discrete	Helpful
Attentive	Open	Dynamic
Fair	Responsive	Friendly

Traits

I am not

What I hate



5.4 Equipments needed: according to the number of participants in the group: printed thematic characteristics, criteria table, pen, tables, chairs.

5.5 Methodological guide/help for trainers:

Finishing and developing this task is a preparation for writing a CV and preparing for a job interview, so it is worth developing it in great detail and allowing time for processing, understanding, absorbing and discussing it.

6 My own motivational inventory⁸

6.1 Goal: to define the concept of motivation; to map own individual motivations (including visualization).

6.2 Competences to be developed: life skills and transversal competences, self-awareness, self-knowledge.

6.3 Exercise description

Without motivation, there is no progress and no development. In fact, motivation both energizes you and points you in the right direction. We can be motivated by the goal in front of our eyes, by the expected reward, but we can also be motivated by our personal interest. Whatever it is that drives us, motivation is a fundamental element of any change, so it's important to be aware of our own driving force.

There are motivations behind every single action and behavior of us. Motivation is a defining element of our needs and our desire to develop and change.

There are as many motivations as there are needs and aspirations, but there are two main types of motivation: extrinsic and intrinsic.

In the case of **extrinsic motivation**, we do something because we want to achieve some result. It could be a reward, a goal, or even an external requirement or expectation that we have to meet. It may be directed at avoiding punishment or conforming to social norms. In the case of extrinsic motivation, our behavior is just a tool and its driving force is external.

Intrinsic motivation, on the other hand, is a drive that comes from within, whereby we do something because it is pleasurable to us in itself, and we develop and grow through it. Our behavior is driven by interest, because we do the activity for its own sake, not for any explicit consequence.

To be motivated, energetic and active in our daily lives, we should summarize what motivates us. This can remind us from time to time of what drives us and keeps us going when we feel less motivated.

Take a moment now, quiet down and think about the external and internal factors that motivate you.

⁸ Pál Kata Dorottya - Sas Eszter Krisztina: Kreatív önismereti határidőnapló. Út önmagunkhoz. [Creative Self-Awareness Diary. A Way to Ourselves.] Budapest., Kulcslyuk Kiadó, 2021.

Once you've done that, fill up the jar on the next page and create your own motivational inventory. You can refer back to this mason jar whenever you feel you need an extra boost of inspiration.



6.4 Equipments needed: according to the number of participants in the group: printed mason jar image, pen, tables, chairs.

6.5 Methodological guide/help for trainers:

The target group members are often unmotivated, their driving force is not, not always or only partially found or known. Motivation is not easy to talk about and discuss. The exercise can help to overcome these difficulties. After clarification of the concepts, visualization (colors, shapes, etc.) can help to work through the "difficult" topic.

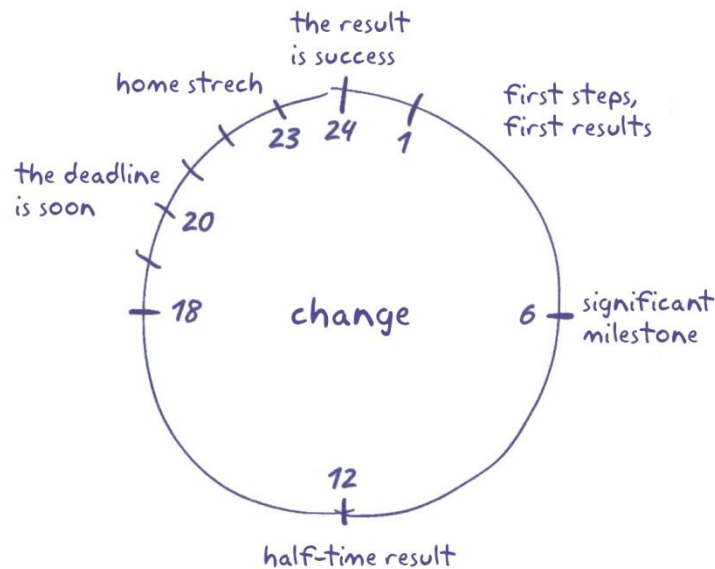
7 Change clock⁹

7.1 Goal: conscious planning of the change process.

7.2 Competences to be developed: self-awareness and transversal competences.

7.3 Exercise description:

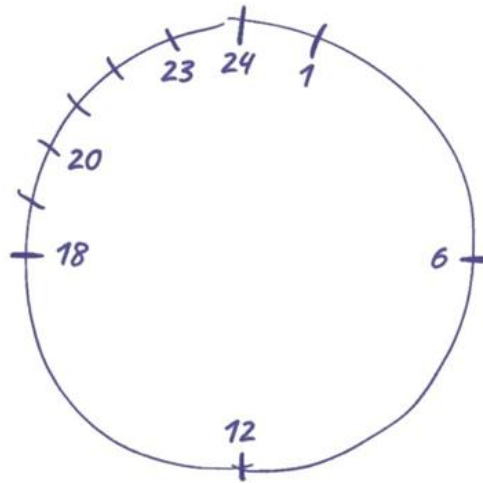
The clock is a symbol of change unfolding over time. Its face is a display of the results and milestones of the tasks associated with the process of change. The clock, which represents a 24-hour period on the clock face, frames a process of change or the completion of a project in a compact way.



- Hour 0 is the starting point, the formulation of objectives;
- followed by the first steps, the results that can be achieved quickly;
- then the main stages and the milestones to be reached;
- significant achievements at the mid-term;
- the focus of the penultimate hours;
- finally, the achievement of the objectives, the closure at the end of the process, at 24 o'clock.

⁹ Járdán Tamás-Pataki Anna: A coaching by drawing módszer. Hogyan indíts el változást egy rajzzal? [The Coaching by Drawing Method. How to Induce Change with a Drawing?] Budapest, 2021 HVG Könyvek

Think about it.



What change does this clock symbolize? What would you name it? What change, what process, and what goal is it framing?

What significant phases or stages would you highlight?

What major milestones would you identify? Why are they significant?

What all needs to happen, what needs to be achieved by then?

What questions did arise in you?

What coordinations would you still consider necessary?

7.4. Equipments needed: according to the number of participants in the group: printed change clock, A4 paper, pen, tables, chairs. The change clock can also be drawn by hand, which adds value to the exercise.

7.5 Methodological guide/help for trainers:

The exercise can be used to plan a change process and answer the question "How to get started?". We can identify the expected results of a complex task, plan its steps and their timing. In summary, the exercise provides a simple framework for clarity in crisis situations.

8 Be creative¹⁰

8.1 Goal: to show creative ways to relax, unwind and switch off.

8.2 Competences to be developed: life skills, self-awareness, self-boundaries, resilience, coping, communication.

8.3 Exercise description:

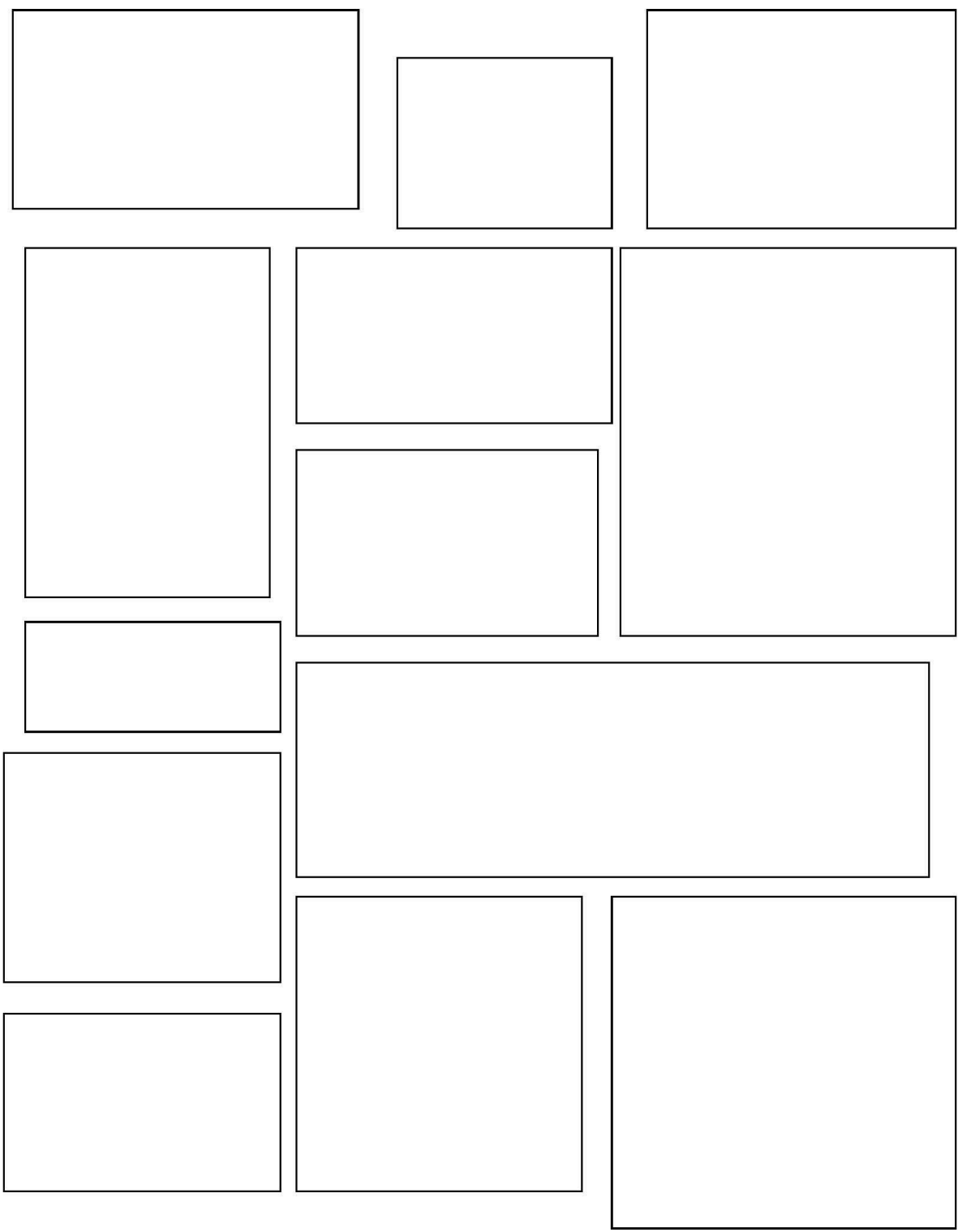
Doing something creative helps you relax and calm down. Creative activities distract you from your worries, guide and focus your emotions, stimulate your senses.

You can try painting, drawing, arts and crafts, playing an instrument, dancing, baking or sewing. The point is not to get excited about the outcome, but to focus on having fun.

Even just a few minutes of creative activity can help. For example, you can start drawing using the shapes and patterns on the following pages.

¹⁰ The Wellbeing Journal Creative Activities to Inspire. Michael O'Mara Books Limited, 2017





8.4 Equipments needed: according to the number of participants in the group: printed shapes, patterns, pens, colored pencils, colored pens, watercolors, tempera, brushes, bowls, crayons, tables, chairs.

8.5 Methodological guide/help for trainers:

The main benefit of coloring and creating is that it takes the focus away from the problem and bad habits, issues into a calm, safe and productive, creative direction. The theoretical background for this is that coloring and creating calms the amygdala, the part of the brain that processes and stores emotional responses, where the "fight or flight" response to each situation is born. The concentration and calm we feel when we are coloring or doing any creative activity or creative work calms the heightened state of the amygdala and gives the brain the rest and calm it needs.

Just imagine, when we create, we actually switch off, we don't pay attention to anything but the pleasure of creating, we concentrate, which requires less energy for adults than for children, so we get less tired in the process. For example, in the case of coloring, it is no longer demanding for adults to stay inside the line.

By developing creative thinking, you will be able to see things and the world from a different perspective, so you will notice beauty that you didn't know before. Creative thinking development helps us to think at a higher level, because learning is part of creativity. This is why it is worth learning something new every now and then, learning something new.

9 Good news¹¹

9.1 Goal: to develop positive thinking, focus on positives; awareness in mapping the positives around us.

9.2 Competences to develop: communication (written), attention/concentration, self-awareness, life skills.

9.3 Exercise description:

Grab a daily paper, a newspaper, a magazine or any news source can be suitable for the exercise. How many positive news stories can you find? Write them down! Then, in the next step, write down all the good things you hear or see today, whether it's small things like an adult making funny faces at a baby on the bus, a cute dog, or more significant things like a friend having a baby, a local hero being honored, etc. The aim is to collect as many as you can!

My good news:

¹¹ The Wellbeing Journal Creative Activities to Inspire. Michael O'Mara Books Limited, 2017



9.4. Equipments needed: according to the number of people in the group: newspaper, daily papers, magazines, A4 sheet, pen, tables, chairs.

9.5 Methodological guide/help for trainers:

Practicing to recognize the positive things, influences, values, etc. around you is extremely difficult for target group members who are in many ways frustrated and really difficult. They complain a lot (often rightly so) and can list many negatives, problems, obstacles, etc. in their lives. When asked if they have experienced anything positive, they are reluctant to answer ("no", "that's impossible here", etc.). One important issue in the pursuit of happiness is the extent to which we see the positives in their particular existence. Therefore, allow time for elaboration and discussion of the exercise, encouraging participants to express their thoughts as clearly as possible - even if they may be resistant or difficult to engage in the exercise at the beginning.

10 Let's write a poem.

10.1 Goal: to develop oral communication and creativity.

10.2 Competences to be developed: communication, creativity.

10.3 Exercise description:

Write a poem about **happiness / change / release**. The poem has a set form: it consists of 11 words, which follow each other in a predefined order in 5 lines:

First line:	1 word (thought, object, color, etc.)
Second line:	2 words (something about the first word)
Third line:	3 words (association: what happens?)
Fourth line:	4 words (your opinion)
Fifth line:	one word (summary)

An example:

Yellow
The sun
Summer is scorching
Everyone wants ice cream
Heat

10.4 Equipments needed: according to the number of participants in the group: A4 sheet, pen, example poem, tables, chairs.

10.5 Methodological guide/help for trainers:

This exercise is very popular, and at the end you can collect the poems, everyone can look at them, read them, etc. The exercise is easy to do, but many people then use it in their personal relationships (e.g. writing a "poem" to their wife, or a letter to their children, etc.). In any case, the message of the exercise is that anyone can be a poet, even in this simple way.

11 Everything will be fine¹²

11.1 Goal: to practice appropriate ways of dealing with stress and frustration; to maintain and preserve mental health.

11.2 Competences to be developed: stress management, increasing resilience, developing coping capacity, visualizing positives.

11.3 Exercise description:

Lie down or get into a comfortable sitting position. Set the clock/stopwatch for 10 minutes.

Close your eyes. Take three slow, deep breaths.

From your memories, find a pleasant, peaceful place you have been, such as a beautiful garden or a beach.

Imagine walking through the garden and admiring the flowers, or walking along the beach with your toes sinking into the soft sand. Admire the petals, the colors or the sea, the sky, the thousands of shades of blue. Imagine that, as the sun warms your back and you admire the landscape, you become more and more relaxed step by step.

Continue this imaginary walk, breathing slowly and deeply all the while.

Don't let anything distract you from this beautiful, tranquil landscape.

When the time is up, open your eyes slowly.

11.4. Equipments needed: according to the number of people in the group: yoga mat or blankets or chair, clock or stopwatch.

11.5 Methodological guide/help for trainers:

During the processing phase of the exercise, you can ask how they feel, how they are doing, whether it was difficult or easy to follow the instructions.

¹² Corinne Sweet: The Anxiety Journal: Exercises to Soothe Stress and Eliminate Anxiety Wherever You Are. Boxtree, an imprint of Pan Macmillan, a division of Macmillan Publishers International Limited, 2017

12 Happiness Tree

12.1 Goal: The concept of happiness and the creative expression of related thoughts and feelings.

12.2 Competences to be developed: creativity, communication, self-awareness, self-knowledge.

12.3 Exercise description

What is happiness?

The concept of happiness and the creative expression of related thoughts and feelings.

What do I need to be happy? The longing for happiness is reflected in many novels, poems and songs. Everywhere you can find recipes, advice and recommendations on how to be happy. Everyone defines happiness and the feeling of happiness differently, depending on their specific desires and experiences.

Create a tree of happiness using any technique you choose (drawing, montage, collage, etc.) The trunk of the tree is the symbol of happiness, the roots are the source of happiness, the branches are the symbol of what you strive for, what you need to be happy.

12.4 Equipments needed: according to the number of participants in the group: tables, chairs, pencils, wrapping paper, brushes, markers, cardboard, A4 paper, scissors, glue, cellux, bowls, tempera, colored paper, watercolor, newspapers, daily papers, leaflets, old books.

12.5 Methodological guide/help for trainers:

We can "display" the happiness trees so that they are always in sight. One by one in plenary processing, each person can tell the meaning of their own happiness tree. The exercise focuses on visualizing the state of happiness, thus developing mental health, awareness and consciousness of this segment.

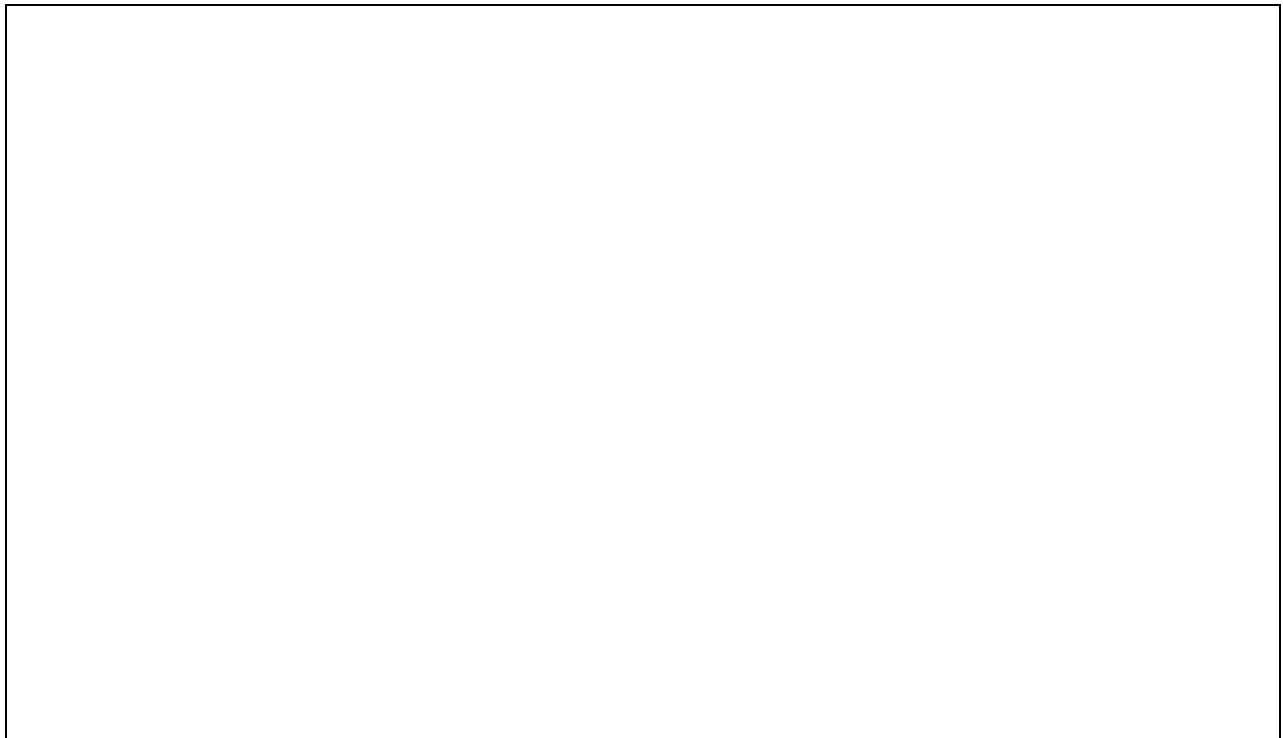
13 The Miracle

13.1 Goal: to visualize and verbalize the process and outcome of change.

13.2 Competences to be developed: self-awareness, communication, transversal competences, peer relations, peer knowledge.

13.3 Exercise description:

You go up to your cell, you busy yourself with something then you go to bed, you fall asleep - you don't know it, but a miracle is happening. What you've wanted for a long time happens. The MIRACLE. How would you know it's happened? How would others behave towards you? What happened?



13.4 Equipmenty needed: according to the number of participants in the group: A4 sheet, pencil, pen.

13.5 Methodological guide/help for trainers:

Typical coaching exercise. We notice change from our environment - how others behave (differently) towards us. What has changed around us? How do we notice it?

14 Flash Fiction, postcards – Be creative 2.

14.1 Goal: unity of linguistic signs (verbal communication) and visual representation; development of creativity and communication.

14.2 Competences to be developed: communication (verbal, visual), transversal competences.

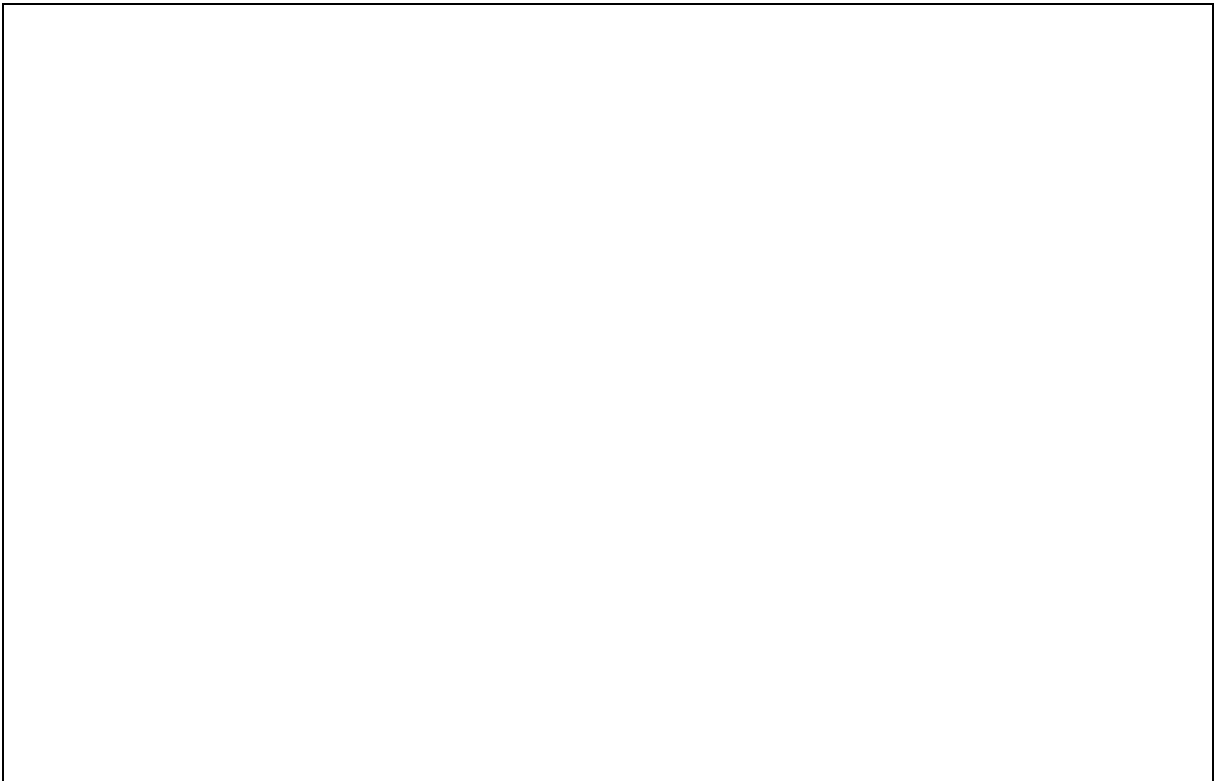
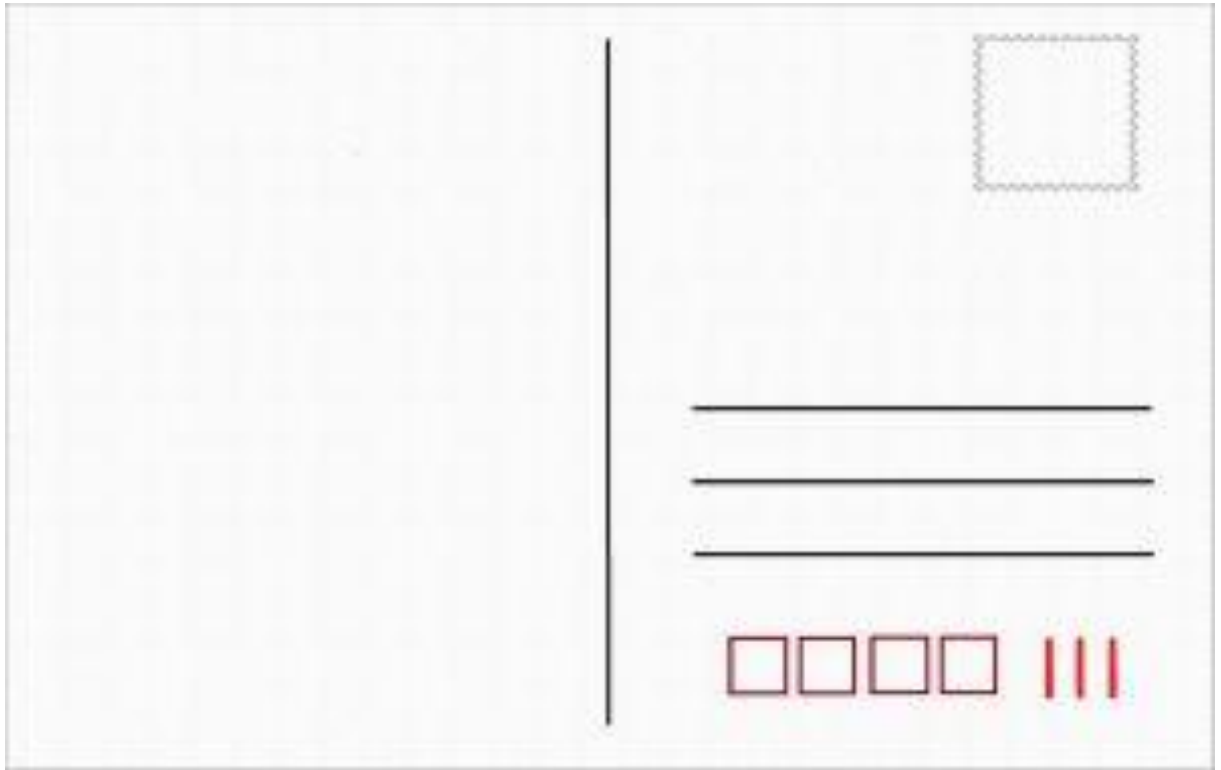
14.3 Exercise description:

The essence of short texts is to keep them to a maximum of 500-1000 words. Many have perfected this even further: for example, the editors of the unusual literary magazine Hoot, who select one piece of writing a month from the submissions they receive and send it to their readers and subscribers printed on a postcard. This special magazine is also an exciting opportunity for graphic designers and authors to create in such a small space, with each piece of work consisting of a maximum of 150 words.

Try it yourself.

- Write a 150-word-text and create a postcard for it (illustration).
- Create a text/short story using the following 10 words: *sellotape, nylon bag, tomato, curdled milk, rap, lubricating grease, shower, singing, nostalgia, champagne.*
- Create a story that begins with: *Somewhere for me exists a man...*

The last two are also stories in 150 words.



Somewhere for me exists a person...

14.4 Tools needed: according to the number of people in the group (pieces): A4 sheet, postcard template illustration, pencil, pen.

14.5 Methodological guide/help for trainers:

With the right motivation, participants can create very exciting works. These can be collected and discussed - but they can also be created for our own pleasure.

15 What do you like to do?

15.1 Goal: to discuss the concept of time, useful and efficient use of time, time management issues, time for activity and time for rest.

15.2 Competences to be developed: life skills and transversal competences.

15.3 Exercise description:

We often feel like we can't cram all the things we love and enjoy into our lives. We focus our energies on the things we need to do rather than the things we want to do. And when we have very little time, we don't take care of ourselves and we don't value ourselves as much as we deserve.

What do you like to do? Maybe you like to meet your friends, cook or sit down and read or maybe go for a walk outside or go on a big adventure.

Take some time to think carefully about the things that make you feel good and make a list of them. Then plan when you will do these things the next time.

A large, empty rectangular box with a thin black border, intended for students to write their responses to the exercise prompts.

What we like to do can change over time so it's worth thinking more carefully about what we enjoy doing.

It can also help to think about why, for what reason you enjoy these things. Is it because they relax you, they're creative, they give you energy? What else could you try that has a similar effect on you?

15.4 Equipments needed: according to the number of participants in the group (pieces): A4 sheet, pencil, pen.

15.5 Methodological guide/help for trainers:

GTD technique

GTD, or Getting Things Done, was developed by David Allen. The idea is that every day you write down all the things you want or need to do that day. Then you can get on with the simpler, easier tasks straight away, and break down the bigger, more complicated ones into smaller units, so you can see how much time and effort they require.

With a clear picture of the workflow, you can move on more smoothly.

Its benefits:

- you put down in writing - either manually or electronically - what you will do, giving your work focus;
- you can be more focused and efficient in implementing your plan;
- it works well in an organizations, in a teams, too.

Rapid Planning Method (RPM)

This method was created by Anthony Robbins and is based on transforming thinking. It tells you to focus on the things that really matter and why you want to achieve them. At the same time, take your focus back from things that don't serve your purpose.

Another important step in the method is to keep your plan flexible. It distinguishes between making real progress and crossing things off the to-do list. Robbins says that whether you want to be more effective in business or in your personal life, the key is to maximize your resources and use them well. You don't need luck to succeed; you just need to know what you want. The clearer you are about your goal, the easier it is to achieve it. And this is true not only for big goals, but also for small ones. To achieve your goal, you need a plan of action.

Its benefits:

- the method is not only great for business, but also for personal life;
- it is not limited to time management.

Eat the frog method

What does a frog have to do with time management? Bryan Tracy's method comes from a quote by Mark Twain, which goes, "Eat a live frog first thing in the morning and nothing worse will happen to you the rest of the day." What does this mean? Your frog is your hardest and most important task. You must not put it off, you must do it first. Once you have done that, all the other things you have to do will be much easier.

Its benefit:

- successfully completing and solving the most difficult task releases enormous power;
- this technique can help you overcome procrastination.

Get to know your productivity zone

Some people are early risers ("early birds") and others are more active in the late hours ("night owls"). It is completely different who can work most efficiently when. Always do your most important and attention-grabbing work when you are at your most efficient. If you know yourself to be less productive at certain times of the day, do work that requires less creativity or professional attention.

Its benefit:

- you can work much faster and more efficiently when you're at your peak productivity;
- you can spare yourself the feeling of failure if you know when you're not being effective.