LABORATORY OF KINESTHETIC LEARNING

YOU DON'T NEED TO KNOW
HOW TO DANCE
TO DANCE AND
MOVE

ABOUT THE PROJECT "LABORATORY OF KINESTHETIC LEARNING" • • • • • • • • • • • 2

WHY LEARNING THROUGH MOVEMENT WORKS? • 3
- MOVEMENT AS A COMMUNICATION • 4
- WHAT IS KINESTHETIC SENSE • 4
- WHAT IS KINESTHETIC EMPATHY? • 5
- CREATIVE PROCESS • 5/6

CREATED BY PARTICIPANTS • 7
- ACT - REACT - INTERACT • 7/8
- REBORN • 9
- ACTIVISM CREATED CHANGE - BE A CHANGER! • • • • • • • • • • • • • • • • • • • 10
- KOSTKAS • 11
- JESARIKA • 12
- DIVERSITY: UGLY IS BEAUTIFUL, BEAUTIFUL IS UGLY • • • • • • • • • • • • • • • • • 13

"**LABORATORY OF KINESTHETIC LEARNING**" **(LKL)** WAS A UNIQUE TYPE OF ACTIVITY THAT HAPPENED IN JULY 2017 IN ALUKSNE, LATVIA, INCLUDING ELEMENTS OF A SEMINAR (EXCHANGING EXPERIENCES AND INFORMATION), A TRAINING (GIVING A CHANCE TO EXPERIENCE NEW METHODS THAT COULD LATER ON BE APPLIED WITH YOUNG PEOPLE) AND A "LABORATORY" (ALLOWING PARTICIPANTS TO WORK TOGETHER TO DESIGN AND TEST OWN METHODS THAT COULD BRING THE INNOVATION TO YOUTH WORK).

WE ARE WELL AWARE THAT KINESTHETIC LEARNING HAS A LOT OF POTENTIAL AND POWER IN IT, BECAUSE IT IS USUALLY OPENING NEW "CHANNELS" AND "CONNECTIONS" IN YOUNG PEOPLE, GENERATING NEW FEELINGS, HELPING THEM TO BECOME MORE OPEN, SELF-AWARE, CREATIVE AND TO REALIZE THEIR FULL POTENTIAL

THE **AIM** OF THIS PROJECT WAS TO GATHER 25 YOUTH WORKERS IN ORDER TO IMPROVE THEIR COMPETENCES ON DESIGNING AND IMPLEMENTING KINESTHETIC LEARNING ACTIVITIES FOR YOUTH WORK SETTINGS.

THE **OBJECTIVES** OF THE TRAINING COURSE WERE:

- TO EXCHANGE SO FAR EXPERIENCES OF PARTNERS RELATED TO USING KINESTHETIC LEARNING IN YOUTH WORK, DISCUSS EXISTING CHALLENGES AND IDENTIFY FURTHER NEEDS FOR COMPETENCES IMPROVEMENT TO FACILITATE SUCH LEARNING PROCESS
- BASING ON EXISTING RESEARCH AND THEORIES, TO BECOME MORE AWARE OF THE POWER OF LEARNING THROUGH BODY AND HOW IT CONTRIBUTES TO YOUNG PEOPLE'S DEVELOPMENT AND THUS TO BECOME EVEN MORE MOTIVATED TO USE IT AS NFL TOOL IN YOUTH WORK
- TO DISCOVER A DEEPER POTENTIAL OF KINESTHETIC LEARNING TO PROMOTE 4 CONCRETE COMPETENCES: SELF-AWARENESS AND EXPRESSION,CREATIVITY, SKILLS TO APPRECIATE AND DEAL WITH DIVERSITY AND SOCIAL ACTIVISM BY GETTING INVOLVED AS A LEARNER IN VARIOUS EXERCISES WITH MOVEMENT AND IMPROVISATION (EXPERIENTIAL LEARNING PART)
- TO TRAIN THE SKILLS TO PLAN AND FACILITATE NON-FORMAL LEARNING ACTIVITIES FOR YOUTH THAT DEVELOP ABOVE MENTIONED COMPETENCES INVOLVING BODY AND MOVEMENT AS THE MAIN SOURCE OF LEARNING.
- TO PLAN AND IMPLEMENT AT LEAST 1 FOLLOW-UP ACTIVITY INVOLVING KINESTHETIC LEARNING WITH LOCAL YOUNG PEOPLE IN EACH PARTICIPATING COUNTRY.

TRAINING COURSE WAS FACILITATED BY TWO VERY EXPERIENCED AND PROFESSIONAL TRAINERS:

- **IEVA GRUNDSTEINE (LATVIA)** HAS BEEN WORKING IN THE YOUTH FIELD SINCE 2001. FOR THE LAST EIGHT YEARS SHE HAS BEEN THE TRAINER OF NON-FORMAL LEARNING, WORKING AS A LOCAL AND EUROPEAN PROJECT INITIATOR AND MANAGER. SHE HAS CARRIED ALREADY MORE THAN 85 INTERNATIONAL TRAININGS FOR DIFFERENT TARGET GROUPS (YOUTH WORKERS, TEACHERS AND OTHERS). IEVA IS INVOLVED IN REGULAR CONTEMPORARY DANCE EXERCISES AS A LEARNER SINCE 3 YEARS AND HAS APPLIED KINESTHETIC LEARNING IN HER TRAINING SEVERAL TIMES.
- **ILZE ZIRINA (LATVIA)** IS A MEMBER OF THE ASSOCIATION OF PROFESSIONAL CONTEMPORARY DANCE CHOREOGRAPHERS OF LATVIA. SHE HAS RECEIVED AN MA IN CHOREOGRAPHY IN 2007. SINCE 2007 SHE HAS BEEN A DANCE TEACHER IN LATVIAN CULTURE COLLEGE AND LATVIAN ACADEMY OF CULTURE. SHE HAS AN EXTENSIVE EXPERIENCE IN INFORMAL DANCE EDUCATION IN LATVIA AND ALSO ON INTERNATIONAL TRAININGS. SHE IS ALSO A DANCER, PERFORMER AND CONTACT-IMPROVISATION EXPERT.

WHY LEARNING THROUGH MOVEMENT WORKS?

TO UNDERSTAND THIS PHENOMENON FROM THEORETICAL POINT OF VIEW LET'S SHORTLY HAVE A LOOK AT MOVEMENT ITSELF - WHERE AND HOW AND WHY DOES IT START. ALSO LET'S GET ON THE SAME PAGE WITH THE UNDERSTANDING ABOUT WHAT IS KINESTHETIC SENSE. AND LET'S LOOK AT CREATIVE PROCESS - HOW DOES IT WORK - TO UNDERSTAND THAT ALL OUR LIVES IS ONE BIG CREATIVE PROCESS.

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THIS MATERIAL IS BASED ON THE BOOK **THE MOMENT OF MOVEMENT** BY **LYNNE ANNE BLOM & TARIN CHAPLIN** AND THEORETICAL RESEARCH PAPER **CYCLE OF TRANSFORMATION: CREATIVE PROCESS IN THE PERFORMING ARTS** BY PHD PROFESSOR IN PERFORMING ARTS **LYNNE H. ROFF.**

ABOUT THE MOVEMENT AND DANCE IMPROV.

• WHAT IS MOVEMENT?

THE HUMAN MOVEMENT CAN BE DIVIDED IN GROUPS: REFLEXES, GESTURES, ACCOMMODATING MANEUVERS, POSTURINGS, PRECISE COMPLEX ARTICULATIONS, RANDOM ACTIONS AND PRACTICAL AND AESTHETIC PATTERNS. SOMETIMES MOVEMENTS ARE DISPLAYED OPENLY (A HUG OR A SALUTE); SOMETIMES THEY ARE HIDDEN OR SO MINIMAL AS TO BE ONLY INTERNALLY IDENTIFIED (A JUMPING INSIDE YOUR STOMACH). ALL OF THEM CAN BE AND HAVE BEEN ANALYZED IN TERMS OF SPACE, TIME, AND ENERGY. TOGETHER THESE ELEMENTS DIFFERENTIATE ONE MOVEMENT FROM ANOTHER AND GIVE EACH A UNIQUE IDENTITY. DEPENDING ON THE NATURE OF THE MOVEMENT ONE ELEMENT CAN PREDOMINATE, BUT OTHERS ALWAYS CONTRIBUTE BY SUPPORTING THE MOVEMENT: IN FINGER TAPPING, THE PRIMARY ELEMENT THE TIME ELEMENT IS AUGMENTED BY DIRECT USE OF CONFINED SPACE AND A LIGHT DEGREE OF ENERGY.

• WHERE DOES MOVEMENT COME FROM?

MOVEMENT BRINGS OUR DARKNESS IN LIGHT. MOVEMENT IS BOTH EXPRESSIVE AND PRACTICAL. IT CONTRIBUTES AND MIRRORS HUMAN GROWTH AND DEVELOPMENT. AS INSTINCTIVE FORCES, INTUITIONS, RHYTHMS AND PASSIONS DRIVE US, OUR BODY RESPONDS TO UNSPOKEN NEEDS AND DESIRES, INTERPRETING THE CONTINUOUS FLOW OF INTERNAL AND EXTERNAL SIGNALS AND DETERMINING THE APPROPRIATE FORM OF ACTION. THE NEUROMUSCULAR SYSTEM - MUSCLE CONTRACTION, NERVE STIMULATION, TOUCH SENSATION, ADRENALINE FORMATION, MUSCLE FATIGUE, OXYGEN DEPLETION - PROVIDES A PARALLEL FLOW OF FEEDBACK ALONG WITH OUR SENSITIVITIES TO GRAVITY, PRESSURE BREATH, TENSION, AND VERTICALITY. OUR COMPREHENSIVE BODY INTELLIGENCE APPREHENDS OTHER REALITIES (WALLS, STAIRS, MOVING BODIES) AND ADJUSTS THE MOVEMENT ACCORDINGLY.

• BREAKING SWEAT

ATHLETES AND DANCERS COMMONLY CARRY MOVEMENT TO EXTREMES. EXCESSIVE ACTIVITY PRODUCES VARIOUS RESULTS, DEPENDING ON THE TYPE OF MOVEMENT ENGAGED IN. BREAKING SWEAT, A SIMPLE AND TANGIBLE PHENOMENON, CREATES AN IMMEDIATE AWARENESS OF THE BODY; THIS AFFIRMATION OF THE SELF-ALIVE-IN-THE-BODY CREATES A HUNGER FOR MORE MOVEMENT. THE PHYSIOCHEMICAL HIGH RELEASES A PSYCHOLOGICAL HIGH; TOGETHER THEY MAKE A SOLID BASE FOR PRECISE PERCEPTION OF SELF. THE MONOTONY OF EXCESSIVE REPETITION HOWEVER PRODUCES QUITE DIFFERENT RESULT, LEADING IT OFTEN TO A DEEPENING HYPNOTIC FOCUS. MOVEMENT-INDUCED DIZZINESS, A THIRD FORM OF PHYSICAL EXCESSIVENESS, CHANGES THE SENSE OF BODY BOUNDARIES AND CAN CAUSE CALM TRANSCENDENCE OR NAUSEA.

- **BODY'S LIMITS**

AT TIME WE ARE FRUSTRATED BY OUR BODY'S LIMITS, AS THEY DO NOT ALLOW FULFILL OUR HEART'S FANTASY; YET AT OTHER TIMES WE OVERSTEP THOSE VERY LIMITATIONS, REACHING PLACES AND CREATING EVENTS WE NEVER DARED DREAM OF. SUCH PHYSICAL LIMIT - PUSHING BRINGS AN EXHILARATION THAT REACHES WELL BEYOND THE PHYSICAL ACCOMPLISHMENT ALONE. IN A DANCE IMPROVISATION, THE MOVERS MAY ACHIEVE THE EXHILARATION THAT COMES FROM CHALLENGING PHYSICAL LIMITS BUT BECAUSE THEY GO BEYOND THE PHYSICAL, THEY HAVE THE ADDED SATISFACTION OF SPONTANEOUSLY CREATING UNIQUE MOVEMENT AND FORM.

MOVEMENT AS A COMMUNICATION

IT HAS BEEN ESTIMATED THAT 70% OF DAILY COMMUNICATION TAKES PLACE ON NONVERBAL LEVEL.IN IMPROVISATION COMMUNICATION IS THE MOST IMPORTANT ASPECT OF MOVEMENT. OTHER PEOPLE, CO-MOVERS OR / AND WATCHERS, RESPOND TO THE UNIVERSAL THAT IS BEING EXPRESSED. FOR EXAMPLE, I CAN UNDERSTAND AND CONNECT TO YOUR MOVEMENT ABOUT FEAR EVEN THOUGH MY EXPERIENCE OF FEAR MAY BE OF FAILING, OR FALLING, WHILE YOURS IS OF ABUSIVE FATHER. I AM ABLE TO MOVE WITH YOU , AND IDENTIFY WITH YOUR IMPROV OR DANCE BECAUSE THE FEAR HAS BEEN REDUCED TO ITS ESSENTIALS, TO ITS MOVEMENT, TO ITS PRIMITIVE STATE THAT IS REAL IN ALL OF US. MOVEMENT IS THE CONNECTING THREAD THAT ALLOWS ME TO JOIN YOU IN MOVEMENT. DANCE THE FEAR, AND I WILL LET YOU KNOW THAT I TOO KNOW ABOUT IT, HAVE BEEN THERE AND AM HERE NOW WITH YOU.
KINESTETIC SENSE LETS US READ OTHER'S MOVEMENT MORE EASILY.

WHAT IS KINESTETHIC SENSE.

THE KINESTHETIC SENSE IS SOMETIMES CALLED "MUSCLE MEMORY". IT IS THE AWARENESS OF OUR OWN MOVEMENT, FOR EXAMPLE WHEN WE WALK, EAT, WRITE, OR BRUSH OUR TEETH. THE KINESTHETIC SENSE IS BASED ON **PROPRIOCEPTION,** WHICH IS AWARENESS OF THE POSITION OF OUR JOINTS. **PROPRIOCEPTION** IS THE PERCEPTION OF THE **POSITION** AND POSTURE OF THE BODY.
IN PERFORMING ARTS KINESTHETIC SENSE IS A SPECTATOR'S PERCEPTION OF THE MOTION OF A PERFORMER.

THE KINESTHETIC / PROPRIOCEPTIVE SENSE CAN PROVIDE NON-VISUAL INFORMATION THAT CAN ENABLE PEOPLE WHO ARE BLIND TO REMAIN ORIENTED AS THEY WALK THROUGH FAMILIAR SURROUNDINGS. FOR EXAMPLE, KINESTHETIC INFORMATION CAN BE USED TO:

- ACCURATELY JUDGE (WITHOUT COUNTING STEPS) HOW FAR WE ARE WALKING, FOR EXAMPLE WHEN WE HAVE WALKED FAR ENOUGH TO REACH A HALLWAY OR DOOR, A STORE, OR A BUS STOP;

- ACCURATELY JUDGE HOW MUCH WE TURN AS WE STAND OR WALK;

- RECOGNIZE IF WE'RE WALKING ON A SLOPE OR HILL (WE CAN NOTICE SIDEWAYS SLOPES BETTER THAN FORWARD SLOPES, BECAUSE WE ARE MORE SENSITIVE TO CHANGES IN THE ANGLE OF OUR ANKLE WHEN THE FOOT IS TILTED TO THE SIDE THAN WHEN IT IS DROPPED OR LIFTED FORWARD).

LIKE ANY OTHER SENSE, THE KINESTHETIC SENSE CAN BE IMPROVED WITH PRACTICE AND TRAINING. THOSE WHO HAVE VISION CAN PREPARE FOR THE EXERCISES VISUALLY, BUT SHOULD DO THE EXERCISES WITH EYES CLOSED OR OCCLUDED IN ORDER TO DEVELOP AND BE ABLE TO RELY ON THE KINESTHETIC SENSE.

WHAT IS KINESTHETIC EMPATHY ?

SPECTATORS OF DANCE EXPERIENCE KINESTHETIC EMPATHY WHEN, EVEN WHILE SITTING STILL, THEY FEEL THEY ARE PARTICIPATING IN THE MOVEMENTS THEY OBSERVE, AND EXPERIENCE RELATED FEELINGS AND IDEAS.

AS DANCE SCHOLAR ANN DALY HAS ARGUED: '**DANCE, ALTHOUGH IT HAS A VISUAL COMPONENT, IS FUNDAMENTALLY A KINESTHETIC ART WHOSE APPERCEPTION IS GROUNDED NOT JUST IN THE EYE BUT IN THE ENTIRE BODY'** (DALY 2002).
KINESTHETIC EMPATHY AND RELATED CONCEPTS TOOK ON PARTICULAR RELEVANCE IN THE CONTEXT OF MODERNISM, WHICH EMPHASIZED THE IDEA THAT RECEIVERS SHOULD RESPOND DIRECTLY TO THE MEDIUM OF A WORK OF ART (EG. MOVEMENT RHYTHMS) RATHER THAN TO A STORYLINE OR A SUBJECT.

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CREATIVE PROCESS.

THE COMPLICATED WORKINGS OF THE MIND, THE FRAILTIES AND STRENGTHS OF THE BODY, AND THE EVER CHANGING CASCADE OF HUMAN EMOTION FORM THE PALETTE OF THE PERFORMING ARTIST. **CREATORS IN THE PERFORMING ARTS PROVOKE AND INVEST GREAT POWER TO DO THEIR WORK THROUGH THE MINDS AND BODIES OF OTHER PEOPLE.** THEY NEED TO FIND THE RIGHT LANGUAGE TO TRANSLATE THE STORM INITIATED IN THE UNCONSCIOUS FOR THE OUTER WORLD. IN PERFECT COUNTERBALANCE TO THE TERRIFIC POWER OF THE FORCES INITIATED IN THE PERFORMING ARTS, PRODUCTIONS IN LIVE THEATRE, DANCE, AND MUSIC PROJECT ENERGY IN THE FORM OF INDIVIDUAL PERSON AND MASSIVE GROUP DYNAMICS, AFFECTING IMMEDIATE ATMOSPHERE AND CATHARSIS IN THE PARTICIPATING AUDIENCE. PERFORMING ARTS ADDRESS THE UNCONSCIOUS MIND DIRECTLY IN PERFORMER AND AUDIENCE ALIKE.

WHAT IS THE JOURNEY IN THE CREATIVE PROCESS?

LYNNE ANNE BLOM & TARIN CHAPLIN SEES FOUR STAGES IN THE CREATIVE PROCESS:

PREPARATION - DURING THIS STAGE THE SPECIFIC PROBLEM IS STATED AND RESEARCHED, AND A BACKGROUND IS ESTABLISHED.

EXPLORATION - INCLUDES LETTING GO, A GIVING UP CONSCIOUS CONTROL, ALLOWING MANY OPTIONS TO BE TRIED, EXPLORED AND EXPERIMENTED WITH. CREATIVE THINKERS AGREE THAT SOMETIMES HARD, SOMETIMES ENJOYABLE, AND OFTEN A LENGTHY PERIOD OF EXPLORATION IS USUALLY FOLLOWED BY A TIME LAYING THE PROBLEM ASIDE, CONSCIOUSLY OR SUBCONSCIOUSLY. THE ISSUE IS THUS GIVEN TIME TO BATHE IN THE RECESSES OF THE INTUITIVE WHERE THE IDEAS ROLL AROUND AND REGROUP. IT IS RECEPTIVE YET NOT PASSIVE TIME. SOME CREATIVITY ANALYSTS SEE THIS LATENT PERIOD AS A STAGE UNTO ITSELF.

ILLUMINATION - FROM THE DARK PLACE OF EXPLORATION, MOST OFTEN UNBECKONED, COMES A FLASH OF INSIDE. IT IS "AHA!" MOMENT. THINGS COME TOGETHER, THE PLAN IS SEEN, THE THEORY IS CLEAR, THE IMAGE ARTICULATE. THE POTENTIAL OF THE NEW IDEA IS APPARENT. DURING THIS BREAKTHROUGH, EVERYTHING BECOMES SUDDENLY VIVID; THERE IS A HEIGHTENED CONSCIOUSNESS IN WHICH THE SENSORY, MEMORY, AND THINKING PROCESSES ARE INTENSIFIED.

FORMATION OR FORMULATION - INVOLVED GIVING OUTWARD FORM TO THE INNER IMAGE. THE FORMING OR FORMULATION WHICH IS DEVELOPED IN THIS STAGE IS NECESSARY FOR OBJECTIFICATION AND ARTICULATION OF THE IMAGE OR SOLUTION. THIS WILL ALLOW THE CLARITY NECESSARY FOR ITS COMMUNICATION.

LYNNE H. ROFF SEES THE ARTIST CYCLES THROUGH THE STAGES OF

- **ENCOUNTER** (GENERATE). THE ENCOUNTER STAGE IS THE TIME OF EXPLORATION, GATHERING, AND CRAFTING.
- **RELEASE** (INTERPRETATE). THE RELEASE STAGE OCCURS IN RESPONSE TO OBSTACLES PROVIDED BY THE ENCOUNTER STAGE. FOR THIS STAGE TO BE EFFECTIVE, IT MUST BE PRECEDED BY ULTIMATE LABOR, THAT IS, WORK PURSUED AS FAR AS IT CAN GO. OFTEN, THE STAGE OF RELEASE IS REACHED AFTER COMPLETE EXASPERATION (SAJAUKUMS) WITH THE WORK.
- **MANIFESTATION** (SUPPORT). THE MANIFESTATION STAGE OCCURS AFTER THE RELEASE OF THE STRUGGLING EGO.

THIS CYCLE CAN GO FROM RELEASE TO MANIFESTATION AND BACK TO ENCOUNTER AGAIN HOWEVER MANY TIMES ARE ORGANICALLY NECESSARY FOR THE EXECUTION OF ANY GIVEN WORK. SUDDENLY, THE ANSWERS COME.THE CONCEPT FLOODS INTO THE MIND, ENABLING THE ENCOUNTER STAGE TO BEGIN ANEW ON A HIGHER LEVEL. IT IS POSSIBLE TO INITIATE THESE STAGES CONSCIOUSLY, IN A RELATIVELY SMALL WAY, FOR THE PURPOSE OF PROBLEM SOLVING.

PREVERBAL PROCESSES OF THE MIND SEEK EXPRESSION IN FORMS WE CAN UNDERSTAND. THESE IMAGES, OR ENTITIES, ARE ARCHETYPAL IN NATURE AND UNIVERSAL TO THE HUMAN CONDITION, AS EVIDENCED IN THE FOLKLORE AND RELIGIONS OF ALL CULTURES. THEY SPEAK FROM THE FAIRY TALES IN A CHILD'S FIRST BOOK, AND MARCH THROUGH OUR DREAMS. MUSICIANS AND MATHEMATICIANS ARGUE THE EXISTENCE OF ARCHETYPAL SOUND AND GEOMETRIC CONSTRUCTS. ALL OF THESE PREVERBAL ESSENTIALS REQUIRE FORM TO BECOME REAL FOR US. THEY UNDERLIE ALL CONSCIOUS THOUGHT PROCESSES, PROVIDING GUIDANCE AND MOTIVATION OF WHICH WE ARE LARGELY UNAWARE.

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MATERIAL CREATED BY ILZE ZIRINA

CREATED BY PARTICIPANTS

DURING THE TRAINING COURSE PARTICIPANTS WERE DIVIDED IN 6 GROUP IN ORDER TO DEVELOP SESSION PLANS AND IMPLEMENT THEM INVOLVING LOCAL PEOPLE WITH NO EXPERIENCE IN KINESTHETIC LEARNING.

ACT - REACT - INTERACT

LEARNING OUTCOMES

- SELF CONFIDENCE
- TEAM BUILDING
- COMMUNICATION SKILLS
- ACTION AWARENESS
- SOCIAL SKILLS

ACTIVITY DESCRIPTION

ACTIVITY 1 : WELCOMING AND PRESENTATION OF THE PROGRAMME.
ICE BREAKING: TO SAY HIS/HER NAMES ADDING ONE MOVEMENT. EACH PARTICIPANT MUST REPEAT THE NAME OF THE OTHERS AND THE MOVEMENT.

ACTIVITY 2 : THE CHANGE GAME:

- SPLIT THE GROUP INTO 2 GROUPS, PUTTING THEM ON A LINE FACING EACH OTHER
- OBSERVE THE ONE IN FRONT OF YOU
- THEN TURN ON YOUR BACK AND CHANGE 3 THINGS YOU HAVE
- TURN AGAIN IN FRONT OF EACH OTHER AND OBSERVE AGAIN: TRY TO FIND OUT THE DIFFERENCES

SHORT DEBRIEFING ABOUT THIS ACTIVITY, FOCUSING ON WHAT EACH PARTICIPANT HAS OBSERVED AND CHANGED.

ACTIVITY 3 : ASKING THE MAIN QUESTION: HOW ARE YOU ACTIVE?
THE PARTICIPANTS ANSWER WITH A WORD ON A STICKY PAPER TO PUT ON A FLIP CHART TO BE VISIBLE TO EVERYONE.

ACTIVITY 4: BUILDING THE SPACE:

- STEP 1: SPECTATORS ON THE SOFA WATCHING THE SPACE
- STEP 2: SOMEONE (WHO FEELS MORE ACTIVE) STAND UP AND GOES TO EXPLORE THE SPACE
- STEP 3: THIS PERSON INVITES ANOTHER ONE BY TAKING HIM/HER TO FOLLOW HIM AND HE PLACES HIM/HER IN THE SPACE IN A POSITION HE WANTS, BUT EVERYONE CAN CHANGE THE POSITION IF HE/SHE DOESN'T FEEL COMFORTABLE, WITHOUT CHANGING HIS/HER PLACE
- STEP 4: HE DOES STEP 3 WITH ALL THE MEMBERS OF THE GROUP TO BUILD THE SPACE
- STEP 5: HE FINDS HIS POSITION.
- STEP 6: SILENCE

ACTIVITY 5: THE WAVE OF THE ACTIVITY (MUSIC IS CLOCK/5` MIN)

ONE PERSON STARTS TO MOVE AND AFFECT THE OTHERS, TO SEND THEM THE MESSAGE BY MOVEMENT.
EVERYBODY WHO IS MOVING GOES AND SENDS MESSAGES TO OTHERS.
EVERYBODY CAN CHOOSE HOW TO MOVE, HOW TO REACT TO THE MOVEMENT OF THE OTHERS.
THIS PART STOPS WHEN EVERYBODY IS MOVING.
DIVIDE INTO TWO GROUPS (IN SILENCE)

ACTIVITY 6: THE TWO GROUPS FORM 2 CIRCLES: ONE INNER AND ONE OUTSIDE THAT MOVE TO OPPOSITE DIRECTIONS (THIS LASTS 13 MINUTES).
YOU CAN CHOOSE A DIFFERENT MUSIC FOR ALL THE THREE ROUNDS.
LOOK AT THE ADDED SCHEME.
THE MEANING IS: BE IN, BE OUT AND BE IN CONNECTION AND INTERACT WITH EYE CONTACT AND BY HANDS.

SUGGESTION: MAKING ACTIVITIES 4-5-6 STEP BY STEP AND AFTER THAT JUST REPEAT ALL TOGETHER WITHOUT INSTRUCTIONS.

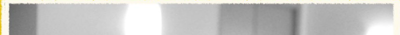
USE VISUAL TOOLS TO FACILITATE THE UNDERSTANDING.

ACTIVITY 7: DEBRIEFING (20 MINUTES)

QUESTIONS FOR DEBRIEFING - DISCUSSION AFTER THE ACTIVE PART OF WORKSHOP:

SOME PURPOSES FOR THE DEBRIEFING ACTIVITY:

- ARE THE INSTRUCTIONS CLEAR FOR YOU? HOW DO YOU FEEL?
- IS IT EASY FOR ONLY ONE PERSON TO BE ACTIVE? IS IT EASY TO MANAGE ALL THE ACTIVITIES?
- WHY DID YOU CHANGE YOUR POSITION IN THE BUILDING OF THE SPACE?
- DID YOU FEEL MORE COMFORTABLE WHEN YOU HAD SOMEONE ON YOUR BACK IN THE CIRCLE OR WHEN YOU FACED SOMEONE?
- WHAT DID YOU LEARN?
- HOW ARE YOU ACTIVE? WHAT IS ACTIVITY?



RE-BORN

ACTIVITY DESCRIPTION

1. ROOTS

THE FIRST ACTIVITY IS DIRECTLY CONNECTED WITH OUR FEELINGS.

• WE COVER THE EYES OF THE PARTICIPANTS WITH BLINDFOLDS BEFORE THEY ENTER IN THE ROOM WHERE MUSIC IS PLAYING. WE TAKE PARTICIPANTS ONE BY ONE AND PUT THEM IN DIFFERENT PLACES OF THE SPACE. THEY NEED TO LAY DOWN ON THE FLOOR AND IMAGINE THAT THEY ARE IN MOTHER'S WOMB. IN THAT MOMENT WE EXPLAIN THEM THAT THEY ARE LITTLE SEEDS. THEN THEY START TO GROW UP STEP BY STEP AS THEY FEEL CONNECTED WITH THE MUSIC. THERE'S A VOICE TO GUIDE THEM AND TELL THEM THAT THEY HAVE TO TAKE THE TIME TO DO THE PROCESS, THEY HAVE TO BREATH AND FEEL THEIR SURROUNDINGS.

• AFTER THAT, THE VOICE SAYS THAT THEY HAVE THE OPPORTUNITY TO WALK AROUND AND DISCOVER THE SPACE BY THE SENSE OF THE TOUCH (THE FLOOR, THE WALL, PEOPLE THAT IS THERE...)

• THEY HAVE THE OPPORTUNITY TO DISCOVER OTHER PEOPLE BY THE SENSE OF TOUCHING HANDS: COMMUNICATING THROUGH HANDS

LEARNING OUTCOMES

- TO RECONNECT WITH THE ROOTS AND HOW IT'S DIRECTLY CONNECTED WITH YOUR IDENTITY AND YOURSELF.
- TO EMBRACE THE CHALLENGE AND TO KNOW WHERE ARE YOUR LIMITS.
- TO REALIZE HOW IT FEELS WHEN YOU CAN'T DECIDE.
- TO RESPECT YOURSELF AND THE OTHERS.
- TO FEEL CONNECTED WITH THE MUSIC AND ENJOY THE MOMENT.
- TO BE MORE AWARE OF BODILY SENSATIONS.
- TO IDENTIFY WHAT IS MY ATTITUDE IN LIFE.
- TO ACCEPT THE CHANGES.

- NOW, THEY CAN OPEN THEIR EYES AND THEY CAN GO TO ONE PERSON AND SEE THROUGH HIS/HER EYES THE TIME THAT THEY WANT.

2. BUILDING FEELINGS

WE PUT 1 MIN OF DIFFERENT SONGS AND PARTICIPANTS WILL BE FREE TO EXPRESS THEMSELVES AND WHAT THEIR BODIES WANT TO SHOW. THEY CAN CHOOSE TO DO THIS STEP WITH OPENED OR CLOSED EYES.

3. IDENTITY

WE MAKE GROUPS OF 3 PEOPLE. EACH PERSON HAS A ROLE - LEADER, FOLLOWER OR FREESTYLE. THEY HAVE 2 MINUTES PER PERSON. THE LEADER MAKES A SOUND IN A WAY AS HE/SHE WANTS TO. THE FOLLOWER TRIES TO MOVE IN A WAY THAT FOLLOWS THE SOUND AND THE FREESTYLER DO WHAT HE/SHE WANTS.

QUESTIONS FOR DEBRIEFING - DISCUSSION AFTER THE ACTIVE PART OF WORKSHOP:

- HOW DO YOU FEEL NOW?
- HOW DID YOU FEEL DISCOVERING YOURSELF AGAIN?
- HOW DID YOU FEEL YOUR SPACE AROUND YOU AND WITHIN YOU?
- WHICH MOMENTS DID YOU FEEL COMFORTABLE? IN WHICH MOMENTS NOT SO MUCH? WHY?
- DID YOU TAKE A CHALLENGE OR DID YOU CHOOSE TO STAY IN YOUR COMFORTABLE ZONE? IF YOU TOOK A CHALLENGE, WHAT IT WAS? HOW DID YOU FEEL WITH THIS DECISION?
- WHICH ROLE DO YOU MOST IDENTIFY WITH? HOW THIS ROLE RELATES TO YOUR EVERYDAY LIFE?

ACTIVISM CREATED CHANGE - BE A CHANGER!

"SAYING "THANK YOU" AND APPRECIATING FELLOWS IS SO ENCOURAGING"

LEARNING OUTCOMES:

- NOTICING OTHERS AND BEING ABLE TO CONNECT TO THEM AND TRUST WITHOUT WORDS AND TROUGH MOVEMENT
- TEAM BUILDING, COOPERATION AND BALANCE. FEEL ANOTHER PERSON'S RHYTHM.
- CAPACITY TO CREATE AND IMPROVISE IN SHORT TIME, AND ALSO TO MAKE A PLAN TO PASS ON A MESSAGE.
- BE ABLE TO THINK OF WAYS TO BE A CHANGER IN THEIR OWN COMMUNITY.

ACTIVITY DESCRIPTION:

MATERIALS: 4 BALLS, PENS AND MARKERS, RANDOM OBJECTS TO BE USED AS PROPS FOR THE SCENARIO, COLORED SHEETS DIVIDED INTO SMALLER PAPERS WITH SOME KEYWORDS TO CREATE IMPROVISATION MOMENT. MUSIC.

ACTIVITY 1: GATHER THE PARTICIPANTS IN CIRCLE AND RELEASE SOME ENERGY BY HOLDING HANDS, EVERYBODY BRINGING ARMS TO THE CENTER AND THEN THROWING THEIR ARMS IN THE AIR (REPEAT TWO TIMES). THEN USE A BALL TO START PASSING SO EVERYONE CAN TELL THEIR OWN NAMES AND SOMETHING THEY LIKE. IT CAN ALSO BE WITH A QUESTION (E.G. WHAT DID YOU EAT FOR BREAKFAST).

AFTER THIS ROUND, GIVE INSTRUCTION TO PASS THE BALL TO SOMEONE WHEN YOUR EYES MEET. THIS SHOULD HAVEA PROGRESSIVE BACKGROUND MUSIC, AND DURING THE MUSIC SPEED SHOULD RAISE AND MORE BALLS CAN BE INTRODUCED IN THE EXERCISE.

ACTIVITY 2: SECOND DYNAMIC IS INTRODUCED AND SHOWED BY FACILITATORS. PEOPLE ARE DIVIDED INTO TWO EQUAL

GROUPS AND THEN FORMED IN PARALLEL LINES LOOKING AT EACH OTHER, WITH ONE PAIR WITH WHOM THEY WILL DO IT. THEY SHOULD WALK TOWARDS EACH OTHER LOOKING INTO EACH OTHER'S EYES, AND IN THE MIDDLE THEY CHANGE POSITION AND WALK BACKWARDS, WITHOUT LOSING EYE CONTACT. THEY CAN EXPERIENCE DIFFERENT VELOCITIES.

ACTIVITY 3: DIVIDE PEOPLE INTO GROUPS OF THREE AND EXPLAIN THE THREE ROLES THAT WILL TAKE PLACE. ONE OF THE PARTICIPANTS WILL DO NOISES, ANOTHER WILL DANCE TO THE SOUND AND THE THIRD ONE WILL DANCE ONLY INSPIRED BY THE SECOND ONES MOVEMENT, NOT BY THE NOISE. LET THEM EXPERIENCE IT FOR 3 MINUTES AND CHANGE ROLES. IF POSSIBLE LET THEM EXPERIENCE ALL THE THREE ROLES.

ACTIVITY 4: DIVIDE GROUPS (A GROUP DYNAMIC FOR DIVIDING IS GOOD, IT CAN BE POST-ITS WITH DIFFERENT ANIMAL FAMILIES, OR BAND INSTRUMENTS, IN ORDER TO CREATE THE GROUPS RANDOMLY, BASED ON PARTICIPANTS CHOICES). SHOW THEM SEVERAL OPTIONS OF **THEMES** TO WORK ON - **SOUND / TIME** CARDS , **ENERGY / ACTION**, **SPACE / SCENOGRAPHY** CARDS AND **BODY / MOVES** (CREATE OPTION OF THEMES THAT NEED CHANGE IN SOCIETY - AT LEAST ONE MORE THAN THE NUMBER OF GROUPS SO THEY HAVE A CHOICE). EXPLAIN THAT THEY SHOULD CHOOSE ONE OF EACH, AND THEN IN GROUP THEY SHOULD CREATE A PERFORMANCE THAT TRANSMITS A MESSAGE OF SOMETHING THAT IS WRONG IN SOCIETY/ THEIR COMMUNITY, THAT SHOULD CHANGE. THEN LET THEM CHOOSE FROM A GROUP OF OBJECTS, SOME THEY CAN USE IN PERFORMANCE. AFTER 15 MINUTES OF PREPARATION, GROUPS SHOULD PRESENT THE PERFORMANCE TO EACH OTHERS. PERFORMANCE SHOULD NOT TAKE MORE THAN 2 MINUTES.

ACTIVITY 5: DISCUSSION OF HOW THEY FELT DURING THE EXERCISES, DIFFICULTIES, MESSAGES AND HOW THEY CAN USE IT TO CHANGE THEIR OWN COMMUNITY.

QUESTIONS FOR DEBRIEFING - DISCUSSION AFTER THE ACTIVE PART OF WORKSHOP:

- WHAT MESSAGE DID YOU UNDERSTAND FROM THE OTHER GROUPS? (NO ANSWER FROM THE GROUPS)
- WHAT DID YOU OBSERVE?
- WHAT DO YOU THINK WORKED BETTER IN YOUR GROUP AND WHAT WAS MORE CHALLENGING?
- WHAT WOULD YOU LIKE TO ASK ABOUT OTHER GROUPS PERFORMANCE?
- IF YOU DID IT AGAIN, WOULD YOU CHANGE ANYTHING?
- HOW DO YOU THINK THIS CAN HELP YOU MAKE A CHANGE IN YOUR COMMUNITY?

KOSTKAS *

"DON'T BE AFRAID TO CREATE"

*KOSTKA - A DICE (IN CZECH AND POLISH LANGUAGE)

LEARNING OUTCOMES:

- TO RAISE THE SENSE OF CREATIVITY OF PARTICIPANTS;
- TO CHALLENGE PARTICIPANTS TO USE THEIR SENSE OF CREATIVITY (USING THINGS/SITUATIONS ACCORDING TO THEIR ORDINARY PURPOSE OR GETTING OUT OF THE BOX);
- TO BE ABLE TO WORK IN A GROUP;

MATERIALS NEEDED:

- **ONE** BIG DICE WITH PICTURES/INSCRIPTIONS;
- **THREE** SMALLER DICE;
  1. **WITH INSCRIPTIONS / PICTURES OF ENERGY OF MOVEMENT:** HIGH SPEED, A ROBOT, SLOW MOTION, A ZOMBIE, DRUNK, OPPOSITE GENDER;
  2. **WITH INSCRIPTIONS / PICTURES OF EMOTIONS:** SCARED, SAD, ANGRY, IN LOVE, HAPPY, CRAZY;
  3. **WITH INSCRIPTIONS / PICTURES OF PLACES:** ITALY, A JAIL, A CITY, THE MOON, A TOILET, A FREEZER;
- NUMBER OF RANDOM OBJECTS TO BE PUT ON IN THE WORKING ROOM.

ACTIVITY DESCRIPTION : ⚛ ⚛ ⚛

1. A SHORT INTRODUCTION TO THE OBJECTIVE OF THE WORKSHOP: WHAT IS THE MAIN OBJECTIVE, WHY WE ARE DOING THAT.

2. NAME GAME + ENERGIZER. EACH PERSON IS TO SAY THEIR NAME WITH SOME WORD THAT DESCRIBE HIS/HER PERSONALITY (E.G. BORING BORIS) AND SAY IT AND SHOW WITH MOVEMENT. AS AN ENERGIZER THE WHOLE GROUP IS

DIVIDED INTO TRIOS. ONE PERSON SHOWS THE MOVEMENT AND THE REST IS REPEATING IT. AT ANY MOMENT THE LEADING PERSON CAN POINT ANOTHER ONE FROM THE TRIO AND NOW THIS PERSON BECOMES A LEADER AND THE REST REPEAT THEIR MOVEMENTS.

3. "DICE TEASER". THERE IS A BIG DICE WITH 6 DIFFERENT PICTURES (INSCRIPTIONS). PARTICIPANTS ONE AFTER ANOTHER THROW A DICE. EVERYBODY AT THE SAME TIME ARE TRYING TO USING THEIR BODY TO SHOW THE PICTURE FROM THE DICE.

4. DIVIDING INTO SMALLER GROUPS BY THROWING A SHOE TO THE FACILITATOR. AFTER THAT, FACILITATOR TAKES RANDOM SHOES AND GROUP THEM INTO SMALLER GROUPS.

5. MAIN ACTIVITY. GROUPS ONE BY ONE THROW THREE SMALLER DICES (ENERGY, EMOTIONS, PLACES). THEY ALSO ARE ASKED TO PICK THREE OBJECT FROM THE FLOOR (PREPARED BEFOREHAND). USING GIVEN SETTINGS (AND OBJECTS) THEY ARE TO CREATE SMALL PERFORMANCE. THERE WILL BE 2 ROUNDS.

- FIRST ROUND: THE GROUP PREPARES FOR 7 MINUTES AND PERFORM ONE BY ONE.
- SECOND ROUND: FOR 3 MINUTES + PERFORM.

6. CLOSING ENERGIZER. FACILITATOR THROWS THREE DICES AND EVERYONE PERFORMS ON THEIR OWN. IT MIGHT BE REPEATED.

7. DEBRIEFING.

QUESTIONS FOR DEBRIEFING – DISCUSSION AFTER THE ACTIVE PART OF WORKSHOP:

- WHAT HAPPENED DURING THE ACTIVITY?
- HOW DID YOU FEEL DURING ACTIVITY?
- WAS IT DIFFICULT FOR YOU TO GET INTO THE GIVEN ROLE?
- DID THE LIMITED TIME DETERMINE YOUR CREATIVITY?
- TO WHAT EXTENT DID YOU USE YOUR SENSE OF CREATIVITY TO PERFORM THE ROLE?
- WAS YOUR CREATIVITY DURING THE ACTIVITY BASED ON YOUR EXPERIENCE?
- ARE THERE SITUATIONS IN YOUR LIFE WHERE YOU HAVE TO BE MORE CREATIVE THAN USUALLY? WHAT KIND OF SITUATIONS ARE THOSE?
- DO YOU THINK BEING CREATIVE MIGHT HAVE NEGATIVE IMPACTS?

JESARIKA

LEARNING OUTCOMES:

- TO SEE HOW INDIVIDUALITY AND IDENTITY COULD FORM A GROUP
- AWARENESS OF YOURSELF IN A GROUP
- COOPERATION WITH MULTIPLE IDENTITIES

ACTIVITY DESCRIPTION:

1. WARMING UP (15-20 MINUTES)
"DANCING MOLECULES" GAME. EVERY PARTICIPANT REPRESENTS SINGLE ATOM AND IS ASKED TO MOVE FREELY IN GIVEN SPACE. FACILITATOR SAYS A RANDOM NUMBER (2, 6, 4, 9 FOR EXAMPLE) AND ACCORDING TO THAT NUMBER PARTICIPANTS SHOULD CREATE A GROUP CONSISTING OF THAT NUMBER MEMBERS WITH SIMILAR DANCING MOVEMENT. THE COUNT IS RANDOM, BUT BY THE

END OF GAME 2 GROUPS SHOULD BE CREATED.

2. MAIN ACTIVITY (30 MINUTES WITH SHORT DEBRIEFING IN THE MIDDLE)

- EACH GROUP ARE TAKEN TO DIFFERENT LOCATION AND GIVEN SPECIAL TASKS.
- EACH MEMBER OF GROUP 1 PROPOSES 1 OWN MOVEMENT. GROUP SHOULD CREATE A SEQUENCE OF DANCING PERFORMANCE CONSISTING OF THOSE MOVEMENTS.
- GROUP 2 IS GIVEN TASK TO PROPOSE A SOUND FROM EACH MEMBER AND CREATE A PERFORMANCE OF A SONG SEQUENCE. (7-10 MINUTES TO PREPARE)
- GROUPS COME TOGETHER AND ONE GROUP IS CAREFULLY OBSERVING WHILE THE SECOND IS PERFORMING.
- SWITCH THE ROLES.
- PERFORM ALL TOGETHER

SHORT DEBRIEFING : HOW WAS IT? WHAT ARE YOUR OBSERVATIONS? WAS IT FITTING TOGETHER? DID YOU ADJUST FOR ALTOGETHER PERFORMANCE?

GROUPS ARE TAKEN TO SEPARATE PLACES AND GIVEN TASKS TO RECREATE EACH OTHERS PERFORMANCE AND AGAIN :

- PERFORM/OBSERVE
- PERFORM ALL TOGETHER.

3. DEBRIEFING

- CAN YOU TELL WHICH SEPARATE MOVEMENT OF DANCE BELONGED TO WHICH PERSON?
- DO YOU REMEMBER WHICH SOUND BELONGED TO WHICH PERSON OF ANOTHER GROUP?
- WAS IT DIFFICULT TO RECREATE OTHERS PERFORMANCE?
- WHAT DID WORK OUT? WHAT DID NOT?
- DID YOU THINK YOU WANTED TO CHANGE SOMETHING?
- WHAT DID YOU ENJOY THE MOST?
- HOW WAS YOUR GROUP ORGANIZED? DID YOU HAVE A LEADER?
- HOW EASY OR HARD IT WAS FOR YOU TO EXPRESS YOURSELF VIA MOVEMENT/SOUND IN A GROUP? DID THE MOVEMENT/SOUND REPRESENT YOU OR IT WAS TO MAKE SEQUENCE COMPLETE?
- IS THERE SIMILAR SITUATIONS IN REAL LIFE?

DIVERSITY : UGLY IS BEAUTIFUL, BEAUTIFUL IS UGLY

"ALL EMOTIONS ARE BEAUTIFUL IF THEY ARE SINCERE"

ACTIVITY DESCRIPTION:

1. INTRODUCTION WITH A ROUND OF NAMES.

2. SMALL BODILY WARM UP: DISCOVER THE CENTER OF GRAVITY.

3. WALKING AROUND THE ROOM WITH MUSIC IN THE BACKGROUND WITH GUIDELINES, AS:

- FOCUS ON YOUR FEET ONLY;
- FOCUS ON THE FEET OF OTHERS;
- FOCUS ON THE CENTER OF GRAVITY, AND NOW THE OTHERS' CENTER OF GRAVITY AND CHANGE THE LEVEL OF THAT CENTER AND ADAPT IT TO OTHERS. MOVE AS A GROUP;
- FOCUS ON THE SPACE AROUND YOU;

LEARNING OUTCOMES:

- AWARENESS OF DIFFERENT EMOTIONS;
- ABILITY TO EXPRESS YOUR EMOTIONS;
- ABILITY TO AFFECT YOUR EMOTIONS BY YOUR THOUGHTS;
- BEING AWARE OF THE GROUP AND HOW THE GROUP AFFECTS YOU AS AN INDIVIDUAL;
- THE PARTICIPANTS SHOULD COME TO THE REALIZATION THAT THE EMOTIONS ARE EXPRESSED IN A DIVERSE WAY AND THE EMOTIONS CAN BE CHANGED TOWARDS AN OBJECT (PHYSICAL OR ABSTRACT) WITH CHANGING THE MINDSET. ANOTHER OBJECTIVE CAN BE THAT ALL EMOTIONS ARE BEAUTIFUL IF THEY'RE SINCERE.

- MAKE THE SPACE AS SMALL AS POSSIBLE WITHOUT TOUCHING;
- MAKE THE SPACE AS BIG AS POSSIBLE;
- FILL THE SPACE EQUALLY WHERE THERE ARE GAPS;
- INCLUDE EYE CONTACT AND IF YOU FEEL IT ADD PHYSICAL CONTACT (IT CAN BE EASY CONTACT AND AN EASY RELEASE OR LONGER CONTACT);
- WHEN ONE PERSON STOPS THE WHOLE GROUP STOPS;
- BUILD TWO EQUAL SEPARATE GROUPS.

THE PARTICIPANTS ARE SEPARATED SMOOTHLY INTO TWO GROUPS. AN OBJECT (A CHAIR, CUP ETC) IS PLACED BETWEEN THE PARTICIPANTS TO THE CENTER SO TWO GROUPS WOULD BE FACING EACH OTHER. IT WOULD BE EXPLAINED TO THE PARTICIPANTS THAT THEY ARE SHOWN ONE EMOTION (ON PAPER) AND THEY WOULD TRY TO FEEL THAT EMOTION IN THEIR BODY TOWARDS THE OBJECT. THEY SHOULD TRY TO FEEL WHERE THE EMOTION IS LOCATED IN THEIR BODY FROM AND MOVE THEIR BODY ACCORDING TO THE FEELING.THERE ARE AROUND 5 EMOTIONS FOR EACH GROUP (COULD BE MORE OR LESS ACCORDING TO THE TIME LIMIT). WHEN THE EMOTIONS ARE SHOWN ON PAPER THE OTHER GROUP DOESN'T KNOW WHICH EMOTION WAS GIVEN. FOR EVERY EMOTION THERE COULD BE BACKGROUND MUSIC SO THE PARTICIPANTS WOULD FEEL MORE FREE EXPRESSING THEMSELVES. ON MORE ADVANCED LEVEL IT COULD BE MANIPULATED WITH THE MUSIC STYLE SO THE MUSIC WON'T BE SIMILAR TO THE EMOTION. AFTER ONE GROUP HAS FELT THE EMOTION THE OBSERVING GROUP WOULD EXPRESS FROM 0- UGLY TO 100- BEAUTIFUL HOW THEY FELT OBSERVING THE OTHER GROUP (THE SCALE IS SET ON THE GROUND FOR EACH GROUP). WHEN ALL THE ADJECTIVES/EMOTIONS ARE SHOWN THE FACILITATOR GIVES A TASK TO EVERYONE TO REACT ALL AT THE SAME TIME TO A WORD "UGLY".

QUESTIONS FOR DEBRIEFING

- HOW DID YOU FEEL DURING THE PROCESS? HOW WAS IT FOR YOU?
- WHAT EMOTION WAS THE MOST BEAUTIFUL AND THE MOST UGLY TO YOU? - ROUND OF ALL PARTICIPANTS.
- WERE YOU MORE ACTIVE OR MORE PASSIVE DURING EXPRESSING THE EMOTIONS? WHY? WHAT WOULD MAKE YOU FEEL ONE OR ANOTHER EMOTION TOWARDS THE CHAIR?
- WHAT DEFINES "UGLY" AND "BEAUTIFUL" IN THE DIVERSITY OF EMOTIONS? WHAT FACTORS AFFECT THE WAY YOU FEEL?
- WAS THE PHYSICAL TOUCH IMPORTANT WHEN EXPRESSING THE EMOTIONS? WHY?
- HOW OPEN I AM TOWARDS THE DIVERSITY OF THE EMOTIONS IN MY LIFE?
- WHAT DO YOU THINK COULD HELP YOU TO BECOME MORE ACCEPTING OF THE DIVERSITY OF THE EMOTIONS IN YOUR LIFE?
- WHAT COULD YOU CHANGE IN YOUR WAY OF THINKING TO MAKE THE WORLD SEEM TO YOU THE WAY YOU WANT IT TO BE?

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