

LIFE SKILLS FACILITATION - 2



TEACHER DEVELOPMENT PROGRAMME

CONTENTS

1 2- DAY LIFE SKILLS FACILITATION AGENDA

DAY 1

1 ROOM PREPARATION

- NAME TAGS
- WELCOME AND RHYTHM
- CHECK-INS

2 GOALS

3 COMMUNITY AGREEMENTS

3 MEET THE CHILD

7 LISTENING, NOT LISTENING

10 VALIDATION

14 RIDESHARE

15 CLOSURE

DAY 2

16 VALIDATION

16 PORTRAITURE

19 FEEDBACK

20 CLOSURE



Dream a Dream is a registered, charitable trust empowering children and young people from vulnerable backgrounds to overcome adversity and flourish in the 21st century using a creative life skills approach.

Currently, we work with 10,000 young people a year through our two innovation labs – After School Life Skills Programme and Career Connect Programme, have trained over 7,700 teachers/educators from 206 partners impacting over 1,92,500 children and have impacted over 1 million children through strategic partnerships with state governments in Delhi and Jharkhand. We work on a strong collaborative approach with local charities, corporates, volunteers, governments, expert consultants and a host of national and international strategic partners.



Dream a Dream has been partnering with Partners for Youth Empowerment (PYE) for the last 4 years. PYE is an international organization that partners with communities around the world to activate the creative potential of young people and provide them with vital life skills to succeed in a rapidly changing world.

PYE provides training and support to program leaders and youth serving organizations globally, in using creativity and the arts to empower youth, based on a proven methodology called the “Creative Community Model”. The Model combines techniques with lasting impact drawn from the arts and motivational learning to develop creativity, personal power, cross-cultural competency, and skills for leading purposeful lives. External evaluations give the Creative Community Model high marks on key indicators of healthy youth development especially in increasing self-awareness and confidence, young people’s motivation to learn and engagement in their schools and communities.

The Teacher Development Programme derives its foundations from this methodology of the creative community model. PYE has also developed the Life Skills through Arts Curriculum for Dream a Dream. A lot of the work in this manual has been inspired and drawn from the work of PYE.

All rights reserved. Life Skills Facilitation # 2 – Manual for Leads has been developed by Dream a Dream (www.dreamadream.org). No part of this handbook may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Dream a Dream.

Copyright @ Dream a Dream 2020
All rights reserved

2-DAY LIFE SKILLS FACILITATION AGENDA

Day 1	Room Preparation	45 minutes
	Name Tags	20 minutes
	Workshop Opening approx	90 minutes
	Group Rhythm	5 minutes
	Welcome and Introductions	15 minutes
	Facilitator Introduction	15 minutes
	Name Games	20 minutes
	Goals and Agreements	10 minutes
	BREAK	
	Creative Visualization	10 minutes
	LUNCH	
	Listening – Not Listening	60 minutes
	Validation (Level 1 - 3)	30 minutes
	BREAK	
Ride Share	90 minutes	
CLOSING		

Day 2

Check In, Warm Up

Revisiting Goals and Agreements

30 minutes

Validation (Level 4 - 6)

30 minutes

BREAK

Validation Practice

45 minutes

Portraiture

75 minutes

LUNCH

Mind Map

15 minutes

Next Steps, Evaluations

30 minutes

CLOSING

ROOM PREPARATION

1. Check out the room ahead of time if possible.
2. Review the participant list to learn their names and the organizations they come from. This will help you memorize names and get acquainted with people quickly on-site.
3. Prepare the following flip charts using colourful markers. Decorate them if you have time. (This sets a tone for the training)
 - a) Welcome to Life Skills Facilitation 2
 - b) Goals
 - c) Community Agreements

Set the room up with a circle of chairs, flip chart and name tag tables. In preparation, clean up the room and clear out any extra furniture to make a large open space. Draw colourful welcome signs and decorate the hall. Give yourself more time than you think you need, so you are ready and relaxed when participants first arrive. Take the time to welcome each person individually.

DAY 1

POWERFUL BEGINNINGS (Start with a Bang!)

Nametags

Ask each participant to make a creative nametag. Spend time at the name tag table yourself engaging in conversation and admiring the nametags. This is also a great time to get to know the participants and remember their names.

Purpose: Icebreaker, imagination, creative risk

Time: 10-15 minutes

Materials: Card stock; glue or glue sticks; scissors; yarn or string; a variety of colorful materials for decoration such as glitter, glitter glue, marking pens, oil pastels, crayons, feathers. If you don't have access to these materials, you can use old magazines, scraps of paper, leaves, sticks, pencils—anything you can find.

Instructions: Invite participants to make a creative name tag using card stock and a variety of materials spread out on a table.

Facilitator notes: As this is the second workshop, it would be nice to challenge the participants to create different name tags than what they had in the first workshop. One idea to do this could be to give participants a theme which is in relation to LSF #2 which can be; an image that comes to you when you think of a child, one thing that you would love doing when you were a child OR it can be asking them to make name tags without using scissors or making name tags using minimum 3 coloured chart papers.

Welcome and Rhythm

Purpose: To get the group energized and in sync at the start of the training.

Time: 5 minutes

Script: Just follow me and we'll get there. Over the next two days we are going to be taking a creative journey together. Let's begin walking together to represent this journey. (take 8 or 10 steps together at a moderate rate) Great! Now, I'd like you to clap on the one of a four beat count... 'and Clap 2, 3, 4, clap 2, 3, 4.'" Continue to build the rhythm offering a steady dose of encouragement and praise.

Facilitator notes: Since you have introduced the rhythm in the first workshop, you could possibly now challenge the group by splitting them into two or three groups. Alternatively, you could look at creating a different rhythm depending on your understanding of where the group is at. It would be important here to counter in new participants who may or may not be aware of the rhythm.

Closure: Acknowledge the group about the group success.

Check-Ins

Purpose: Check-ins are always used at the beginning of a workshop, a day or at the beginning of a session. It literally means to check into or commit into a space. Here, it helps us understand the participants' state of mind, their moods and thoughts, briefly and gives the facilitator an idea about where the group is at. This is also a place for the facilitator to acknowledge each participant's presence.

Time: Usually 10 minutes (depending on the group size)

Instructions: Check-in is an opportunity for each individual to take a small creative risk and be seen and heard by the group. As a facilitator it is important to support the group in giving full attention to each member of the group, and to encourage everyone to participate to the fullest extent that is possible for them that day, without forcing them. This is a time to set the tone for safe space, and for creative risk taking.

Notes: For each of the Life Skills Facilitation workshops certain check-in questions have been put in the design, however depending on your sense of the participants and what you know, you can design the check in accordingly. Check-ins are very short and should not take much time. Each person should speak maximum for a minute.

Goals

For LSF#2, we will go deeper into understanding our relationship with the young person, thereby moving from the inward to the outward. The goals of this training are:

- **To increase our empathy towards the child:** We work with children and young people extensively and each day it becomes all the more important for us to really understand each child we come in contact with. How is each child unique, what makes them the way they are, and to understand them are some of the things we will be exploring in this workshop.
- **Develop skills of listening and validation:** Listening well, speaking clearly, and genuinely/honestly, and feeling comfortable with who you are, with the knowledge of how you work with the groups, are key skills for creating connections and working effectively with the children in the classroom. Validation is another important technique to understand and accept the young people we work with. In this workshop we will be looking at ourselves deeper through the skills of listening and validation and what more we can do to enhance these skills.
- **To build a supportive community:** In the journey of our engagement and partnership, this is our second workshop together. As we have mentioned, since we are all learning together, it is essential for all of us to support each other in this journey and share our experiences as well. Last time we had started our work on building this community here today. Over the next two days, we are going to take that to the next level.
- **To have fun:** Learning through fun is the foundation of all our work and we believe this mode of learning has long lasting impact. However, we would like to redefine the meaning of fun and take it beyond songs, laughter, and energy. We together will try and explore the fun in new experiences, in learning and in self discovery.

Community Agreements

“We created some agreements in the last workshop. In this workshop, based on the goals that we just spoke about, what are some of the agreements you will need to make these goals achievable?”

Based on the group’s response, list down the community agreements.

Meet The Child

1. Introduction to Visualization

We are going to begin our exploration of our relationship to a child we know by going inward using a technique called Creative Visualization. “Please raise your hand if you are familiar with Creative Visualization”.

(A few hands are raised.)

“Great. Some of you are familiar with it, and others are not. I’m going to give you our understanding of it. Creative Visualization is like having a dream while you are awake. In a few minutes I’ll be asking you to close your eyes, if that is comfortable for you.

I will then be inviting you to imagine certain things. Your job will be to follow along and see what comes up for you: what do you see, feel, hear, or think. Creative Visualization is a way of communicating with your inner self and learning from your inner self.

“There are a few important things to remember:

1. Each of us processes inwardly in different ways. For some people when they do a Creative Visualization, it’s like watching a movie in technicolor. Others see nothing, but they may notice feelings arising, or thoughts. However it turns out for you, it is fine.
2. Be sure to follow your own imagination. I might, for example, invite you to imagine standing on top of a tall mountain. And you see yourself sitting on a chair in your kitchen. That’s where you should be. Or I might say, ‘Imagine sitting on a beach,’ and you see yourself in a forest. Then, be in the forest. This is your imagination and your experience, so it’s important to follow it.
3. There is no way to fail at this activity--even if you fall asleep. If that happens, don’t worry. You don’t have to have a vivid visualization experience to do the activity that follows it. So the important thing is to get comfortable and relaxed and go for the ride.

In this activity we’re going to visit the place where we will meet a child we know.

We’ll be starting with a simple process to get relaxed and then move on to the visualization.

Any questions before we start?

Good. Here we go.”

Note: Let participants know that they are welcome to sit in their chairs or lie on the floor (if conditions permit). They should not be touching anyone else since that might disturb them. Ask participants to uncross their arms and legs if possible since this makes them more open to their inner selves.

2. Visualization Experience

“Please begin by getting in a relaxed position and close your eyes. If you are too uncomfortable closing your eyes in a group, just close them part way and hold a soft focus...”

Begin by noticing your breath as it comes in and out of your body. Notice the feel of your breath moving through your nostrils or your lips. Don’t do anything special, just notice your breath as it comes in and out.....

Good.....Now, I’d like you to take the breath way down to your belly so that your belly rises and expands like a balloon. As you breathe out, your belly falls. Breathing in....big belly...Breathing out...small belly... (repeat slowly a few times) Good.

Now, I’d like you to notice the contact between your body and the chair or your body and the floor. With your next breath out, notice the contact between your body and the chair or floor get stronger. It’s as if you are sinking into the chair, sinking into the floor. Breathe in...full body. Breathe out...getting heavier.

(repeat a few times.) With each breath out you are getting a bit more relaxed. Excellent.

“And now we are going to begin the journey to the place where you will meet a child you know. I’d like you to begin by imagining that you are standing in front of a door.

There is a door in front of you. Take a moment to see what that door looks like. Is it big or small, tall or short? Does it have a color? Is anything written on the door? Look to see what is surrounding the door. Good.

“Now I’d like you to imagine reaching your hand out and running it down the door. What does the door feel like? Now reach your nose out and sniff the door. What does the door smell like?”

“On the other side of this door is the place a child you know lives.

When you are ready, I’d like you to open the door and move to the other side.”

“Take a look to see where you are. Are you in a big place? A small place? Is it light or dark? Are you inside, outside, or somewhere else?”

“What does it feel like to be in this place where a child you know lives?”

“And now call out and invite a child you know to join you in this place. And watch to see what happens.”

“Take a look at this child, see what he/she looks like. How old is this child? How does the child look?”

What is he/ she wearing? Do you know this child? Notice and observe everything about the child you can.”

“What does it feel like to stand in the presence of this child?”

“And now welcome this child and thank him/her for joining you here today.”

“Take a moment to ask this child what you need to do to bring more love and empathy into your life. And listen to the answer.” (Pause 30 seconds)

“And now have a little conversation with this child asking any questions you want about your life.” (Pause 30-60 seconds)

“And now take some time to express yourself in any way you like with this child in this space.” (Pause 30-60 seconds)

“Now it’s time to say goodbye to this child, knowing that you can come back any time to this place in your imagination. As you get ready to leave, notice that this child gives you a gift—it’s a symbolic gift to help you remember what you need to do to bring more love and empathy into your life and to give you the courage to do so. Receive the gift, and look at it.”

“Now, thank this child for taking the time to be with you today. Say goodbye and move back through the door. Close the door behind you, and bring your attention back to yourself in this room. Begin to stretch your fingers and your toes, stretch your arms and your legs, and when you are ready open your eyes.”

“Please stay in this interior, quiet space until we give you the next instruction.”

3. Drawing Your Relationship to the child you met

“And now we are going to move to the mode of visual arts to further explore our relationship with the child we met.”

“In a moment I will be inviting you to take a large piece of paper and a variety of oil pastels. What I want you to do is draw a picture that represents your relationship with the child you met.”

“It might be helpful to think of your relationship with this child the way you would think of any other relationship—like your relationship with a good friend or a family member. Every relationship has a past, a present, and a future. It has its strengths and its challenges. Whatever it is for you, see if you can capture that on paper with color and form.”

“Your picture can be literal—showing recognizable objects—or it can be abstract— just colors—or it can be a combination. You may use some images from your visualization experience. Or you may not. It’s up to you. You may use some words on your picture, but be sure to primarily use images.”

“Remember that this is not a visual arts test. Often this is easier for people who don’t think of themselves as visual artists. It’s just going ahead and putting your ideas and thoughts down on paper. You will have 15-20 minutes to do this. If you have any questions, please raise your hand. Feel free to

raise your hand at any time, and we'll come around and talk to you. Have fun!"

Watch to see how they are doing with their pictures. It should take about 15-20 minutes. Be sure to leave plenty of time. The pictures will evolve over time. At a certain point say, "If you need more time, please raise your hand." Toward the end of the time give them a one or two minutes warning. Ask them to look at their picture and come up with a short title for it. Write the title somewhere on the picture.

4. Sharing the Pictures with a Partner

Ask participants to take their pictures in hand and find a partner whom they don't know very well. Ask them to find a place in the room to sit with their partner, along with their pictures and wait for further instructions.

Instructions

"We are going to be asking you to share your pictures in a unique way. First decide who will be going first.

You will be spending 5 minutes focusing on this person's picture and any reflection they have about their relationship to the child they met. If person A is first he/she puts her picture down and person B begins by looking at the picture and telling A, his/her impressions of the picture. What does the picture say about A's relationship to this child. We're not looking for deep analysis here, just a light impression.

Once B has shared his quick impressions, A takes over and spends the rest of the 7 minutes in charge of the conversation. He/ She starts by telling B about his/her picture and what it means to him/her. He/ She can then talk about anything that relates to his/her relationship with the child.

It's up to him/her, and it is his/her time. We're going to ask you to stay with person A for the entire 75 minutes. For some of you this will seem like forever. For others, you'll wonder how time flew. We'll tell you when to switch."

5. Whole Group Debrief

"Now please return to the circle and if you are comfortable, place your picture in the centre so we can have an anonymous art show. Only you and your partner will know which picture is yours. Let's stand in a circle and rotate to the right so we can see all the pictures.

What do you notice about the pictures? What patterns do you see?"

Once the group has walked around the pictures and is seated, it's time to debrief the process so far. It's good to start the debriefing with the visualization.

"Let's start with your experience with the visualization. Does anyone want to share anything about the visualization?"

[If the sharing doesn't take off, get more specific]

Did anyone see a door? What was your door like? What was on the other side of the door?
Was anyone surprised by their experience?
Did anyone meet a child?
[As they talk about their child, you can ask if they got any answers from this child they met]
Did anyone receive a gift? Etc.
[Get a range of experiences out, so participants can see the rich diversity of inner experiences people have.]
Did anyone have a hard time with the visualization? How was the drawing process?
Were you able to move out of self-critique?
What was it like to have another person interpret your picture? For you to interpret another person's picture?
What did you learn about your relationship with children?
What do you need to do to find more love and empathy?"

Possible Closure Activities

Ask everyone to stand in a circle. Go around the circle and have each person:

1. State in one short phrase or sentence one piece of wisdom they received or remembered about love and empathy.
2. State one thing they need to do to increase their love and empathy.
3. State one thing they learned from the activity.

Listening – Not Listening

One of our big ideas is that each and every one of us has a valid desire to be seen and heard, and we bring this into all our work. We believe that one of the ways this valid desire can be catered to, is by 'listening' to each person we interact with.

Why is listening important? If someone listens to another with full attention, commitment, and support, the speaker feels affirmed and important and has a sense of his/her value and the validity of his/her feelings, ideas, and experiences. When one is accepted and recognized for who they are, one may feel free to express their feelings and explore deeper and understand better who they are and how to make good decisions for issues they may be facing. Thus, a good listener can be a soundboard for the one who is speaking. Effective listening can also give the speaker a sense of being understood for what he/she is feeling and experiencing. Being understood is a great source of support when a person may feel very isolated and in need of connection.

A good warm up before this activity is **Ducklings**.

Materials Needed: None

Time: 15 Minutes. This activity can be led with several variations

Space Required: A room where participants can sit in pairs, facing each other.

Instructions:

- Find a partner and decide who is A and who is B. With what partner invent a secret sound
- Partner A will close his/her eyes, and partner B will lead partner A around, only by that secret sound. Remember to stretch your arms out in front of you or fold them across your chest to keep yourself safe and not bump into anything.
- Do this for 1 minute and switch partners.
- In the next round, have all partner As make an outer circle around the partner Bs who will be in the inner circle where they are close to each other and ask partner Bs to close their eyes.
- Partner As will quietly shift places in the circle so that partner Bs do not know where the partners As are.
- Partner As cannot move, but will use the secret sound to call partner Bs to them. Remember to instruct around safety!
- Wait until all the partner Bs find partner As. Then ask them to switch with new sounds being created this time around.

Listening – Not Listening

Purpose:

- To experience what it feels like to not be listened to
- To identify the strategies we use to get attention
- To gain insight into the behavior of people that sometimes annoys during our programs and in classrooms
- To understand the importance of listening fully

Instructions:

1. Begin by asking your group to get in pairs and ask participants to choose an A person and a B person
2. Request all As to step outside the room while all Bs will stay in. At this point, the facilitator speaks to all partner Bs (inside the room) and asks them to select a topic and talk to their partners about something they are passionate about or like a lot.
3. While Bs are thinking about the topic, step out and instruct all the As to not listen to the Bs. “You can look around, you can do anything short of leaving your chair. You can even talk to other As.”
4. Invite the As to come into the room and see what happens. Let this go on for a minute or two and then ask the group to fall silent

5. Now switch so that As will talk and Bs will try to NOT listen. (Watch the reaction when you ask them to switch.)
6. Give As a few minutes to try to get their partners to listen.
7. Now, give the pairs a chance to debrief their experience with one another.
8. Draw two columns on a flip chart. At the top of the left column write “Feelings” and on the top right, write “Actions”.
9. Ask people how they felt when they weren’t listened to. List those feelings in the left-hand column. Make sure participants are responding with feelings. Then, ask people how they reacted or acted in response to not being listened to.
10. Once you have a long list of Actions, read them out and ask participants where they see these kinds of behaviors. The connection between the feelings of not being listened to and the behaviors become quite obvious.

Paired Sharing:

If you have time, this is a good follow-up to “Listening – Not Listening.”

Instructions:

1. Ask participants to get into pairs and choose who will go first.
2. Tell the speakers that their job is to speak about anything that means a lot to them. They can talk about something they are passionate about. They can use the time to explore a challenge they are facing. It’s up to them. Also, let them know that their level of self-disclosure is up to them. They are their own gate-keepers.
3. Tell the listeners that their job is to listen without making any verbal comments. They are to listen as deeply as possible and keep their body language to a minimum. They don’t have to become like a robot, but simply open themselves to the words of their partner without a huge response.
4. Tell them that when you say, “Go,” the first speaker will have 3 minutes to talk.
5. After 3 minutes, give the pairs a chance to debrief.
6. Do a short debrief with the entire group to explore what it was like to talk, to listen and what they learned about themselves through this process.
7. Switch and have the listeners become the speakers.
8. End with debrief in pairs followed by a whole group debrief.

Note: Sometimes participants say listening this way was too hard and unnatural. Assure them that you are not saying that this is the only way to listen, but that by minimizing the response, lessons can

be learned. Participants often notice, for example, that when they ask “informational” questions in a conversation they are actually guiding the conversation. They often express relief at the thought that they can listen without having to solve the other person’s problems. Indeed, when we are simply listened to, we more often discover our own solutions from within.

Validation

A very powerful follow up to the listening – not listening activity is building skills of validation. This is a good starting point to introduce the concept and practice the first 3 levels.

Validation can be thought of as acceptance. We need to accept young people as they are before helping them to change or move on. We will see as the sessions go on why this is such an important starting place especially for young people.

Why learn to validate?

Many disadvantaged children have had difficult pasts that may have included abuse, fear, hunger and many other negative experiences. This nearly always leads to a number of problems that need to be understood. Common experiences during the childhood of a disadvantaged young person can include:

- Parents may have neglected them
- They may have been sexually, physically or emotionally abused
- Many experiences that have made them feel worthless
- Been told by adults that they are worthless
- Being told that they have to improve
- Feeling high levels of fear
- Not having enough to eat, experiencing poverty, begging
- Not being able to keep healthy or maybe get the treatment they need
- If a goal is met, another is set immediately

All of these things will invalidate the young person.

Invalidation causes problems such as

- Can’t identify own feelings, this can also mean that emotions are not always understood and confused
- Don’t notice own feelings
- Feelings can build up and go out of control
- Most experiences are felt as negative and something to fear
- Thinking that feelings are something that one has to avoid

The invalidation problems often in turn causes consequences such as:

- Chaotic relationships
- Extreme expressions of emotions which are difficult to control
- Not being able to explain inner thoughts and feelings
- Other people jumping to conclusions about the young person’s behaviour
- Not being able to trust adults

- Avoidance of many situations

Time: 30 minutes

Level 1 – Listen

This is the starting place and it's about listening carefully. Previously we have seen that children are often not listened to. They can be shouted at, told what to do, chased away etc. How often does an adult really sit down and listen to a child and want to hear about how they feel about themselves and what is going on around them?

Listen carefully to what is being said to you. Show signs that you are listening – maybe nodding, smiling, bobbing your head, making small sounds – this is validating.

(This was demonstrated in the previous activity so you may not have to spend too much time on this.)

Level 2 - Reflection

Reflect back. Repeat what has been said in your own words. Do not add to it and do not offer any solution, interpretation or judgment.

This shows the child/young person that they have been listened to and encourages them to continue. Again with one of the group participants get them to make a simple statement about themselves. You can use the example on this page or make up your own.

- Repeat what has been said in your own words
- Do not add to it
- Do not offer solutions

Level 3 – Guess

Guess What the Young Person Might Have Felt, Thought and Wanted To Do

This will help both you and the young person(s) to understand more about his/her behavior. Often with children or young people they are not able to understand their own thoughts or feelings without some help to work them out. This means that sometimes you will have to make some guesses for them. If the guess is wrong that is not a problem as this in itself helps to work out what the right thought or feeling is. On the other hand, if the guess is right, the young person(s) can agree with you and this will help you to communicate and validate.



All of these problems will work against behaviour change and being successful. Validation is the first step to dealing with these problems.

Now we will practice validation in pairs, one of you needs to give the other one some information about yourself or your day or work. Have 3 or 4 goes and then swap round

LEVEL 1 – Listen (don't worry there are more steps to come, this is just a starting place!)

- Listen carefully to what is being said to you
- Show signs that you are listening - maybe nodding, smiling, wobbling your head making small sounds – this is validating
- Do not use your phone, file your nails, look around the room –this is all invalidating



For many disadvantaged children to have a conversation like this will be a new experience. These children have many invalidating experiences but rarely are validated and listened to carefully when they speak to other people especially adults.

We can now share with the rest of the group what you noticed about this task eg, how it felt to be listened to and to speak. You can use the space below to write notes about how it felt.



LEVEL 2 – Reflection

- Reflect back
- Say back what has been said in your own words
- Do not add to it and do not offer any solution, interpretation or judgement

If you get stuck look at these examples for a few hints

I left home late and just missed the bus on the way to work yesterday, it's the third time this week.

Problem solving (not reflection) –you need to leave for work earlier; your time management is poor, you find catching the bus difficult.

This example offers your solution and is perhaps judgemental.

Reflection - Oh, you keep missing the bus on work days; you missed the bus 3 times this week.

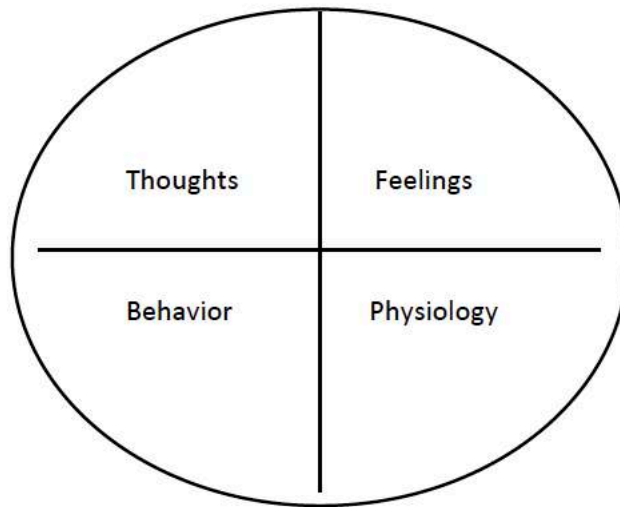
This is a good example of reflection, it has not added anything but has let the person know that they have been understood and allows them to continue.



Homework

During this week try validation on 2 or 3 people at home, work or with friends. See whether this makes any difference to your communications. A previous mentor on the course tried this homework at home and reported back next session 'my mum said to me what's wrong with you? You never normally listen to me!'

The Wheel of Experience



There are four areas which cover Level 3 of validation which are shown in the wheel of experience diagram.

- **Thoughts** – I don't want to be here, this is something I want to avoid, I know I can't do this, I'm very good at running, I must go to the market.
- **Feelings** - anger, guilt, fear, shame, joy, happiness, surprise, excitement – there will be more about feelings in later sessions
- **Behavior** - running away, joining in, eating, hiding, going to school, fighting
- **Physiology** – anxiety, sweating, feeling sick, fidgeting, fainting

This circle allows us to understand what is contributing to the problems that we may want to try and overcome. It also shows to the young person that we are starting to understand what it feels like to be in their shoes.

Our validation can now use these pieces of information, which may be:

*You must have thought you wanted to leave as soon as you got to the bus stop
That feels as though it was really scary
Did you run home to feel safe?
You must have felt all panicky and sweaty
Wow, that really makes me feel scared*

If these levels of validation are used it will allow both you and the young person to understand more about the situation and provide a common base to work from.

Rideshare ‘Express, Understand and Absorb Emoticons’

Have you ever felt like the emotion of happiness, surprise, or anger was very strong in you? Do you feel like your life is an emotional rollercoaster—so many emotions and so many different forms? Whether we’re aware of them or not, emotions are a constant presence in our lives, influencing everything we say and everything we do during our lives.

Emotional awareness means knowing what you are feeling and why. It’s the ability to identify and express what you are feeling from moment to moment and to understand the connection between your feelings and your actions. It also allows you to understand what others are feeling and to empathize with them. Though, it’s sometimes difficult for us to identify the specific emotions others are feeling, or to correctly determine why they are feeling that way.

Purpose: The activity of Rideshare provides us a space to watch and examine the different kinds of behaviors that result from different kinds of emotions that people display. We also get an opportunity to see how different behaviors and emotions makes us feel and how people respond to these situations.

Materials Needed: 4 chairs

Instructions:

1. Discuss with the group about the different emotions they witness in their classrooms or sessions. Make this list on the chart paper.
2. Ask your co-facilitator then to write each of these emotions on a chit of paper.
3. Set up four chairs as if they are the seats in a car.
4. Have 3 volunteers sit in three chairs. (A) is the driver, (B) is in the passenger seat, and (C) is in one of the back seats. They will be ready to act that they are going on a road trip together when the game begins.
5. Another volunteer (D) is a traveller. That person will bring a strong emotion into the car.

(At this point have 3 volunteers ready with the chits of emotions given to them. In case, someone is not comfortable with the emotion, the co-facilitator can give them another chit. Ensure to alternate between positive and negative emotions).
6. As soon as D enters with an emotion, the other participants have to act and behave the way D is. Urge them to keep it going.
7. After a minute or so, the driver will stop the car, and say “I’m getting out of here.” The important thing is that the driver has the charge to make the shift. If anyone is taking too long, you can gently remind them to stop.
8. The next person then brings in another strong emotion and the activity continues.
9. Go on until a variety of emotions have been displayed.

Debriefing Experiential Activities

When leading an experiential learning activity, an empowerment conversation, you generally follow the structure from “what” to “so what” to “now what,” but there can be a lot of going back and forth as the conversation or debrief develops.

An empowerment conversation looks at

1. Behavior
2. How that behavior is formed by values and beliefs
3. The costs and benefits of that behavior/values/beliefs
4. New choices one makes based on new awareness and self-reflection (here’s where you get lots of ideas for what works for your group)
5. Making a commitment to a new action

You may start the debrief by first level questions which are light and are designed to get participation like, “How many people had an easy time with the activity?”, or “What did you notice while doing this activity?”

Second level questions take the conversation deeper into the ‘so what’ by uncovering feelings and identifying motivation/intention, reflecting on experiences both challenging and positive, deepening level of thought or reflection, uncovering and challenging belief systems and then moving to the ‘now what’, exploring ways to change and making a commitment.

- What was that like for you?
- What made that hard for you?
- What does that mean to you?
- What makes you think that?
- What made you decide to take that route?
- What are you hoping for there?
- How come?
- What is the cost/benefit?
- How does that work for you?
- What else?
- Closing for Rideshare – Letter from the Child
- The closing for this activity involves writing a letter from a child to you, someone who has experienced a strong emotion in your classroom.

Closure

At the end of Day 1, talk about the plan for the next morning and make any announcements regarding logistics and time if you need to. After this do a formal closing

Purpose: To sense where the participants are at and to end the day on a high

Time: 15 minutes

Most closing activities have been outlined in the design of the four workshops. At the end of Day 1, the closing helps you to get to know how the participants are feeling and also helps you tie that in to the next day.

A short and safe closing question that most often works is to ask each person to say two words for how they are feeling at the end of this first day.

DAY 2

Validation

Level 4 – NORMALISE IN TERMS OF PAST

To normalise an experience helps to lower anxiety and shows that you as a listener understand what is being said to you. This also starts to help the young person understand why they feel as they do and maybe why they are doing what they do. An example of level 4 validation may be ‘it’s not surprising that you lost your temper since you’ve always done that when someone has hurt you in the past’ or ‘it’s understandable that you ran away when that man shouted at you as that has happened a lot in the past’.

Level 5 – NORMALISE IN TERMS OF PRESENT

This is similar to normalising in the past but it takes the communication to the next level of what is happening here and now as we talk. The understanding that was starting in the previous level is now in the here and now. Normalising lets the young people know that they are not the only ones who are feeling that way and that there is a reason for those feelings. This helps to put those feelings or actions into reality which is able to be changed and is not just impossible or a failure.

Level 6 – HONEST RESPONSE

Wow! Gosh! I’m so pleased, no way, really? That’s great, I’m sorry, that’s brilliant, oh – are all honest responses, they are just what they sound like – your honest response to what you just heard. Honest responses do need to be honest and they let young people know that you are human and not just an answering machine.

Honest responses help your young people understand how they fit into the interaction and also the world. They also help to normalize the situation and let each other know that you are both people with feelings.

For many children and young people to have a conversation like this will be a new experience. These children have many invalidating experiences but rarely are validated and listened to carefully when they speak to other people especially adults.

Portraiture

Instructions:

- Building self-awareness, through understanding our inner qualities
- Identifying and understanding how the young person views me and how I view myself

Self-awareness is not a goal, but a continual learning process. Self-awareness means that you have a solid understanding about who you are and how you relate to the world. This means being mentally and emotionally present in situations, and understanding how your actions affect people. It also

means that you have a clue as to what you really enjoy and dislike.

Through the exercise of Portraiture, we work at understanding the fact that to be able to manage others and work with others and understand them. We need to first understand ourselves, work with our own self and manage ourselves. And the first step for this is to be aware of who we are, what we are made of, what our qualities are, and how people see us. And what does it mean to be able to understand your own self without judging yourself.

'Portraiture' also gives us an opportunity to look at how we have a different 'self' for different situations. It gives us an opportunity to understand what qualities and characteristics we choose to exhibit when and where.

Materials Required: Chart papers and crayons for all participants.

Space:

For the whole group to sit in a circle

- The facilitator introduces the activity by demonstrating drawing a portrait of a participant on the flip chart. Do the drawing without looking at the page or lifting the pen off the page. Be sure to emphasize that it doesn't matter what the drawing looks like. It doesn't need to look like the person at all. You cannot control it because you are not looking at the page! It is good to introduce the activity by saying that the idea is to really see the person you are drawing as closely as you can. Look with the heart as well as the eyes.
- Ask the group to break into partners and sit facing each other. Give them one minute to draw each other. Both partners draw at the same time, in silence. Remind people that the drawing is a gift, and when they give it to their partner, to remember not to put themselves down. Once the drawings are complete ask the partners to exchange them.
- Ask everyone to find a new partner and repeat the process, this time drawing on the back side of the first portrait, so that each person will end up with two drawings of themselves, one on each side of the page.
- Now demonstrate how you can use a portrait as a visual metaphor to introduce yourself. For example, you might say about the portrait done of you, "The eyes are much larger than the mouth, which shows how much more time I spend watching than speaking," or you might say, "The mouth is outside of the face, which shows that I speak sometimes before I think." Challenge the group NOT to say: "The drawing is messy which shows how messy my mind is." Remind them that ALL the drawings will be imperfect, and that we are all imperfect in some way, so the challenge is to find something positive about yourself that you see reflected in the drawing.
- Once both portraits are complete, ask participants to take a moment to decide which side represents their image of who they are as teachers and which represents the image of how children in their classes see them as teachers. You can also call it your public and private self. Identify a visual metaphor in each portrait and use that to introduce your two selves to a small group.

Debrief: Refer to the debriefing experiential activities on Page 22

Arts Challenge

Purpose:

- To identify the issues within the classroom/sessions and find solutions through a community performance
- To work together in a group and bring to life the various art forms practiced through two workshops

Instructions:

1. Begin by getting your participants into groups of 5 or 6. If you have a particularly small group, your groups could be as small as 3.
2. Start with brainstorming the possible issues that teachers/youth workers face within their classroom/session. Generate a list of issues.
3. Once you have a list, ask each group to identify one issue together that they would like to choose from the list.
4. Inform the group that their task is to create a 3-5 minute performance that:
 - > addresses a social issue, which means portraying the issue but more importantly looking at the solutions to the issue.
 - > includes personal story (this can be your own stories or stories of people you work with)
 - > employ at least 3 art forms (brainstorm art forms)
5. "Everyone in your small group participates in the performance in some way. We're not asking for a long skit here. It might include some short scenarios, but also high impact messaging through statue formations, storytelling, and the like. Your task is to create a motivating performance."
6. Provide 10 minutes to the groups to prepare for the performance.

Performance: If possible set up a slightly more formal space with a stage and an audience. Once participants are seated remind them that this is a quick, thrown together performance. No one is looking for perfection. This is just practice in using the multi-arts to get a message out. And yet at the same time, ask them to perform as if they have been practicing their piece for six months.

Debrief: After the performances are complete, give the small groups ten minutes or so to debrief their experience. How did their group process go? What was their experience giving the performance? How could they see using performance with youth in their programs?

Whole Group Debrief: Take some time having group members give feedback on each of the performances and hearing a short report about each group's process.

Feedback

Feedback is very important as it not only tells us about how the training has been received by the participants, but also gives us a good picture of what is working well and what could be improved.

Facilitator Notes: Provide participants enough time to fill in their honest feedback. Let them know that their feedback is important to you and the organization. A little bit of context always goes a long way in getting better feedback from the group.

Closure

Closings are important for any program. You have created a temporary community; your group has become an entity in itself. If you don't acknowledge this and simply walk away, people will be left feeling disconnected and jangled.

The closing doesn't have to be more than 5-10 minutes long. Be sure to thank and acknowledge the group for their participation. Thank and acknowledge anyone who sponsored or organized the training. Invite participants to join the social network and stay in touch.

Appreciation List: Appreciating the community and each other is a great way to end the program. Appreciation circles and appreciation lists provide an opportunity to look at each other's strengths and to bring the community even closer.

LIFE SKILLS FACILITATION #2	
Goals	To increase our empathy towards the child.
	Develop skills of listening and validation.
	To build a supportive community.
	To have fun.

SESSION 1					
DAY 1 10 AM - 1 PM	DAY 1 10 AM - 1.30 PM				
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
1	Opening	Powerful Beginning by engaging the imagination and making the space inviting	Creative name tags to be done before the workshop actually begins		Half an hour before actual time of the workshop
2	Welcome and Rhythm	Bring people into the game quickly, balance the energy, and engage the body from the start.	A warm welcome to the two days and the journey. Starting the rhythm without much talking		10 am - 10.15 am
3	Check in (+Name)	Be seen and heard, understand participants' needs, acknowledge each person	Name + How are you feeling? Show it by miming an animal	This is to ensure that their identities are not left ignored. Just the name here will do. Make a note of the sharing.	10.15 - 10.25 am

4	Recap of LSF#1	Ask a question and for one line responses.	One thing that has stayed with you LSF#1 workshop.		10.25 am – 10.40 am
5	Lead Introductions	Establish personal credibility, share your story, set the tone.	3 minutes per story	Pick a story relevant to the theme of LSF#2	10.40 am – 10.50 am
6	Warm Up	Magic Shoes	Invite imagination, creative risk, fun.	Imagine you have these magic shoes. You don't know what they do. But the moment you put them on, something happens. Let's see what it does to you.	10.50 – 11.00 am
7	Goals	Set foundation for a strong programme by getting everyone on the same page. Create ownership and understanding of the workshop.	Share goals and thereby the intent and methodology.	This is the 'What' part of the workshop. Deliver in such a way that the 'Why' isn't covered. Tell them about the journey of the 4 workshops and the progression.	11.00 am – 11.15 am
8	Community Agreements	Get participants to buy-in by creating safe space, start building community	Set the tone & boundaries, create a safe space, seal the deal	Have your list but don't present. Let the group come up with their agreements. Add if need be. Remember that agreements are	11.15 am – 11.40 am

S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
				again a process and the group needs to work towards it. So invite them.	
TEA BREAK					11.40 am – 11.55 am
9	Meet the Child	Starting point to empathy	Creative visualization of meeting the child and asking them what the teacher needs to create more empathy in their classroom	Refer to write up on visualization	11.55 am – 1.15 pm
LUNCH					1.15 am – 2.00 am

SESSION 2					
DAY 1 2.00 PM – 5.30 PM					
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
	Energizer		Duckling		2.00 pm – 2.15 pm
1	Listening / Not Listening	Understand the impact of listening and not listening. Identify attention	This session relates to validation from Mentoring. Do a list of behaviours at the end	Close the listening / not listening activity with a drawing piece. Ask pairs to draw out what	10 am – 10.15 am

S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
		seeking behaviours of young people in our programs.		they heard from their partners, in the piece where they listened. An image.	
2	Validation - Level 1-3			Refer to mentoring write up	3.15 pm - .45 pm
TEA BREAK					11.40 am – 11.55 am
3	Rideshare	Understand what are the behaviours resulting from various emotions, and how you absorb it and respond to it	Do at least 4 rounds with 4 different emotions. Invite them to try out diff ones. (anger, sadness, happiness, fear)	Ensure that they practice absorption of emotions and not imitation. Observe what is happening to take it up in the debrief.	5.15 pm - 5.30 pm
3	Closure	End day one to understand where the participants are at	Write a letter to yourself from a child who experienced your emotion, in your classroom	Have an example ready for this piece. Invite participants to share if they wish to.	5.15 pm – 5.30 pm

SESSION 3					
DAY 1 10 AM - 1 PM					
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
1	Welcome	Warm and quick welcome to invite them into the journey of the day		Acknowledge their participation	10.00 am - 10.05 am
2	Check In	To take creative risk, recognize moods	Something that either involves a mime, or to use their voice, their body. Invite imagination	Gauge where participants are after one day of training. Following reflections can centre around that. It could be one message from the child	10.05 am - 10.15 am
3	Revisit Goals / Agreements	Check extent to which goals are reached and ensure that safe learning is maintained	Quick run through	This is to ensure that their identities are not left ignored. Just the name here will do. Make a note of the sharing.	10.15 am - 10.30 am
4	Validation - Level 4, 5-6	Check extent to which goals are reached and ensure that safe learning is maintained	Quick run through	This is to ensure that their identities are not left ignored. Just the name here will do. Make a note of the sharing.	10.30 am - 11.00 am

TEA BREAK					11.40 am – 11.55 am
5	Validation - Practice			Do role plays to help them practice	11.15 am – 12.00 pm
6	Energizer	A new song			12.00 pm – 12.15 pm
7	Portrai- ture	Identify qualities of our inner and outer self	Have two portraits of ours draw by two different partners. Identify who are inside and outside as teachers.	Who we see as teachers, and how a child sees us as a teacher.	12.15 pm – 1.30 pm
LUNCH					1.30 pm – 2.30 pm

SESSION 4					
DAY 1 1.45 PM – 5.00 PM					
S.No	Workshop	Workshop Goals	Description	For Facilitator	Duration
8	Energizer	Invite the participants to do an energizer			2.30 pm – 2.45 pm
9	Arts Challenge (to be delivered if time permits)	For the group to together arrive at solutions to challenges faced in the classroom through a performance			2.45 pm – 4.00 pm

10	Mind Map	To understand how learning happened through the goals	Mind map of each of the goals	Interactive session to draw from their experience of learning they had through the goals	10 am – 10.15 am
11	Evaluation	Get feedback on the training program	Dream forms	Do role plays to help them practice	4.30 pm – 4.45 pm
12	Appreciation List	Each person has a list of the strengths witnessed by others	Each person writes on a paper stuck to the back of another person / stick in the room on the strengths they saw in that person over the course of the 2 workshops		4.45 pm – 5.00 pm

HOW DO I BECOME A PARTNER?

If you are from any of the following:

Low-cost private schools
Govt Schools
B.Ed Institutions
NGO Partners

Interested in exploring the Teacher Development Programme?

Please contact: **Bhavani, Associate Director, Teacher Development Programme** - +91 96322 43367

