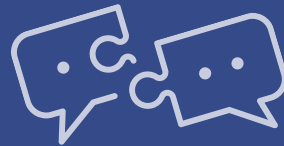




Manual of **teaching tools** and **resources** for **implementing** the module with participants



“Communication upskilling for people with fewer opportunities, based on Forum-Theatre and assertive communication methods” module

OBJECTIVES OF THIS MANUAL

The aim of this manual is to offer to facilitators a detailed and complete guide for the preparation of their workshops and different activities in the field of non-formal education with adults. It focuses on providing tools, resources, and special considerations when working with Forum-Theatre, Assertive and Nonviolent Communication, as well as on recognizing emotions and developing emotional intelligence through different activities proposed.

It provides a methodology and a detailed learning path to offer a clear and sequenced structure that facilitates the teaching-learning process. Some useful resources such as evaluation tools, activity sheets and some aspects of theory are included to enrich the activities and provide practical means to professionals.

The present guide also proposes a schedule to be able to offer a chronological view of the sessions and thus allows proper planning and a balanced distribution of all the content. It also offers you a risk management action plan, based on positive conflict management techniques, in order to anticipate possible obstacles and guarantee a smooth development of the workshops.

Finally, it includes a summary of the experiences from the pilot tests to provide valuable insight into the results and implementation of the program in real situations.

At the end of this document there is a set of ANNEXES with complementary information and tools.

PART 1

PREPARATION BEFORE IMPLEMENTING THE MODULE

INTRODUCTION

The course was tested in Poland, France and Spain with a total of 45 participants and overall had a positive impact on all participants. Two testing were conducted, in October '22 and March '23, lasting between 4 and 6 weeks. The purpose of these tests was to apply assertive communication and forum theatre tasks to a target audience to provide them with better tools that would help them in their personal and professional growth. Through the surveys carried out before and after the course, an evolution in the perception of the participants on all the topics discussed and evaluated can be observed.

1.1 Feedback on our experimental phases

The pilot course had a positive impact on participants, enhancing their personal and professional skills. Training in logbook usage, Forum-Theatre, assertive and nonviolent communication, and emotional intelligence sparked interest and enthusiasm for continued learning. Improvements were noted in intrapersonal and interpersonal abilities, fostering self-assuredness, empathy, and the ability to identify unjust situations. The course promoted a culture of collaboration and reflection, effectively linking theory and practical application.

1.1.1 Specific Results of Participants' Evaluations

- ◆ **Logbook:** most people found working with the logbook useful and believed that it helped them to improve collective and personal learning, as well as their ability to reflect. The evolution of people's opinions shows that the use of this tool was effective in teaching them how to use a Logbook and in demonstrating how it can be beneficial for learning.
- ◆ **Forum-Theatre:** participants showed increased interest and confidence in their acting skills as the course progressed, suggesting that the hands-on approach of the course was quite beneficial. In addition, 7 out of 10 of those surveyed considered that the Forum-Theatre is a useful tool to produce social changes. Although there is still room for improvement in the skills to communicate through theatre of some participants, most expressed a desire to continue learning about Forum-Theatre in the future.
- ◆ **Assertive, and Nonviolent Communication:** although 4 out 10 participants found it difficult to apply the concepts learned about NVC, 7 out of 10 participants considered that the time dedicated was adequate and that empathic communication and NVC can be useful both in their personal and professional lives. This indicates that the course managed to convey the usefulness of these communication methods and motivated the participants to continue learning about it.
- ◆ **Recognition of emotions and Emotional Intelligence:** although some participants had difficulties in differentiating emotions before the course, 9 out of 10 expressed to have improved their ability to talk about emotions and needs after the course.

1.1.2 Our conclusions

The pilot training module had a positive impact on the group of participants in which it was tested. It succeeded in imparting knowledge, know-how and interpersonal skills on subjects that are important for personal and professional development, and generated interest and enthusiasm for continuing to learn about these subjects.

In addition, the pilot course had a positive impact on the development of intrapersonal and interpersonal skills of the participants. In particular, a significant improvement was observed in critical capacity, the ability to defend one's rights and self-confidence, as well as in assertiveness, empathy and the ability to detect unfair or oppressive situations. The participants also positively valued the importance of collective actions to generate deep changes and their level of responsibility in conflicts.

In general, the positive impact of the pilot course on the development of intrapersonal and interpersonal skills of the participants indicates that the promotion of these values can be an effective strategy to improve the well-being and quality of life of people. In addition, the positive assessment of the importance of collective actions and the level of responsibility in conflicts suggests that the course can also have a positive impact on their communities and the promotion of a culture of collaboration and respect.

For the organisation of the course, although there were some differences in the perception of the time dedicated to theory and practice, the content and methodology of the course were generally well valued.

Therefore, we conclude that the goals proposed at the beginning of the course were achieved and met their objective of improving the participants' learning in each area and their ability to apply knowledge in real situations. They also encouraged creativity, reflection and critical thinking, in addition to providing guidelines for connecting theoretical concepts and their application in daily life. In this sense, the participants obtained a real and substantial improvement in their communication capacity and gained qualities that provided personal and professional growth.

1.2 Training programme and timetable

The duration of the course is a minimum of 22.5 hours. In order to prevent participants from being emotionally overloaded and to have time to assimilate and practise what they learn in each class, we suggest spreading the sessions over several weeks. It may be helpful to do one or two sessions per week. This will also encourage real life trial and error by participants and deeper reflection on the change we seek to bring about.

Next, we present each session and the estimated duration for each of them. You can find more detailed information in Annex I dedicated to the activities:

Session 1: Integration and trust building.	Duration: 3 hours.	Session 2: Me and my powers.	Duration: 4 hours.
Session 3: Emotions and needs.	Duration: 5 hours.	Session 4: Being in a role/ Getting into roles	Duration: 2.5 hours.
Session 5: NVC tools and other tools.	Duration: 2 hours (minimum).	Session 6: Introduction to the concepts of intersectionality and power relations.	Duration: 2 hours.

1.3 General considerations to take into account during the course

The role of the facilitator in communication is pivotal. Avoiding judgement and focusing on facts is essential. When critical language arises, redirecting towards personal needs is the key. For instance, in response to a negative comment, exploring needs: "You don't like the idea? Why? Do you have alternatives? This fosters a space for constructive and enriching dialogue, where opinions are grounded in shared needs."

Icebreaker exercises:

Icebreakers are activities designed to build trust, establish bonds between participants, and create an atmosphere of collaboration and openness in the group. These exercises are especially important to ensure that the exercises in our workshops are effective, since most of the participants are people who have no previous experience in this type of dynamic. Our tests are well stocked with icebreakers; here are some additional proposals that can serve as examples:

A. Activities to build confidence

Pair Presentations:

participants in pairs have a few minutes to get to know each other and prepare a short presentation of their partner to the group.

Emotions map:

participants draw a map with different emotions and share with the group the emotions that best represent their state of mind at that moment.

Question Circle:

participants sit in a circle and each ask another member of the group a question, thus encouraging dialogue and interaction.

*In Appendix I you will find exercises to build trust such as: "Coats of arms"; "The needs of our workshop"; "Creation of contract"; "Ego-Shower"; etc.

B. Games and dynamics to break barriers

Names and gestures:

each participant says his name and performs an associated gesture or movement. The other participants should repeat the name and gesture of each person in the group, creating a sense of recognition and connection.

Frozen Statue:

the participants are divided into pairs. One of them creates a frozen statue in a certain pose, and the other must observe and replicate it. They then swap roles. This helps encourage observation and concentration.

*In Annex I you will find exercises to break the ice such as: "Names and objects that represent us"; "Balls with names and associations"; "Encounters in sight"; "Toaster, blender, elephant and... James Bond"; etc.

C. Games and dynamics to promote communication

Broken Phone:

participants form a line or a circle. The facilitator whispers a phrase to the first participant, who quietly passed it onto the next, and so on. At the end, the last participant shares the received phrase aloud. This game highlights the importance of clear and effective communication.

Shared Stories:

participants are divided into small groups and must create a story together, adding a phrase or item each turn. This encourages active listening and collaboration in co-creation

*In PART 2: MODULE ARCHITECTURE AND CONTENT you will find exercises to promote communication such as: "short chats in pairs"; "Funny Improvisations"; "Object Stories"; "How do you feel Kasia?"; "Role cards"; etc.

1.4 Risk Management

A general action plan is proposed to deal with possible problems that may arise during the course, such as lack of participation or non-compliance with schedules, among others. If you encounter specific risks during the course, remember to approach them from a positive perspective by offering solutions that keep all participants motivated:

1. Lack of participation of the participants

- ◆ Proposed strategies:
 - ◆ Foster an inclusive and safe learning environment where everyone feels valued and heard. Acknowledge and praise the contributions of the participants during the course.
 - ◆ Spend more time on more interactive and dynamic activities that promote active participation and teamwork among participants.
 - ◆ Dedicate special time to the activity "Group Contract" (Session 1, activity 4) and establish clear and shared objectives for the course, highlighting the importance of everyone's participation to achieve them.

2. Delays in schedules

- ◆ Proposed strategies:
 - ◆ Set clear and realistic expectations about scheduling and time management from the beginning of the course.
 - ◆ Provide time management tools and techniques to participants to help them plan and organise their tasks.

3. Unexcused absences

- ◆ Proposed strategies:
 - ◆ Explain on the first day the importance of attending all the classes, since the content is presented in a progressive and orderly manner, so that each lesson or class needs the knowledge acquired in the previous lessons.
 - ◆ Focus on reinforcing the importance of regular attendance and participation in courses.
 - ◆ Provide extra support to absent participants so they can catch up on content.
 - ◆ Carry out an individualised follow-up of the absent participants to understand their needs and provide them with the necessary support.

4. Learning difficulties

- ◆ Proposed strategies:
 - ◆ Provide additional support to participants facing learning difficulties, such as tutoring sessions or supplementary resources.
 - ◆ Promote collaboration and learning among equals, fostering mutual help and the exchange of knowledge.
 - ◆ Use varied teaching strategies that accommodate different learning styles and provide multiple opportunities to understand and practice concepts.

5. Communication difficulties

- ◆ Proposed strategies:
 - ◆ Establish an environment of trust and respect, where participants feel safe to express their concerns and difficulties.
 - ◆ Provide open and accessible channels of communication, such as group assemblies, where participants can express themselves freely, ask questions and receive answers in a collaborative way.
 - ◆ Encourage active listening and constructive dialogue between participants, creating spaces for the exchange of ideas and joint problem solving.
 - ◆ Use tools to facilitate the expression of doubt, criticism, etc, in official and anonymous ways

6. Resistance/reluctance to engage with theatre-based activities and speaking up about emotions and feelings

- ◆ Proposed strategies:
 - ◆ Establish clear expectations from the outset, emphasising respect for individual comfort.
 - ◆ Discuss their emotions/reasons for not wanting to participate.
 - ◆ Acknowledge challenges and encourage general empathy.
 - ◆ Promote autonomy by allowing participants to choose their level of involvement, thereby strengthening their sense of control and assertiveness.
 - ◆ Create a "safe and neutral" space within the room where individuals can stay when they don't feel like participating.

1.5 Resources

Our methodology does not require specific resources to be applied. Everyday materials that may exist in any company or organisation can be used to teach the workshops.

However, for its correct implementation, we include a description of the material means, audiovisual equipment and work spaces. It is important to note that the resources may vary depending on the context and the needs of the participants, so feel free to add or remove what you see fit.

Material resources:	Audiovisual equipment:	Work spaces:
<i>there will be photocopies, sheets of paper, pens, markers, *Dixit cards. In addition, to carry out the Logbook activity it is necessary to have white cardboard, coloured cardboard, markers, coloured pencils, scissors, glue, post- it notes, stickers, recycled magazines...</i>	<i>it is interesting to have a projector, speakers and printer.</i>	<i>it is enough to have a wide space to allow movement and also to allow the privacy of the participants.</i>

**If you do not have Dixit cards you can project an image.*

 **Example 1**

 **Example 2**

 **Example 3**

 **Example 4**

Other useful training resources are provided in the appendices:

- Two evaluation questionnaires to assess participants' progress between the beginning and end of the training course. The practical methodology for administering the questionnaires is also explained in appendix I of this document.
- The theory sheets for participants in appendix II. These sheets can be given to participants in photocopy or digital format as and when the topics are covered in the various sessions, so that they do not feel obliged to take notes and can devote their full attention to each session. It's also a way of keeping track of the topics covered and coming back to them.



PART 2

MODULE ARCHITECTURE AND CONTENT

2.1 Introduction

Before presenting the architecture of the module and its content, we feel it is important to list and explain the different approaches to learning that guided us throughout the process of designing the “Communication upskilling for people with fewer opportunities, based on Forum-Theatre and assertive communication methods” module.

“There were some assumptions that we made when we were preparing and directing the course, it is important to know them to better understand the structure of the course and some exercises. These assumptions are based on the latest knowledge regarding the functioning of the human brain and neurodidactics. These assumptions were present with us both during the course design and during the workshop facilitation.”

Our brain is a social brain - it changes through connections with others. Being in a group allows us to learn from each other, broaden our horizons, understand different perspectives, but also engage in self-reflection. Moreover, working in a group provides valuable experiences in learning conflict resolution and cooperation, skills that are highly essential, especially in the job market.

Learning occurs in a close, reciprocal relationship with our body - everything that affects our body: fatigue, hunger, stress, etc. - also greatly influences our learning process. If we don't create space to address our bodily needs, the learning process can be inefficient. In the process we conducted, we aimed to consider this fact - we incorporated shorter and longer breaks, diversified the activities (combining mental exercises with physical and relaxation exercises), inquired about needs, carefully observed the group's energy to adequately respond to participants' needs; sometimes we even omitted or rescheduled an exercise for another session when we noticed the group was tired.

Learning through experience - we designed educational situations in which participants could engage in an experience, then reflect upon it, draw conclusions, and learn theories related to the topic/problem. This enabled them to independently plan elements they want to implement into their daily lives (such as working with the Kolb cycle). Currently, experiential learning is considered the most effective way of adult learning.

Shifting from didactic methods to creating a space for participants to seek individual meaning - in our process, the role of the facilitator was to design educational situations that allowed participants to experience, reflect, and draw conclusions for themselves. Often, reflections on a single exercise varied greatly, covering areas like communication, group roles, and emotions. Participants sometimes took away different things from the same exercise, and that was fine with us. Our role was to moderate reflective sessions so that participants could derive as much as possible from them. We also shared our knowledge, including emotions, needs in NVC (Nonviolent Communication), and transactional analysis.

Every brain operates slightly differently - we have different preferences when it comes to learning and memorization. In our program, we aimed to create a space for this diversity and design educational situations that accommodated differences in learning preferences (exercises in groups, individually, in pairs, involving writing, speaking, listening, movement, play, creativity, analysis, observation, etc.). However, the parts related to knowledge transmission did not constitute more than 30% of the course time.

Learning and new challenges with associated emotions - comprehensive learning benefits from new challenges, while threats have a negative impact. The brain learns optimally when in an environment that encourages it and challenges it to take risks. However, if the brain feels threatened (fear of ridicule, judgement, rejection, consequences of failure), it "shuts down," becoming less flexible, less open to learning and experiencing new things. It seeks refuge in primitive beliefs and protective procedures. Individuals who feel uncertain/threatened can enter fight, flight, or freeze mode, which narrows our perceptual field. Therefore, throughout every process, we aimed to create an atmosphere that enables relaxed attention with a small amount of fear and high motivation. We focused on building a positive atmosphere among participants (without judgement, accepting diversity, respecting each person's feelings and needs) as well as with us, the facilitators. We also gradually increased the difficulty of proposed exercises - from small and brief social exposure to more elaborate and longer ones. To ensure comfort, we introduced the principle of voluntariness: I participate in exercises to the extent I'm ready. If something causes significant tension, I can opt out or take a break.

2.2 Practical methodology

We are emphasising here that many activities are proposed in the content of the following module. For each sequence, facilitators are free to choose whether they implement all the proposed activities or select some. Please note that the estimated times for the activities may vary depending on the context and the participants.

1. PART: Integration and trust building

Estimated time for this part: 2-3h

Goals:

- Remembering the names of participants
- Recognizing personal needs, aims and fears regarding to the workshop
- Creating the space based on trust and safety
- Establishing the rules - answering the participants needs
- Gathering the first associations, experiences and challenges in the topic of work
- Getting used to the drama method, including work with body and short improvisations

Short description of the work: During the entering session participants will take part in a series of simple integrating exercises (focused on remembering names, establishing group rules and expressing personal needs). An important element of this part will be to create the sense of trust and security among participants and facilitators - in order to enable deeper work in the following sessions. Slowly introducing the elements of drama we'd like to make participants feel comfortable with the method. We will also invite them to some energisers and group talks - to warm up their bodies and minds.

Description of activities: Introduction: At the beginning, introduce yourself to the participants and explain in a few sentences the main objectives of the course and the planned topics of the meetings. During the first session, we will mainly focus on getting to know each other, building a sense of trust and security in the group. We will also invite you to simple warm-ups, introducing the topic.



Title of the activity: Names and objects which represents us

Estimated time: 20 minutes

Materials needed: set of various objects (eg. everyday objects, toys, elements of clothing or some 'strange' things) put into a bag, suitcase or box

Description of the exercise: Place a box or suitcase with a variety of items in the centre of the circle. Invite participants to choose an item that somehow fits them or says something about them. Encourage their creativity and free associations. After a few minutes participants one by one introduce themselves, saying their names and referring to selected items.



Title of the activity: Coasts of arms

Estimated time: 30 minutes

Materials needed: sheets, crayons and markers

Description of the exercise: Hand out one white sheet to each participant and put the crayons/ markers on the floor or table. Ask them to draw the shape of the coat of arms to fill the entire sheet and then divide it into four equal parts. Each section will be for a drawing - answering one of the questions:

- Emotions I start this workshop with?
- What do I like to do at my work?
- What do I dislike at my work?
- What do I dream about?

Emphasise that drawings can be very simple and symbolic, we are not in art class ;) Make sure the task is clear to everyone.

When the drawings are done, ask everyone to pass their drawing to the person on their left. In the next part of the exercise, each person introduces his neighbour, trying to interpret his answers. Then the author of the drawing has the opportunity to add to or correct the message if the interpretation was at variance with his or her intention.



Title of the activity: Our workshops needs

Estimated time: 15 minutes

Materials needed: pens, post-its

Description of the exercise: Divide participants into groups of three. Their task - in each group - will be to talk about the needs of participating in the workshop. They should discuss three categories of needs:

- What do we need from the group?
- What does each of us need from ourselves?
- What do we need from the facilitators?

Then they write the ideas on the post-its (each type of need in another colour). After finishing this part, invite each group to share the needs and stick them on the common flipchart. In the next section, they will provide a starting point for working on the group contract.



Title of the activity: Creating contract

Estimated time: 10 minutes

Materials needed: flipchart, markers

Description of the exercise: Suggest to the group that in order to feel safe and comfortable during the workshop work we can formulate rules to take care of our needs. They can take inspiration from the needs identified in the previous activity. You can start with proposing the first rule, eg. 'we speak one at a time', but then encourage participants to propose their own ideas. Try to avoid rules starting with "no", rather formulate them in a positive way (eg. 'be on time' instead of 'don't be late'). Write the established rules on the flip chart and put it in the visible place. Make sure that everyone accepts the contract. If not, you may discuss particular rules.

The teaching sheet on positive phrasing provided in the appendix can be used to support this activity.



Title of the activity: Balls with names and associations

Estimated time: 15 minutes

Materials needed: Two balls in different colours

Description of the exercise: Ask the group to stand up in the circle. Take one small ball (eg. green) and pass it to the chosen person, saying his/her name. Then one passes the ball to another person, also saying the name. The most important rule is that each person who already had the ball in his hand puts his hand on his shoulder (it is important that the ball pass through all the people). Another participants' task is to memorise the sequence. After memorising it by the group, introduce the second ball which will go with associations to the word "work". Emphasise not to think too much, just say the first thought. The second ball is also passed in a specific order (but different from the first ball). After memorising both sequences - one with names, another with associations - we combine them together. The aim is to do it dynamically without losing any ball and the sequence.



Title of the activity: Sight meetings

Estimated time: 10 minutes

Description of the exercise: Invite the group to stay in the circle and direct their gaze to the centre of the circle, to a selected point on the floor. Tell the participants that when you clap, their task is to raise their eyes and meet another person's eyes. The first person they catch eye contact with - they have to swap places. We repeat this activity a few times, checking if every person has changed the place at least once. In the second phase of this exercise we invite participants to keep eye contact for the whole time of switching their places.

The teaching sheet on eye contact in communication provided in the appendix is used to supplement this activity after discussions on the experiences of eye contact (what did you think of the activity, was it easy or not? was it easy for you to look someone in the eye? etc.).



Title of the activity: Toaster, mixer, elephant and... James Bond

Estimated time: 10 minutes

Description of the exercise: In this activity the whole group is standing in the circle. You, as a facilitator, come into the centre of the circle and begin to rotate like the clock hand. When you stop and point one participant you may say four different commands, linked with particular body movements :

- Toaster - the pointed person becomes the jumping toast and person on one's left and right become the toaster case
- Mixer - the pointed person becomes the engine of the mixer and people on both sides become the mixers
- Elephant - the pointed person creates a trunk twisting the arms and people on both sides become the elephant's ears
- James Bond - the pointed person steps into the role of James Bond, keeping the gun in his hand and people on both sides are looking at him with awe and gasping "oh, James"

The participants' task is to react properly - and as soon as possible - for the command. If somebody makes a mistake, just enter the circle centre and become the clock hand giving commands to the others.



Title of the exercises: Walking and collecting warm-ups

Estimated time: 20 minutes

Description of the exercise: Firstly invite the group to move freely around the room. Tell participants to move at their own pace, walking in different directions and trying to fill the entire space equally. Give them enough time to get used to this kind of movement. Then introduce a modification.

By saying the numbers from 1 to 9, you will affect the change of pace of movement. One means "as slow as you can" and nine means "very fast, but without running." You can surprise the group by changing the speed quite abruptly, for example, from 7 to 1.

Another level or variation of this exercise is proposing different style of walking, eg.:

- Walk as a person tired after long day of work
- Walk as a kid entering the favourite playground
- As a person who has just been promoted
- As if you're late for an important meeting
- As you are going to the exam
- You are unexpectedly summoned by your boss
- You walk for the meeting with your best friend

Next step of this warm-up is saying hello to each other, but instead using words... we use different parts of our body. Participants are still invited to walk freely. And when they hear "stop" connected with some name of body part, their task is to say hello with a given body part to several people, eg. knees, fingers, heads or elbows. We should adjust the level of complication to the openness of the particular group.



Title of the exercise: Short talks in pairs

Estimated time: 15 minutes

Description of the exercise: Invite participants to count down to two. All “ones” are to line up in a circle, but with their backs to the centre. Then ask every “two” to stand in front of the chosen “one”. For the first round they’ll work as a couple. In these established pairs, they will hold a short conversation on a given topic. Each person in the pair will have one minute to speak. Your task will be to signal the passage of time and the moment to switch roles. After every single round people from the outer circle (the “twos”) will move one place to the right in order to start a new conversation with the new partner.

You may proposed different topics connected with the work issue:

- The funniest day at work
- The best day at work
- An incident at work I will never forget
- Situation at work when I helped somebody

To sum up the exercise is worth asking participants about their reflections, eg.:

- How did you feel talking about these topics?
- Was there anything that really surprised you?
- Did you identify some topics which were hard to share or explore?
- What did you notice during this activity?

2. PART: Me and my powers

Estimated time for this part: 4h

Goals:

- Breaking patterns and “de-mechanization” through drama activities including body and movement
- Giving a possibility of exploration the participants’ “work identity” (common roles, activities, relations with the boss and coworkers)
- Better understanding of the importance of one’s talents, abilities and attitudes in the work area
- Recognising one’s traits, strengths and powers and their impact on the work satisfaction
- Strengthening the sense of self-confidence and competence
- Development of the ability to deal with criticism

Short description of the work: In this part of the workshop we will invite participants to take a look at their functioning in the topic of work. We’re going to begin the session with the set of activities based on movement and common improvisations in order to awaken participants’ bodies and encourage them to break the patterns. Stepping slowly into improvisations and fictional stories will enable them to explore the issue of fears, abilities and powers and their impact on work situations. Starting from the world of fiction we will lead participants to recognise their own work identity - with all the fears, boundaries and potential strengths. In this part we will use various drama and interactive tools (e.g. work with objects, paintings and collages, creating stories). Identifying one’s powers and personal competences will prepare the ground for further steps - pointing out oppression and looking for solutions.



Title of the activity: Machines

Estimated time: 25 minutes

Description of the exercise: To start this activity you need to divide participants into groups of 3 or 4 people. You can use the post-its or bricks in different colours and invite each person to draw one.

A. In the first step of this exercise each group (simultaneously, eg. for a clap) has a task to create, using their own bodies, a common geometric shape. We can begin with the simplest, like a circle and then move to more complicated figures - balls, triangles or stars. After each freezing in particular shape we give the participants a few seconds to look around and recognize another concepts.

B. After this simple part of building the geometric figures it's time to level up. The next step includes two rounds. In the first one each group is preparing an animal (you can suggest one or the group can figure it out on itself). Their task is to construct the animal (involving the members of the group), they can also add some simple movement - characteristic for this kind of animal. The main rule is not to reveal another group's idea. After a preparation phase (not more than two minutes) each group presents their animal and the others try to guess the idea.

The second round looks really similar, but instead of animals each group is preparing some kitchen equipment (eg. cooker, microwave, fridge or coffee machine). Apart from the movement each group can also introduce a specific sound. The machine/equipment is switched on by a facilitator, pressing some point of one's participant body (eg. the shoulder). The others (like in a previous round) try to discover what kind of kitchen device is presented.

C. In the next step we invite participants to create two bigger groups. The challenge for each group is to create a machine, which doesn't really exist, but for sure would resolve some important issues:

- First group is constructing a machine to produce a success - interpreted and presented as they wish
- The second is building a machine to produce self-confidence - also in the way they perceive this feature
- As a facilitator remind the groups to include every person into this activity, with a specific role for each one.

D. The last step of this exercise is the common challenge - to create a machine for a good working atmosphere. This prototype of the machine should include every single person, connected in some kind of cooperation. It can be also enriched by adding some sounds and movements

After finishing this multistage exercise it's a good idea to summarise it with the group, asking at least about:

- How did you feel about this experience?
- What helped you to cooperate?
- Did anything make it difficult for you?



Title of the activity: Ego shower - energizer

Estimated time: 10 minutes

Description of the exercise: Ask participants to create a tunnel out of their bodies - standing in two rows facing each other and joining at the top with their arms. Willing people - one at a time - can stand in front of the “entrance” to the tunnel, pronounce some kind of success, achievement from the last time (it can be something really small, like making good scrambled eggs) and then go through the tunnel. The task of the people forming the tunnel is to applaud, cheer and admire the person passing through.



After completing the experience you may ask participants a few questions:

- What did you feel when passing through the tunnel?
- What did you feel when applauding other people?
- What thoughts came to your mind during this exercise?



Title of the activity: Dixit cards - my work identity

Estimated time: 20 minutes

Materials needed: Dixit cards

Description of the exercise: Spread Dixit cards on the floor or a large table (if you don't have any they can be printed pictures or photos, with some ambiguity. You can also project the Dixit cards on a screen). Ask participants to choose the one (individually) which represents their “work identity” (associations and symbols can be very free).

Then invite them to walk around the room and meet with other people for short conversations. During these conversations their task is to present the card and explain its meaning in a few words, justifying the choice with at least two arguments. After each short talk in pairs participants exchange their cards. While meeting another partner they present the identity of their interlocutor, make another exchange and so on. Encourage participants to make at least three conversations and exchanges. Finally every person remains with one card and introduces its owner (in the topic of work) to the whole group. Described person can also add some comments or clarification.





Title of the activity: Funny improvisations

Estimated time: 15 minutes

Description of the exercise: Ask participants to count down to two and stand in two rows - ones facing twos. Then explain to them that they will be working in pairs, with the person who is facing them. In a moment they will hear the context of the situation they are in, along with an indication of the roles of the ones and twos. After introducing a particular situation, give them a signal with clapping to start improvisation (with movements and words). Situations should be set in somewhat absurd circumstances, eg.:

- An employer gives you €500 bonus after you're late handing in a key report
- You start a presentation at a team meeting and realise you are in your pyjamas
- A colleague asks you to help with the copier
- You accidentally spilled coffee on your boss's "skirt".



Title of the activity: Object stories

Estimated time: 25 minutes

Materials needed: A set of various objects

Description of the exercise: Bring a bag or box containing a variety of items. These can be memorabilia from years ago, household items, toys, pieces of clothing or jewellery. Invite participants to get into pairs - with a person they haven't worked with much yet. Then each pair draws two items from the bag. Encourage participants to find a comfortable space for each pair to talk. Their task is to create a simple story, based on these specific objects... The story should tell:

- Who owns these items: what is the gender and age of the person?
- What talents and skills does this person have?
- What happened to the character?
- What role did the objects play?

Encourage the group to make non-obvious associations, think outside the box and don't censor oneself. After about 10 minutes of building up the stories it's time for the presentation. It's the choice of each pair if they decide just to tell the story or do some acting out.

At the end of the activity you may ask participants:

- How was it for them to create these stories?
- What inspired them to come up with the stories?
- Did they notice some similarities between the stories?



Title of the activity: Suitcase of strengths

Estimated time: 20 minutes

Materials needed: worksheet ((which you can find in appendix II)

Description of the exercise: Distribute work cards to participants - suitcases of strengths. Explain to them that their task will be to reflect on their own resources, interests and successes, but also on the qualities that bother them in some way. Encourage them to be honest with themselves, emphasising that this is individual work. They won't have to share it in front of the group. Also emphasise that it's a good idea to write down all the things that come to their minds, even if they are seemingly unrelated to the professional area.

Qualities thah bother me	Qualities I like about myself
My interests, passions, skill	My successes

At the end of the activity you may ask participants:

- How was it for them to create these stories?
- What inspired them to come up with the stories?
- Did they notice some similarities between the stories?



Title of the activity: My personal skills

Estimated time: 25 minutes

Materials needed: sheets of paper, pens

Description of the exercise: Hand out sheets of paper and pens to the participants and ask them to get into pairs. Each pair should find a comfortable place to talk and not to be heard by the rest of participants.

The task for every person is firstly to select two personal qualities and two abilities from the previous task ("the suitcase of strengths"). They can write them down on paper. The role of partner is to generate as much ideas as possible:

- What are the qualities and skills useful for?
- How can a person reinforce or develop them?

Give about ten minutes for discussing the possibilities of one person in each pair. Then invite participants to switch the roles. At the end, invite the group to sit back in the circle and ask about their reflections:

- Was it easier for you to listen to yourself or generate ideas?
- Did you learn anything new or surprising about yourself?



Title of the activity: Collage - self advertisement

Estimated time: 30 minutes

Materials needed: A3 sized sheets of papers, markers, scissors, glues, various magazines

Description of the exercise: Explain to the group that in the next exercise they will work individually and - taking from their previous experience - try to create their self-advertisement in the form of a collage. You can add that collage is an artistic technique that involves forming compositions from different materials and materials newspapers, fabrics, photographs, inscriptions.

Participants will get A3 sized sheets of paper. They will also have a variety of magazines, scissors, glue and markers at their disposal. Their task will be to create a composition on a piece of paper - including newspaper cutouts, some lettering, etc., presenting their resources and strengths, mainly in the work and self-development issue.

Afterwards, invite participants to exhibit their works and encourage the others to add some comments or interpretations.



Title of the activity: Criticism vs. Advantage

Estimated time: 15 minutes

Description of the exercise: In this exercise, participants will work in pairs. They need to decide who is person A and who is person B.

In the first step of this activity the role of person A is saying some critical sentences to person B, for example:

- "You dress strangely"
- "You always have a wry face"
- "Your handwriting is really ugly"

In the role of critic you can be really creative, trying to make personal comments, while being careful not to go too far. The task for person B is to react after every critical sentence by transforming it and giving it a more positive tone. The important rule is to start every reaction with: "Yes, I agree, but..."

- "You dress strangely" -> "Yes, I agree, but my style is very original"
- "You always have a wry face" -> "Yes, I agree, but others can easily recognize my emotions"
- "Your handwriting is really ugly" -> "Yes, I agree, but I'm a master of typing"

After conducting this exercise it is really important to ask participants about their feelings (perhaps someone found the critical comment too hurtful). You may ask:

- What kind of feelings did you notice during this activity?
- How did you feel hearing this kind of comment?
- Was it challenging to find a proper answer?
- What position was more difficult for you - the role of critics or the criticised one? Why?



Title of the activity: Wheel of failure

Estimated time: 15 minutes

Materials needed: short presentation

Description of the exercise: Participants are staying in the circle. Say that this time you are inviting them to share failures, stumbles, things that didn't work out for them. These can be minor events - like a failed haircut, but also more serious matters, such as losing an important competition or losing a coveted position. Any person who is ready can go inside the circle and confess their failure. The task of the group is to applaud the person who dared to share their own experience. After completing the exercise, ask the participants:

- Why did we do this exercise?
- How did you feel about revealing your failure?
- How did you feel hearing others applaud you?

Perhaps there will be reflections on the fact that we have the right to make mistakes and “only the one who does nothing does not commit them,” or that it is worth learning from failures and not giving up. If the group turns out to be more sceptical and talks about failures in terms of defeat and a sense of hopelessness, it is worth giving them a short presentation, supported by psychological or sociological data, eg.:

Failure is the bridge we must cross to reach that success.

Failures help us to develop a plan of action by analysing previous behaviour.

Mistakes are necessary steps in self-development that must be taken in order to experience that which will prepare us to accept the next things and experiences.

In order to achieve the goal, we have to score a few defeats along the way, through which we gain experience and strengthen ourselves.

Failures show us what strategies don't work and help us choose the more effective ones.

Failure can be seen as a signpost on the way to success.

Finally, you can show participants the short video in the issue of the paths from failure and doubt to success:

[\(346\) Courage of Famous Failures - Inspirational - YouTube](#)

The teaching sheet on the right to make mistakes provided in the appendix is a useful addition to this activity.



Title of the activity: Gift exchange

Estimated time: 15 minutes

Description of the exercise: Ask participants to stand in a circle and try to choose the trait or value that most strongly defines them, that they are most proud of. Tell them to try to feel the trait as strongly as possible, think about what thoughts it triggers, what emotions it evokes, and where they feel it most strongly in the body. They can also imagine a gesture that symbolises the selected characteristic or value.

Afterwards this internal work tell the participants it is the time to share the traits and values - as a gift to the chosen person. Each participant, when he or she feels so prepared, can approach a selected person from the circle, make a gesture representing the trait, and symbolically give it by saying, for example: "I give you as a gift my courage" or "I give you my faith in people". The gifted person thanks for the gift received and offers one' own trait to the person of his/her choice.

3. PART: Motions and needs

Estimated time for this part: 4-5h

Goals:

- Giving the knowledge about emotions and needs (presentation of the nonviolent communication approach, including key difference between emotions vs. supposed emotions, needs vs. strategies and basics of other psychological theories, e.g. Plutchik's concept, polyvagal theory)
- Better understanding of one's own emotions and needs, including those related to the working area
- Strengthening the attitude of acceptance towards perceived emotions and needs
- Starting to reflect on how we can fulfil our needs at work and outside work (looking for supportive strategies)
- I am ok - you are ok - Understanding the principles of transactional analysis in order to practise assertive behaviour in the subsequent parts of the process

Short description of the work: During this session, participants will take part in a series of exercises, discussions and mini-lectures during which we will try to realise the above-mentioned goals. An important element of this part will be to introduce participants to the theory of nonviolent communication and other psychological theories of Plutchik's concept, polyvagal theory. We want to create space to enrich the vocabulary of emotions and needs of our participants. We will propose exercises in pairs, groups, but also individual exercises, during which people will be able to take a closer look at their emotions and needs and give themselves empathy. This will be a starting point for us to start working on finding supportive strategies for meeting needs. We will also look at popular beliefs about work and examine what emotions they evoke in us, how they affect our lives and how we can transform them. We will use theatre and drama techniques to realise the goals, but also dance, drawing, talks and guided meditations.

Introduction: The facilitator welcomes participants and tells them that the topic of today's workshop (this part of the meeting/process if it is not a separate workshop) is going to be the world of our emotions and needs. We will reflect on what emotions are and why they exist, we will explore the complexity and diversity of the world of emotions, and we will examine what relates them with needs.



Exercise title: *What emotion/energy am I starting with today?*

Time: approx. 10 minutes

Required materials: cards with photos/pictures

Description of the exercise: The facilitator spreads cards with pictures/photographs (e.g. Dixit cards, Points of You or printed cards with graphics - sample images attached) in the centre of the circle. They ask participants to look at them and then choose one card that most accurately reflects the participant's current mood/energy. Then ask them to title the chosen card (in their mind, without speaking aloud at this moment). The next step is for the participants to come together in pairs. Participants look at each other's cards and try to title their partner's card in this exercise. They then share in pairs the titles they have come up with and talk briefly about what

they see on their partner's card in terms of their mood/energy. After each person has spoken, the card owners share their title and talk about their card (they may or may not refer to the earlier words of their partner). We remind the participants that it is up to them to decide how much and what they tell the other person. After working in pairs, we return to our circle.

Questions that the facilitator can ask:

- What are you with after this exercise?
- What was it like for you to talk about someone else's card?
- How did you feel about listening to what the other person was saying about your card?

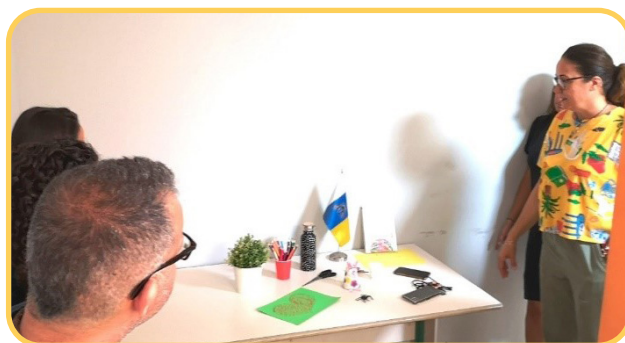


Exercise title: The essence of emotions - exhibition

Time: approx. 8 min.

Required materials: none

Description of the exercise: The aim of this exercise is to get the names of the people participating in the workshop remembered and to introduce body work. Participants stand in a circle together with the facilitator. The facilitator invites each person to introduce him/herself in an unusual way. You can say your name modulating your voice - quietly, loudly, high, low, singing, etc. The facilitator also asks participants to add a gesture to their name related to how they feel today/what energy they have. One by one, each person introduces themselves this way: saying their name in an unusual way and showing the gesture at the same time. Each time the group repeats the name heard and the gesture shown. When all the people in the circle have introduced themselves, the facilitator repeats his or her name and gesture, then says the name and shows the gesture of another person in the group, thus calling them out to do the same. The student says their name, shows their gesture and then chooses another person from the group, whose name and gesture they will repeat and call out to do the same. The game can be finished when each person has called out another person from the group at least twice.



Exercise title: What are emotions?

Time: approx. 15 minutes

Materials: flipchart or PowerPoint presentation, computer, overhead projector (if you decide to conduct a small lecture with the support of a presentation)

Description of the exercise: The facilitator briefly presents different theories about emotions.

Emotions mainly arise in response to a specific stimulus. They are most often linked to a situation and can therefore appear suddenly and disappear after a while. They are accompanied by somatic, physiological reactions, most of which are felt by us physically, e.g. heart palpitations, increased sweating, feeling of tightness in the chest, trembling hands. Various hormones are secreted in our body then.

Stimulus (physical or psychological, e.g. a thought) -> EMOTION (somatic reaction, e.g. release of cortisol or dopamine which have influence e.g. heart palpitations, muscle tension, accelerated breathing)

There are many theories about emotions in psychology. Over the past few decades, the most popular have been those developed by American psychologists Paul Ekman and Robert Plutchik. Both theories distinguish so-called basic emotions, which, according to the researchers, are common to all people in the world. They also distinguish derived emotions, which are more complicated because they are a mixture of basic emotions.

Paul Ekman studied emotions on the basis of body language and facial expression. He mainly analysed how people from different cultures express their emotions using facial expression. Thus, he discovered that there are certain emotions that we express with our faces in the same way regardless of the culture we come from. Ekman distinguished six such emotions, which he called basic: anger, surprise, disgust, fear, joy and sadness.



Exercise title: Emotion maps

Time: 10 minutes

Materials: flipchart paper, marker pens

Description of the exercise: We divide participants into 3 groups. Each group receives a sheet of flipchart paper with two circles on it. In the middle of each circle, there is one name of the basic emotion.

We propose the following division:

1 group: anger and joy

2 group: disgust and fear

3 group: surprise and sadness.

The groups have 5 minutes to generate as many names of the derived emotions close to those they have in the middle of the circles as possible. When the groups have finished, they stick their posters to the wall. Members of other groups can walk around, read the circles and add their own ideas if they want.



Exercise title: What do you feel Anna?

Time: 10 mins

Materials: none

Description of the exercise: Participants stand in a circle. The facilitator comes to the middle and shows an emotion with their whole body (gestures, facial expressions, sound). A volunteer steps into the middle and asks the person in the circle: "What do you feel Kasia?". The facilitator answers with the name of a completely different emotion than the one they are showing e.g. pretending to cry they answer: "I feel excitement". Then the person who asked the question stays in the circle and their task is to show for a while with their whole body the emotion they heard. Another volunteer enters the centre of the circle and asks the question "What do you feel Kasia?". "Kasia" – the person showing the emotion in question – lies and responds with a completely different emotion to the one they are showing. Dynamics and spontaneity are important in this exercise. The idea is that "Kasia" should not take a long time to think about what they are going to answer but should say quickly whatever comes to their mind as soon as they hear the question. The same is with showing the emotion heard. When we hear it, we go into it immediately, without analysing in depth how to show it best. It would be good for each person to be Kasia at least once and ask others the question. After some time, we can introduce the option of reinforcing the emotion - i.e. we show the heard emotion three times more intensely, more strongly. We can involve the whole body in it – arms, legs, face and even voice.

Questions the facilitator can ask:

- How did you feel during the exercise?
- Is there anything that surprised you? What did you notice in particular?

After this exercise, the facilitator can introduce the Plutchnik's wheel to the participants: [Kolo emociji plutchika - Teoria emociji Plutchika – Wikipedia, wolna encyklopedia](#) (they can draw it on a flipchart, display it on an overhead projector or distribute cards with a printed wheel to the participants)

Plutchik's three-dimensional diagram describes the relationship between different emotions, similarly to the colours in the wheel. The vertical dimension represents intensity and the horizontal circle represents the degree of similarity. Emotions which are situated opposite themselves in the wheel are contrary emotions. According to Plutchik, we cannot experience those at the same time. In the two-dimensional projection of the diagram, the emotions in the empty spaces form basic dyads, which are a mixture of the two basic emotions.



Exercise title: Why do we need emotions?

Time: 10 minutes

Materials: flipcharts with the most important tasks from Plutchnik's and Rosenberg's theory, printed lists of emotions

Exercise description: The facilitator presents some of Plutchnik's ten postulates.

- 1) The concept of emotion applies at all levels of evolution and, as it applies to humans, it also applies to animals.
- 2) Emotions have an evolutionary basis and have developed different forms of expression in different species.
- 3) Emotions have an adaptive role, helping organisms to survive threats posed by the environment, e.g. repulsion allowed humans to determine which plants were poisonous to them, and fear allows humans to avoid danger.

Questions the facilitator can ask:

- What function can these emotions have: sadness, joy, anger?

According to Marshall Rosenberg, the creator of Nonviolent Communication, emotions are signals that tell us whether our needs are satisfied or not. Pleasant emotions tell us that some of our needs are satisfied, whereas unpleasant emotions tell us that some of our needs are not satisfied. They are like a warning signal and should motivate us to take care of ourselves (or something that is important to us). Rosenberg created a list of universal emotions and needs. According to this theory, all the people in the world have the same needs. We differ only in our strategies – i.e. the ways in which we satisfy our needs. Emotions cannot be good or bad – they are natural and therefore also neutral. In NVC we don't talk about good or bad emotions. Every emotion can be useful – it is a piece of information about us. The question is whether we are able to read the messages our emotions give us and respond to them?

At this point, the facilitator can distribute the NVC emotion lists to the participants. Download here: (here will be the link)



Exercise title: My emotions at work

Time: 15 mins

Materials: worksheets, list of NVC emotions, pens, pads if necessary

Description of the exercise: The facilitator distributes worksheets with the following questions to the participants:

1. What emotions do I feel most frequently at work?
2. What emotions do I express at work? How do I do it?
3. What emotions do I not express at work or express them very rarely or reluctantly? Why is it so?

The facilitator then invites participants to make pairs and share their answers with a partner without using words. The other person looks at the partner's non-verbal expression and while presenting, they take notes and write down what they saw in single words. Then the participants shares their impressions. The first presenter has time to add or correct something etc. After about 5 minutes, the participants switch roles.

After the exercise, the trainer can give additional step:

Take your card and circle the emotion you would like to express more often. Answer the question: why?

Participants are supposed to complete this part of the exercise individually, in silence. They will not speak about it aloud.



Exercise title: Take care of your body's needs

Time: 7 minutes

Materials: something to play music (a device), pillows, massage balls, water, snacks, skipping ropes, etc.

Description of the exercise: The facilitator invites participants to take a comfortable position and close their eyes. Imagine that your attention is your inner eye, with which you observe what is happening. First, direct your attention to how you are sitting. What do you feel in your body? Pay attention to the tension in your muscles, to your feet pressing the floor, to your back pressing on the chair. Slowly explore physical sensations that accompany you. Then, shift your attention to your breath: see the path that the air is following as it enters and leaves your lungs. What sensations occur now? Is your breath fast or slow? Let the thoughts flow and consciously do not follow them. Check with your body: what it needs right now? If you feel tension in your body, which movement could help you relax? If your breathing is accelerated, try taking a few 3-second inhales and 6-second exhales through your nose.

Do something for your body. If it needs stretching, stand up and stretch your limbs. If it needs more energy, jump up, do some jumping jacks. You now have a quiet 5 minutes to do something that satisfies your body's needs.

The facilitator plays calm music. In the classroom, there may be some cushions or mats, which the participants can use. On the table there are: some water to drink, snacks e.g. nuts, rice wafers, fruit. Other gadgets: skipping ropes, anti-stress balls, massage balls, etc.



Exercise title: Monuments of needs

Time: 15 minutes

Materials: needs cards (you can buy them or prepare yourself, here you will find some sample cards: Needs Cards - Empathic Way Europe Online Platform (empathiceurope.com))

Description of the exercise: The needs' cards are spread out on the floor in the classroom. The facilitator reminds the participants that, according to Marshall Rosenberg, emotions inform us about fulfilled or unfulfilled needs, and that needs are common to all people in the world. M. Rosenberg created a list of such needs. Some of them are right here in our classroom. Invite participants to walk freely between the cards, play some music. When the music stops, the task for participants is to make a monument of the need they stand closest to with their own bodies. The statue does not move or speak. When the music is paused, give the participants a moment to think (but no more than 30 seconds) and ask them to freeze at your clapping and show the need in question. When the music starts, they can walk again. Do up to 3 repetitions.



Title of the activity: Trees of needs

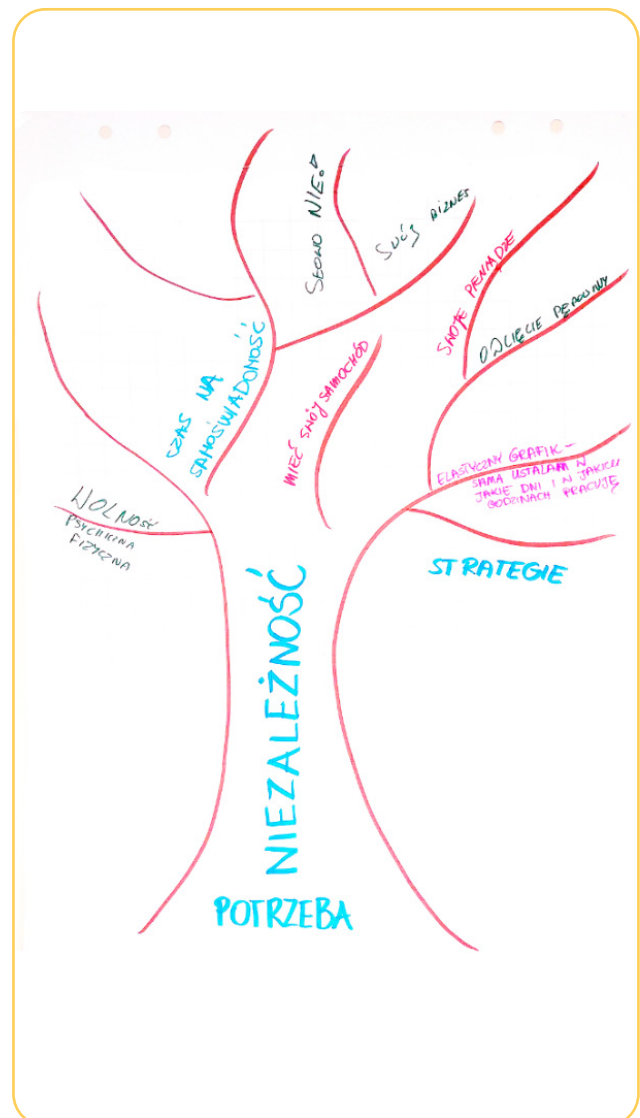
Estimated time: 30 minutes

Materials needed: flipchart, markers, tape

Description of the exercise: draw 4 trees on 4 flipchart sheets (1 tree per sheet). Write one of the needs in the trunk. Leave some space in the branches for examples of strategies (actions) that satisfy the given need. Examples of needs: security, being in touch, independence, development. Put the posters in different places in the classroom. Divide the group into teams of 3 and give each of them markers or pens. Encourage the participants to write examples of strategies that satisfy the given need in the branches. Each group has 3 minutes for a tree.

After that, the groups move to the next tree. You finish when each group has added their ideas to each poster.

Note for the facilitator: before going ahead with this exercise, you can do another example together with the group. How can we satisfy the need for "creativity"? You can also add one example strategy to each tree poster. It is important to show that strategies are not always constructive. For example, fighting can be a response to the need for closeness or contact, lying - to the need for connection, belonging, etc.



Questions to discuss:

What was this exercise like for you?

What was the most difficult? Why is that?

Did any activities appear in branches of different trees?

Summary:

- Needs are common to all people. We usually differ in our favourite and most frequently chosen strategies for satisfying needs.
- The same actions can be the response to different needs.
- When I know what I need, I can make a more informed choice on the strategy that will be the most beneficial to me and others.
- Strategies that we choose can be less or more effective. It is important to see more than one strategy to meet a given need and not to be afraid to test.



Title of the activity: One strategy for the nearest future

Estimated time: 10 minutes

Materials needed: need cards

Description of the exercise: Everyone sits in a circle. Put the need cards in the middle (one card - one need). Ask each participant to choose their most important need recently. Once the needs are selected, ask each person to generate at least one idea of how their need can be satisfied (or come close to it) over the next two weeks. These can be small things. Ask participants to share their needs and ideas with the group. Encourage the participants to implement their ideas.



Exercise title: Needs at work

Time: approx. 15 minutes

Materials: needs cards, A4 paper sheets, pens/marker pens

Description of the exercise: The facilitator divides the participants into groups of about 3-4 people. Each group receives cards with two needs. Their task is to discuss how each need can be fulfilled at work. What strategies, i.e. actions, behaviours – mine, my colleagues', managers', what rules, what culture and type of work – could satisfy this need.

Examples of needs:

- Independence
- Autonomy
- Consideration
- Purpose
- Trust
- Empathy
- Growth, learning

After the discussion, the facilitator invites the group to share these ideas. Groups can add their own ideas to these strategies when listening.

Extended version:

Time: approx. 20 minutes.

The facilitator divides the participants into groups of about 3-4 people. Each group receives a card with one need and their task is to set up a image of themselves entitled: Empathy at work, Efficiency at work, Sense of purpose at work, (name of need) at work. They have no more than 2 minutes to prepare the image (Each participant must represent, with their body, a still image that metaphorically shows the title of their image). After this time, they freeze at the facilitator's sign (for example, a slap). The facilitator chooses one group and asks them to stay in their current position. The rest of the groups relax and come to look at the position presented by the first group. The facilitator asks viewers some questions:

- What do you see in this photograph? How would you title it?
- Who are these characters to each other? What are they doing? Where are they?
- How do they feel together?

Participants share their connotations freely. The facilitator does not judge the answers.

After that, the facilitator informs the participants that there is an opportunity to approach the individual characters in the setting and ask a question by putting a hand on the arm of a particular person. The people in the photograph are asked to answer according to the role they are currently in, "just as they feel", intuitively. The facilitator may be first to ask someone a question himself at the beginning. They point out that the questions are intended to give a better understanding of the situation we are looking at. After a couple of questions and answers, the facilitator asks: What needs are satisfied by the people in this situation/place? What strategies are used to achieve this (what makes their needs to be fulfilled)? After discussion, the presenting group can relax, and another group is asked to set up their photograph. The whole process is repeated: looking at the photograph and interpreting what we see.

Other ways to deepen photography:

- A. A STREAM OF AWARENESS:** a volunteer approaches a person in the photograph, puts their hand on their shoulder and asks with this gesture to share what they are thinking about at the moment. The character does not stop talking until they no longer feel the hand on their shoulder. We encourage that each character has a chance to 'pour out' a stream of consciousness. This is followed by a summary as for the first photograph.
- B. IMPROVISATION:** The facilitator announces that they will bring the photograph to life in a moment. The characters will be able to move and talk to each other (we encourage them to use as few words as possible, e.g. 3 words per character). A short improvisation is followed by a summary as for the first photograph.

After viewing and exploring each photograph, we return to the circle. The facilitator introduces the next need (which was not present in the photograph) and encourages to generate as many strategies as possible to satisfy this need: at first – only in general, and then specifically in their professional area e.g. freedom, emotional security etc. Proposing ideas can be done for example by passing a ball to each other (the person who receives the ball talks about one strategy).

Notes for the facilitator: We recommend that the facilitator(s) think about possible strategies themselves beforehand in order to suggest some ideas to those participants who find it difficult to think of something on their own.



Stimulus exercise - Working on a fictional story

Time: 40 minutes

Materials needed: the objects in a bag

Description of the exercise: Introduce a story with a sentence: "This story was not real, but it could have happened ...". After this show a bag which belongs to the character you would like to discover the story with the participants. Tell the participants that the bag and also everything which is inside belongs to that character. Participants take out the objects from the bag one after the other.

After taking out all the objects and short discussion about their meanings ask the following questions:

What is the story of the main character? What difficulty is she struggling in her life?

List of the objects:

- Markers, pens
- A small notebook with notes - and there the information on how feels that only the managers got the thanks
- Printed timesheet for the boss
- Lipstick
- Hand cream
- A reminder card to go to the oculist
- A graphic project for a cosmetic with the notes, comments of the boss (a lot of comments about what to change)

About the role of this exercise:

The world of fiction, to which the facilitator invites with the help of several objects, is a field to explore the life of the main character or the people surrounding him or her and the circumstances in which they find themselves.

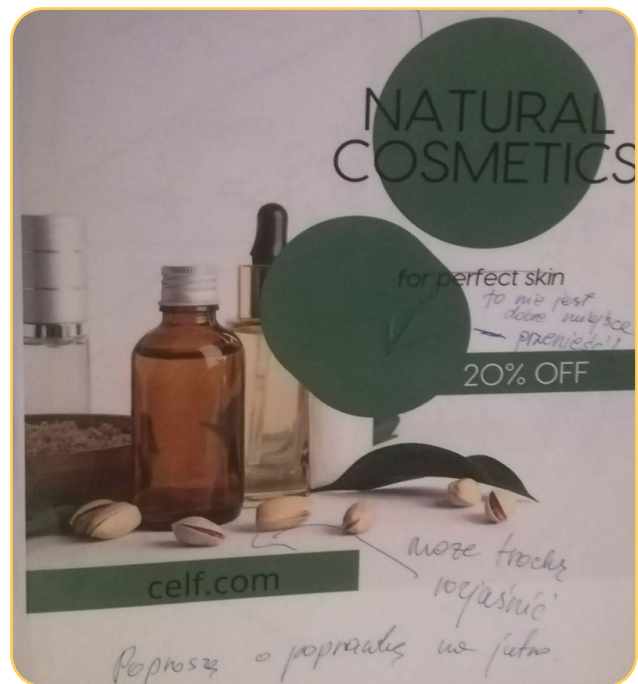
Participants explore and analyse the various possible solutions, in order to later transfer them to the realities of their own lives.

After analysing the objects with the participants, divide them into two groups of 3-4 people. Their task will be to show a situation, which they think was important in the story they discovered. Ask the groups to set the situation as a still image with no moving, no words.

Ask the two groups to show the still images one after another. When you watch one group's still image ask the participants who are watching the image:

- What do you think the situation is about?
- Who are the characters in the situation?
- After it ask the characters, who are in the image:
- What are you feeling as a character in this situation?
- What would you say if you could say one word/sentence in this situation?

Now after doing the same exercise with the second group, tell the participants to go back into their groups and try to find out what would be the ideal situation and make a still image about this situation.



Again ask the groups to show their images.

You can also ask this time about the feelings of the characters who are in those images. Afterwards discuss with the group what would be needed in life to be closer to the ideal solution?



Exercise title: Auction of needs and values

Time: approx. 20-30 minutes

Materials: needs/values cards, small cards with starting amount and space for taking notes (calculating the value of the needs auctioned)

Description of the exercise: The facilitator invites participants to take part in a unique auction. Each participant receives 100 ambers, which they can use to bid for various goods. Participants are not informed either on the kind of goods or the amount of them. They only know that they have 100 ambers to spend. The facilitator makes sure that all participants know what an auction looks like. If there is anyone who does not have this knowledge, they explain the rules. The facilitator will present the 'products' that can be auctioned. The starting price of each product is 10 ambers.

The presenter says for example:

"I have PEACE to offer. The starting price is 10 ambers. Who will give more?". Volunteers submit their price proposals. After each reported proposal, the facilitator says e.g. "15" and waits a few seconds for a higher bid. If within this time nobody submits a higher bid, the facilitator continues: "15 ambers for PEACE" and again waits a few seconds. If nobody outbids this price, the facilitator says: "15 ambers for PEACE – SOLD" and hands over the card to the person who submitted 15 ambers. The student subtracts 15 ambers from the 100 they received at the beginning (they can write it down on the card they received before the auction started). The student is now left with 85 ambers to spend.

Similarly, if a person outbids 15 ambers and submits, for example, 20 ambers, the facilitator repeats the whole process: "20 ambers for PEACE" (waits a few seconds), "20 ambers for PEACE" (waits again), "20 ambers for PEACE – SOLD". And so on after each offer is made.

The GOODS for auction are: support, independence, financial security, health, creativity, fun, ease, self-development, order, peace, diversity, predictability, self-expression, challenges, authenticity, relaxation, community, contact with nature, being appreciated, movement (one value/need on each A4 card).

After the bidding is finished, the card in question goes permanently to the highest bidder.

When the facilitator runs out of values, the bidding ends. The facilitator thanks all the participants and congratulates them on their auctioned goods. The facilitator leaves the role of the auctioneer e.g. by taking off some gadget, a scarf or a hat, that they wore at the beginning to take the role.

Questions the facilitator can ask:

- What are you with right now? What do you feel, think?
- What emotion do you have inside you when you look at what you won in the auction?

Individual exercise: participants receive worksheets with questions:

- What values/needs did you win in the auction? What did you not win but would like to?
- Choose 2 values/needs that you require the most/are most important to you at this stage of your life?
- How can you take care of these needs/values in the context of your professional life?
- What is the first step you can take this week to take care and fulfil this need/value?

Notes for the facilitator: you may want to mention that if participants find it difficult to generate ideas about how they can take care of their needs, or their ideas seem unrealistic/too difficult/too demanding to themselves, a SEEK SUPPORT strategy may help. If we don't feel the power to take action ourselves, a very important step is to look for an ally, who can support us, give us strength, encouragement or even real, physical support. It may also be the case that a particular action seems too difficult for us because we do not have enough resources within ourselves: time, strength, skills, etc. A strategy prior to this action could be to look for opportunities to take care of ourselves in this area, to acquire these resources.

4. PART: Being in a role / Stepping into roles

Duration: 2,5 hours

The main idea and content of the workshop: We propose during this part to work using the drama tool call-role cards. In this work the participants are divided into pairs. Each participant gets a role card, where he/she can read the description of a character for example, their names, age, occupation/relationships with the other character and the situation they are currently in. The role cards consist of the conflict that will become the subject of the improvisation after the pairs read their role cards. Two people who start a conversation together do not know what the other side's view of the situation is. At a signal from the facilitator, all two improvise at the same moment. They then share their reflections with each other.

Aims: The goal of this part is to go deeper into the situations which can happen to the participants in the labor market and can cause them difficulties. Stepping into the role of a character can help them to work on the situations which they may meet or can meet in their lives, but without sharing their own personal stories on this level of the work. The goal is to feel and think about different situations from different perspectives.



Title of the exercise: Warming up with still images

Estimated time: 15 minutes

Materials needed: -

Description: Invite the participants into a circle. Tell them that you are curious about the energy they came to class with today, so you would like them to show this with their bodies.

Tell them that on your clapping they should get into a position that shows how they are feeling today, now, or starting today's class.

Tell them to freeze in these positions, but out of the corner of your eye check what other people's statues are.

Now ask them to, on your next clap, make a sound that can support the meaning of the memorial. At your next clap let them relax. Now for your next clap let them assume a body position that

expresses the opposite emotion, energy, state that they have just shown. In your last clap now ask the participants to show this sculpture with twice bigger intensity. After this last sculpture, tell the participants to relax the position.



Title of the exercise: Act my day

Estimated time: 10 minutes

Materials needed: -

Description:

Tell participants to find a pair. Ask one person in the pair to tell the other person his or her situation which happened to her and surprised him or her most during the last time.

Now the other person's task will be to show this story, but in the form of a dance performance that lasts a minute.

Each pair does this task simultaneously.

Now let the pairs change the roles: the task of the person who has now danced will be to tell the other person about their dream holiday.

The other person's task will be to show this as a musical performance.



Title of the exercise: Yes and No

Estimated time: 10 minutes

Materials needed: -

Description: Now tell the participants to choose another pair. The task of the pairs will be to convince the other person of something important for them: one person wants to get a job and the other person doesn't want to hire that person. However the task is that the person who wants to get the job can only say YES, and the other person only says NO.

Encourage couples to really try to convince the other person by trying out different strategies.

Pairs start improvising on your clapping.

After a few minutes, stop the improvisation and tell the participants to change their roles, so the person who said Yes will say No and vice versa.

Again the couples start improvising to your clapping and after a few minutes stop them doing this.

Ask the participants about the following questions:

- *How was the exercise for them?*
- *Were any of the roles more difficult for them?*
- *Did they manage to convince their partner/or did their partner manage to convince you? If so, at what point and what caused this?*



Title of the exercise: Funny improvisations

Estimated time: 20 minutes

Materials needed: -

Description: Tell the participants to find another pair. Now tell them that you will read out the descriptions of the different situations and invite them to take on the roles of the people in these descriptions and play the situation with each other.

Read the first situation and ask the participants to divide themselves into the two roles of the situations. Then on your clap ask the participants to start to improvise. Let the participants play for a while and then stop the improvisations and read the next one.

The situations:

- The director who wants to give a raise and the employee who doesn't want to because he thinks it's too much.
- The employee has a birthday and at his/her company and a colleague gives him/her as a present a small hamster.
- The employee goes to an excel training and ends up in a workshop: bathing in the sounds of tibetan bowls and gongs (one is the student and the other is the teacher).



Title of the exercise: Beliefs at work

Estimated time: 20 minutes

Materials needed: A4 papers and markers

Description: Now ask the participants what they think beliefs are? Let them talk and discuss a while and after tell them a short theory about beliefs:

Short theory about beliefs:

Beliefs are the assumptions we hold to be true. It is an acceptance that something exists or is true, whether or not there is proof or evidence. As human beings, our values and beliefs affect the quality of our life, our work, and our relationships.

Beliefs have different sources:

- They can be ancestral - formed from the events and history of our ancestors, written down and passed on in our genes. They can be deep ancestral transmissions, repeated orally for generations in the family, but they can also be unconscious.
- For example, they may be: men cannot be trusted, rich people are bad, love is dangerous;
- They can come from the society or communities in which we function. They are often hidden in the form of proverbs, sayings and other "publicly" known truths, e.g. there is no rose without thorns, no cake without work, no sausage for the dog, or work is fattening, poverty is teaching.
- May have arisen as a result of something that happened to us, some traumatic event in the past (trauma is not only death, an accident or violence - for a child it may well be a quarrel between parents or a public reprimand in class).

For example: I am nobody, I am not good for anything, I am stupid, ...

After that, give each of the participants a paper and pen and ask them to write down the beliefs they heard in their lives which are connected to work.

After that ask the participants to stand up and start to walk with their papers in the space and give them the task to choose one belief and start and while they are walking say out loud the sentences. They can repeat and simultaneously listen to the beliefs of other people in space.

After that stop the group for a while and ask the participants how they felt during this exercise?

Now ask the participants to think about a sentence which could be an answer for this belief they said out loud before.

Ask the participants to walk in the space and say out loudly the sentence which is their answer for the belief.

Ask the participants to repeat the sentence a few times and meanwhile listen to other sentences.

After finishing the exercise ask the participants:

- What did they feel this time? What was different now from the previous round when they said out loud their beliefs?



Title of the exercise: Mirror

Estimated time: 15 min

Materials needed: calm music

Description of the exercise: Tell participants to make pairs and ask each participant to stand in front of their partner. Let the pairs decide - one of them will be the leader and the other the mirror. The mirror will have the task of mimicking the leader's movements.

It is important that the person who is leading tries to move slowly so that the other person can keep up with him/her. Let the other person try to concentrate completely on imitating the movement shown most accurately and at the same time.

The aim of the exercise is that the pairs move as accurately as possible at the same time.

Start the exercise by having the pairs standing in front of each other, and the people in the pair look into each other's eyes, without talking. Tell them to start the movement (from the right hand) when they hear the music (so at certain point put turn on the music - it is important to find a calm, slow music)

Tell the person who is leading the movement to start moving only their right hand firstly and then, as they see and feel the other person keeping up, to include other body parts.

After about a minute, tell the pairs to change roles - let the person who was the leader so far be the mirror, and let the person who has been the mirror become the person who will lead the movement.



Title of the exercise: Role cards

Estimated time: First part - 20 minutes Second part - 20 minutes Third part - 30 minutes

Materials needed: printed out role cards (the same amount as the number of participants)

Description: First part of the exercise: Invite participants to find a pair to work with in the next exercise. Let them try to make sure it is someone they have not worked with much before.

Then give to the participants the role cards – in a way that one person in the pair gets the role card of one character and the other gets the role card of the other.

Suggest that participants go to an intimate place where they can read the card comfortably.

Tell them that they will read a description of their role, with the information about who is she/he by profession, in what situation he or she is currently in, who the other person is for him or her and the circumstances of their meeting. After reading, ask the participants to think about which emotions and which state of mind they, as characters, would start this conversation with the other person. On your clap ask them to freeze in their character's starting position, and on your second clap tell the participants to start simultaneously to improvise this conversation.

After some time, but still when you see that the conversation is still lively and intensive, stop the conversation with another clap.

Ask the participants to freeze again now in a position that shows how their character is feeling at this moment of the situation.

Now tell participants to look around in the room, holding the position they are in, and see how other people have positioned themselves.

Then say that you will go to each person and place your hand on their shoulder, this will be a cue for that person to say one word that indicates the character's emotion.

After listening to each person, tell the participants to relax from their positions.

Second part of the exercise

Now invite the participants who played one character to sit in a circle on one side of the room and the participants who played the other character to sit together on the other side of the room.

Invite participants to talk (staying in their roles the whole time) about the following questions:

- *What emotions do they feel?*
- *What would they need from the other side in this situation?*

After you have seen that everyone has shared their thoughts within the group, tell the groups to now talk about:

- *What would they like to achieve in this conversation? What ideas do they have about how to do this?*

Third part of the exercise:

Now tell the participants to return to their pairs and, on your clapping, freeze in the position in which they finished the previous conversation. At your next clap, let them continue the conversation with their pairs keeping in mind their purpose, just discussed in the groups.

Now wait until the participants have finished talking.

After each pair has finished talking, invite pairs to present 30 seconds of their conversation, the most important 5-6 sentences that were said between them.

Start each situation by clapping together and after viewing the situation ask the people observing the conversation:

- *What has been achieved in this conversation?*
- *What is the relationship between the two people now?*
- *How might this conversation affect their work situation? Has anything changed in this context and if so, what?*

After looking at each situation, tell participants to thank their pairs for these conversations with any gesture and now invite them to step out of role with the next exercise.



Role exit:

After exercises in which participants have been in roles for an extended period of time, it is worth ensuring that there is a separate exercise for exiting the role. This will allow participants to close the exercise and step out of the character's emotions, and look at the role-played situation, from a different perspective.

Invite participants into a standing circle. Tell them to imagine that their role is a costume that clings to them in the moment like a second skin. Invite participants to imagine that in order to get rid of this skin they have to remove it with their hands, starting from the top of their head going down to their feet. Tell participants not to rush through this exercise - this skin does not come off easily or quickly.

Advices, comments, additional materials for the facilitators, who will lead the session:

The appendix contains three different situations, each with 2 role cards. We recommend that you choose just one situation to work on in the group, based on the needs expressed by the group or which you feel is relevant to the context in which you are working.

5. PART: NVC tools and other assertive communication tools



Estimated time for this part: 2h

Goals:

- Learning two tools: 4 steps (tool for assertive communication with others) and the “enemy image”
- To practise how to communicate using the 4 steps model (individually, then in pairs) on simple cases of participants and practising the “enemy image”.

Short description of the work: During this part, referring to the stories from the role cards from the previous session, we will present two NVC tools for participants: 4 Steps and the Image of the Enemy.

The 4 steps are a tool for assertive communication, in which we talk about facts, feelings we have about a situation, needs we have and requests we have in relation to what we feel and need.

Image of the enemy, is a tool in which we firstly use jackal language: we create a description of the person with whom we have/had a conflict in the language of judgements, opinions, interpretations, criticism, etc. We then try to describe the enemy in the language of the situation, using 4 steps: naming the behaviour in the language of facts, guessing the feelings and the needs that might be behind the person’s behaviour.

What needs is he trying to satisfy by doing what does not satisfy our needs?

We continue to inquire and guess until we feel the changes in our body that have to do with making contact and the emergence of compassion. *We imagine how the other person might see the situation, what might they be thinking and feeling?*

Enemy image, is not used to justify a person's behaviour that may be hurting us, violating our well-being.

Empathy does not necessarily mean giving up one needs and putting up boundaries. It does, however, allow one to calm emotions, to step out of the language of judgement and criticism (aggressive language) in order to be more open to seeking a constructive strategy and communicating assertively (not to be confused with aggressively).



Title of the activity: Meet the word

Estimated time: 10 minutes

Materials needed: A4 printed pages with quotes

Quote no. 1 When making a choice, be aware of the need you want to satisfy." M. Rosenberg

Quote no. 2: I feel expresses view but does not reveal feelings. M. Rosenberg

Quote no. 3 We need empathy ourselves to be able to offer it to others." M. Rosenberg

Quote no. 4: Anger is a gift that makes us think about our needs." M. Rosenberg

Quote no. 5: "Violence is born when suffering people are unable to express their pain in a clear way." M. Rosenberg

Quote no. 6: When people hear something that sounds like criticism or demand, they get the impression that their needs are not as important as ours. Then, most of their energy is wasted on defence or resistance, and not on understanding our needs." M. Rosenberg

Quote no. 7: Taking care of yourself is the ability to get interested in yourself and your needs." Sylwia Włodarska

Description of the exercise: Spread the cards in different places on the floor. Invite participants to take a walk, encouraging them to familiarise themselves with the content they see on the cards. Then ask them to stop next to these words, which in some way move/surprise them the most or evoke another emotion. When at least two people meet next to the same quote, invite them to talk with each other. If there are people standing alone next to the selected quote, ask them to pick up their card and meet another "single" person or join a pair/group. The purpose of the conversation is to share our understanding of a given quote, as well as emotions and reflections it arouses.

This exercise can be done also as an introduction to the NVC section, and then, take a closer look at individual thoughts and develop them, for example:

Quote no. 1 When making a choice, be aware of the need you want to satisfy." M. Rosenberg.

According to Rosenberg, everything we do is a response to a specific need.

Therefore, it is worth asking yourself: "Which need will I satisfy, for example, by staying at home? What will I take care of inside myself, if I go out to meet my friends? When I know which needs I will satisfy with each action, I can choose more consciously which need is more important for me right now or find another strategy (action) that will allow me to satisfy more than one need. For example, if I want to take care of my need for contact, but at the same time I want to relax, maybe I will ask to reschedule the meeting for another day? Or maybe I will come around to my friends for a short period of time and then come home early to go to bed? Maybe I will stay at home and call my friend? The key here is to show the difference between the need and strategy.

Quote no. 2: Phrase I feel that; expresses view but does not reveal feelings. M. Rosenberg - here we can explain the difference between real feelings and supposed feelings.

Quote no. 3 We need empathy ourselves to be able to offer it to others." M. Rosenberg - according to the principle that "you can get honey from; it is hard to give others something that we do; have ourselves. We can receive empathy from someone or give it to ourselves on our own by being

close to our emotions, needs, giving ourselves permission to feel all the emotions and carefully look at the needs they are corresponding to, and choosing a strategy that will help us fully satisfy our needs.

Quote no. 4: Anger is a gift that makes us think about our needs.” M. Rosenberg - every emotion is information about our needs. Unpleasant emotions inform us about unsatisfied needs, whereas the pleasant ones inform us about satisfied needs.

Quote no. 5: “Violence is born when suffering people are unable to express their pain in a clear way.” M. Rosenberg - according to Rosenberg, violence is not a constructive strategy to why self-awareness is so important in NVC (why do I do these things? what do I really mean? what do I really need? how can I satisfy this need in another way?)”

It can be done as a summary of the workshop, in which the NVC philosophy was being developed (including the key distinctions).



Exercise title: Life positions according to transactional analysis

Time: approx. 15 minutes

Materials: flipcharts with an axis

Exercise description: A life position/attitude is a psychological attitude towards yourself and others that we develop as early as childhood. It is derived from core beliefs developed in our early years (according to some transactional analysts – even in the first months of our life) and is used to justify our decisions and behaviour. One can observe the life position by analysing our general statements about ourselves (e.g. I am nice, I am stupid, I am the best, etc.) and others (e.g. people in general are OK, people cannot be trusted, this world is harsh – everyone fights for their rights, etc.). These are concluded by 'I am OK' or 'I am not OK' and 'you are OK' or 'you are not OK'. So, it all comes to our decision on how we perceive ourselves and others: OK or not OK. This gives us four possible combinations:

	OK	
You	I,m not ok, you're -ve Adaptive Child Get Away From Introjective Position	I'm ok, you're ok All states +ve Get on with Ideal Position
	I'm not ok, you're not ok -ve Adaptive Child & Critical Parent Get nowhere Futility Position	I'm ok, you're not ok -ve Critical Parent Get rid of Projective Position
	Not OK	OK

We draw two axes on the flip chart – a vertical one and a horizontal one. We label them accordingly (as in the picture above – "Me" on the horizontal axis, "You" on the vertical axis, "OK" at the very top and at the very end of the horizontal axis, "not OK" at the intersection of the two axes). We then divide the space between them into four equal rectangles. Together with the participants, we complete the rectangles (the dark blue part, e.g. "I'm OK, you are not OK"). The facilitator explains each attitude (what it is, what kind of behaviour can result from it), names all of them: introjective, ideal, projective, futility and writes these names down in the boxes.

I am not OK – you are OK: an introjective position, in which we do not recognise our resources and ability to act appropriately and satisfy our needs, while others are perceived as having the resources and ability to act. Person in this position feels inferior to others and, at an unconscious level, makes choices that lead to unpleasant feelings that confirm their presumed low value. This can be reflected in lack of confidence in our capabilities and a belief that others know better what to do in a certain situation. In this position, we think that our needs are less important or that we have less rights to satisfy them.

I'm OK – you're not OK: a projective attitude, in which we do not recognise the resources and ability to act appropriately in others, while we see such abilities in ourselves. Person in this position feels superior to others and tries to show it in various situations. They adopt a defensive position and may be perceived as aggressive, insensitive, authoritative. This position can also take a more subtle form – rescue. The 'rescuer' assumes that they know better how to help someone, and therefore ascribes the ability to think and act appropriately ('I am OK') to themselves, taking it away from others ('you are not OK'). This position often serves as a cover to the 'I am not OK - You are OK' position, which lies much deeper. It acts as a defence against admitting to yourself that you see yourself as 'not OK'.

I'm not OK - You're not OK: an impasse, a position, in which we do not see resources or abilities to act appropriately either in ourselves or others. A person in this position is convinced that the world and people are no good, similarly to themselves. They feel helpless.

I'm OK - You're OK: This position, abbreviated as "OK-OK", is considered to be a healthy life position that allows us to recognise our own and others' resources and to maintain a generally positive outlook on the world. It is linked to the concept of assertiveness. It recognises both your own and other people's rights to express themselves and act accordingly to their needs, in mutual respect, without being submissive or aggressive towards others. Such people are willing to cooperate with other people.

It is important for the facilitator to mention that although our attitudes to life are formed in early childhood, this does not mean that we cannot change our attitudes as conscious adults. We can decide that we want to escape from our patterns of thinking about ourselves and others. Where do we start? By looking at our own behaviour and thoughts that accompany us when we interact with others.

The facilitator may ask questions:

- Which part of the axis was the character you just played in?
- Did anything change during the conversation? Did the role you were playing shift at any point on the scale? If so, what caused this change?



Exercise title: Instructions for the giraffe and jackal dance

Time: 20 minutes

Materials: printed four steps for the giraffe dance and four steps for the jackal dance, flipchart, A4 sheets of paper

Description of the exercise: The facilitator lays out two paths consisting of four steps on the floor. The first one, the giraffe's path is: facts, feeling, need, request (to others or to ourselves). The second is the jackal's path consisting of: interpretations, supposed feelings, judgements/blaming/generalising, command. Between the paths, at the very beginning, there is a sheet of paper with the word INTENTION.

The facilitator presents two communication strategies using some examples (they can be taken from the facilitator's life or characters from the previous exercise "Role cards"). Moving from card to card, the facilitator formulates their statement (we recommend to start with the jackal). It is important to say that giraffe chooses the "I'm ok - you're ok" attitude. She takes care of her own needs, but on the other hand she is ready to notice other people's needs and look for strategies that satisfy the needs of both parties. With this intention, she starts the dialogue. She chooses cooperation over proving her point.

Example:

Situation: Your colleague arrives to meet you 20 minutes later than agreed.

Giraffe language

In order to take care of ourselves, but without hurting the other person, let's use an I-message that does not contain judgements, does not stick labels ("you are"), but informs substantively about our feelings and needs. This also allows us to express our wishes towards the other person's behaviour. These are the 4 steps of sincere self-expression according to the NVC language.

1. Observation

We describe observed actions, activities and facts, without judgement or interpretation. e.g.: When you come to the meeting 20 minutes later than agreed

2. Feeling

We express our emotions, e.g.: I feel angry.

3. Need

We express what we need, e.g.: because I need us to keep our arrangements/I would like to take care of my time and my plans for today/I would like to be clear about my schedule for the day (if I had known beforehand that you would be late I could have planned my day differently)

4. Request

We say what we would like to get from the other person (what they can do) to satisfy our needs. It is very important to specify certain actions, located in time and space. For example, we can say: I would like you to make sure you are on time next time we meet, or to inform me earlier if you are going to be late.

And what could the Jackal's statement look like?

Interpretations: *You are disregarding our arrangements.*

Supposed feelings: *I feel disrespected!*

Assessment: *This is ridiculous behaviour.*

Blaming: *You ruined my plans.*

Generalising: *You are always late!*

Demands: *Keep our agreements. Don't be late.*

Notes for the facilitator:

If there is enough time and the facilitator feels that the group needs further and more detailed clarification and differentiation between facts and interpretations, we encourage them to do the following exercise: [fact-from-interpretation.pdf](#) (adminlawbc.ca)

The facilitator can also hand over a list of supposed feelings (written down by Rosenberg) to the participants: List of Pseudo-Feelings: Feelings Mixed with a Thought - Elly van Laar Coaching and ask the question: how are the feelings on this list different from those on this list (example list: [Feelings Inventory | Center for Nonviolent Communication \(cnvc.org\)](#))? How did they define the supposed feelings? Why are they used by jackals, not the giraffe? How might they affect communication between people?

See a link to sample messages in giraffe's and jackal's languages: [link](#)

Differentiating between facts and interpretations: [link](#)

Difference between feelings and supposed feelings: [link](#)

Question for the participants:

If the giraffe chooses an assertive attitude, which position is the jackal most likely in?



Exercise title: I invite you to dance!

Time: 15-30 minutes

Materials: several sets of giraffe dance steps, lists of feelings and needs (for each student)

Description of the exercise: Participants stand in a circle. The facilitator encourages everyone to look down at the middle of the circle. At the facilitator's sign, participants raise their eyes. They exchange places with the person they first catch eye contact with. After that, the participants are asked again to look down at the middle of the circle on the floor. Again, at the facilitator's sign, participants raise their eyes, make eye contact with another person in the circle and exchange places. We can repeat this exercise 3-4 times. After the last exchange, the participants are asked to make pairs with the person they made eye contact with.

We sit in a circle and pairs sit next to each other. The facilitator hands out worksheets to all participants. There are the following questions:

1) Recall a situation (it can be from your work) related to relationships or contact with others, which triggered unpleasant emotions inside you, but in which you did not express your emotions or needs assertively (perhaps you adopted a submissive, passive or aggressive attitude or you did not express yourself for some other reason).

2) Try going through the 4 steps from the giraffe's dance:

Step 1: Name the facts – describe the situation that triggered the emotions inside you as objectively as possible

Step 2: Name the emotion you were feeling at that time

Step 3: What important need of yours was not satisfied?

Step 4: What do you want to ask yourself for? What do you want to ask the other person for?

Participants are given about 10 minutes to complete the card. They then spread out a set of cards on the floor (each pair looks for space inside or outside the classroom to spread the cards on the floor and practice the messages comfortably)

Step 1
facts



Step 2
feelings



Step 3
needs



Step 4
request

We encourage the participants to have each person in a pair try to do the giraffe dance. Now the participants must agree on their role: what is role A and who is role B? Firstly, person A in the pair presents the context of the situation to person B. Then they formulate a message in 4 steps (they imagine they are addressing this message to a specific person). They start with naming the facts (step 1) and take the next step. They go to card 2 and name their feelings (if they need to, they can use the list of feelings). Then they talk about their needs (step 3 - they can use the list of needs) and formulate a request (step 4).

During this activity, Person B acts as an assistant in naming facts, emotions, needs and requests. They may react when they hear that the "facts" spoken by Person A sound more like interpretations, conjectures or when they hear supposed emotions instead of real emotions (e.g. I feel disrespected). In such situations, they try to direct Person A to find other words using appropriate questions. They try to guess what emotion Person A meant, e.g. "What do you mean by 'you insulted me'? What exactly did he say?" or "You say you feel disrespected. Am I guessing correctly that you mean sadness? Or is it more about anger?". Person B is also support for Person A to find the real need behind his or her emotions (author's note: discovering "what's the real matter", i.e. which need is behind my emotions, can be a really difficult and tedious process because we are not used to doing insight and self-reflection on a regular basis. It is easier for us to name and judge other people's behaviour than to look at our own needs, which are the real source of our emotions. This is why the presence of another person is so important in this case. They can carry out this investigation with us, guide us, share their experience). Person B can also share their own feelings, taking the role of the addressee of the message for a moment and answering the question, "How did I feel hearing the whole message and its individual parts?".

After practising, participants change the roles – now Person B has the opportunity to say the message out loud.



Exercise title: Summary

Time: 15 minutes

Materials: crayons, sheets of paper

Description of the exercise: The facilitator invites the participants to stand in a circle next to a piece of paper that best represents what they are with after the exercise. On some of the cards there are words, whereas on others there are pictures. Example words: lightness, challenge, doubt, inspiration. Example images: sky in different versions (different clouds, colours, etc.).

Then, the participants come together in groups of 3-4 to talk about what they have chosen and why. Volunteers can share their thoughts to the whole group.

Facilitator's Notes and Comments:

If there's enough time and the facilitator believes the group needs a more detailed explanation and differentiation between facts and interpretations, we encourage conducting the following exercise with the participants: [fact-from-interpretation.pdf](https://www.adminlawbc.ca/fact-from-interpretation.pdf) (adminlawbc.ca) The facilitator can also distribute a list of pseudo-feelings to the participants (compiled by Rosenberg): [List of Pseudo-Feelings: Feelings Mixed with a Thought - Elly van Laar Coaching](#), and pose the question: How do the feelings from this list differ from those on this list (sample list: [Feelings Inventory | Center for Nonviolent Communication \(cnvc.org\)](https://www.cnvc.org/feelings-inventory))? How would they define pseudo-feelings? Why would a jackal use them instead of a giraffe? In what ways can they impact communication between individuals?

More about giraffe's and jackal's languages: [Giraffe Language and Jackal Language | Nonviolent Communication explained by Marshall Rosenberg - YouTube](#)

Compassionate Communication - The Natural Child Project

See a link to sample messages in giraffe's and jackal's languages: NonViolent Communication by Marshal Rosenberg : Animated Book Summary - YouTube

Differentiating between facts and interpretations: fact-from-interpretation.pdf (adminlawbc.ca)

Difference between feelings and supposed feelings: Is your feeling a judgment in disguise? » Cup of Empathy

List of Pseudo-Feelings: Feelings Mixed with a Thought - Elly van Laar Coaching

6. PART: Introduction to the concepts of intersectionality, power relations

Estimated time for this part: 2 hours

Goals:

- Generate knowledge on the concept of intersectionality and the situations in which people face multiple oppressions depending on their different social roles and identities
- Become aware of the concept of privileges and the different axes of power when privileges play crucial role
- Raise awareness on the impact we have in certain contexts and among different social groups
- Recognizing personal needs, aims and situations of oppression or discrimination within the group
- Challenge and critically reflect on social roles and the power given to specific groups, figures in society
- Raise awareness on labour market as a social structure marked by hierarchy, power and situations of injustice

Short description of the work: During this thematic part participants will take part in a series of participatory and collective exercises that progressively will introduce a space to openly discuss the subjects of privileges, discrimination, intersectionality, oppression. This part of the workshop is fundamental in order to allow participants to reflect individually and collectively on the way identity elements and social roles have a crucial role in power dynamics and situations of injustice and oppression and that the context of the labour market is no exception to this rule. The aim of these activities is to provide tools and spaces for participants to:



Title of the exercise: Welcome to diversity

Estimated time: 30 minutes (depending on the questions)

Materials needed: Big room for people to move freely

Description of the exercise:

- Ask participants to stand in a circle facing the centre and looking at each other.
- Explain that you are going to make a series of statements and that each time those who agree are invited to take a step forward towards the centre, while everyone else stays still in the circle.

- After each statement, invite the participants to look around and recognise both those who moved and those who stayed, without judgement. Remind them that there is no correct or wrong answer and that we are doing this exercise to recognise and give value to the diversities present in the group.

Examples of statements:

Please take a step forward if you:

- Feel tired.
- Feel curious about the training.
- Took more than half an hour to come to today's session.
- Were born in the same place where you are living now.
 - Were born in the same place where at least one of your parents was born.
 - Were born in the same place where at least one of your grandparents was born.
- Can speak more than 3 languages.
- Would like to be addressed as "she".
- Would like to be addressed as "he".
 - Believe that finding a job is easy.
 - Like to work.
- Like to spend your free time in nature.
- Consider yourself a creative person.
 - Have had troubles with your boss at work.
- Have felt that you are not recognised/valued at your workplace.
- Don't have the job you would like to have.
- Have experienced or witnessed a situation of oppression (mobbing, sexual harassment, other) at your workplace.
- Think that we live in a just society.
- Have ever had difficulties expressing your own emotions or feelings.
- Have been called "aggressive" or "hysterical".
- Have completed higher studies (at university).

Every time that you make a statement, ask some participants (both those who took a step forward and those who stayed) why they positioned themselves in a certain way and how this aspect affects them.

At the end of the activity, thank everyone for their participation and welcome the diversities that are present in the room, both those that were named and those that were not, as well as those that may not affect the group but are also present in society.

To close up the exercise, ask the following questions:

- What was easy?
- What was difficult?
- Did you discover anything new about yourself?
- How does the way we position have a consequence in our relations in society?

Comments / hints for facilitators: This exercise is meant to welcome the diversity of the group and work on intersectionality which is the interaction between two or more social factors that define a person. Identity issues such as gender, ethnicity, race, geographic location, but also professional path and experience in order to connect and raise awareness on the different stories and experiences each participant has.

In the description of the activity you can find examples of statements. However, you can adapt them to the group, but please use this activity to work on intersectionality, identities and ask questions that can give you information about the view of the participants on the topics that are central to the training.



Title of the exercise: Identity triangle

Estimated time: 15-20 minutes (depending on the axes you want to work on)

Materials needed: Big room and a paper and marker for each group

Description of the exercise:

1. Ask participants to stand in a line facing the facilitator or facilitators.
2. Explain that you are going to put a line (with the help of the type) on the floor which marks the line of privilege against no privilege (oppression). Then tell participants that you will progressively ask for people to position themselves regarding the specific concept you indicate and to think how they are positioned in society (closer to privilege, further from it, on the very line) regarding this concept/characteristic and social perception of it.
3. After each statement, invite the participants to look around and recognise each other without judgement. Remind them that there is no correct or wrong answer and that we are doing this exercise to recognise and give value to the diversities present in the group. Invite people to express their thoughts on the spot if they want to and provide some ideas if needed.

The idea is to start with one axe and progressively put others in a way that at the end we have a sort of star on the floor which is called the star of the intersectionality (see Annex 1).

Examples of characteristics/axes you can use and are fundamental to engage with participants:

- Skin colour
- Number of languages spoken
- Nationality
- Biological sex
- Gender
- Sexual orientation
- Level of studies (high school, Masters, PhD)
- Socio-economic situation (income)
- Your actual workplace (or actual work situation)
- Your religion
- Your age
- Your physical condition

Every time that you introduce a new axe, ask participants to position themselves only and exclusively in regards to it (ex. Regarding nationality, ask people to define their level of privilege only on the concept of being Spanish/Italian/Polish as socially perceived). When you see a lot of movement, or many people in one extreme or another, ask participants to share (if they want and the ones willing to do so) why they have chosen this position.

At the end of the activity, take a moment

To close up the exercise, ask the following questions:

- What was easy?
- What was difficult?
- Did you discover anything new about yourself?
- Did you feel uncomfortable at any point?
- How does the way we position have a consequence in our relations in society?

Explain that the movement around the room (forward or behind) is a journey undertaken by each participant and shape the way he/she perceives and moves in society and especially in regards to the labour market.

Comments / hints for facilitators: The activity can also be conducted online. In this case, you can use the “break-out room” function of your online interface to create the small groups. Instead of working with paper, we work on jamboard. Ask participants to first write their names in the 3 corners of the triangle, then tell them to use post-its to write down the shared and non shared aspects that they identify.



Title of the exercise: The star of intersectionality

Estimated time: 40-45 minutes (depending on the axes you want to work on)

Materials needed: Big room for people to move freely and a type you can use to mark the axes on the floor

Description of the exercise:

1. Ask participants to stand in a line facing the facilitator or facilitators.
2. Explain that you are going to put a line (with the help of the type) on the floor which marks the line of privilege against no privilege (oppression). Then tell participants that you will progressively ask for people to position themselves regarding the specific concept you indicate and to think how they are positioned in society (closer to privilege, further from it, on the very line) regarding this concept/characteristic and social perception of it.
3. After each statement, invite the participants to look around and recognise each other without judgement. Remind them that there is no correct or wrong answer and that we are doing this exercise to recognise and give value to the diversities present in the group. Invite people to express their thoughts on the spot if they want to and provide some ideas if needed.

The idea is to start with one axe and progressively put others in a way that at the end we have a sort of star on the floor which is called the star of the intersectionality (see Annex 1).

Examples of characteristics/axes you can use and are fundamental to engage with participants:

- Skin colour
- Number of languages spoken
- Nationality
- Biological sex
- Gender
- Sexual orientation
- Level of studies (high school, Masters, PhD)
- Socio-economic situation (income)
- Your actual workplace (or actual work situation)
- Your religion
- Your age
- Your physical condition

Every time that you introduce a new axe, ask participants to position themselves only and exclusively in regards to it (ex. Regarding nationality, ask people to define their level of privilege only on the concept of being Spanish/Italian/Polish as socially perceived). When you see a lot of movement, or many people in one extreme or another, ask participants to share (if they want and the ones willing to do so) why they have chosen this position.

At the end of the activity, take a moment.

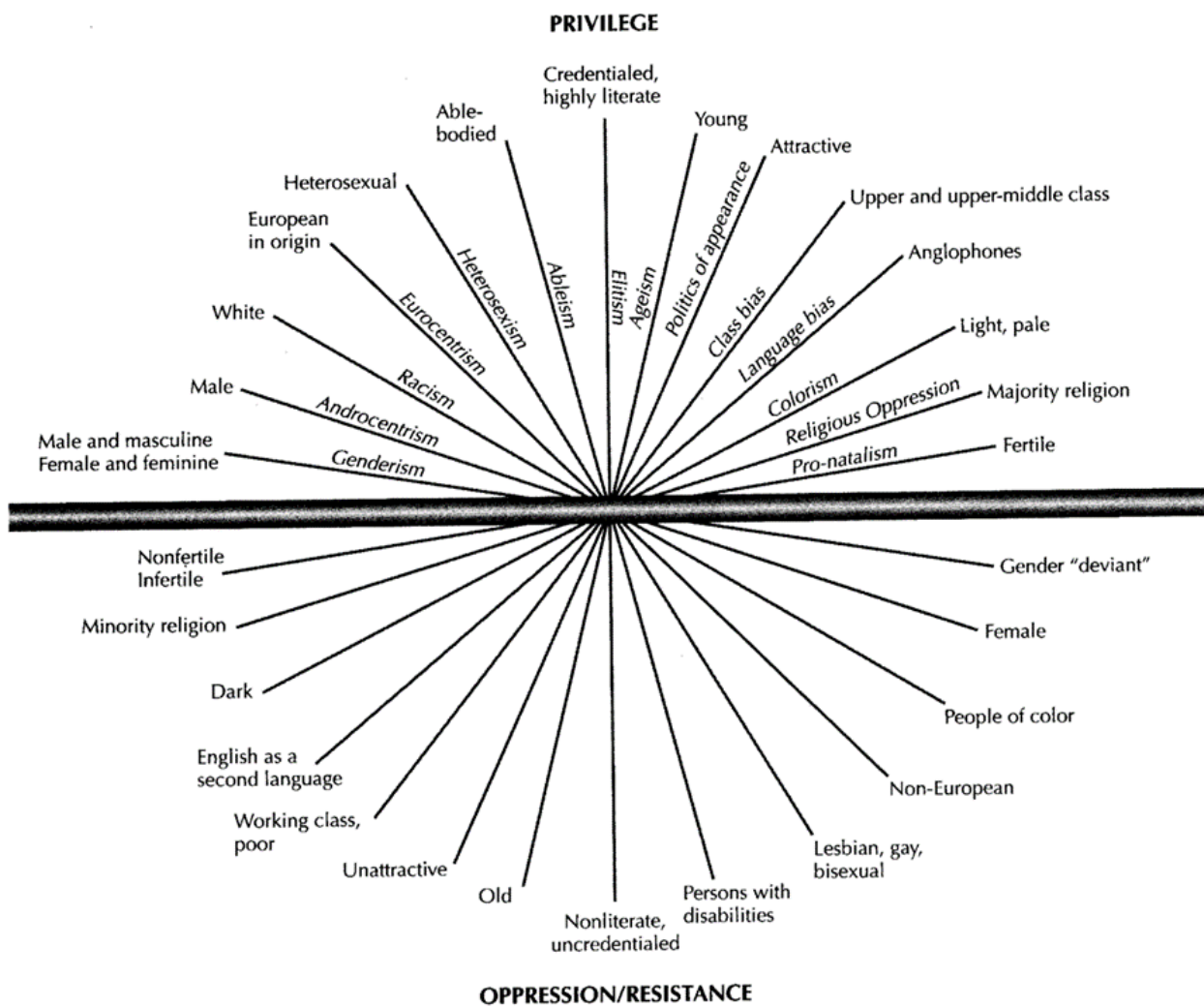
To close up the exercise, ask the following questions:

- What was easy?
- What was difficult?
- Did you discover anything new about yourself?
- Did you feel uncomfortable at any point?
- How does the way we position have a consequence in our relations in society?

Explain that the movement around the room (forward or behind) is a journey undertaken by each participant and shape the way he/she perceives and moves in society and especially in regards to the labour market

Comments / hints for facilitators: This exercise is meant to raise awareness on the multiple axes of oppression and privilege that are in force whenever we act and engage socially. It allows people to become more aware that there are situations of multiple oppressions taking place and that sometimes we have privileges we are unaware of. This is the first necessary step in order to start thinking critically on how we can elaborate strategies upon these situations.

APPENDIX 1 - The star of intersectionality (Privileges and Oppressions according to Patricia Hill Collins)



7.PART: Working on the participants' stories

Estimated time for this part: 4 hours

Goal: The aim in this part is to work not on the fictional stories but to try to work on the personal stories, which were hard for them/meet an oppression during their work life. The aim is also to reflect on their own stories and to try to implement NVC tools in the interventions done in the scenes which show the participants' stories. Of course it is important that NVC tools are not obligated to use in interventions, the goal is that participants can feel they have the freedom of decision if they want to use it or not.

Short description of the work: During this part we propose the participants to work in smaller groups (ideally in groups of 4 people). Firstly we invite each of them to share their own stories from their work life, which was difficult for them/they met oppression (from the colleagues, the boss). We invite them to choose the first story they would like to work on and to step into the characters of the story. Our proposition is that the owner of the story can choose if she/he wants to observe the scene and exercises preparing the scene or she/he wants to be a character in the scene (in this case we propose that she/he is not playing him/her in the scene and also not the oppressor, but the witness of the scene). Before playing the scene we would like to propose to the participants a set of exercises which will help them to step into their characters. After that they would play the scene and the participants could generate ideas and do interventions into the scenes. The whole sequence should be repeated working and showing other participants' scene.



Title of the exercise: *Show me, how I feel*

Estimated time: 10 minutes

Materials needed: -

Invite participants to stand in a circle. Tell them that in the first activity they could express in which mood they start the today's session. The first person who feels like starting, choose another person in the circle, looks into the eyes of that person and tells them three or four sentences about how he/she feels today. The task of the person to whom he or she addresses his or her speech is to show that with his or her body in the form of a sill image, and the task of the people on the right and left of the person who shows the sill image is to join him or her, either highlighting the content of the statement or showing another part of the statement with their bodies (e.g. if the statement e.g. contains fatigue and excitement, the first person can show excitement and the second one can show fatigue).

Then, as the three persons form a picture of the statement, they freeze and after a while, when the person who shared their statement claps, they relax.

And so, one by one, each person shares his or her statement about how he or she feels when looking at the image that is being formed of the statement.



Title of the exercise: Images related to my work

Estimated time: 20 minutes

Now invite participants to start walking around the room, changing direction from time to time. Now announce to them that today they will work on their experiences, their feelings in relation to their work situation. Tell them that everyone in this exercise can share as much as he/she is ready about his/her experiences. It is important that participants try to choose an area, a topic they are ready to work on during today's activities. Highlight again the freedom for each exercise - if they feel they don't want to participate in an exercise - they can sit and be observers for a while.

The important thing is that in the following exercises there will be an opportunity to explore different areas, so encourage them to try to "get into" the exercises as much as possible - and at the level of the body and also of the emotions. On the other hand, it is also worthwhile for you to highlight that there are no wrong or right answers or forms, what is important is the process of exploration itself.

Tell them to try to recall one thing that they find valuable in their current work/or in their profession/ or they imagined, wished job (can be different according to their current situation). Their task will be on your clap to show this value in the form of a still image. On your next clap the participants can begin to simultaneously start to move in the space, to explore more in this way the value they showed.

After a moment on your next clap, let the participants finish their still images and start walking around the space again. Now tell the participants to try to recall one thing that they see as a difficulty in their current work/profession (in the same variation as the first round according to their current situation) and on your clap let's form a still image about this. On your next clap, the participants can start to start to speak in this way to deepen the difficulty they showed in the image.



Title of the exercise: Ideal and real job

Estimated time: 40 min

Now invite participants into a circle. Divide the participants into two groups, so that there are min. 4 people in each group. If there are three people in one group and you have two facilitators, let one facilitator join this group as a participant (he/she will not have to create the images himself/herself just join other participants' images).

Tell the participants to think about what they feel their real job looks like (based also on the previous exercise) and what their ideal job would look like.

Their task will be (each of them) to design two images from the other participants in the group: one image showing the real and the other the ideal job.

Tell the participants that as one sets up the image, let the rest of the group follow the proposal completely, trying to create the idea as accurately as possible. The authors of the images can choose whether they want to be part of their image or not.

Then, as each participant has set up their images, show each image in front of the whole group.

Analysing each image, ask the audience what title they would give to the image (both real and ideal one).

Then after giving the titles, ask the author of the images:

How does he/she feel about the titles, were said by the audience?

What titles would she/he give to her images?

After that ask the participants who are part of the two images to show again the image related to the real job situation. Their task will be now to try in three shifts to switch their image from the real job image to the ideal job image. Each clap will be a sign for the participants, who are part of the images for a certain switch from one image to another aiming to get on your third clap to be in the position as they are in the ideal job image.

After the exercise, ask about the impressions of the author of the images:

How did she feel looking at/being in this change?

What was most difficult about this change (which moment).



Title of the exercise: Sharing stories and working out scenes

Estimated time: 40 min

Materials needed:-

Description of the exercise: Staying in the same groups, invite the participants to each share a situation/topic in his/her working area that is difficult for him/her and which they would like to change.

Make sure that when a person shares his/her situation, the rest of the group listens (not referring to his/her own situation), possibly asking questions in case of ambiguity.

Make sure that in each group there is time for each person to share, so tell the participants at the beginning of this exercise how much time they have.

Then, as everyone has shared their stories, tell participants to think about how they would like to make one or two scenes out of their stories by involving everyone in their group in the scene/s.

Make participants try to think of how the issues raised in the stories could be linked. Tell participants that after they have thought about how the scenes could go, let them try to improvise their scenes.

Once the scenes have been prepared, invite the groups to present their scenes.



Title of the exercise: Presentation of scenes and discussion

Estimated time: 20 min

Materials needed: -

Description of the exercise: Invite the groups to each present their scene/s.

Divide the space for a part, where the participants will be playing their scenes and for another, where there will be the place for the audience.

Invite the group that feels ready to present their scene. Ask the participants of the scene to stand in their starting position - each person should freeze in the position his/her character starts the scene.

Start each scene in the same way as the other exercises with a clap - but in this case also invite participants who are the audience to also clap with you.

You can count down 3-2-1 and do one common clap along with the audience - which will be the sign for the participants on the stage to start the scene.

After watching one scene, turn to the participants and ask questions:

What topic was the scene for them?

Let the space for different participants to share their thoughts due to the question. It is not important to agree on one topic, it is important to give space for the participants to share.

After the audience shared their thoughts, ask the creators of the scenes what was important for them to show in the scene.

In this way watch with the participants all the scenes.



Title of the exercise: Deepening the scenes by contextualising

Estimated time: 20 min

Materials needed: -

Description of the exercise: Tell participants now to go back to their groups where they created the scenes. The groups' task will be to deepen their scene in such a way that they try to think about its social context. Let the participants try to look at the scene shown, asking why what is happening is happening at a social level, what is causing the situation to happen.



Title of the exercise: Interventions

Estimated time: 60-90 min

Materials needed:-

Description of the exercise: Ask the groups to present one after the other their scenes. After presenting one scene ask the audience the following question:

Do they see an opportunity for change in the scene and, if so, at which point?

After talking for a while, tell participants that together will work on the scene by stepping into the roles of the characters from the scenes at the moment when they see space for change in the situation.

Invite participants, when testing an idea of theirs, to choose a role they usually find themselves in every day in their professional life, or in which they have already had experience.

Tell them what the structure of the intervention will be:

A given group (who played a scene a moment ago) will start playing the scene over again. The moment a person from the audience sees options for a change in the scene have them say STOP out loud. The moment someone says STOP, the people playing the scene stop and the person who said STOP can enter the scene and, by stepping into his/her chosen role, can test his/her idea to change the course of the situation. As the people in the audience enter the stage, the person who played the role the person will be playing comes off stage.



Let the person entering the stage determine from which point they would like to continue the scene.

Start the intervention by clapping together.

The intervention usually continues until:

- or until the person who entered the scene finishes- lets you know that they have finished the scene
- or if you see that the scene is no longer moving forward / has come to a standstill / similarly repeats sentences without the situation moving forward.

After the intervention, ask the person who entered the scene:

- How did she feel? How was the situation for her?

What was achieved in this intervention?

- You can also ask the audience how the situation looked from their perspective.
- You can repeat the scene several times - checking if there are other ideas for interventions.
- After you have gone through all the scenes, do a role exit using the exercise described in block 5.



Title of the exercise: What strategy may I have in my personal life?

Estimated time: 30 minutes

Materials needed: A3 sheets and markers

Description of the exercise: Tell participants that they will now have time to work individually. Give them A3 sheets of paper to participants and tell them to find a comfortable place in the room where they can spend some time.

The participants' task will be to write down on the A3 cards which action strategies for the situation/s they want to work on/do something about in a professional context. They can write it down visually, trying to find some solutions, dependencies - they can also write down slogans, questions, sentences etc. there.

After they have finished their individual work, let the participants in pairs try to present their ideas/strategies to the other person. Also take turns in pairs, so that the second person has the opportunity to present the task to the first person.

Try to collect together in a circle what strategies, what ideas came up.



Title of the activity: I have the right to... - manifestation

Estimated time: 10 minutes

Materials needed: blank sheets of paper A4 size, markers, music player, speaker, quote card:

“You have the right to be here. You have the right to occupy space. You have the right to express yourself. You have the right to speak. You have the right to know. You have the right not to know. You have the right to have as much time as you need. You have the right to...” Sylwia Włodarska

Description of the exercise: Read the quote to the participants slowly. Then encourage them to silently consider how they would finish the last sentence, and write their answers on A4 sheet with large (visible) letters. Then turn on the music, ask each person to take their card and imagine that it is a banner, whose role is to convey something to others. Invite the participants to walk around, show their banners and read each other’s banners. Then ask the participants to move their banners to the rhythm of the music, and at the same time to emphasise the words written with their moves. Encourage improvisation and testing different ways to present written words. During this activity you can change the music from slower to faster and so on.

At the end, everyone sits in a circle. Then you read the following quote: “Just because you have the right to everything you desire, it does not negate the right of other living beings to do the same. Being human is a privilege that gives us responsibility to find solutions that consider the needs of others without giving up on yourself.” Sylwia Włodarska

Ask participants about their feelings, impressions.



Title of the exercise: Theory and roots of Theatre of The Oppressed

Estimated time: 15 min

Materials needed: flipchart and at least two different colours of markers (for drawing the Tree) or printed out Theatre of the Oppressed tree at least in A3 format

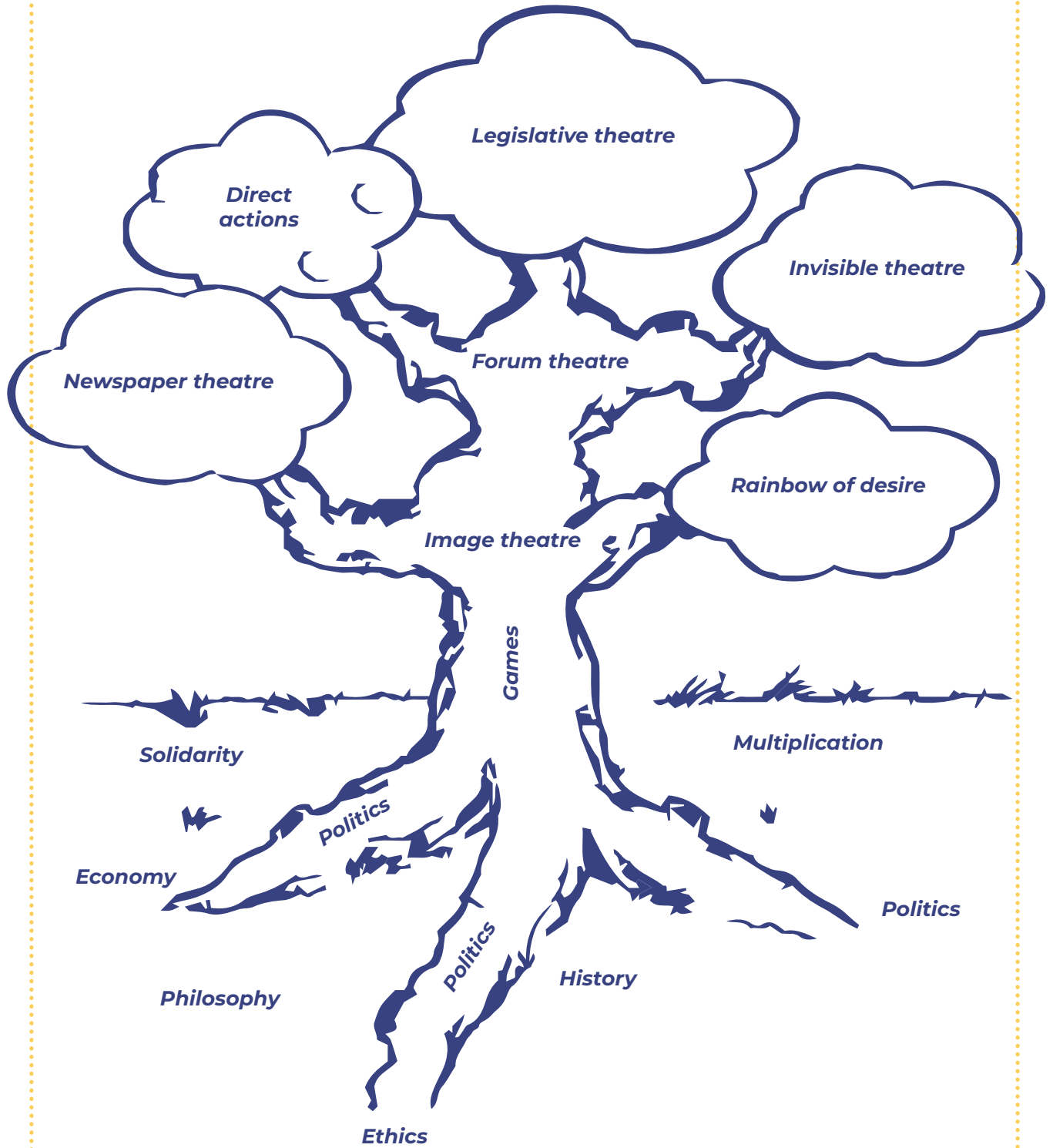
Theoretical materials will be added

Theatre of the Oppressed was founded by Augusto Boal, a Brazilian Theatre director, writer and politician. He was born on 16th of March 1931 in Rio de Janeiro, Brazil. At the age of 78, he died on 2nd of May 2009 in Rio de Janeiro. Through his work with the Arena Theatre in São Paulo, he realised his attempts to inspire the people that are living in poor areas to rise up and fight against the inequality of racism. Therefore, he has become a politician to support the fight for equal rights. Later in his life, he founded "The Theatre of the Oppressed", which is a theoretical framework and set of techniques.

More about Augusto Boal you can find: www.augustoboal-oppression.weebly.com/biography.html

I suggest you draw this tree of the Theatre of the Oppressed and talk a little about each element of it. You can find description about these elements here: www.augustoboal-oppression.weebly.com/theatre-of-the-oppressed.html

Tree of the Theatre of the Oppressed



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ONLINE RESOURCES

LogBook

L'écriture du journal comme outil de formation de soi-même

- Description: This text suggests illuminating this form of included writing through the prism of widespread education and understanding how this device is stored in the paradigm of lifelong learning. The text is in french, please use a translator.
- URL: www.cairn.info/revue-le-telemaque-2016-1-page-139.htm?contenu=resume

Journal de bord : mes savoir-faire et apprentissages au jour le jour » pour des femmes (projet Winkit)

- Description: Text about the learning diary that is part of the Winkit project, women's tools for the identification and recognition of informal learning. The text is in French, please use a translator.
- URL: www.journals.openedition.org/osp/2349

Mesurer son évolution et progresser grâce au journal de bord

- Description: Online article about the reasons and benefits of using a journal and how to do it. The text is in French, please use a translator.
- URL: www.se-realiser.com/journal-de-bord

Assertive Communication and Nonviolent communication

Skills You Need

- Description: This site offers a wide range of practice skills, including assertiveness.
- URL: www.skillsyouneed.com/ps/assertiveness.html

Psychology Today

- Description: You'll find basic info about assertiveness, including a still overview of what it is and why it's important.
- URL: www.psychologytoday.com/us/basics/assertiveness

The Four Basic Styles of Communication

- Description: PDF describing the four communication styles: passive, assertive, aggressive, and passive-aggressive.
- URL: www.hr.uky.edu/sites/www.uky.edu.hr/files/wellness/images/Conf14_FourCommStyles.pdf

Assertive Communication Skills (Maria Daniela Pipas; Mohammad Jaradat)

- Description: This link leads to a PDF article that focuses on the importance of assertiveness in intercultural communication.
- URL: www.oeconomica.uab.ro/upload/lucrari/1220102/17.pdf

Assertiveness Skills Workbook

- Description: The PDF at this link provides info on assertiveness skills and how to develop them.
- URL: www.algonquincollege.com/pembroke/files/2021/03/Assertiveness-Skills.pdf

Assertive Communication PDF Repository

- Description: This website offers examples and practice advice on assertive communication in the business environment.
- URL: www.examples.com/business/assertive-communication.html

How You Can Use the NVC Process

- Description: The PDF at this link describes the four-step communication process of the Nonviolent Communication (NVC) approach.
- URL: www.nonviolentcommunication.com/pdf_files/4part_nvc_process.pdf

NVC Instruction Guide

- Description: This URL provides resources, articles, and materials to learn about Nonviolent Communication (NVC) and how to apply it in different situations.
- URL: www.cnvc.org/sites/default/files/NVCInstructionGuide_Jiva_.pdf

Nonviolent Communication (Marshall Rosenberg)

- Description: Website of the publisher of Marshall Rosenberg with a multitude of valid resources to learn NVC.
- URL: www.nonviolentcommunication.com

Learn Nonviolent Communication | Center for Nonviolent Communication

- Description: This website offers info on workshops, training, and other resources related to NVC.
- URL: www.cnvc.org/learn-nvc

Your Complete Nonviolent Communication Guide

- Description: Extensive article that offers an overview of NVC and its importance in establishing healthy and constructive relationships.
- URL: www.positivepsychology.com/non-violent-communication

Nonviolent Communication, and How Can It Benefit You at Work?

- Description: Blog that offers advice and guidelines to apply NVC in different contexts.
- URL: www.grammarly.com/blog/nonviolent-communication

Forum-Theater

Theater of the Oppressed NYC

- Description: They offer online Forum-Theater workshops.
- URL: www.tonyc.nyc

STOP London

- Description: STOP is London's first devoted school of Theater of the Oppressed; you can find resources related to Forum-Theater.
- URL: www.stoplondon.co.uk/resources

The Drama Teacher

- Description: Website of general resources for theater teachers.
- URL: www.thedramateacher.com

Theater Links

- Description: This page compiles a series of links and resources related to theater of the oppressed and theater education.
- URL: www.theatrelinks.com/theatre-of-the-oppressed

Mandala For Change

- Description: This center is dedicated to promoting social justice and change through participatory theater and art. On their website, they offer resources, guides, and materials related to forum theater and other forms of participatory theater.
- URL: www.mandalaforchange.com/resources

Forum-Theater Performance

- Description: Video of an example of Forum-Theater by Shannon Ivey and STATE of Reality.
- URL: www.youtube.com/watch?v=vcLcXeXJVDU&ab_channel=TEDxTalks

Emotions of Emotional Intelligence

Greater Good Science Center

- Description: Offers a variety of resources, articles, and activities related to emotional intelligence and emotional well-being.
- URL: www.greatergood.berkeley.edu

Mindful

- Description: Offers articles, meditations, and practices related to mindfulness and emotional intelligence.
- URL: www.mindful.org

Positive Psychology Program

- Description: Provides information and resources on positive psychology, including emotional intelligence.
- URL: www.positivepsychology.com

Psychology Today

- Description: Here you can find articles on emotional intelligence and emotional management in its emotions section.
- URL: www.psychologytoday.com

Yale Center for Emotional Intelligence

- Description: Offers resources and tools for emotional education and emotion management.
- URL: www.ei.yale.edu

Emotional Intelligence Academy

- Description: Provides a variety of resources and tools to develop emotional intelligence.
- URL: www.emotionalintelligenceacademy.com

Help Guide

- Description: Offers information and resources on a wide range of mental health topics.
- URL: www.helpguide.org

APPENDIX

Below, you will find the following annexes:

APPENDIX 1: Assessment and evaluation tools and evaluation questionnaires

APPENDIX 2: Teaching sheets for Learners

APPENDIX 1 - ASSESSMENT AND EVALUATION TOOLS AND EVALUATION SHEETS

What, why and how to evaluate the process

1. Evaluation by the participants (the questionnaire we provide in Annex, but here explain the indicators - knowledge, self-esteem, etc.)
2. Self-assessment and steering committee - the internal evaluation, adjustments, troubleshooting and the steering committee to make sure what we do is clear to someone from outside - make sure that the method is replicable

In order to assess the impact of the course on the participants, two evaluations will be carried out during the course.

The purpose of the first evaluation will be to determine the level from which the participants start. Assertive Communication, Forum-Theatre, Blog, Emotional Intelligence and the previous context of the participant will be evaluated.

The way to evaluate will be scoring between 1 and 5, where 1 means totally disagree and 5 means totally agree.

In the second evaluation, the progress and skills developed by the participants will be assessed. On this occasion, the Assertive Communication, Forum-Theatre, Logbook, Emotional Intelligence, Social Context of the participant, Organization of the course, Teacher's ability and aspects of the Participation of the participants will be evaluated. In addition, there will be a last part of open questions in which the Intentions of applying what has been learned in the future will be consulted. The way to evaluate will be scoring between 1 and 5, where 1 means totally disagree and 5 means totally agree. Within the organisation section, the opinion will be requested on some issues. The questionnaires are prepared to be anonymous, since the initial intention is to assess the set of participants and the general impact of the training. If you prefer to personally test each participant, you can add a participant identification box.

APPENDIX 1



Evaluation sheets

FOR A NON-VIOLENT EUROPEAN COMMUNICATION: EVERYONE ON THE STAGE!
2021-1-FR01-KA220-ADU-000028386

QUESTIONNAIRE 1

Anonymous questionnaire for the initial evaluation of the impact and the correct functioning of the activities lead on the CENV project.

Date: ___/___/2023

In order to improve the activities that we will lead in this module, we ask you to answer the following questions honestly. Mark the appropriate box with an **X**:

1 - Strongly disagree; 2 - disagree; 3 - I don't know; 4 - Agree; 5 - Totally agree.

ASPECTS TO EVALUATE	SCORE				
Assertive communication	1	2	3	4	5
I have previous knowledge on Assertive Communication.					
I think that Assertive Communication can help me in my personal life.					
I think that Assertive Communication can help me in my working life.					
Forum Theater	1	2	3	4	5
I have previous knowledge on theatre.					
I have previous knowledge on The Theater of the Oppressed.					
I have previous knowledge on Forum Theatre.					
Logbook	1	2	3	4	5
I have worked with a class diary.					
I think that a class diary can help me improve my learning.					
Emotional intelligence	1	2	3	4	5
I am able to differentiate the emotions I feel.					
I know the difference between emotions and feelings.					
I am able to recognize my own needs.					
I am able to recognize the needs of others.					
I have critical capacity with myself.					
I am capable of defending my own rights.					
I have a non-aggressive attitude towards conflicts.					
I am able to reflect deeply.					
I have critical capacity with my environment.					
I am an assertive person.					
I am an empathetic person.					
I am able to detect unfair or oppressive situations.					

Context	1	2	3	4	5
I am able to assess my level of responsibility during a conflict.					
I understand that I am not always the only one responsible for my unfavourable situation.					
I think that I should have an active role in the face of unfair or oppressive situations.					
I think that, in society, collective actions have an important role to generate profound changes.					
I think this course will help me improve my working life.					
I think this course is going to help me improve my personal life.					
I think this course is going to help me improve my community.					

FOR A NON-VIOLENT EUROPEAN COMMUNICATION: EVERYONE ON THE STAGE!
2021-1-FR01-KA220-ADU-000028386

QUESTIONNAIRE 2

Anonymous questionnaire for the final evaluation of the impact and the correct functioning of the activities lead on the CENV project.

Date: ___/___/2023

In order to improve the activities that we will lead in this module, we ask you to answer the following questions honestly. Mark the appropriate box with an X:

1 - Strongly disagree; 2 - disagree; 3 - I don't know; 4 - Agree; 5 - Totally agree.

ASPECTS TO EVALUATE	SCORE				
Assertive communication	1	2	3	4	5
The content on Assertive Communication was enough for me.					
The knowledge learned about Assertive Communication is useful for me.					
I find the techniques proposed on Assertive Communication in the management of personal relationships useful.					
It was easy for me to learn and assimilate the concepts on Assertive Communication.					
I am able to apply the four steps of Nonviolent Communication.					
The time devoted to Assertive Communication was adequate.					
I think that Assertive Communication can help me in my personal life.					
I think that Assertive Communication can help me in my working life.					
Forum Theater	1	2	3	4	5
I felt comfortable with the acting activities.					
I feel capable of assuming a role and performing in front of other people.					
The theatre activities were useful to put into practice what was learned.					
I think that the Forum Theater is a useful tool to produce social changes.					
The time dedicated to the activities of Forum theatre was adequate.					
I would like to learn more about Forum Theatre.					
Logbook	1	2	3	4	5
I found the work with the logbook useful.					
I think the logbook activity helped us improve collective learning.					
I think the logbook activity helped me improve my personal learning.					
The logbook activity improved my reflective capacity.					
The logbook activity improved my creativity.					
The time spent on the logbook activity was sufficient.					
The final result of the logbook was satisfactory for me.					
I would like to use a logbook in future activities, workshops and courses.					

Emotional intelligence	1	2	3	4	5
I think that the content related to Emotional Intelligence was adequate.					
I understood the importance of knowing and recognizing emotions.					
I think it is important to work on emotions.					
I am able to recognize my own needs.					
I am able to recognize the needs of others.					
I am able to talk about emotions and needs.					
I found the emotion wheel tool useful.					
I have improved my critical capacity with myself.					
I have improved my communication skills.					
I have acquired more initiative to defend my own rights.					
I have more confidence in myself.					
I learned to have a non-aggressive attitude in the face of conflicts.					
I learned to reflect deeply.					
I have improved my critical capacity with my environment.					
I have improved my assertiveness.					
I have improved my empathy.					
Social context	1	2	3	4	5
I am able to assess my level of responsibility in a conflict.					
I am able to calmly resolve conflict situations.					
I am able to listen, understand and sympathise with my interlocutors.					
I am able to make myself understood clearly.					
I am able to detect unfair or oppressive situations.					
I think that I should have an active role in the face of unfair or oppressive situations.					
I think that, in society, collective actions have an important role to generate profound changes.					
I think this course will help me improve my working life.					
I think this course is going to help me improve my personal life.					
I think this course is going to help me improve my community.					
Organisation	1	2	3	4	5
The content I saw seemed adequate to me.					
The proposed activities seemed like good exercises to recognize and express emotions.					
» Your opinion:					

The methodology used is adequate to facilitate learning.					
The time devoted to deliver the theory is sufficient.					
» Your opinion:					
The time devoted to practice is sufficient.					
» Your opinion:					
The time spent for each class is sufficient.					
» Your opinion:					
The schedule facilitated the completion of the course.					
Taking classes on alternate days was adequate to facilitate learning.					
The materials provided in class are adequate for the correct performance of the activities.					
The group was well integrated.					
Facilitator	1	2	3	4	5
Clearly explains the content.					
Is able to solve the doubts of the participants.					
Is close to the participants.					
Tries to integrate all participants equally.					
Participation	1	2	3	4	5
I have felt comfortable in the group.					
I have felt safe and encouraged to take part in the discussions and give my opinion.					
I have felt cared for.					

Open questions

1. I think I will try to learn more about NVC and emotions and practise NVC in my daily life.

No Yes Why? _____

2. After the course, do you think you will change something in your behaviour?

No Yes Why? _____

3. After the course, will you change anything in the way you handle your emotions?

No Yes Why? _____

APPENDIX 2:



Teaching sheets for learners

Suitcase of strengths

Qualities that bother me

Qualities I like about myself

My interests, passions, skill

My successes

ROLE CARDS - FIRST VERSION

Character n°1: Tania

You've been working at a company, which produces toys for eight months. You are happy that you got this job, you work there as a junior manager assistant. You wanted to move from your parents, and with this job, you got the opportunity to rent a small studio flat.

You feel you've settled in well, you're confident that you'll be promoted in three months when your one-year contract expires. You're looking forward to it, because you feel less enthusiastic about tasks that you consider too easy. You do everything honestly, you keep the deadlines, but you want a bigger challenge. You get on well with your colleagues, the five of you are a team. You also have a good relationship with your immediate boss, who trusts you, although he rarely gives you feedback on your work. For three months you have had another junior assistant of the manager, Susanna. You sympathised with her at the beginning, you empathised with her situation, you remember how lost you were in the first weeks when you joined the company. So you tried to help her when she needed it and you liked her, and she is the closest in age to you in the team, so you often had lunch together. However, you feel that lately she has been trying very hard to gain your boss's trust. You see them talking more, Susanna often shows your boss what she is working on in a very visible way, and you are also annoyed by her constant smiling at work, you feel her behaviour is fake and forced, which is irritating to you. Two weeks ago, your boss publicly praised the work she did on the last project application, which you feel she could not have done without your help, although neither the boss nor Susanna mentioned this out loudly. You feel your work and your help remains invisible. You don't feel like being around Susanna lately, you prefer to go to lunch alone and you seem to be able to concentrate better on your own work since you are not sitting across her. You notice, however, that she often looks at you and tries to start a conversation, but you always cut it short. It is now half past eleven, you are preparing to go to lunch break, you prefer to go earlier, to avoid eating together with Susanna. However now you see that she is getting up from her seat and starting to go in your direction

ROLE CARDS - FIRST VERSION

Character n°2: Susanna

You've been working for a company that produces toys for five months as a junior assistant to the coordinator in the project management department. You really wanted to join this company, because you hadn't had a job for a year before. You had no experience in this kind of work, but the company promised to teach you everything.

Since you've been here, you've been trying very hard to live up to expectations, so you've often stayed after hours on your own to check things out. Two weeks ago, your boss Olivia publicly complimented you in front of the whole team (5 people in the team) on how much work you put in to improve, and the latest application you put together was so well done. Since then the boss has had a kind word for you several times, asking you many times if there is anything she can help with. There is another junior assistant in the team, Tania, who has been with the company for eight months. You feel like you built up a good relationship at the beginning, chatting during lunch breaks. Tania helped you a lot in the first two months when you didn't know or understand something. However, lately she hardly speaks to you, at first you thought something was wrong with her, but a week ago you notice that she's not even sitting in her usual seat (which is opposite you) and she goes to lunch at a different time to you. You don't understand what the problem is, you feel you should talk to her. It's just 11:30 and you see Tania going out for lunch. You think this might be a good time to talk with her....

ROLE CARDS - SECOND VERSION

Character n°1: Kamila / Kamil

Since February, you have joined the team at the Municipal Cultural Centre as a chess instructor for young people. You have been playing it since you were a child. You love doing it. Professionally, you work in a bookshop. You missed chess and the contact with young people, so at the beginning of this year, you applied for the position of chess instructor at MDK and you were accepted.

You were surprised that the MDK team is a group of integrated and cooperative people f.e. there are regular picnics where the staff take part, talk about their activities and can also get to know each other. At the last Picnic you met Agata/ Artur, who talked about the success of the adult choir - she has been running it for 10 years and they have won many competitions.

Since February you have been leading a youth group of chess players. Every Thursday you met in smaller groups in a large room with windows. You like working in it because it is spacious and accommodates many tables, so participants in your classes can practise constantly.

From September onwards, it turned out that your classes would be held on Wednesdays at 6 p.m. Fortunately, the room you taught in the previous semester is available at these times. During the first class, it turned out that in the room next door at the same hours, there are rehearsals for the adult choir, which is led by Artur. It meant constant singing and music. The young people said they couldn't concentrate and found it difficult to hear your voice, so you decided to move the class next week to the small room next to the secretariat, which was available during those hours. It turned out that there was so little space that there were not enough tables for the people attending your classes. Consequently some of the young people have to wait their turn during the games. After the activity, you heard from the young people that the earlier room is much better because there is more space and they would like to bring their friends.

You decided to talk to Arthur about this. You went to see him after the last class, but he was in a hurry for a medical appointment. The director of your MDK, who sings in the choir, was also leaving Arthur's class - the thought crossed your mind whether to talk to him about it, but in the end you decided that it was better to settle it between you two for the time being.

In the evening you called Artur - he couldn't talk either but he suggested you make an appointment before the next Wednesday's classes.

It's Wednesday. You've arrived a while early at MDK for your appointment with Artur. You enter the rehearsal room. Artur is arranging notebooks....

ROLE CARDS - SECOND VERSION

Character n°2: Artur

You have been teaching vocal classes for 15 years. You give private lessons and lead various age groups at the Municipal Cultural Centre (MDK).

The choir for adults, which was established 10 years ago at MDK is really important for you. You lead it with great passion and, thanks to the commitment of its members, you regularly win various singing competitions. You feel that this is mainly due to the regularity of your work at rehearsals - you attach great importance to this. From the very beginning of the choir you have rehearsed every Wednesday at 6pm and it is rare that anyone is absent.

The people singing in the choir have been the same people for years, including the director of your MDK. In general, you feel that taking part in your classes together in this way integrates the ensemble very much. You were also in a dance group for a while and had a great time. You also have family picnics every now and then at work where, among other things, you get to know each other and your families. In this way, it is easier to make friends with new people who join your team. At the last picnic you met Kamila, who has been running chess classes at MDK for six months, talked about it with great enthusiasm. Since September this year Kamila has been running her classes next to your room.

You love your room - there are good acoustics and a casual space for 30 singing people. You appreciate it because every now and then you have to move somewhere else. Every quarter there's a theatre review at MDK and groups from all over the city come, your rehearsal room serves as their dressing room. Then you move to the dance hall. You don't like it very much because it requires you to move all your notebooks and play the keyboard instead of the piano, which is permanently in the theatre room. Well, it's the director's decision, so you don't argue with it.

After last Wednesday's rehearsal you were approached by Kamila. You were in a hurry for a doctor's appointment and couldn't talk, but she obviously cared a lot because she called later in the evening. You've already had a family dinner, so you've suggested that you meet up before class next Wednesday. You are just getting your notebooks ready for rehearsal when Kamila enters the room....

ROLE CARDS - THIRD VERSION

Character n°1: Jan

You are 34 years old. You work in the Gdansk branch of an advertising company. You often reminisce about your family home. Your mother was always proud of you. She often said that others should be respected, and above all their work because it is the measure of a person. Your dad worked on the farm all his life, and you and your younger siblings often helped him on the farm, and you know what hard work it is. Discos and parties were not for you, you never had time for them.

You graduated with a full-time degree in human resources management. Thanks to your strong commitment, you received a high academic scholarship every year. It helped you to stay in a big city. You studied during the week and practically every weekend you went home to help your parents on the farm. By the time you were in your final year, your parents' farm was becoming less and less profitable. You decided to help support the family and found a job, where you still work. You are fully convinced that by working honestly you can achieve a lot.

In your free time, you take care of your further development - you attend training courses, read books and improve your qualifications. It has always been your dream to hold a high position in the company. Exactly one month ago, you were chosen to lead the team responsible for the most important project in the company.

The management trusts you and at the same time expects you to increase profits by 20%. You have four months to implement this plan, and you know that is not so much time, but your sense of responsibility and ambition give you the confidence to overcome any adversity and achieve your goal. You have calculated that if each person in your team works every day for 8 hours every day and on Saturdays as well, you will get everything done. You have communicated to your team that participating in this project is a big opportunity for you all and that you are counting on everyone's commitment - especially in the coming months.

This is a key moment in your career - if your team completes the task on time, you will receive a contract and have a higher salary. If you fail, you will be fired from your job. In the beginning, everything was going according to plan... you and the whole team were working hard and you felt you would succeed! Recently, however, a problem arose - one of the employees (Aldona) made several mistakes during the last weeks.

Aldona finished her studies a year ago and worked at the company for seven months. She is also a valued employee of the company and knows her job, so you don't know what happened. You, on the other hand, are keen to fulfill your contract with the board and stay in the company, you want to keep the trust you have worked so hard for so many years.

Now you are sitting in your office, going through the documentation. It's Friday and you find out another mistake that Aldona made, which resulted in more work not being at work again on Saturday. You decide to go out to the terrace, have five minutes of fresh air and think over how you should proceed in this situation. You see now that Aldona is also coming out.

ROLE CARDS - THIRD VERSION

Aldona

You are 24 years old. You grew up in a small town, but you always thought you were made for living in a big city. At the first opportunity, you moved to Gdansk, where you have just finished your degree of marketing and communication. Seven months ago after some searching you found a job in a successful advertising company.

You like working at this company very much. You work in a team of advertising experts. You've got to know people a bit better, you go to the cinema or a pub sometimes. You also often go out with your friends from university, but you get away from every party by 11 p.m. at the latest. You want to be awake later in the morning at work. However, your friends don't understand you; after all, one or two hours longer hasn't hurt anyone yet. On top of that, your boyfriend doesn't understand that you have to work so much and constantly reproaches you for not spending enough time with him.

Two months ago, your manager Joanna was given a very important project to complete - it is said to be the most important project in your company. At a meeting she presented the work plan for the new task. He pointed out people who have to work on Saturdays too. He also has chosen you. So for a month every Saturday you are at the office. Jan said that maybe after a month you don't need to come more time, but yesterday he said that a month more with Saturdays is needed to finish the project. You are angry and frustrated. Your boyfriend is away during the weekdays; the weekends are the only options, when you can spend time together and since a month you only had Sundays. He complained to you about it, and asked how it is possible that you have to work on Saturdays.

You can see that the manager is trying to make sure that there is as little work on Saturdays as possible and is doing a lot of things for you so that you are on schedule - I guess she cares exceptionally. You have not been at work on two Saturdays recently. Joanna can't get over the thought of you being behind schedule. Big deal! This job is important for you and you want to do it well, but not with the cost of your relationship.

Today is Friday. Tomorrow should be again Saturday with work. You really would like to spend that day with your boyfriend. Now you see that Jan is standing up from his place as about to go out. You think it is a good moment to catch him for a conversation. So, you decide to stand up and go to the terrace after

Communication and interpreting

Interpreting what is heard, interpreting what is seen...

Most of the time we interpret

- **by selecting** information
- **by adding** information
- **by transforming** information

Our interpretation of the message depends on our expectations, our projections, our frame of reference, and the context in which we perceive the message. Moreover, everything is also influenced by our contextual experience (daily circumstances of our life), cultural factors (the place we live in), and social factors (our social environment, our family, our friends...).

DEFINITIONS:

To interpret¹: to give a particular meaning to words, events or actions, to understand them from one's **own point of view**: I interpreted his silence as acceptance. Synonyms: to understand - to guess - to penetrate - to grasp.

Expectations²: The act of expecting someone or something, of relying on someone or something.

Projections: Projection is a mechanism that consists of attributing one's own content to the outside world and to people. Projection implies that:

- Our judgments, feelings and opinions about the world and people are our own and do **not reflect reality**;
- **What we think about the world is first and foremost in ourselves**;
- **What others say about us belongs to them.**

Context³: The context of communication brings together the different circumstances in which the communicative act takes place. Without context, it is difficult, if not impossible, to understand the message being transmitted. This is what researchers John and Mathilda Riley explain in the article "Mass Communication and the Social System" published in 1959 in Sociology Today. Communicator, toutes les clés de la communication, DUNOD 7 -ème édition 2015 .

There are several contexts in communication: **the socio-economic context, the cultural context** (each society has its own rules of communication), **the technological context** (we do not communicate in the same way by e-mail as by telephone), **the institutional context, the situational context** (place, space, environment, proximity of individuals...)

The frame of reference⁴, "is the lens through which each of us sees the world". We build it up little by little according to our culture, education, training and experience.

In broad terms, each individual is distinct in their understanding of the world around them and in their interactions with others (although it's true that this will always depend on the societal model in which each individual develops). They construct their own realities, their own reference points that position them within their environment.

Perception⁵ is the activity by which a subject experiences objects or properties present in its environment. This activity is usually based on information provided by the senses.

¹ www.larousse.fr/dictionnaires/francais/interpr%C3%A9ter/43813

² www.larousse.fr/dictionnaires/francais/attente/6244

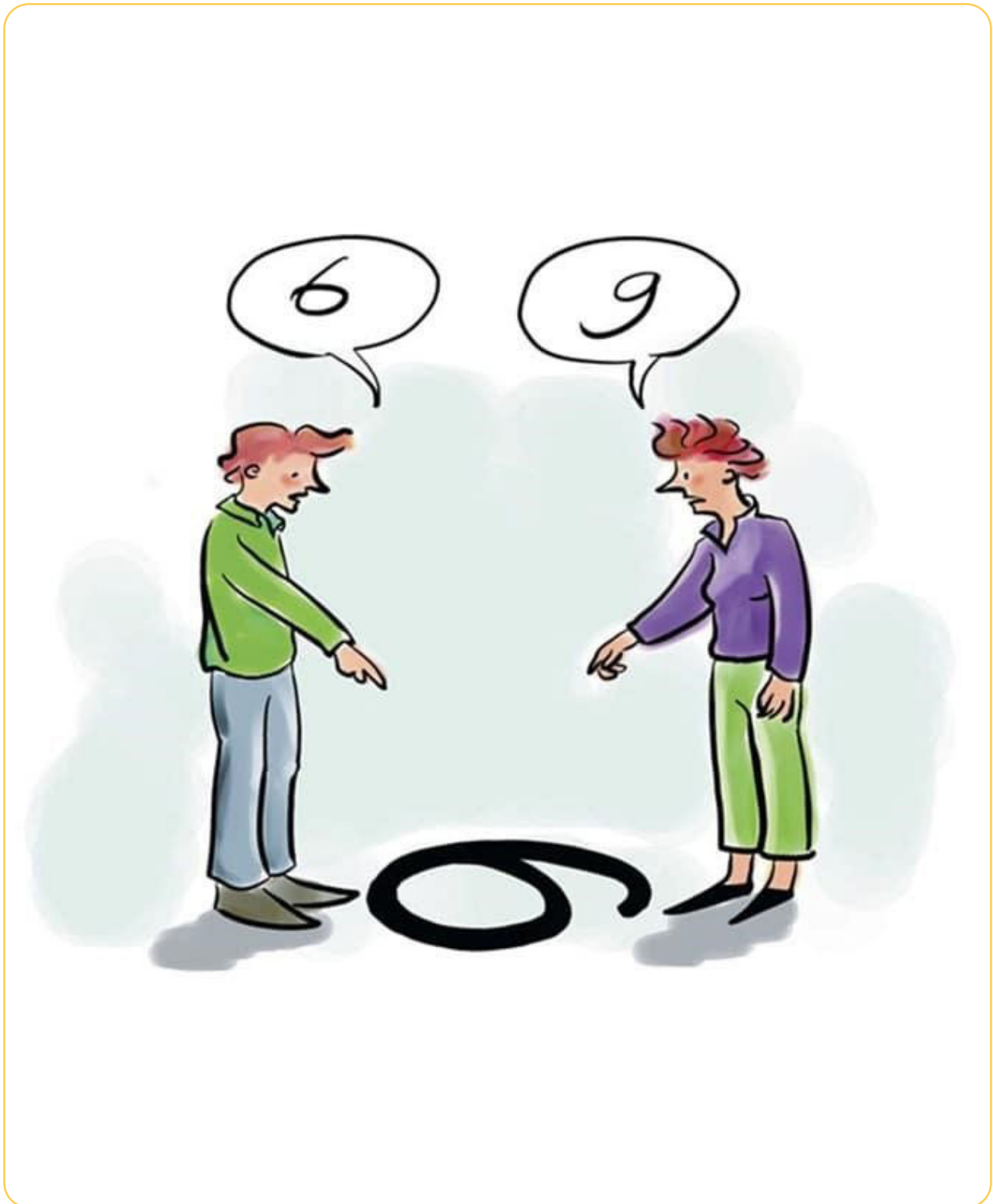
³ www.e-marketing.fr/Thematique/academie-1078/fiche-outils-10154/La-projection-325627.htm

⁴ The Stress Management Toolbox by Gaëlle du Penhoat Dunod 2016

⁵ www.fr.wikipedia.org/wiki/Perception

Reality⁶ is the character of what is real. Reality can thus refer to all phenomena considered as actually existing. This concept refers to what is physical and concrete, as opposed to what is imagined, dreamt or fictitious. However, let's bear in mind that constructivism questions the very nature of "reality" and proposes that we inhabit a personal world, perceived in a distinct manner.

Not the same angle of view (not the same reality) = **barriers to communication!**



⁶ www.fr.wikipedia.org/wiki/Réalité

Beliefs and values in the perception of reality⁷

Belief refers to the intellectual attitude of a person who holds a statement or fact to be true without there necessarily being an objective and acceptable demonstration of that attitude.

Beliefs are acquired and developed unconsciously in a specific environment and are often shared by that environment (family, circle of friends, sports team, etc.).

Beliefs are deep-seated convictions that determine our actions and behaviour in all contexts. They are shaped by our upbringing, our family values, our culture, our encounters and our experiences. They take root in us and shape our decisions. They help to give meaning and lead to rules for living.

◆ **Motivating beliefs** help us to undertake, to try, to be open to possibilities.

Examples of motivating beliefs: "Everything is possible", "Nothing is in vain", "I have confidence in my ability to adapt".

◆ **Limiting beliefs** prevent us from achieving our goals and dreams. In other words, they pull the rug out from under us.

Examples of limiting beliefs: "I'm not talented", "I'm rubbish", "In my family we're all cerebral, not manual".

On the other hand, discerning beliefs assist us in not perceiving injustice and discrimination, in justifying them, and in maintaining our privileged position.

The labels we assign to children and to the people we meet give rise to limiting beliefs for them and the fear of how others will look at us all!

Values are things that people attach importance to, such as sharing, fairness, justice and honour. They are **both subjective**, i.e. felt by individuals, and relatively "objective", as they are shared socially. They vary according to culture, generation and gender. They may be reinforced by **social norms**. They can be explicit, proclaimed in language, or implicit, motivating practices.

On a sociopolitical level, certain dominant values in a society are those expressed by its ruling elites; such as liberalism, individualism, and consumerism. This is widely accepted in Western society, except by some minorities.

⁷ Bloch H, Chemama R, Gallo A, Leconte P, Le Ny JF, Postel J et al. Grand dictionnaire de la psychologie. Paris (France): Larousse; 1991. Definition 4.1: Belief and www.zakariarachchad.com/les-croyances-en-pnl

THE GAZE IN COMMUNICATION⁸

Sometimes **eye contact** is enough to give the answer to a question. The intensity of this gaze can put the person towards whom it is directed at ease or, on the contrary, make them feel uncomfortable, even destabilised or frightened.

1. The look is useful for:

- **Capture attention** (to increase the other person's receptiveness).
- **Giving importance to the other person** (giving/receiving recognition).
- **Talking about ourselves:** our eyes and our gaze often betray our emotions.
- **To build or destroy:** there is no such thing as a neutral gaze, because the way in which it is perceived does not depend solely on the person giving it. Some looks make you grow and others damage you, without there necessarily being any intention behind it.

The gaze can be: **present, supported, fixed, unstable, fleeing, turned upwards or more towards the ground, straight or distracted and send out different information: domination, manipulation, escape, anxiety, annoyance, boredom, anger, warmth, benevolence, etc.**

2. The limits of the gaze

- **Cultural:** In some cultures (countries, families, etc.), looking straight in the eye is seen as a sign of openness, but in others it is considered insulting.
- Interpretation difficulties: humour or insolence? Shyness or shying away? Anger or sadness? The personality of the beholder will play a large part in how he or she interprets the other person's gaze.

3. Vocabulary and expressions related to the gaze:

"Follow my gaze"; "take a look at"; "have an eye on"; "see things in the same way"; "share a vision"; "feel the gaze of";

"Sharp, open, peripheral, interior, empty, neutral, expressive, fragmented, discontinuous, linear".

"Watching, observing, spying on, flirting with, threatening, despising, monitoring", etc....

Professional communication tips:

Look people in the eye, but don't be too insistent, which could make them feel uncomfortable. Also, bear in mind that there can be cultural differences where looking into someone's eyes might hold alternative meanings or intentions.

⁸ Bibliography: Psychologie de la communication, Théories et méthodes Jean-Claude Abric DUNOD 2008

+ www.manager-go.com/efficacite-professionnelle/communication-non-verbale.htm Learn to decode body language by Raphaële Granger, Editorial Manager

Positive Formulation⁹

Why avoid using negation?

- Generally speaking, the brain has difficulty understanding negation. If we say to a child "don't scream", he'll understand "scream". If we're told "don't think of a cake", we'll probably think of...a cake!
- When we formulate prohibitions, we generate frustration and tension.
- Negative wording draws the other person's attention to the negative aspects. They may even forget the positive points of the same fact.
- If we phrase the facts in a negative way, we put the other person in a bad frame of mind, both emotionally and mentally.
- Negative formulations provoke undesirable images in the mind of the person we are talking to.
- Negative formulations risk putting the other person on the defensive: "You know I don't like it when you're late" will cause greater annoyance than "You know I like it when you're on time". **Yet the meaning is the same. But in one case we perceive the sentence as a reproach, and in the other as an objective.**

Why use positive formulations?

- Positive phrasing tells the **other person what they can do**, rather than what they can't do.
- Positive formulations will focus the other person's attention on something else: **the positive aspect**.

It's like learning to talk about the glass being half full, rather than half empty. In this example, positive phrasing will focus the other person's attention on the half-full glass. As a result, they'll be happy to have more to drink.

- In the context of self-affirmation, positive wording helps to **focus attention on the objective you are aiming for: arriving on time, for example**.
- Using positive language is a way of focusing our attention and that of the person we are talking to on finding a solution: how can we get there on time?

Positive wording makes us and our work stand out:

An unassertive person thinks first of the reproaches that will be levelled at them. And they will only keep these negative aspects in mind. As a result, they will also use negative language in the discussion: "I didn't finish what you asked", "The project didn't go badly", "I don't speak English very well". These negative statements are sabotage! They devalue us, and forget to mention all the efforts we have made, and can make. To do better:

*"I haven't finished what you asked me to do. => **"I've done 95% of what you asked me to do"**.*

*"The project didn't go badly. => **"I succeeded in the project you gave me"**.*

*"I don't speak English very well. => **"I can still improve my English"**.*

⁹ www.youtu.be/2sDZx761N5o

+ " il me cherche: Comprendre le cerveau de votre enfant entre 6 et 11 ans " Poche Marabout 2019
www.affirmation-de-soi.info/pourquoi-vous-devez-formuler-vos-phrases-de-maniere-positive.php

The right to make mistakes

For many, failure is synonymous with devaluation and loss of self-esteem. That's why many people are paralysed, afraid to take the plunge for fear of failing. We have the right to make mistakes and only those who do nothing do so.

- ☑ ***Failure is the bridge we have to cross to reach this success.***
- ☑ ***Mistakes are necessary steps in personal development that must be taken in order to gain the experience that will prepare us to accept the things and experiences that follow.***
- ☑ ***Failure shows us the strategies that don't work and helps us choose the most effective ones.***
- ☑ ***Failure helps us to develop an action plan by analysing past behaviour.***
- ☑ ***To achieve our objective, we have to suffer a few defeats along the way, which allows us to gain experience and strengthen our squad.***
- ☑ ***Failure can be seen as a signpost to success.***

In the world of work, there is a small distinction to be made:

- A mistake made in good faith = right to make a mistake
- An error committed deliberately = penalty

Emotions at the heart of communication

1. The importance of emotions

It has been shown that the more easily we can identify our emotions, the better equipped we are to deal with a variety of situations.

2. Emotions arise mainly in response to a specific stimulus.

They are usually linked to a situation and can therefore appear suddenly and disappear after a while.

Physical or psychological stimulus (e.g. a thought, a noise) -> EMOTION (somatic and physiological reactions, e.g. release of cortisol or dopamine, which exert an influence, such as heart palpitations, tightness in the chest, muscle tension, accelerated breathing, increased sweating, trembling hands)

3. There are many theories on emotions in psychology.

In recent decades, the most popular have been those developed by the American psychologists **Paul Ekman and Robert Plutchik**. The two theories distinguish between so-called basic emotions, which, according to the researchers, are common to everyone in the world. They also distinguish between derived emotions, which are more complicated because they are a mixture of basic emotions.

3.1 Basic emotions according to Paul Ekman¹⁰ (American psychologist who formulated the theory of universal basic emotions in the 1970s).

He mainly analysed how people from different cultures express their emotions using facial expression. He discovered that there are certain emotions that we express with our faces in the same way regardless of the culture we come from. Whether you were born here or on the other side of the world, a baby will have the same reaction to fear or joy, for example. According to studies carried out by Paul Ekman in different cultures, each primary emotion is associated with a particular facial expression and is common to everyone. For example, when we are happy, we smile and the corners of our mouth turn upwards.

Ekman distinguished six of these emotions, which he called basic:

Fear: This is an emotion that accompanies awareness of a danger or threat. Its synonyms are "fear, alarm, alert, anguish, anxiety, apprehension or worry" (Petit Robert). **It is considered to be the fundamental, primitive emotion on which all other emotions are based.**

Anger: This is a violent and transient emotional state, resulting from a feeling of aggression or annoyance, expressing strong dissatisfaction and accompanied by brutal reactions (Petit Robert). Its synonyms are wrath, anger, fury, irritation and rage. **It is a response to fear.** It can be seen as a desire to defend oneself.

¹⁰ *Emotions Revealed, Second Edition: Recognizing Faces and Feelings to Improve Communication and Emotional Life Paperback - March 20, 2007/ Unmasking the Face: A Guide to Recognizing Emotions From Facial Expressions Paperback - December 2, 2003 by Paul Ekman (Author), Wallace V. Friesen (Author)*

Emotion in the human face 1972/Emotions revealed: understanding faces and feelings (Emotions are revealed: understanding faces and feelings)/Unmasking the face: a guide to recognising emotions from facial cues

Joy: This is a feeling of pleasure or intense happiness, characterised by its fullness and limited duration, **experienced by someone whose aspiration or desire has been or is being satisfied.** Synonyms are: elation, beatitude, exultation, felicity, jubilation (Larousse).

Surprise: The state of being struck by something unexpected. Its synonyms are: amazement, astonishment, astonishment, stupefaction, stupor (Larousse). Surprise takes you out of your routine and requires you to adapt.

Sadness: This is a painful and lasting emotional state; the conscience is invaded by a moral pain that prevents us from enjoying the rest. Its synonyms are abattement, accablement, cafard, dépression, mélancolie, morosité (Petit Robert). It is the state of someone who experiences grief, melancholy. **You have a lump in your throat, tears in your eyes, a feeling of inner emptiness, of lack, of helplessness.**

Disgust: A feeling of aversion or repulsion provoked by someone or something. It is the fact of being disgusted, of **no longer having a taste for something, or an interest, attachment or esteem for someone.** Its synonyms are: antipathy, aversion, execration (Larousse).

3.2 Plutchik's Wheel of Emotions

Robert Plutchik is an American psychologist whose research has focused on emotions and psychotherapy. He has affirmed the importance of emotions, arguing that they are quite simply the basis of our behaviour. **And that depending on our emotions, we put survival strategies in place. Like distracting ourselves when we're sad or angry. Or taking cover when there's danger....**

Plutchik's definition of emotions:

- Emotions are an evolutionary survival response enabling the organism to survive when confronted with environmental challenges.
- Although emotions can be manifested and evoked by different mechanisms in different organisms, there are elements common to emotions that can be identified in all emotional animals.
- **There are 8 basic, primary emotions.**
- The other emotions are simply a combination of these 8 basic emotions or are derived from one (or more) of these basic emotions.
- **Each primary emotion is associated with another that is its opposite.**
- Emotions can and do vary in their degree of similarity to one another.
- **Emotions exist in different degrees of intensity.**



Robert Plutchik created the 2D wheel and a 3D conical version in **1980** as a tool for understanding **his psycho-evolutionary theory of emotions.** The intensity of the emotion and the colour of the indicator increase towards the centre of the wheel and decrease towards the outside. At the centre, terror, for example, becomes fear and then apprehension. Secondary emotions are displayed as combinations of primary emotions.

It distinguishes 8 main emotions: **joy, fear, sadness, disgust, anger, surprise, confidence and anticipation.**

- **4** fundamental **emotions** known as **primary emotions**: fear, anger, joy, sadness. They combine with cognitive mechanisms involving memory and reflection to give:

- **4 other** fundamental **emotions** known as **secondary emotions**: confidence (linked to joy), disgust (linked to sadness), anticipation (linked to anger) and surprise (linked to fear).

Definitions of the main emotions for PLUTCHIK¹¹:

Fear: an unbearable uncertainty, born of the expectation of an evil to come.

Surprise: reaction to the unexpected.

Sadness: low mood, often needing social support;

Disgust: feeling of rejection towards someone or something;

Anger: emotional reaction to the perception of an offence, especially if it is deliberate;

Anticipation: anticipations are generated on the basis of one's own information and experience;

Joy: a state of well-being and satisfaction with oneself and one's environment;

Confidence: the feeling and belief that certain situations or actions are safe.

When these are combined into **primary dyads**, they give rise to **eight advanced emotions**: Love, Submission, Fear, Disapproval, Remorse, Contempt, Aggression and Optimism.

Secondary and tertiary dyads give rise to less frequent emotions.

The relationship between emotions and their nuances:

Advanced emotions	Composition	Opposite
Optimism	Anticipation + joy	Disappointment
Love	Joy + sympathy	Remorse
Submission	Attraction + fear	Contempt
Fear	Fear + surprise	Aggression
Disappointment	Surprise + sadness	Optimism
Remorse	Sadness + disgust	Love
Contempt	Disgust + anger	Submission
Aggression	Anger + anticipation	Fear

Note: for some psychologists, such as ECKMAN, combined emotions involve mechanisms of reflection and memory (for example, confidence is linked to a set of happy memories) or even abstract thought. For them, these are no longer **emotions** but **feelings**.

¹¹ "Theories of emotion" - Plutchik, R. (1984)

MEMO: The distinction between emotions and feelings

Often confused, emotions and feelings are distinct but very similar.

1. Emotions

An emotion is spontaneous and fleeting, triggered by an external stimulus. **Its language is physiological. The body becomes tense as a result of an energy charge. This "charge" signals to the human being an appropriate course of action in response to a situation.**

I'm about to cross a road when a car arrives at full speed; I feel fear (a lump in my stomach, a change in temperature, a change in my heartbeat, etc.). This fear signals danger. I step back (= action) to save my life.

What is the function of emotion? As we can see from the example above, the **function of emotion is to ensure our survival and a balance of well-being (called homeostasis)** in the face of external stimuli from our environment.

This emotion can be expressed through the body (running away, crying, shaking, jumping up and down, shouting, etc) or verbally (hence the temptation to insult the driver for disobeying a traffic light, etc). This phase is important for releasing emotion (= energy) and regaining internal balance.

2. Feelings

Feelings are about our psyche. More intimate, more hidden and silent, and also more enduring, **feelings are a mental construct.** Feelings need no stimulus to invade our thoughts and can stay with us for a very long time. The more it is repeated, the stronger it becomes.

Emotions pre-exist feelings; an emotion can trigger one or more feelings. So the joy of a reunion nourishes a feeling of love, just as ruminated anger (psychic elaboration) nourishes a feeling of hatred.

Feelings can also arise from the interweaving of emotions, especially if the energetic charge of these emotions has not been evacuated. For **example, fear + anger can give rise to feelings of guilt.**

It is quite common to group emotions and feelings together under the same banner "Emotions"; we **then differentiate simple and universal emotions from secondary or complex emotions; more sophisticated, complex emotions require cognitive skills.... Characteristics of feelings!**

Emotions in Non-Violent Communication

According to Marshall Rosenberg, the creator of non-violent communication, **emotions are signals that tell us whether or not our needs are being met.**

Pleasant emotions tell us that some of our needs are being met, while **unpleasant emotions tell us that some of our needs are not being met.**

They're like a wake-up call and should motivate us to take care of ourselves (or something that's important to us).

Rosenberg created a list of universal emotions and needs. According to this theory, everyone in the world has the same needs. **We differ only in our strategies, i.e. in the way we satisfy our needs.**

Emotions cannot be good or bad - they are natural and therefore also neutral.

NVC does not distinguish between good or bad emotions. Every emotion can be useful – **it is information about us.**

The question is whether we are capable of reading the messages our emotions give us and responding to them.

Needs are common to all individuals.

Strategies are concrete actions designed to meet our needs.

We generally differ in our preferred and most frequently chosen strategies for meeting our needs.

The same actions can meet different needs.

When I know what I need, I can make an informed choice about the strategy that will be most beneficial for me and for others.

The strategies we choose can be more or less effective. It is important to consider more than one strategy to meet a given need and not to be afraid to test.

It is important to distinguish between **needs and false needs.** False needs are often strategies for satisfying the true need. **"Need of" versus "need that"** (often a false need but a strategy)

Strategy: I need you to go on holiday with me! to respond to the need: "I need company, sharing, affection, taking care of myself..."

Introducing Dr Thomas Gordon

Thomas Gordon (1918-2002, USA), doctor of clinical psychology, proposed a new approach to **oral communication**. He was a pioneer in the conceptualisation of win-win or no-lose dispute resolution.

He is the author of "Parents efficaces, Leaders efficaces (Cadres et dirigeants efficaces), Enseignants efficaces". He **has been nominated 3 times for the Nobel Peace Prize and has set up** "Gordon Workshops" training courses to provide parents with simple, effective tools for better family communication, which are also aimed at teachers, young people and professionals. **The Gordon method enables us to communicate more serenely, always on an equal footing and with a no-lose approach to conflict resolution.** The method is based on a simple premise: **"Mutual satisfaction of needs"**.

1. Avoid "risky messages" or "bad habits" that block communication and close off dialogue.
 - **Order/Command: Giving** peremptory orders provokes fear or revolt in the recipient.
 - **Threatening:** Threats or blackmail only induce fear and resentment.
 - **Moralising and lecturing:** Insinuating a feeling of guilt makes the recipient of the message lose confidence and gives them the impression that they are always at fault.
 - **Advice:** Advice creates a feeling of incapacity in the recipient of the message.
 - **Criticising/judging:** Blaming inevitably leads to a total loss of confidence and a feeling of incompetence in the recipient of the message. Risk of withdrawing into oneself and becoming passive in order to cut short any criticism.
 - **Ridicule:** Humiliating someone, whatever their age, is devastating. The result is bitterness and a strong feeling of inferiority that destroys self-esteem.
 - **Interpreting:** The other person feels misunderstood and develops blocks that cause them to withdraw into themselves.
 - **Compliments/flattery:** Flattering in order to obtain something in return contributes to developing a feeling of suspicion. A compliment must always be sincere and gratuitous if it is to retain its value.
 - **Consoling/soothing:** The person feels misunderstood because it is assumed that they are incapable of dealing with their problems alone.
 - **Questioning:** Questioning at machine-gun pace can lead to inquisition and a failure to listen to what the other person has to say.
 - **Dodging and joking/irony:** Joking is not listening. Dodging implies that the other person's problem is trivial and insignificant and is not taken seriously.

RECOGNISE ineffective messages.

Read each situation and the message issued by a manager. In the "inappropriate messages because of..." column, write down how the person's message is ineffective, using the following list:

Blaming, judging
Order
Threaten
Moralising
Consultant

Criticising/judging
Ridiculing
Interpret
Compliment/flatter
Consoling/soothing

Question
Dodge
Blaguer
Generalise

Situation and message	Inappropriate message because of
The waiter left the chopper blades on the worktop: <i>"The colleagues could have cut themselves. You've acted like a real idiot."</i>	
A kitchen assistant left the freezer door open, risking breaking the cold chain. <i>"What do you want to do, run the place into the ground? I'm warning you, this is the last time!"</i>	
The manager has received a complaint from a customer involving the waiter talking too loudly and using foul language. <i>"Come here and explain to me why you want to get us into trouble with your big mouth!"</i>	
The chef is angry and very frustrated because the kitchen assistant is dreaming and delaying the preparation of the meal; <i>"I'd like you to have more respect for me!"</i>	
<p>Imagine you've had a terrible day at work. Your boss has made some unpleasant comments that you feel are unfair, in front of the rest of the team or your customers. You feel like throwing in the towel and quitting your job. You go home, tell your best friend about your day and he/she says the usual risky things.</p>	
"Stop moaning!"	
"You shouldn't do it like that."	
"It's always like that when there are a lot of people around."	
"You're not very open-minded."	
"It's ridiculous to react like that."	
"You're right."	
"Why? Why? Since when? With whom?"	
"It's going to be all right."	
"Why don't you tell him that?"	
"You say that because you're jealous"	
"If you do this, you'll regret it!"	
"And what else do you want to do this weekend?"	

So, how do you feel after this exercise?

Correction **RECOGNISE ineffective messages.**

1. Read each situation and the message given. In the "inappropriate messages because of..." column, write down how the person's message is ineffective, using the following list:

Situation and message	Inappropriate message because of
The clerk left the chopper blades on the worktop: "The colleagues could have cut themselves. You've acted like a real idiot."	Blaming, judging
A clerk left the freezer door open, risking breaking the cold chain. "What do you want to do, run the place into the ground? I'm warning you, this is the last time".	Interpretation threat
The manager has received a complaint from a customer involving the waiter talking too loudly and using foul language. "Come here and explain to me why you want to get us into trouble with your big mouth!"	Criticise judge
The chef is angry and very frustrated because the kitchen assistant is dreaming and delaying the preparation of the meal; "I'd like you to have more respect for me!"	Interpret moralise
Imagine you've had a terrible day at work. Your boss has made some unpleasant comments that you feel are unfair, in front of the rest of the team or your customers. You feel like throwing in the towel and quitting your job. You go home, tell your best friend about your day and he/she says the usual risky things.	
"Stop moaning!"	Order
"You shouldn't do it like that."	Moralising
It's always like that when there are a lot of people around."	Generalise
"You're not very open-minded."	Judging
"It's ridiculous to react like that."	Ridiculing
"You're right."	Compliment
"Why? Why? Since when? With whom?"	Question
"It's going to be all right."	To console
"Why don't you tell him that?"	Adviser
"You're just saying that because you're jealous"	Interpret
"If you do this, you'll regret it!"	Threaten
"And what else do you want to do this weekend?"	Dodge

2. Gordon Method tools: Active Listening and the I-message.

2.1 The “I-message

We have an unfortunate tendency to use the “you-message”. These formulations can be very badly received and can poison the situation. For example, “You mustn’t do that! You shouldn’t do that!”, “You should know that...”, “Stop, you shouldn’t do that”, “Why don’t you do this”, “You should understand better”, and so on.

An effective message is one that says “I” and describes how we feel to the other person. In order, Gordon recommends:

- **Share the facts,**
- **Then say why I have a problem with it.**

E.g.: “The lamb mouse wasn’t put in the oven on time, I’m upset”, rather than “You didn’t do what was necessary, you’re really annoying me”, “I can’t concentrate on the change I have to give when someone is talking to me at the same time”, “I’m not in the mood for jokes when I’m tired”, “I can’t mop the floor when I have to go round the pots scattered all over the floor”...

CAUTION: Sometimes a “you” message is disguised as an “I” message, as in “I know you’ve neglected your daily chores”. This sentence beginning with “I” is a disguised reproach.

2.2 Active listening based on empathy:

Active Listening is much more than silence. It’s listening carefully to the other person. You have to really listen to what they say, but also to how they feel, without immediately trying to find a solution.

Attitudes that encourage listening:

Staying focused on the person’s problem

Rephrase what she says

Helping people put their feelings into words

Helping people put their needs into words

Helping you find your own solution(s)

Active listening means **hearing and recognising the other person’s feelings and needs, and rephrasing them.** For example, “I can see you’re angry”, rather than “Stop getting angry”. **It’s about accepting the other person and recognising them in their entirety.**

Conflict Resolution without Losers

Conflicts with children or in the workplace are part of everyone’s life. What’s important is how you deal with them.

There are two common options: to be authoritarian or to be lax, in both cases there is a winner and a loser. But Thomas Gordon has developed an alternative to these two (win-lose) methods. It’s called **No-Lose Conflict Resolution.** It consists of finding a solution in which both parties are satisfied in a relationship of equality.

M.Rosenberg's Nonviolent Communication tools¹²

4. Definitions:

- **Empathy:** The ability to feel someone else's emotions, to put oneself in someone else's shoes. **Cognitive empathy** involves understanding someone else's **ideas** and **emotional empathy** involves sharing **their feelings**.

Empathy does not necessarily mean abandoning one's needs and setting limits. It does, however, allow you to calm your emotions, to get away from the language of judgement and criticism (aggressive language) and to be more open to finding a constructive strategy and assertive communication (not to be confused with aggression).

- **Assertive: being able to assert one's point of view smoothly and assert one's rights while respecting others, colleagues, managers and customers.**

5. Non-violent communication (NVC), the language of the heart!

NVC is a communication approach that aims to meet people's fundamental needs in an equivalent and harmonious way. *Words are windows (or they are walls): an introduction to nonviolent communication by Marshall Rosenberg (published by La Découverte).*

The symbol of NVC: the giraffe, the land animal with the biggest heart. Thanks to its long neck, it can see events coming from a distance and other animals gather around it in safety. It has very good eyesight and hearing. Its hooves enable it to stand up to predators (lions). Thanks to glands in its mouth, it can dissolve acacia thorns and feed on them. Giraffes live in herds without leaders.

Symbol for our usual way of communicating (: A judgmental, blaming way of speaking... that we all use and know). The **jackal**.

These metaphors of the jackal and the giraffe should not be associated with **a judgement of good or evil**. That would put us under pressure to be a giraffe all the time and lead us to want to wipe out the jackal in ourselves... or in others. **But the jackal is also our cultural conditioning. The jackal enables us to react intensely when something important is happening within us and the giraffe helps to translate what the jackal says into language that takes care of the life within us.**

5.3 IMAGES OF THE ENEMY

Every time I label someone else, make judgements about them, analyse or diagnose them, **I create an "enemy image"**. Believing my judgements about someone conditions all the perceptions I have of that same person.

If I'm affected, hurt or angry, it's not because the other person is judging me, it's **because I heard a judgement in their message**.

Taking back responsibility for what I experience (my thoughts, my feelings, my needs, my actions) means: **returning to a field of possibilities where I have real power to transform. It means breaking out of the spiral of powerlessness to regain my power of choice: what I want to live and what I do to achieve it.**

5.4 THE CNV METHOD IN 4 STAGES

Specific features of the two types of communication

¹² *Words are windows (or they are walls) by Marshall B. Rosenberg*

Giraffe: facts (O for observation), feelings (S), needs (B) , demands (on others or ourselves) (D).

Jackal: interpretations (I), supposed feelings (SS), judgements (J), generalisations (G), commands (C).

RETENTION: giraffe communication in 4 stages

1. Express your Observation (O)

"When I hear...", "when I see...", "when I remember..."

Express an observation that is as factual as possible, that can be shared with others, without judgement or reproach. What we have seen, what we have heard, or what we imagine...

2. Express the Emotions induced by the fact (E)

"I feel..."

Express the most important feeling we wish to share, accepting to experience this feeling and to feel it at the moment we express ourselves.

Comments: "I feel sad..." "You make me feel ≠ sad". "You make me feel sad,

You" means passing the responsibility for our emotions on to others. Our emotions belong to us. To avoid conflict, express your dissatisfaction without blaming the other person. **Speaking as "I" is recommended in NVC.**

3. Express the Need(s) in relation to the above-mentioned feelings (B)

Are the emotions I'm feeling hiding an unmet need? "I'm sad because I need..."

4. Expressing Demand (D)

"Would you agree to..."

End with a precise request that expresses what we want. In this way, our contact can take our needs into account.

NVC is therefore a benevolent stance that brings a change in the way we conceive and manage relationships, which can have in a larger sense an effect in the culture and the habits of the different social contexts in which we act like the family, the school, the work environment, the group of pairs, etc., and through that favour a change in society in general.

EXAMPLES:

In jackal language: "You don't take our arrangements into account. (I) I don't feel respected! (SS) This is ridiculous behaviour. (J for Judgement). You've ruined my plans (B for Blame). You're always late! (G) Keep to our agreements. Don't be late." (D for demand)

And what might the giraffe's statement look like? "When you arrive at the meeting 20 minutes later than agreed (O), I feel angry (S), because I need us to stick to our arrangements (B) /I would like to take care of my time and plans for today (B) /I would like to be clear about my schedule for the day (if I had known in advance that you would be late, I could have planned my day differently) (B) . I'd like you to make sure you're on time next time we meet, or to let me know earlier if you're going to be late". (D)

Group experimentation / role-playing

1. "Use the 'message-I' to communicate in your assigned situation."

- You receive feedback from the chef on your culinary creations, you're very disappointed and you have tears in your eyes. A team member notices and says "it's no big deal". What do you say?
- You're in the middle of refurbishing the restaurant after lunch service with two colleagues, you accidentally kick the bucket, the colleagues see your wet trousers and laugh. What do you say?

2. Practise the 4 steps of the giraffe dance

2.1 Individually, recall a situation (which may be related to your work) concerning relationships or contact with others, which triggered unpleasant emotions in you, but in which you did not express your emotions or needs assertively (you may have adopted a submissive, passive or aggressive attitude, or you did not express yourself for another reason).

2.2 Try to follow the 4 steps of the giraffe dance:

Step 1: Name the facts - describe the situation that triggered your emotions as objectively as possible.

Step 2: Name the emotion you felt at that moment.

Step 3: What is your most important unmet need?

Step 4: What do you want to ask yourself? What do you want to ask the other person?

2.3 In pairs: first orally, then on Post-It notes

Each person in the pair will try to do the giraffe dance. First, person A in the pair presents the context of the situation to person B.

She then formulates a 4-step message (imagining that she is addressing this message to a specific person). Using the colour code (to integrate the method and for the JDB), the person starts by naming the facts and moves on "to the next step". They name their feelings (use the list of feelings). Then they talk about their needs (using the list of needs) and formulate a request.

Personal work over time: Make a note here of some of the "I-messages" you have used or plan to use, and then write down how you felt after using them.

When you

I feel

Because I need

I suggest you, I would like to

After saying that I felt:

Merci!

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