



Psychosocial Module





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Mobile Arts for Peace (MAP) – Psychosocial Module

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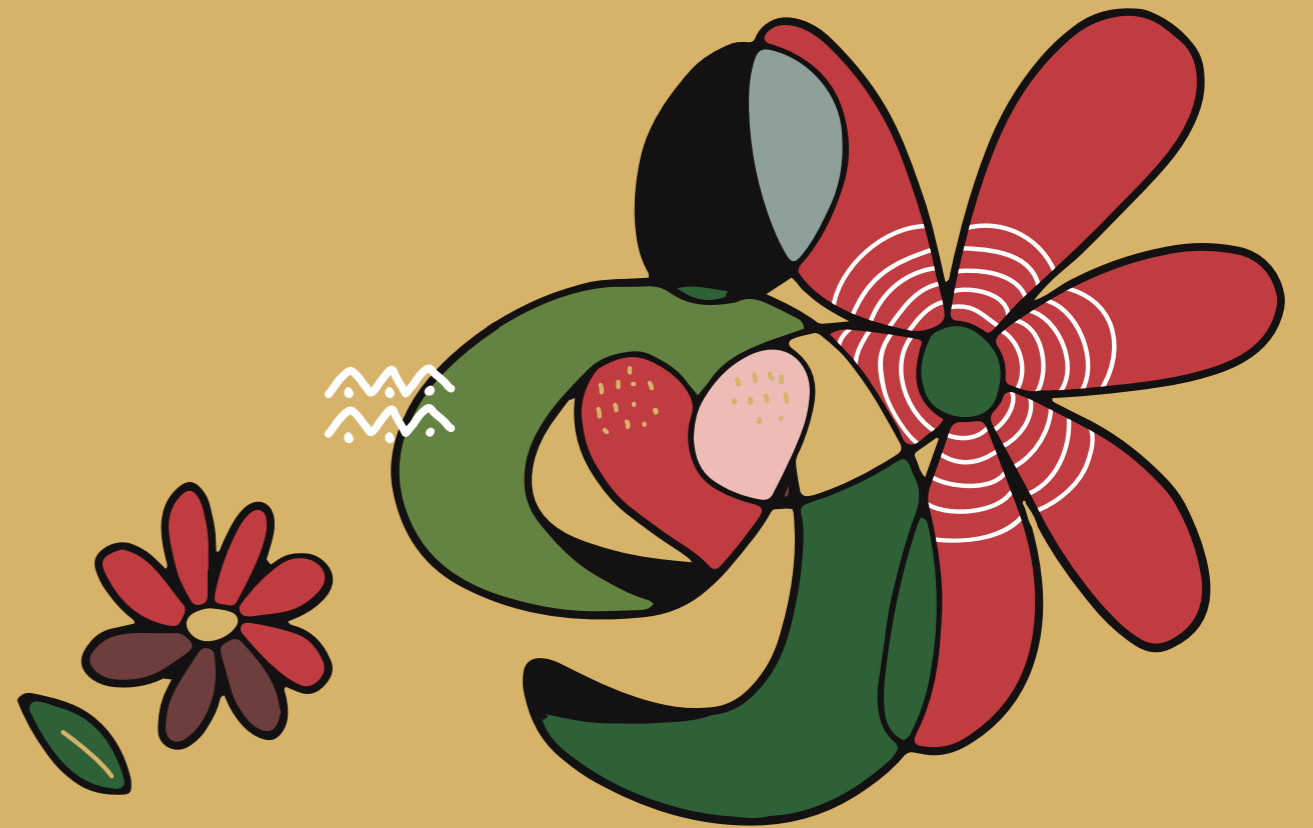
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1

Emotion



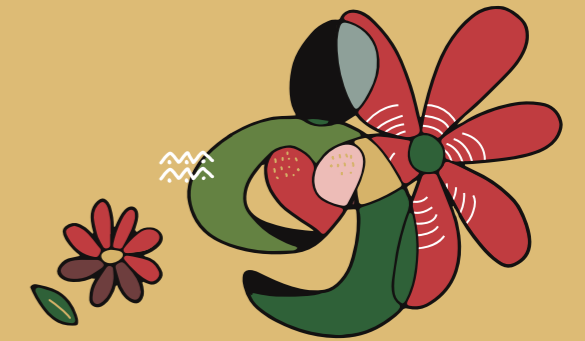
Introduction

In Kinyarwanda, the proverb *ababiri bashyize hamwe baruta umunani barasana* means ‘two friends working together are greater than eight person that are in fight’. We use this proverb to show how working together collectively can contribute towards making positive social change and to support community aspirations. Collective and social support offers a space to understand emotions and to establish trust between young people and their community. This unit focused on ‘emotions’ includes four exercises that focuses on understanding self and other, expressing oneself through visual and performance-based methods, and enabling a space to share individual and group reflections based on how to understand emotions and to develop trust. This unit is the first of five units within the MAP psychosocial module.

Research has proven that as a result of the 1994 Rwandan genocide, elements of trust and hope have been adversely affected. In Rwanda, it has been found that psychosocial interventions are an important contribution to building individual and community resilience, social cohesion and trust. The lack or absence of trust has been shown to not only effect victims of the genocide but have transgenerational effects with young people encountering issues with developing meaningful relationships. Arts-based approaches and its core conventions of trust building and team building can support psychosocial wellbeing.

The following exercises aim to combine arts-based approaches with psychosocial interventions for young people to explore emotions and to develop trust. To summarise, the Rwandan proverb *ahari abagabo ntihapfa abando* means ‘where there are men, others could never die’. The proverb summarises the intention of the unit; collective working can support the resolution of internal psychological conflicts whilst developing positive social outcomes.

Exercises



Emotion

1

I Love Being Me

Length: 20 minutes

Number of Participants: 1 or more

Age Level: All levels

2

Emotion Circle

Length: 30 minutes

Number of Participants: Ideally 5 or more

Age Level: All levels

3

Three Image Story

Length: 20 minutes

Number of Participants: 6 or more

Age Level: 12 and up

4

Stew Pot

Length: 15 minutes

Number of Participants: 3 or more

Age Level: All levels

1

I Love Being Me

**Purpose:**

To discover what a child loves about himself or herself

**Length:**

20 minutes

**Number of Participants:**

1 or more

**Age Level:**

All levels

**Materials/Props:**

Drawing of a flower bouquet or a person holding flowers

Context:

For mental wellbeing, it is positive for young people to know him/her/themselves and to connect emotions and feeling with activities. It is important to love being yourself as illustrated in a Kinyarwanda saying *suzi uwo ndiwe ariko nzi uwo ndiwe iyo ukiza kumenya uwo ndiwe uba uzi uwo ndiwe* meaning 'you don't know who I am, but I know who I am myself, if you ever knew who I am, now you might know me who I am'. This proverb is used to show that every person knows him/her/themselves better than anyone else.

If you love being you, it is good because it means you value and want to protect yourself. In Kinyarwanda, we say *ahajishwe igisabo ntawuhatera ibuye* meaning 'where you hang important items, you cannot throw there a stone'. We use this proverb to communicate that when you have something that is expensive or important to you, you try your best to protect it. When you are helping a young person to seek mental health services, it is important to support him/her/themselves to be in a position to connect to their emotions, feelings and thinking to counter the negative effects of mental health issues. In Kinyarwanda we say *ujya gutera uburezi arabwibanza* meaning 'when you are going to provide support you start from your home'. This proverb is used to illustrate that you have to love yourself in order to love others. Another Kinyarwanda proverb *ijya kurisha ihera ku rugo* meaning 'an herbivorous animal begins during their feeding', is used to communicate that people should concentrate on his/her/their activities before supporting the activities of others.

Approach:

Guide participants by stating: 'No one is like you from your head down to your toes. All of the things people do like praying, playing, singing, running, enjoying, solving problems, thinking and expressing emotions makes you the special person that you are today. Take time to think about what you love about your yourself and what you show to other people. Also, what other people appreciate about you. There are many examples including: behaviour, intelligence, appearance, independence, and so forth'.

- Provide the participants with a drawing of a flower bouquet, or a person holding flowers.
- Ask the participants to fill in the flowers with words or drawings of the attributes that he/she/they like about themselves.
- Facilitate a discussion to draw out the reasons for valuing the noted attributes and qualities.

Side Coaching:

You may need to provide individual guidance and support to participants who have challenges with self-esteem or confidence. This can be done by discussing a wide range of topics to encourage self-value.

Possible Reflection Questions:

1. Why do you like this attribute or quality?
2. Why do you think this attribute or quality is valuable?
3. When did you notice that this attribute or quality is valuable?
4. How do you keep it from any harm?
5. Is there anybody else with similar attributes or qualities to yours?
6. What are the commonalities between you and them?
7. How would you describe this attribute or quality to someone else?


Adaptation to online workshop:


You can use the 'whiteboard' function to either have participants draw attributes on the screen, or to have individuals draw their bouquet on their own individual pieces of paper that they share by holding up the picture to the screen. Another alternative to using paper and pens is to paint a piece of paper with ink and then to use a stick or brush dipped in bleach to draw the symbols or images. Another step could be to create a song, dance or poem either in pairs or in a group using the symbols or images.


Source: Unknown


2 Emotion Circle

 **Purpose:**
To identify and express a variety of emotions

 **Length:**
30 minutes

 **Number of Participants:**
Ideally 5 or more

 **Age Level:**
All levels

 **Materials/Props:**
Paper and markers

Approach:

- Begin by asking participants to identify various emotions and to write one emotion onto each sheet of paper. Some of the emotions might include:

Affection, Anger, Annoyance, Angst, Anxiety, Awe, Contempt, Curiosity, Depression, Desire, Despair, Disappointment, Disgust, Ecstasy, Empathy, Envy, Embarrassment, Euphoria, Fear, Frustration, Gratitude, Grief, Guilt, Happiness, Hatred, Hope, Horror, Hostility, Hysteria, Interest, Jealousy, Joy, Loathing, Love, Lust, Misery, Pity, Pride, Rage, Regret, Remorse, Sadness, Shame, Shyness, Sorrow, Suffering, Surprise, Wonder, Worry.
- Explain that during MAP activities, participants will often express the emotions of oneself or others.
- Set the sheets of paper on the floor in a circle. Each participant is to stand on a sheet of paper.
- Direct participants to **physicalize**, or act out, the emotion written on the piece of paper they are standing on and to make one statement based on that emotion. For example, a participant standing on “Shame” might hang his or her head, drop his or her shoulders, and say a phrase such as, “They’ll never forgive me.”
- Continue illustrating the emotions around the circle, one at a time, and have each participant take a turn. After one round of emotions, direct participants to move clockwise and to act out and explore the emotion written on the next piece of paper they stand on.

Side Coaching:

You may call out a specific phrase and ask each participant to repeat the phrase while embodying the emotion they are standing on. Continue the exercise until each participant has explored the varied emotions.

Adaptation to online workshop:

The facilitator could have the emotions drawn on individual sheets of paper using emoji faces that illustrate the varied emotions. The facilitator could hold up an emotion to the screen and then each person could create a frozen image that displays that emotion. Participants could share a time when they felt that emotion. Here, it would be important for individuals to state ‘pass’ if they did not feel comfortable sharing an emotion and or telling about a time when they felt a certain emotion (to avoid triggering individuals). Another adaptation could be for individuals to draw an outline of their body either on paper or using the ‘whiteboard’ function. Then to draw images or words connected to the different feelings that they have in their bodies. Where are these emotions located? What do these emotions feel like? What do these emotions sound like? If you could give these emotions a character or voice, what would they say? A follow up activity could be to create a scene or script based on these emotions speaking to each other.

Source: Kyrgyz Trainers from Youth Theater for Peace project

3

Three Image Story



Purpose:

To introduce the use of personal stories; to develop telling and listening skills to improve communication and the representation of personal stories



Length:

20 minutes



Number of Participants:

6 or more



Age Level:

12 and up



Materials/Props:

None

Approach:

- Divide the participants into pairs.
- Explain that the purpose of the activity is to listen to your partner with total focus and with your whole body, and to try to catch the 'essence' of the story.
- Direct both partners to sit on the floor facing one another.
- Instruct the partners to share a significant moment from their week with each other. One person from each pair will share his or her story as the **teller**. The other person will focus intently as the **listener**, but remains silent.
- After the tellers have shared their stories, instruct the listeners to stand up in front of their tellers and to create three frozen images based on the 'essence' of the story that has been shared with them. The images can be realistic or abstract.
- After the listener plays back the three images, he/she/they should make eye contact with the teller to honor or to silently thank him/her for telling their story. The listener and teller swap roles and repeat.

Side Coaching:

After the pairs have exchanged their stories and images, you might want to hold an **image gallery**. The first listener from each group may select one of the three images that best represents the essence of the story and to hold the image. The tellers from all of the pairs can walk around the space, looking at the different images from each group. Do the same after the listeners and tellers have swapped roles. Following the exercise, you might prompt the group to find similarities and differences in the images and stories. What were common themes from the week? What did you see? How have some people been feeling? Do you notice any commonalities or differences?

Possible Reflection Questions:

1. What happened?
2. How did you listen to the story?
3. What images emerged in the story? Why?
4. Did you incorporate emotions of the teller into your images?
5. Did you discover another layer to the story through your listening?
6. As a teller, did you see a new side of your story after seeing it interpreted by a listener?
7. How could you adapt this exercise for application in your school or community?

Adaptation to online workshop:

In the plenary or main room, provide a demonstration. One person, the teller, will share a story from their week. The listener will be listening, watching, and feeling the story to find the 'essence' of the story. After the teller completes their story, the listener will share three images that demonstrates the essence of the story. Another adaptation would be to share one single image instead of three images. After providing an example, participants would be sent to breakout groups in pairs and/or groups of four (taking turns demonstrating the pairs). Other adaptations could be 'sounding' the story by playing back the story using sounds or 'dancing' the story by using movements to playback the story.

Source: Hannah Fox, Playback Theatre

4

Stew Pot

**Purpose:**

To reflect on key experiential learning moments in the workshop

**Length:**

15 minutes

**Number of Participants:**

3 or more

**Age Level:**

All levels

**Materials/Props:**

None

Approach:

- Direct participants to sit in a circle.
- Explain that the centre of the circle is a **stew pot** that will soon be filled with all of the ideas that emerge. The stew pot can be thought of as a reflection of the workshop.
- Encourage each participant to offer a phrase or word that best describes his/her feelings, new insights, or discoveries at the end of the workshop.
- After each person has added his/her phrase or word into the stew pot, direct each participant to mime using a spoon to take a big dip into the stew pot and taking a sip.

Side Coaching:

You may guide the discussion with open ended questions, such as: “Respond with a word or phrase that describes your feeling at this very moment,” or with more specific prompts, such as: “Add a word or phrase to the stew pot that relates to your favorite exercise from the day and how you might use it in the future.”

Possible Reflection Questions:

1. What happened? (What did you see, feel, or hear during the exercise?)
2. What did you notice about the feedback from the group?
3. What were key moments from the day, what were moments that may have been more challenging?
4. What other questions might you use at the beginning of stew pot to draw out key learning points from the group? Add your questions as necessary.

Adaptation to online workshop:

Provide a demonstration. One person, the facilitator, will provide an example of a word, phrase or image that relates to a ‘take away’ from the session. Then, to mimic throwing that idea into an imaginary stew pot in front of them. The facilitator will call on the name of another workshop member to share their ‘take away’ and to throw their suggested word, phrase or image into the imaginary stew pot. Likewise, they will call on another person and the exercise will continue until everyone has shared his or her ‘take away’. The exercise concludes by miming the stirring of the stew pot ingredients, taking a big dip with their imaginary spoon, taking a big sip, and rubbing their bellies due to the delicious ingredients of self expression.

Source: Unknown

2

Sharing Stories



Introduction

In Kinyarwanda, the proverb *ababiri bashyize hamwe baruta umunani barasana* means 'two friends working together are greater than eight person that are in fight'. We use this proverb to show how working together collectively can contribute towards making positive social change and to support community aspirations. Collective and social support offers a space to express emotions and to establish trust between young people and their community. This unit focused on 'sharing stories' includes four exercises that focuses on understanding self and other, expressing oneself through visual and performance-based methods, and enabling a space to share individual and group stories to express emotions and to develop trust. This unit is the second of five units within the MAP psychosocial module.

Research has proven that as a result of the 1994 Rwandan genocide, elements of trust and hope have been adversely affected. In Rwanda, it has been found that psychosocial interventions are an important contribution to building individual and community resilience, social cohesion and trust. The lack or absence of trust has been shown to not only affect victims of the genocide but have transgenerational effects with young people encountering issues with developing meaningful relationships. Arts-based approaches and its core conventions of trust building and team building can support psychosocial wellbeing.

The following exercises aim to combine arts-based approaches with psychosocial interventions for young people to explore emotions and to develop trust. To summarise, the Rwandan proverb *ahari abagabo ntihapfa abando* means 'where there are men, others could never die'. The proverb summarises the intention of the unit; collective working can support the resolution of internal psychological conflicts whilst developing positive social outcomes.

Technical guidance:

At the start of the workshop, participants will need to be guided to the Zoom function 'hide non-video' participants.

Exercises



Sharing Stories

1

Big Wind Blows

Length: 20 minutes

Number of Participants:
6 or more

Age Level: All levels

2

A Time When My Heart Was Open

Length: 30 - 45 minutes

Number of Participants:
1 or more

Age Level: 12 and up

3

Musical Dialogue

Length: 20 - 60 minutes

Number of Participants:
6 or more

Age Level: All levels

4

Fluid Sculpture

Length: 25 minutes

Number of Participants:
5 or more

Age Level: All levels

5

Garden of Hope

Length: 30 minutes

Number of Participants:
1 or more

Age Level: 5 and up

6

Talking Stick

Length: 60 minutes

Number of Participants:
N/A

Age Level: All levels

1 Big Wind Blows



Purpose:

To bring up similarities and differences in the group; to allow participants to explore interests and themes



Length:

20 minutes



Number of Participants:

6 or more



Age Level:

All levels



Materials/Props:

Chairs (enough for all participants, minus one chair)

Approach:

- Direct participants to arrange the chairs and sit in a circle, leaving one person without a chair (initially, this should be you or another facilitator).
- The facilitator starts by making a statement true about him/her/themselves. If any participants have the same commonality, then they would move to a new chair.
- If you are in the middle of the circle without a chair, make a statement about yourself using the following format:

**“The Big Wind Blows for anyone who ____
[fill in a true statement about yourself].”**

Examples:

The Big Wind Blows for anyone who is wearing a shirt

The Big Wind Blows for anyone who likes chocolate

The Big Wind Blows for anyone who likes to dance

- After making your statement, anyone sitting in the circle that shares this experience (i.e. anyone for whom the statement is also true) must get out of their chairs and move to a new seat. Participants cannot return to the seat they just vacated.
- A new person will be left without a chair, and they make a new statement: “The Big Wind Blows for anyone who...”. Again, anyone who shares the statement must get out of his/her/their chair and move to a new seat.
- Repeat.

Side Coaching:

You may wish to alter the instructions if needed. For example, to ensure that everyone who is supposed to leave their seat is participating, you might ask students to start with statements based on visible characteristics (“The Big Wind Blows for anyone who is wearing shoes/has short hair/is wearing black”) before moving to questions based on non-visible characteristics. Encourage students to focus on questions that avoid unnecessary exclusion of others in the group, such as questions that delineate socio-economic class etc. (“The Big Wind Blows for anyone who has been on vacation abroad.”)

The exercise may also be conducted in three or more rounds, becoming incrementally more personal. The initial round may cover visible characteristics (clothing, hairstyles, etc.), the second round likes/preferences (“The Big Wind Blows for anyone who likes to read,” etc.), and the third round covering values, beliefs or experiences (“The Big Wind Blows for anyone who has a dream,” etc.

Possible Reflection Questions:

1. What happened in the exercise? How do you feel?
2. What did you notice or learn about the group?
3. Are there any other questions that you think would be interesting to find out about others? Are there any themes emerging?
4. How might you adapt this exercise for use within your home, school or community?

Adaptation to online workshop:

If this exercise is adapted for online delivery, the exercise would be adapted by turning videos ‘on’ and ‘off’ in relation to statements made by the facilitator instead of moving between chairs. For example, ‘Turn on your video if you are wearing jeans’. Those who are not wearing jeans would turn off their videos. In this case, no one would be left without a chair and so the facilitator would need to call on an individual to make a statement. You can also take time for individuals to share their response to a question. For instance, ‘Turn on your video if you play an instrument’. For anyone who has turned on their video, then you might ask them to share what instruments they play.

Source: Unknown

2

A Time When My Heart Was Open


Purpose:

To allow the participant to remember a time when he/she/they felt quiet internally, safe and at peace; a time when his or her heart felt open


Length:

30 - 45 minutes


Number of Participants:

1 or more


Age Level:

12 and up


Materials/Props:

None

Context:

In order to support wellbeing and happiness, it is important to have a peaceful heart; even if you are experiencing problems. Your abilities and strength which make you stable and safe have some association with loving and knowing yourself. In Kinyarwanda we say *akari ku mutima gasesekara ku munwa* meaning 'what is in the heart split on the mouth'. We use this proverb to show that when you are happy everyone will see that you are happy and when you are unhappy everyone will see you as unhappy.

Approach:

- Discuss with participants the idea of a memory or a moment in time when he/she/they felt complete peace.
- Ask participants to close their eyes and to think about a moment in time, a memory, in as much detail they can, of a time when they felt at peace and that their heart felt open. The facilitator might state: 'Think about a time when you felt safe and your heart was open. Where were you? What did the space look and feel like? What feeling did you have in your body? If you could identify this feeling with a colour, what colour would it be? Think about any sounds that might have been present during this time? Temperature? Smell?'
- Allow a minute or two for participants to remember and then ask how they feel. Remind them that they can go back there and feel that safety and to open their heart at any time, simply by remembering.

Side Coaching:

Side coaching is essential to this exercise and the use of guided meditation is advised. Suggestions for spaces of complete peace could include: alone in their room, with a companion animal, in a special place, such as near a body of water, in nature, or even during a special family time.

Possible Reflection Questions:

1. What makes you feel comfortable?
2. When do you feel comfortable?
3. How do you feel comfortable?
4. Have you ever felt your heart open or being in a state of peace?
5. Is there anyone who shared with you a testimony of opening his/her/their heart?
6. How can you explain to someone an open heart?

Adaptation to online workshop:

Possibly use the breakout function to put participants into small groups of three or four. Ask participants to close their eyes while the facilitator guides the exercise. Then, for each person to share where they were, why it made them feel safe and how their body and mind might feel now, versus at the beginning of the exercise. How might this exercise be useful when you are feeling stressed or to create a sense of wellbeing? How might participants create this space for themselves? What would be needed?

Source: Unknown

3

Musical Dialogue

**Purpose:**

To share personal stories in pairs and to use images to express emotions.
The exercise focuses on active listening

**Length:**

20 - 60 minutes

**Number of Participants:**

6 or more

**Age Level:**

All levels

**Materials/Props:**

Music player and music recordings (or musical instruments, such as a drum)

Approach:

- Begin the exercise by playing music in the background or play live music.
- Direct participants to move through the space and provide cues to add variation (i.e. 'move as fast/slow as you can', 'shake hands with anyone that you meet', 'make eye contact with everyone in the room', etc).
- After a few introductory cues, state that as soon as you turn off or stop playing the music, that they must join elbows with the person nearest to them.
- When the music has stopped and participants have created pairs joined at the elbow, provide a guiding statement for discussion, such as: 'Share a happy moment for you in the past year'. Allow the pairs to take turns sharing their stories.
- After a few minutes, start the music again.
- Turn off or stop playing the music and direct the participants to join kneecaps with the person nearest to them (not the same as their initial partner).
- Provide another guiding statement, such as: 'Share a sad moment for you in the past year'. Allow the pairs to take turns sharing their stories.
- After a few minutes, play the music again.
- Repeat this exercise with new partnering poses (i.e. back to back, foot to foot) alongside new guiding statements (i.e. 'Share a hopeful moment from the past year').
- After a few exercises, ask the group to sit in a circle and to share some of their responses to the statements.

Side Coaching:

You may adjust this exercise to utilize whatever body parts are most appropriate to touch in the local cultural context. If touching is not appropriate, participants may simply stand next to a partner when the music stops. Additionally, you can add another step: the listening of each story illustrates a 'frozen image' of the story for the teller of the story.

Possible Reflection Questions:

1. What happened? (What did you see, feel, or hear during the exercise?)
2. What were some of the key useful/challenging aspects of this activity?
3. How might you adapt this exercise? What further statements might you include in Musical Dialogue?

Adaptation to online workshop:

Play music in the plenary. Instruct participants that you'll be putting individuals into breakout groups within pairs when the music stops. While in plenary, the facilitator can guide participants to mirror his/her/their movements OR to call on individuals to lead the movement. While in breakout groups (2 participants in each breakout room), the pairs are to share stories based on the statements that were shared by the facilitator. These statements can either be shared prior to moving in breakout groups or they can be broadcast as messages into the breakout rooms. Make sure that there is a specified amount of time for each person to share their story and to give warning before participants are brought back into the main plenary room. Repeat with music, movements, and new statements to guide individuals into new breakout rooms with new partners.

Source: Unknown

4 Fluid Sculpture



Purpose:

To engage participants in active listening and in playing back the key elements of a story



Length:

25 minutes



Number of Participants:

5 or more



Age Level:

All levels



Materials/Props:

None

Approach:

- Explain that listening to the story of the **teller** is key to this kind of exercise, as is noticing their body language, intonation, and underlying emotions or messages.
- Explain that you will act as **conductor** and will mediate between the teller and the performers, who will **playback** the story.
- Set up the stage with four chairs set in a row facing the audience; this is where the performers will sit. To the right, place two chairs set diagonally; this is where the conductor and teller will sit.
- Invite four participants to join as performers, and ask them to sit in the four chairs facing the audience.
- Instruct the performers to sit silently and display neutral emotion.
- As conductor, sit in the chair set diagonally on the right. Invite someone in the audience to share a short story, event or recollection of a moment which contains a strong emotion. Examples could include falling in love, losing one's job, birthing a child, etc.
- Bring the audience member who volunteers a story to sit at your right in the teller's chair.
- Allow the teller to share his or her story. During the telling of the story, the performers should listen attentively, noticing the hand gestures, facial expressions, and emotions of the teller.
- After the teller completes his/her story, you may need to clarify with the teller which emotions he/she felt, or what main aspects of the story they would like to see performed.
- After the teller has finished sharing his/her story, say "Let's watch!"

- Direct the performers to stand up with neutral emotions, hands at their sides.
- Coach the performers to create a kaleidoscope of images and sounds that mirror the feelings and thoughts of the teller. Each performer should represent a different aspect of the story. Coach the performers to highlight a different feeling or emotion which was expressed through the telling of the story, not the linear narrative of the story plot itself.

Example: A participant volunteers to share a story, moves to the teller's chair and relates her excitement about learning how to drive. After the story ends, the conductor states "Let's watch!" One of the performers stands up and walks a few feet in front of the chairs. He makes an image of a driver, repeating the phrase 'the whole world is before me.' The second performer walks up and sits on the ground below the driver, throwing hands and feet down on the floor in total joy childlike enthusiasm. A third performer stands on a chair behind the driver posing with gestures of strength and power. The fourth actor enters the stage and repeats the word "wow," as if he or she cannot believe it is true.

- After each performer enters the scene, they continue their movements and sounds until all performers connect their sounds, movements and emotions in a unified way.
- The performers will find a point in which their sounds and movements will naturally come to a **freeze**. The whole fluid sculpture should be in action for no more than one minute.
- After the freeze, instruct the performers to return to their chairs and look at the teller. It is important to thank the teller using eye contact.
- As conductor, shift attention back to the teller, asking, "Did you see elements of your story?" and ask the audience and performers to listen as the teller describes aspects of the fluid sculpture that may have resonated with his/her story.
- Rotate the roles of **conductor, teller, performers** and **audience** after each story.

Side Coaching:

Continue to coach performers on active listening, capturing the emotion expressed by the teller, physicality, and use of symbol/imagery.

Possible Reflection Questions:

1. What happened?
2. What did you notice about the exercise?
3. What is important about using other people's stories in performance?

Adaptation to online workshop:

Ask all participants to ensure that they have activated the “hide non-video function” on Zoom to ensure that only the conductor, teller, and actors are on the virtual stage. At first, have all videos “on” and ask if there is a story from the last month that anyone would like to share. A preselected group of 3 actors should be ready to playback the story of the teller. After an individual has volunteered the story, then the conductor will ask the other participants to turn off their videos. In this way, only the conductor, teller, and actors should be visible. The conductor will ask the teller to share their story; asking any questions that might help the actors to understand the “essence” of the story. After they have completed the story, the conductor might give the story a title that summarises the “essence” of the story and will then state: “Let’s watch”. One at a time, the actors will show varied aspects that portray the “essence” of the story. The first actor will start by making a movement and a sound that portrays one aspect; the second actor will add onto the sound and movement with another aspect; and the third actor will add onto the sound and movement with another aspect. After all three actors have presented their sounds and movements, then they will find a natural point to freeze. After freezing, then to put their hand on their heart to demonstrate their respect for the teller’s story. The conductor will turn his or her video on and then ask the teller to turn on their video. The conductor will ask the teller: “Was your story something like that?” If the story is a particularly emotive story, the conductor might ask whether the teller would be willing to stay online during the presentation (to ensure that they are ok).

Source: Jonathan Fox and Jo Salas, Playback Theatre

5

Garden of Hope



Purpose:

To gather information about what brings hope or what one is hopeful for



Length:

30 minutes



Number of Participants:

1 or more



Age Level:

5 and up



Materials/Props:

Photos of gardens/national parks/flowered tributes

Context:

A garden contains a set of different plants like flowers, trees, plants, and herbs. Gardens can be used to represent good things like hope and love. In Kinyarwanda, *baravugango kugera kure siko gupfa, nta kure Imana itakura umuntu, iyo urugamba rushyushye ruba rugiye kurangira* means ‘to be in bad life does not mean to die or the end’, ‘no far away God can not support a person’, ‘when the war is in difficult situation means it is at the end’. All of these proverbs are used to show that you can pass through various difficulties and be affected negatively, but through time one can be relieved and return back to a normal state of lightness and happiness.

Approach:

- Show participants photos of different types of gardens: water gardens, Japanese gardens, English gardens, serenity gardens, vegetable gardens, etc.
- Ask participants to share their observations and feelings when shown each garden.
- Identify particular elements that he/she/they might find helpful or peaceful, such as statues or ornaments, particular flowers or shrubs, or perhaps the curve of a garden path.
- Discuss how participants feel when identifying peace or hope in their own lives.
- Have participants cut out the images of flowers, vegetables, trees and vegetation to create their own gardens. Then, ask participants to describe the symbolism of their gardens. Participants can give their garden a name.

Side Coaching:

You might guide participants to define terms like ‘peace’ and ‘hope’ in their own words or through drawings.

Adaptation to online workshop:

Participants could either use 'whiteboard' to draw their garden collectively and then to name their plant (and to express why they selected that particular plant for the garden) or to share an image of a plant or vegetation that they've captured as a photo and to share as a collage. Another adaptation could include writing a letter of hope to ones future self or to write a poem based on the garden collage or words associated with the words and drawings related to 'peace' and 'hope'.

Possible Reflection Questions

1. Do you have hope for the future?
2. What can you do to develop hope?
3. When have you noticed that you've lost hope?
4. How do you cope with hopelessness?
5. Why do others talk about hopelessness?
6. Can you describe a time when you experienced thoughts of hopelessness?
7. What are strategies to overcome hopelessness?

Source: Unknown

6

Talking Stick



Purpose:

To provide time for individuals to share their personal insights, feelings, or epiphanies



Length:

60 minutes



Number of Participants:

N/A



Age Level:

All levels



Materials/Props:

A stick, microphone, or other object to use as the 'talking stick'

Approach:

- Direct participants to sit in a circle.
- Pass a stick, microphone, or other object counter clockwise around the circle. Allow each up to one minute to share whatever they would like about their experience during the workshop. This may include feelings, a moment of discovery, or an inspiration moving forward. No one should interrupt or talk when someone else has the talking stick in hand.

Adaptation to online workshop:

The facilitator will begin by either holding a stick or miming the holding of a stick. Then, to note that the talking stick has the magical power to give confidence and strength to the speaker. The facilitator will start by sharing something that affected them during the session or to express an emotion, a phrase or an image in response to the workshop. Then, to call on another participant. Likewise, that participant will call on another person until every participant has had an opportunity to share.

Source: Unknown

3

Active Listening & Deep Stories



Introduction

In Kinyarwanda, the proverb *igihishe kirabora na nyiracyo akabora* can be translated to 'not being able to externalize one's painful story undermines psychological and mental health wellness'. The externalization of one's painful emotions, thoughts, and stories provide individuals with the power to move on and to enhance emotional wellness alongside strengthening resilience. Other proverbs that can be translated as 'it's God's blessing to have an advisor' and 'it is really good to talk someone who understands you' illustrate the cultural importance to hear and to listen deeply to the stories of others in order for stories to have a healing affect/effect. Another proverb *ukize inkuba arayiganira* (it is noble and supportive to talk about hard conquered battles), illustrates why Unit 3: Active Listening and Deep Stories encourages participants to share deeply their personal stories; the stories that have impacted their psychological life as well as to develop advanced listening skills that can be further expressed through arts-based methods.

Technical guidance:

At the start of the workshop, participants will need to be guided to the Zoom function 'hide non-video' participants.

Exercises



Active Listening & Deep Stories

1

Sakarewa (what is hidden)

Length: 20 minutes

Number of Participants: 4 or more

Age Level: All levels

2

Umbrella

Length: 20 minutes

Number of Participants: 2 or more

Age Level: All levels

3

Fluid Sculpture (*Ishuso y'amazi*)

Length: 25 minutes

Number of Participants: 5 or more

Age Level: All levels

4

Kwihoreze (Let me support you)

Length: 10 to 20 minutes

Number of Participants: N/A

Age Level: 5 and up

5

Talking Stick

Length: 60 minutes

Number of Participants: N/A

Age Level: All levels

1 Sakarewa (what is hidden)



Purpose:

To encourage critical thinking, problem solving, and relaxation



Length:

20 minutes



Number of Participants:

4 or more



Age Level:

All levels



Materials/Props:

N/A

Approach:

- Direct participants to stand in a circle, leaving one person who will volunteer or be assigned to find the explorer to find out 'what is hidden' (initially, you should provide an example).
- The explorer leaves the room and the group decides what should be hidden from the explorer. This may include parts of an object, person or room. For example: ring on the hand of a participant; logo on a t-shirt; painting on a wall. After the group has decided upon the *sankare* (hidden) item, the group will sing "*saminamina eee, saminamina sankarewa!*"
- The explorer will re-enter the room and will stand in the middle of the circle and will try to identify the *sankare* by singing: "*uyu ni sankarewa (is this the sankare)?*"
- If the explorer has not identified the correct *sankare*, the group states "*oya (no)*".
- If the explorer has identified the correct *sankare*, the group states "*yego (yes)*" and claps for the person to have managed the challenge.

Possible Reflection Questions:

1. How did it feel to be the explorer?
2. What did you feel when searching for the *sankare*?
3. What did the group observe from the exercise?
4. What lesson can be gained from this exercise in relation to problem solving?

Adaptation to online workshop:

One participant (explorer) will be returned back to the waiting room of Zoom through the help of the technical host and the remaining participants will choose the "*sankarewa*" item between Zoom icons (video on/off, microphone on/off, reactions, backgrounds, etc.) or to share anything on the screen. The "*sankarewa*" item can be anything that can be seen on the screen. After the participants select the *sankarewa* item, the explorer will be let back into the main room, while all participants are singing "*saminamina eee, saminamina sankarewa*". All microphones must be on (unless having one microphone off is the *sankarewa*). Participants will guide the explorer to find the "*sankarewa*" item.

Source: Mobile Arts for Peace (MAP) Rwanda

2 Umbrella



Purpose:

To explore the concept of safety and protection in preparation for sharing deep stories



Length:

20 minutes



Number of Participants:

4 or more



Age Level:

All levels



Materials/Props:

N/A

Approach:

- Ask participants: 'What is the function or purpose of an umbrella?'
- Discuss how an umbrella protects individuals from the elements such as rain, wind, snow and sunshine. Show a picture of an umbrella being used to protect individuals from the elements.
- Show a picture of when an umbrella blows back instead of protecting a person. Ask participants about a time when they experienced an umbrella blowing back versus when it is providing protection. What were some of the emotions that they experienced (might include frustration, fear, anger, etc.)?
- Give the participant an umbrella to open up and stand or sit under. Ask the participants to share a time when they had experienced a metaphoric storm and they were protected by an umbrella. Who or what was the umbrella? Was he/she/they ever the umbrella for themselves or another person? If the situation continues to exist, discuss how one might serve as an umbrella or find someone (or an organization) to serve as an umbrella for them.

Possible Reflection Questions:

1. What are ways that you protect and take care of yourself?
2. What are ways that you protect and take care of others?
3. How do you identify when you feel there is a threat? How does it feel in your body?

4. What are ways that you can calm yourself or calm others (ex: breathing exercises; notifying the psychosocial worker or facilitator that you aren't feeling comfortable or that you need to talk to someone privately)?
5. How can you get additional support if you start to feel bad either in the workshop or after the workshop?

Adaptation to online workshop:

Participants can either draw their umbrella or they can mime their umbrellas (similar to how we mime a spoon during the exercise 'Stew Pot').

Source: Chaste Uwihoreye, Uyisenga Ni Imanzi

3

Fluid Sculpture (*Ishusho y'amazi*)



Purpose:

To engage students in active listening and in playing back the key elements of a story



Length:

25 minutes



Number of Participants:

5 or more



Age Level:

All levels



Materials/Props:

None

Approach:

- Explain that fluid sculptures are one of the various forms from Playback Theatre. Listening to the story of the teller is key to this kind of theater, as is noticing their body language, intonation, and underlying emotions or messages.
- Explain that you will act as conductor and will mediate between the teller and the performers, who will playback the story.
- Set up the state with four chairs set in a row facing the audience; this is where the performers will sit. To the right, place two chairs set diagonally; this is where the conductor and teller will sit.
- Invite four participants to join as performers, and ask them to sit in the four chairs facing the audience.
- Instruct the performers to sit silently and display neutral emotion.
- As conductor, sit in the chair set diagonally on the right. Invite someone in the audience to share a short story, event or recollection of a moment which contains a strong emotion. Examples could include falling in love, losing one's job, birthing a child, etc.
- Bring the audience member who volunteers a story to sit at your right in the teller's chair.
- Allow the teller to share his or her story. During the telling of the story, the performers should listen attentively, noticing the hand gestures, facial expressions, and emotions of the teller.
- After the teller completes his/her story, you may need to clarify with the teller which emotions he/she felt, or what main aspects of the story they would like to see performed.
- After the teller has finished sharing his/her story, say "Let's watch!"

- Direct the performers to stand up with neutral emotions, hands at their sides.
- Coach the performers to create a kaleidoscope of images and sounds that mirror the feelings and thoughts of the teller. Each performer should represent a different aspect of the story. Coach the performers to highlight a different feeling or emotion which was expressed through the telling of the story, not the linear narrative of the story plot itself.

Example: A participant volunteers to share a story, moves to the teller's chair and relates her excitement about learning how to drive. After the story ends, the conductor states "Let's watch!" One of the performers stands up and walks a few feet in front of the chairs. He makes an image of a driver, repeating the phrase 'the whole world is before me.' The second performer walks up and sits on the ground below the driver, throwing hands and feet down on the floor in total joy childlike enthusiasm. A third performer stands on a chair behind the driver posing with gestures of strength and power. The fourth actor enters the stage and repeats the word "wow," as if he or she cannot believe it is true.

- After each performer enters the scene, they continue their movements and sounds until all performers connect their sounds, movements and emotions in a unified way.
- The performers will find a point in which their sounds and movements will naturally come to a freeze. The whole fluid sculpture should be in action for no more than one minute.
- After the freeze, instruct the performers to return to their chairs and look at the teller. It is important to thank the teller using eye contact.
- As conductor, shift attention back to the teller, asking, "Did you see elements of your story?" and ask the audience and performers to listen as the teller describes aspects of the fluid sculpture that may have resonated with his/her story.
- Rotate the roles of conductor, teller, performers and audience after each story.

Side Coaching:

Continue to coach performers on active listening, capturing the emotion expressed by the teller, physicality, and use of symbol/imagery.

Possible Reflection Questions:

1. What happened?
2. What did you notice about the exercise?
3. What is important about using other people's stories in performance?

Adaptation to online workshop:

The facilitator will begin by noting that during the story circle, that the stories will remain confidential. Also, to ask that the stories shared should be related to experiences from within the last year. When the teller shares his/her/their stories, participants should pay attention to the tone of the voice, body language, etc.

Also, to consider the 'essence' of the story. In this way, exploring deep listening. The listeners will decide if they will be listening and playing back the story by either playing back a movement, image or sound for the teller. Each of these three different expressions should be performed by a different member of the group. After the teller has completed his/her/their story, then the three listeners will share their: 1) movement; 2) image; 3) sound that relates to the story. The teller will be asked whether they have seen or felt their story through the responses.

Source: Jonathan Fox and Jo Salas, Playback Theatre

4

Kwihoreze (Let me support you)

**Purpose:**

To provide comfort and support; enhancing social cohesion

**Length:**

10 to 20 min

**Number of Participants:**

N/A

**Age Level:**

5 and up

**Materials/Props:**

N/A

Approach:

- Explain that the objective of this exercise is to support individuals and the group following the sharing of deep stories. The facilitator asks for individuals to share some of the general themes or problems that were shared during the story circles. The facilitator writes down the themes or problems on a flip chart.

Then, the facilitator provides instruction regarding how the exercise will be conducted.

- While participants are on a circle, they sing the following call and response:

Call: *Amazi yo kwiteke ko ari make. Ko atazamara inyota bikambaza* (There are problems and sadness). Facilitator states the name of the individual and then the individual states the problem.

Response: *Reka kwihoreze* (Let us support you).

Adaptation to online workshop:

Instead of writing down the themes or problems, the facilitator will write down participants' names. Then, to provide the instructions and to teach the song. Following the instructions, the participants will practice the 'call' and 'response'. Then, the facilitator will call on each individual by saying their name and asking them to state a theme or problem. Then, the participants will respond through the 'Kwihoreze' song.

Possible Reflection Questions:

1. How were you feeling before the exercise?
2. What feeling do you have now?
3. Was there any kind of transition or transformation of the feeling? If yes, why? If no, why not?

Source: Chaste Uwihoreye, Uyisenga Ni Imanzi

5

Talking Stick

**Purpose:**

To provide time for individuals to share their personal insights, feelings, or epiphanies

**Length:**

60 minutes

**Number of Participants:**

N/A

**Age Level:**

All levels

**Materials/Props:**

A stick, microphone, or other object to use as the 'talking stick'

Approach:

- Direct participants to sit in a circle.
- Pass a stick, microphone, or other object counter clockwise around the circle. Allow each up to one minute to share whatever they would like about their experience during the workshop. This may include feelings, a moment of discovery, or an inspiration moving forward. No one should interrupt or talk when someone else has the talking stick in hand.

Adaptation to online workshop:

The facilitator will begin by either holding a stick or miming the holding of a stick. Then, to note that the talking stick has the magical power to give confidence and strength to the speaker. The facilitator will start by sharing something that affected them during the session or to express an emotion, a phrase or an image in response to the workshop. Then, to call on another participant. Likewise, that participant will call on another person until every participant has had an opportunity to share. Need to follow up with psychosocial workers and mental health resources.

Source: Unknown

4

Family & Community Engagement



Introduction

Family and the community are highly valued by Rwandans due to the emphasis on customs, religion, social functions, and ways of understanding and perceiving the world, in addition to providing a supportive platform regarding life's challenges and celebrations. Proverbs such as *umwanzi arakagwa ishyanga* (the haters should die abroad), illustrates the harsh judgement to be away from your family. Rwandans find happiness with brothers, sisters and neighbours with whom they share cultural perspectives and language which are the basis of unity and mutual aid. Proverbs like 'those who put together never fail anything', 'God bless those who support each other' and 'two who put together are more than eight fighting' illustrate that salvation comes from helping each other and working as a family and community unit.

Exercises



Family & Community Engagement

1

Yes, Let's!

Length: 15 minutes

Number of Participants: 4 or more

Age Level: 8 and up

2

Empty Chair Introduction

Length: Depends on size of group

Number of Participants: 4 or more

Age Level: All Levels

3

Across the Room

Length: 30 minutes

Number of Participants: 5 or more

Age Level: 12 and up

4

Team of Life

Length: 20 minutes

Number of Participants: 2 or more

Age Level: All levels

5

Role on the Wall

Length: 20 minutes

Number of Participants: 2 or more

Age Level: All levels

1 Yes, Let's!



Purpose:

To build enthusiasm and to work together as a community



Length:

15 minutes



Number of Participants:

4 or more



Age Level:

8 and up



Materials/Props:

N/A

Adaptation to online workshop:

Participants will take turns serving as the leader of the action. Then, will call on the next person to guide the group. Everyone should have their videos on for this exercise.

Source: Unknown

Approach:

- Instruct participants to walk around the room without talking.
- Designate a place in the room from which suggestions can be made.
- Encourage participants to move to this spot and offer a suggestion, such as, "Let's pretend that we are walking on the moon!"
- Direct the group to respond, in unison, "Yes, let's!" and immediately act out the suggestion.
- After a minute or two, encourage another participant to go to the "suggestion spot." When the group sees someone in that spot, everyone should freeze in whatever pose they are in and wait to hear the next suggestion. Example: A new participant suggests, "Let's pretend that we are melting ice cream cones on a hot summer day!" The group responds, "Yes, let's!" and acts as if they are melting ice cream cones.
- Continue the exercise for several variations. End the game by going to the suggestion spot and stating, "Let's end this game!"

Possible Reflection Questions:

1. How did it feel to have others act out your idea?
2. Do you often share your ideas with others? Why or why not?
3. What additional support might be needed to share your ideas with others and to have your ideas heard?

2 Empty Chair Introduction



Purpose:

To allow participants to learn more about each other in a meaningful way; to identify the gifts or strengths participants possess individually and/or as a group; to raise self-esteem



Length:

Depends on size of group



Number of Participants:

4 or more



Age Level:

All levels



Materials/Props:

N/A

Approach:

- Direct participants to sit in a circle.
- Invite group members to think of someone who knows them well and likes them. It can be someone who is alive or dead, or it might even be a pet.
- One at a time, ask each participant to stand up and move behind their chairs and pretend that they have become the person they identified. Direct the group to respond, in unison, “Yes, let’s!” and immediately act out the suggestion.
- Invite each participant to introduce themselves while acting **in character** as the person they identified. The characters should tell the group what they like about the participant. For example: A participant named Chantal says “I identify my grandmother.” Chantal then moves behind her chair and becomes her grandmother. “Grandmother” then introduces Chantal to the group. “This is my granddaughter, Chantal, and what I love about her is....”

Possible Reflection Questions:

1. What was it like to role-play a family or community member?
2. Did you find out anything new about yourself when introduced through their eyes/perspective?

Adaptation to online workshop:

Participants will take turns introducing themselves by turning their video on and then noting who they are representing (a family or community member) and then to speak in first person (“I”) to describe what he/she/they might like about the teller.

Source: Linda Condon

3 Across the Room



Purpose:

To learn about the diversity of the group and identify issues to be explored through further to work



Length:

30 minutes



Number of Participants:

5 or more



Age Level:

12 and up



Materials/Props:

Signs that say “Yes,” “No” and “Maybe” (optional)

Approach:

- Ask participants to stand against one wall.
- State that the space spread across the floor, from one end of the room to the other, is like a barometer. Explain that you will be asking the group questions, and that each area of the room is associated with the responses YES, NO, or MAYBE. (These areas may be marked with signs, if available.)
- Ask the participants to respond to statements you make by standing in the section of the room that they feel is best associated with their response.

Examples:

Everyone has mental health.

My community is helpful.

I understand why people are involved in conflict.

I see discrimination in my community.

I feel that women and men are treated equally.

- Participants move to the areas of the room identified with their YES, NO or MAYBE response to the statements. Ask participants to stand against one wall.
- Ask participants why they have selected to stand where they are.

Side Coaching:

The questions should be adjusted to reflect the social context and needs of the participant group. Depending on when this activity is held in relation to other exercises, you may wish to incorporate themes or issues of debate into the exercise to stimulate further dialogue.

Possible Reflection Questions:

1. What happened?
2. What did it feel like to identify with YES/NO/MAYBE for some questions?
3. Are there controversial topics or strong differences in opinion within the group?
What are they?

Adaptation to online workshop:

Participants will turn their video on for 'Yes' and off for 'No'.

Source: Unknown

4

Team of Life



Purpose:

To help participant arrange their resources and strengthen coping mechanism (main activity)



Length:

20 minutes



Number of Participants:

2 or more



Age Level:

All level



Materials/Props:

Paper, pens or drawing of team of life/football ground

Facilitators explain to participants what is a football ground, how it is divided into two halves, where there is two team fighting for the trophy. He/she assign participant to consider the ground as place where she/he is going to fight with his/her psychological problems, then look back in their life and identify what the problem at hand use as players (for instance sleep disturbance, hopeless, guilty, loneliness Conflicts, Poverty, fears , worries) and then after, point out what he/she might use to fight or his/her own player to be trained and play to win the problems team. After all, participant have to take a pen and piece of paper draw the football ground and place each player in their respective place, it is not necessary that player have to be 11 or to only use person as players.

Approach:

- Explain first what is the team of life.
- Explain how the exercises is done (individually on paper or on whiteboard).
- Share some of the team life than buy other participant.
- Give the time to do the exercise (drawing their team of life).

Possible Reflection Questions:

1. What happens when you consider a personal problem as a community problem?
2. What are ways that families or communities can serve as 'team of life'?

Adaptation to online workshop:

Similar to Umbrella, facilitator will share a whiteboard and draw the outline of a football pitch. The facilitator will add all offers made by participants and add to the whiteboard.

Source: Chaste Uwihoreye, Uyisenga Ni Imanzi

5 Role on the Wall



Purpose:

To process internal (felt) and external (inflicted) reactions to the workshop activities; evaluate and reflect on experiences; classify some of the personal and/or shared experiences of participants



Length:

20 minutes



Number of Participants:

2 or more



Age Level:

All level



Materials/Props:

Large sheets of white paper, markers, and tape

Approach:

- Give each participant a large sheet of paper and markers, and ask them to draw a large outline of a body.
- Ask them to sketch drawings, words, or symbols in the centre of the body outline that reflect how they have felt or what they have learned from the workshop.
- On the outside of the body outline, ask participants to sketch any words, drawings, or symbols that reflect how they have been impacted by the surrounding environment and people around them. Give the time to do the exercise (drawing their team of life).

Side Coaching:

If participants are struggling to get started, you may wish to fill in an example body to stimulate ideas. You might also alter the instructions to direct participants to sketch drawings or words outside the body outline that reflect how they might use lessons from the workshop in their local community, and to sketch drawings or words inside the body outline that illustrate how the workshop has changed the way they think or behave. Depending on the subject matter at hand, you might allow participants to choose whether to keep their Role on Wall private, or to share with the group and/or post it on the wall.

Possible Reflection Questions:

1. What happened? (What did you see, feel, or hear during the exercise?)
2. What did you discover about yourself and your experience by what you put inside the body outline versus what you put outside of the body outline?
3. What did the feelings of group members have in common?
4. What are some of the external forces that affected you?
5. What external forces did the group members have in common?
6. What is different?
7. What can we conclude from the results of this exercise?
8. How might you adapt this exercise?

Adaptation to online workshop:

The exercise can be adapted by using a whiteboard via 'share screen' Zoom function and then someone will record participant responses on the screen.

Source: Unknown

5

Give and Take



Introduction

In Kinyarwanda, the proverbs *utazi iyo ajya agirango aho ageze niho yajyaga* (who do not know where he/she is going think wherever she reaches is his/her destination) and *ukize inkuba aragiyiganira* (feel good and encouraged to talk about the conquered battle) focuses on enjoying and celebrating achievement. From childhood, graduating from elementary, high school, and all other degrees with the intention of acknowledging one's sacrifice, motivation and energy required. Not only this, with the help of Rwandan ancestors they have always had a culture of celebrating achievement and success, such as celebrating hunting victories, wedding ceremonies, winning battles and the traditional act of graduating *Itorero*; a process that adults went through to prepare young people from childhood to seniority, that included combat training and mental health strength and resilience. Assessing and enjoying the victory is the most important culture for Rwandans as it adds something to their courage, strengthening emotion and thoughts toward the challenges and increasing the desire to continue the journey toward solution seeking. Therefore, they always say *agati kateretwe n'imana ntigahungabanywa n'umuyaga* meaning 'if God stands beside you nothing would impact you' and *akari ku mutima gasesekara ku munwa* these two proverbs demonstrate how celebrating one's achievement plays a great role for oneself and the community as his/her testimony could motivate not only himself but also people with challenges similar to him or herself.

Exercises



Give & Take

1

Artistic Response

Length: 30 minutes

Number of Participants: 4 or more

Age Level: 8 and up

2

Give and Take

Length: 30 minutes

Number of Participants: 4 or more

Age Level: All levels

3

Mood Thermometer

Length: 20 minutes

Number of Participants: 2 or more

Age Level: All levels

4

Certificate of Achievement

Length: 10 minutes

Number of Participants: 1 or more

Age Level: 10 and up

5

Role on the Wall

Length: 20 minutes

Number of Participants: 2 or more

Age Level: All levels

1 Artistic Response



Purpose:

To provide an opportunity for participants to share an artistic response to the MAP at Home project



Length:

30 minutes



Number of Participants:

4 or more



Age Level:

8 and up



Materials/Props:

Paper, pens

Approach:

- Instruct participants to create a poem, drawing, song, image, movement that relates to how they have experienced the MAP at Home project. This request should be provided to participants in advance of the session, so that individuals can prepare something in advance of the workshop, if desired.
- Encourage any participants who have not created an artistic response in advance of the workshop to create a frozen image or movement to express a key moment, feeling or observation from the MAP at Home project across the five Units.

Possible Reflection Questions:

1. What were some of the primary feelings that were experienced across the project?
2. Since the project was developed in response to Covid, what were the primary benefits of the project?
3. What were the primary 'gifts' that you provided MAP at Home?

Adaptation to online workshop:

Participants can pre-make the artistic responses to share during the workshop or to send via WhatsApp to workshop leader to share via 'share screen'. Additionally, each participant could be 'pinned' as they share their artistic response OR a resident artist could create infographics or a doodle board of images using whiteboard to best synthesise the sharings.

Source: MAP at Home

2 Give and Take



Purpose:

To allow participants to share what they hope to 'give' to themselves or their communities and what they feel they have been able to 'take' from MAP at Home



Length:

30 minutes



Number of Participants:

4 or more



Age Level:

All levels



Materials/Props:

Paper, pens

Approach:

Direct participants to draw an image of a flower with a circle in the centre, alongside oval-like petals that extend outwards. In the inside of the flower, participants would include words or phrases that relate to what individuals have felt that they had to 'take' from MAP at Home. Then, to include what they have to 'give' to themselves or others.

Possible Reflection Questions:


1. What is one thing that you feel you have to 'give' and to 'take'?
2. Do you see any similarities and differences?
3. How might some of the varied ideas contribute to your families, homes and communities?

Adaptation to online workshop:


Participants will take turns introducing themselves by turning their video on and then noting who they are representing (a family or community member) and then to speak in first person ("I") to describe what he/she/they might like about the teller.


Source: MAP at Home


3 Mood Thermometer

 **Purpose:**
To evaluate impact of the project

 **Length:**
20 minutes

 **Number of Participants:**
2 or more

 **Age Level:**
All levels

 **Materials/Props:**
Paper, pens


Approach:


- Facilitator to ask participants to think about their journey through MAP at Home as well as the exercises and workshops from Unit 1: Naming Emotions, Unit 2: Sharing Stories, Unit 3: Active Listening and Deep Stories, and Unit 4: Family and Community.
- Use flip chart paper to sketch a thermometer and number from 1 to 10.
- Ask individuals to note where they might place themselves on the thermometer that might indicate the noted change and to comment on any lessons learnt, reasons for change or characteristics of the change.


Adaptation to online workshop:


Exercise to be conducted in breakout rooms, where a whiteboard will be used. Reflections to be written on the whiteboard next to the thermometer.


4 Certificate of Achievement

 **Purpose:**
To acknowledge and celebrate change

 **Length:**
10 minutes

 **Number of Participants:**
1 or more

 **Age Level:**
10 and up

 **Materials/Props:**
Paper, pens

Approach:

- Ask participants to create a certificate that acknowledges their achievement as a participant of MAP at Home. Use flip chart paper to sketch a thermometer and number from 1 to 10.
- The certificate can include drawings, phrases, or words that exemplify what they have most appreciated about their experience of MAP at Home.

Possible Reflection Questions:

1. How are you feeling about the graduation today?
2. In general, what have you gained from your participation in the MAP at Home project?
3. How might any of the exercises or Units contribute to how you or others might manage mental health?

Adaptation to online workshop:

In breakout rooms, the facilitator will use a whiteboard to create an image of a certificate and will populate the certificate with participant responses.

Source: Chaste Uwhihoreye, Uyisenga Ni Imanzi

5

Resource Mapping

**Purpose:**

To help participants connect to resources

**Length:**

20 minutes

**Number of Participants:**

2 or more

**Age Level:**

All levels

**Materials/Props:**

Paper, pens

Approach:

- Facilitator to draw three concentric circles. In the middle of the circles, to write home. In the next concentric circle to write community. In the final concentric circle, to write national level.
- Ask participants to share what resources there are to provide mental health support at each of the three levels. This might include specific programmes, health centres, community healers, etc.
- Note that the varied resources can be used to help support ongoing mental health support beyond or in addition to MAP at Home.
- List of resources to be provided to participants as well.

Source: MAP at Home

