

ABC



Culture Shock

Art Therapy in an I E C

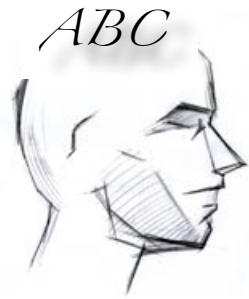
by

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feelings





Culture Shock

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RATIONALE

Introduction

From the outset I must stress that in introducing elements of art therapy into the art room of an Intensive Language Centre, it is not my intention to diagnose or counsel children that may be unusually disturbed or exhibiting excessive reactions to resettlement or any of the other life processes. These children should be referred to an appropriately qualified counsellor. Nor do I intend to approach those areas of concern that are specific to refugee children. My concern is to recognise that all children involved in the migratory process have associated emotional and security needs, and to establish that their experiences with art can make an important contribution towards those needs being recognised and catered to.

While it is well established that activities such as art have a certain therapeutic value, it is not so much this 'passive' therapy that I am concerned with.

Whether creative or responsive, the therapeutic value of art is not limited to the clinic or the hospital, nor to deviant populations, but is known by everyone who has derived release of tension, sensory pleasure, or a feeling of integration from an aesthetic experience.

- J Rubin, *Child Art Therapy, Ch.1 6: Helping the 'Normal' Child through Art.*

A major element in the normal life process of maintaining healthy growth and development is to be constantly rationalising the inner formation of ideas and concepts against the existing external order, as we perceive it, of the wider environment in which we interact. The intensity of this process is arguably at its height during adolescence, though this will of course differ greatly among individuals, depending upon internal and external variables.

In proposing that art, and an involvement in its processes, can be a valuable tool in assisting migrant children in coping with resettlement and the acculturation process there are two factors that must be ascertained and validated.

The first is that the act of migration interferes with and hinders the 'normal' process of rationalizing internal and external realities.
The second is that art can be shown to be effective in helping to assist development in this area.



Culture Shock

Environmental Impact



Physical Differences

Water, food, homes, shops, fauna etc.

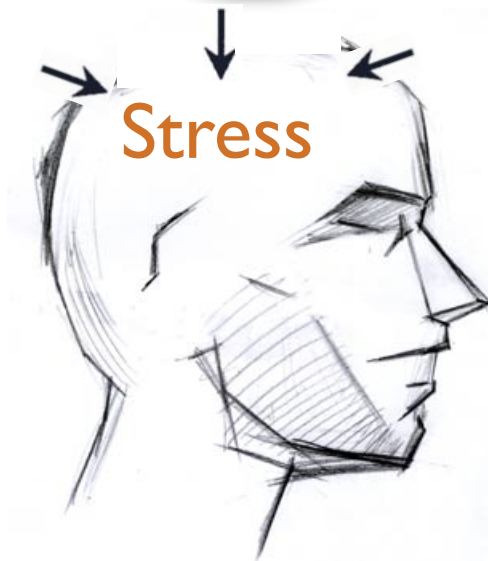
Sensory Differences

Sights, sounds, smells, tastes, climate, health, fatigue, hygiene etc.

Cultural Differences

Customs, manners, habits, traditions, beliefs, attitudes, behaviour, relationships, language, gestures, religion etc.

Stress



Psychological Symptoms

Absent-mindedness, longing for familiar things, excessive fear of being cheated, drinking ...

Psychological Symptoms

Fits of anger over minor frustrations, somatization, dependence, helplessness, excessive fatigue ...

Reactions



Flight

Rejection
Regression
Retreatism

Fight

Anger, hostility, disgust, 'shock' (alienation)

Cultural Empathy

optimism, humour, empathy, tolerance, positive outlook, curiosity, acceptance, cross-cultural contact

Falls in Love

with new culture, gives up allegiance to old culture (alienation)

Absorbed into 'home' culture, 'culture bubble' - minimum contact with local culture

Adjusts to both home and majority culture - moves freely between and combines the two

Absorbed into local culture - minimum contact with home culture



Adapted from J.A. Craig 'Culture Shock'

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TASKS

STAGE 1: PRE-ARRIVAL

- Decision making
- Detachment (emotional seeleration)

STAGE 2: ARRIVAL

- Physical movement
- Meeting immediate physical security needs
- Addressing immediate emotional security needs

STAGE 3: IMMEDIATE POST-ARRIVAL

- Achieving physical security
- Achieving emotional security and developing new relationships balanced by appropriate seperation from people in the country of origin.

RESOURCES NEEDED TO ACHIEVE TASKS

- Information
- Opportunity for counselling re; expectations
These tasks are primarily for family/individual to achieve unaided, but can be helped by accurate information and appropriate counselling.,

- Appropriate transport
- Food, money, accommodation
- Appropriate reception, welcome

- Simple information provided in meaningful terms
- Housing
- Income
- Interpreting facilities
- Introductory English classes
- Casework services comprising
 - counselling
 - advocacy
 - referral to agencies/govt. depts.
- Material assistance
- Links with community support systems e.g. ethnic group hosting

INDICATORS OF ENGAGEMENT IN TASKS

- Reallistic attitudes
- Awareness of loss/pain
- Insight into own coping
- Ability to move to next stage

- Physical preparedness
- Preparation and planning for time/space disorientation
- Ability to move to next stage

- Ability to locate and use community resources as appropriate
- Ability to recognise positive and negative aspects of both the old community and the new community
- Ability to move to the next stage

INDICATORS OF DIFFICULTY ENGAGING TASKS

- Denial of potential problem areas
- Division in family group
- Inability to move to next stage

- Excessive confusion and disorientation
- Inability to move to next stage

- Misplaced anger
- Depression / Immobilisation
- Excessive anxiety
- Stressed family relationships
- Physical hardships
- Isolation
- 'Homesickness' - includes a range of emotional reactions such as anger, pain, regret, idealisationof home country
- Inability to move to next stage



Model of the Migration Settlement Process 2

TASKS

STAGE 4: ADAPTION

- Achieving goals set for adaption in Pre-Arrival Stage e.g. - economic goals - fulfillment of children's prospects - expected quality of life
- Achieving sense of personal security and identification in host community

RESOURCES NEEDED TO ACHIEVE TASKS

- Access to retraining
- Advanced English Courses
- Education Resources adequate for children to compete equally
- Ethnic group support
- General community support e.g. - income maintenance programs - welfare services

INDICATORS OF ENGAGEMENT IN TASKS

- Satisfaction with economic status/future
- Participation in ethnic group structures OR formation of primary networks e.g. by - family reunion - establishing women's group
- Influencing service provision i.e. not passively using services
- Modification of any unrealistic goals set for migration in Pre-Arrival Stage
- Ability to move to next stage

INDICATORS OF DIFFICULTY ENGAGING TASKS

- Loss of hope
- Regression to state of dependance
- Entrenched serious mental and social breakdown (Interpersonal problems, family and marriage breakdown)
- Unfocused anger and resentment
- Inability to take personal responsibility for
- Inappropriate blame

STAGE 5: INTERGRATION

- Fulfilling of aspirations
- Achieving sense of self-esteem and feelings of competence
- Achieving feelings of being accepted by wider community

- Access to a range of groups for social, cultural and political expression
- Including ethnic groups
- Access to welfare services on a needs/request basis

- Expressing needs in terms other than ethnic identity. e.g. needs resulting from stage in life cycle (such as old age) or from economic position
- Access to resources and influence on power positions

- Regression to earlier stage

The Resettlement Process

ABC



I. The Pre-Arrival Stage

The circumstances of various groups and individuals preparing to migrate are wide and varied. The decision-making process can be long and thoughtful or denied completely. Different family members will have varying degrees of input into decision and preparation. Ties with basic support networks will have to be severed and emotional separations will have to be made. They may be familiar with, or completely ignorant of the new culture which will be presented to them on arrival. They may or may not have had access to sufficient information to formulate realistic attitudes and expectations. New family rules concerning roles and functions will be explored and negotiated during this preliminary stage and will be fully incorporated once migration takes place. Within the family, roles of heroes and villains, victims and oppressors, will often consolidate leading to divisions. Individuals will have varying degrees of awareness of their own loss and pain and varying insights into their own strategies for coping.

Why for some people is migration simply a transition which can, with a little effort, be accommodated? Why for others is migration a separation, threatening if temporarily the integrity of social and personal identity and the adult capacity to cope, but producing eventually an inner and outer realignment experienced as an enhancement of personal growth and autonomy? Why for yet others is migration a loss so devastating as to be akin to bereavement, threatening, as bereavement does, the integrity of the individuals inner world, necessitating a period of mourning if normal adaptation is to be resumed, and resulting for some individuals in death, mental illness, or that low level of withdrawal, apathy and depression that Bowlby calls 'chronic sorrow'?

-Huntington, '81

2. Arrival

The mode or style of the migratory act will vary considerably between groups and families. Some may see it as final and unchangeable and may 'burn bridges' accordingly. Some may regard it only as a trial period, regardless of the unlikelihood of a return or a switch to another host country. Some families will migrate en bloc with little exploration of the field while others will organise the move cautiously sending out individuals or small groups to prepare the way, to secure housing and employment etc. Some will migrate illegally and be accordingly alienated from mainstream institutions.

Migration is a transition with little or no prescribed rituals. In most cultures and circumstances, migrants are left to deal with the painful act of migration with only their private rituals.

- Carlos E. Sluzki, M.D., 1979

The arrival stage involves the actual physical movement with the appropriate transport and the necessary preparation. Immediate physical security needs must be addressed: food, money, accommodation, etc. Certain groups such as refugees will arrive with no belongings and will rely on charities to meet their physical needs. Members of their own ethnic communities will often not have enough resources of their own to meet all their needs.

Immediate emotional security needs will have to be addressed. Appropriate reception/welcome etc. If all of these needs are not adequately planned for it may result in excessive confusion and disorientation.



3. Immediate Post-Arrival

This stage involves the achievement of physical and emotional security both individually and as a family unit. Housing, income and educational needs must be met and the appropriate community resources must be located and accessed.

It is also a time when the loss of, and separation from, the old community and culture must be adequately balanced with the acceptance of the new, alien, culture. Huntington supports the notion that for an individual to retain a reasonably stable state of physical and mental health then that person's '*inner reality*' must coincide with and maintain a certain dissonance with their '*outer reality*'.

The migratory act will necessarily bring about a great degree of change in this '*outer reality*', and if the individual's '*inner reality*' is not adjusted accordingly, brought back into sync, then a variety of disorders are likely to occur. These could range from vague discomfort, through distress, to complete breakdown. During socialisation into a new society much of the outer world is subjectified. Roles and status may change subtly or dramatically.

We may find that social behaviour learned in relation to our roles and status in one society does not bring, in the new society, the expected social responses. We may also miss out on social cues typical of the new society, so that we continually respond in conditions of uncertainty.

- Huntington, 1981

Migration will also bring about massive changes in the individual's physical life experience: climate, topography, flora and fauna. The new world will look different, sound different and smell different; language may have different intonation and inflexion. Together these changes can combine to threaten the individual's psycho-somatic integrity.

Each individual subscribes to a certain organization of reality and, hence, makes constant predictions about how things are going to be and how people are going to act and react. Each unpredicted variation on any of those features shatters that person's premises about reality and calls for a complete calibration of either the perceptions ('are my senses reliable?') or the predictions ('are my values, or is my common sense reliable?'). These calibrating, adapting mechanisms are mobilized by the dissonance resulting from any mismatch between expectations and environment.

- Sluzki, M.D., 1979

Combined with this dissonance between the individual's inner and outer reality, and the low level of reinforcement from the environment, the loss of language at this stage can rob the individual of one of the main tools necessary to resolve these difficulties.

4. Adaption

During this period the individual will expect to achieve those goals and expectations formed during the pre-arrival stage. These will include economic security, access to education, the fulfillment of their children's prospects and participation in the quality of life they may have come to expect.

Most important, though, will be the fulfillment of the sense of identity and personal security within their new world that they hope to achieve. Sluzki suggests:

Migratory stress does not take its heaviest toll in the weeks or even months immediately following migration. On the contrary, the participants are frequently unaware of the stressful nature of the experience and of its cumulative impact.



So it is in this stage and the latter (integration) that problems and difficulties may tend to surface. These may include loss of hope, regression to a state of dependence, anger and resentment, inability to take personal responsibility, inappropriate apportioning of blame and, eventually, entrenched serious mental and social breakdown. Interpersonal problems involving family and marriage breakdown may also occur. Sluzki suggests that in order to cope with the process of migration the family will often develop a split between instrumental and affective roles:

... one member - usually the male - deals with (present and future-oriented) instrumental activities that entail a connection with the current environment, and the other - usually the female - centres on present and past-oriented affective activities that entail a sustained connection with the previous environment (including maintenance tasks such as letters, phone calls, etc., and mourning of what has been left behind.

- Sluzki, 1979

This polarization of roles can reach a crisis point as the outward-oriented (instrumental) member develops new and satisfactory networks, and the inward-oriented (affective) member becomes more solitary and entrenched in past-oriented activities. Sluzki points out that if the act of migration had a positive motivation, or the advantages exceeded the family's expectations, then some members would see no reason to mourn what had been left behind.

... any sadness or mourning is immediately labelled as pathological or an act of ill-will. In fact, those family members 'in charge' of mourning have the greatest chance of being scapegoated by the rest (thus isolating those members in charge of the painful task of coming to terms with the past.

These roles may be adopted consciously or subconsciously within the family, and I suggest that each individual may carry both of these roles internally and that the resulting ambivalence is likely to cause a certain amount of confusion and uncertainty.

Huntington also stresses the mourning process as a natural and expected reaction to migration and the resultant loss of culture and sense of identity within that culture. She observes a striking similarity between migrants and refugees, and some of the recently bereaved, in that they tend to display similar vulnerability of physical health.

Migration plunges the person, as does bereavement, into a situation in which a serious discrepancy is experienced between inner and outer reality. Both the events change the person's life space and his assumptive world.

Maurie Eisenbruch found, in his work as a psychiatrist with Cambodian adolescent refugees in America, that they needed time to work through their unresolved grief and associated depression and alienation before the acculturation process could begin.

5. Integration

It is during this final stage that the individual will expect a reasonable amount of correspondence between his/her expectations and aspirations and the reality of the situation. By this time a successful relationship with the wider community should also have been achieved: a feeling of acceptance by, and a feeling of competence in interacting with, the adoptive community. The individual must be receiving input (nourishment) from their new society to replace that which was lost when separation occurred from their home culture. Huntington, when discussing food and feeding, suggests that they can have a profound symbolic value. She notes that they can often be a physical metaphor of psycho-social experience:

I want to suggest that culture constitutes for some people a kind of food, and that imbibing and participating in the culture of one's own society is a kind of feeding, deprived of which one may physically starve.

The individual must have access to a range of outlets for social, cultural and political expression, and will ideally express their needs in terms other than those relating solely to their ethnic identity.



Art

ABC



Art

It has always been an objective of art that it should externalize ideas, emotions or inner conflicts so that these can either be communicated to others or so that the act itself can consolidate concepts or aid in the resolution of conflicts.

The value of art in psychoanalysis is well documented in the works of Freud and Jung through to Naumberg in the fifties. From these beginnings mainly aimed at and implemented with the mentally ill in hospitals and clinics, the use of art in therapy and counselling has spread to cater to such diverse groups as the university students described by James Denny in his paper '**Art Counselling in Educational Settings**' as:

... students with developmental and situational problems, normal students demanding to know themselves better.

Denny attempts to distance his approach to that of the psychoanalysis by using the term 'art counselling'.

... whether the artistic product stems from unconscious, preconscious or conscious forces is of little import as long as the student is helped to address himself both deeply and meaningfully to that product. Art educators recognised the broadly therapeutic and growth-enhancing potential of their subject soon after it became an accepted part of the school curriculum. Especially during the middle decades of the century when the progressive movement emphasised the virtues of art as a vehicle for self-expression, its function as a way of dealing with feelings was applauded by many.

- J Rubin, Child Art Therapy, Ch.I 6: **Helping the 'Normal' Child through Art.**

The response of migrant children to the resettlement process often results in confusion regarding identity, high levels of anxiety and low self-esteem. Confusion caused by conflicting and ambivalent emotions and feelings are often compounded by the intercultural generation gap, when the child becomes more readily acclimatised than the parents to the new culture.

The effects of culture shock often include a lowering of self-esteem, which is largely dependent on positive interaction with, and gaining reinforcement from, the environment. The migrant child has moved from a position of security and knowledge of reinforcement strategies within a familiar environment to one of insecurity and uncertainty within a largely alien environment. In a new culture previously successful behaviours may become inappropriate when judged by those with different cultural values. The ability to achieve will be dramatically diminished and the resultant dissonance between the inner and outer realities will often lead to a devaluing of the inner self.



When order is perceived in the environment, there is a corresponding feeling of order within the mind and body of the perceiver. The same applies for feelings of beauty, dissonance, and physical stress. The expressive arts therapist can help

in attaining this correspondence of inner feelings and perceptions of the environment through art experiences . . . that assist in giving order to the varied stimuli which vie for our attention. Feelings of competence in controlling emotion in this manner, together with all successful encounters with art, will in turn build a more complete sense of self-confidence and self-esteem.

-McNiff, 1981

In all developmental stages and perhaps in particular in those involving adaption and coping with change, there will be conflicting emotions, and confusion regarding one's perceptions. It is a necessary part of the coping process that these feelings be externalized in order to communicate and rationalize them. For newly arrived N.E.S.B. students, the difficulty of this task is compounded, at least temporarily, by the lack of English language facility.

Emotional crisis and stress characteristically interfere with and fragment the perceptual process, and one of the goals of each of the arts in therapy is to restore a sense of order within the sensory modalities. Other psychotherapeutic uses of the visual arts include: the introduction of visual communication into relationships, especially in those situations where other modes of communication are not available to the person; spontaneous association to visual artworks as a means of furthering the expression of personal feelings that are difficult to share verbally; the use of the process of creating art as a direct expression and catharsis in venting conflicting feelings; the use of artworks as intermediary or 'transitional' objects of communication between people when verbal discussion might be too threatening; the development of skills, personal competencies, and feelings of accomplishment, which can increase the person's self-esteem; and the encouragement of tangible development within a person's artistic expression as a means of furthering a more general integration of personality.

-McNiff, 1981

The behaviour of newly arrived N.E.S.B. students during this adjustment stage may be an individual response or culturally learned. Some may withdraw while others may become overtly emotional.

Defence mechanisms such as regression, projection and fantasising are frequently observed as coping behaviours, and physical symptoms such as fatigue and susceptibility to illness are common.

- Nicolle Fabrier

The feelings involved may be those of grief, including guilt and anger; if these feelings are encouraged to surface and be shared, then the individual is able to come to the realisation that these feelings are a normal and acceptable consequence of the resettlement process.

Strategies

According to Denny the goals of the art counsellor are various:

These range from freeing and channelling of feelings, to promoting insight, through appropriate interpretations, to bringing the student to the point of decision and change.

Just as it is important for the teacher to create a stress-free environment to facilitate second language acquisition, the environment and atmosphere needed for counselling is also crucial.

The art counsellor develops an atmosphere that is accepting, supporting and facilitating as well as discriminating. He attempts to reduce the conditions of threat, since students find it difficult to paint and verbalise when fearful. He seeks to develop an optimal 'climate for creativity' (Taylor, '64). An open, fluid, non-authoritarian atmosphere best fosters initiative, experimentation and originality in art counselling.

- Denny



The physical environment of psychotherapeutic sessions has a definite effect on the range of feelings of participants. A stimulating and pleasing environment will help to motivate participants in artistic expression, whereas an uncomfortable space will create obstacles to expression.

-McNiff, 1981

This dilemma of aesthetics versus expression has always been a concern of artists and has in many ways helped to reshape our appreciation and perception of the aesthetic experience itself. In any art program this concept should be communicated to the students as part of the art appreciation component. Many art educators and art therapists who value sublimation as a primary healing element in the creative process believe that *'the more emotion, the more of himself is poured into a painting or a lump of clay, the greater both the therapeutic value of the work and its artistic merit'* (Gezari, 1967).

In warning teachers of the dangers involved in engaging in any diagnosis of children's drawings, Victor Lowenfeld (1982) expressed the notion that art contributed to psychological integration because of the synthesis involved in the creative process itself:

Because whenever we move from chaos to a better organisation in our thinking, feeling and perceiving, we have become a better organised individual. And this, indeed, is the common goal of any therapy. Therefore, aesthetic experiences are greatly related to this harmonious feeling within our own selves.

We have tried and we are trying through good art experiences to develop self-confidence, self-awareness, self-esteem and self-growth.

-Mattil, 1972

A good art program, after all, helps children to learn to look with open eyes at the world around them, and to do so in a refined way, noting descriptive as well as evaluative differences. It helps them to encounter the environment without fear, and with a perceptual vocabulary that enables them to organise their experiences. It helps children to articulate and expand their aesthetic awareness of the physical world and the world of art, enabling them to appreciate and work for beauty, which enriches and enhances their life-space. A good art program helps children to understand concepts related to things like change (as in color mixing) or stability (as in construction), concepts which relate not only to the arts but to dealing with the physical world in general. It helps children to think creatively, divergently, to explore alternative solutions to problems, to expand the ability to take risks, to fail, and to cope in a flexible way.

A good art program, after all, helps children to become successful in managing the tools and media they need to master in order to make personal statements, helping them to feel better (because they have mastered something), and to be able to speak more clearly through art (to express themselves). It helps children to define themselves and their experiences, through forming unformed media, developing their own themes and styles, discovering and delineating their identities. It helps children learn how to share, to respect each others work, and to live together in a social environment.

- J. Rubin (Child Art Therapy)

The teacher in this situation must learn to practice 'active listening' skills and to be responsive, in a non-judgemental manner, to both verbal and non-verbal communications.

Students should be encouraged (but not pressured) to express all feelings, both positive and negative, about the present, the past and the future.

- Nicolle Fabrier



It is important here that the teacher have patience and faith in the student's ability to control his/her own rate of progress in resolving their feelings. The teacher must convey empathy and be aware of the difficulties involved with communication (other than the problem of English competence); the difference in non-verbal factors, behaviours and underlying cultural values and attitudes; as well as the student's emotional state.

The key variables in an intercultural communication situation are, according to **Sarbaugh (1979)** :

1. number of persons involved
2. type of channels used
3. perceived relationships among participants
4. perceived intent of the communicators
5. communication systems, verbal and non-verbal
6. normative patterns of belief and overt behaviours with special consideration of values and roles
7. world view as a special category of beliefs

In integrating elements of art therapy into an art program, an obvious area of concern is the expectations of students themselves concerning their aesthetic achievements.

Art can be used therapeutically, both clinically and at classroom level. The difficulty for the teacher may be that in using the medium in this way the element of aesthetic achievement becomes subordinate to the expression of feelings, but the gains to the student may be invaluable.

- Nicolle Fabrier

Procedures

A free choice of media will most often be made available to the students. This can serve as a projective technique revealing various stages in the student's development.

If materials of good quality and reasonable supply are employed and are treated with respect, students will have less initial reaction to art expression

- J.M. Denny

The room should be well-lit with tables arranged in a circle. This will help to promote communication and encourage observation of each others drawings. The use of different media can have different effects on the students. Finger paints can be used to loosen up a rigid, compulsive student, while something more brittle and confining, such as pastels or charcoal, might be employed for a student needing to develop control. Paper of good quality will be used with a number of different sizes being offered to the students. Completed works are pinned up for study and verbal comparison. Adequate time must be allowed for group discussion of the works produced and for cleaning up.

The following procedures are designed to be non-threatening and rewarding. Initially they are exploratory and then proceed to ask the students to define themselves, to express feelings, and to begin to make behavioural changes.



The Art Tasks

Automatic drawing.

Given a choice of colors, the student is encouraged to make a series of free lines on several large sheets of paper. He is then asked to find a pattern in these or to develop a drawing from one of them. He need not have fears about his drawing ability. This task tends to release tension, relax the muscles, and free him from conscious control. As an innovation, several students may draw automatically on one page and then all develop another drawing together.

Free drawing.

The choice of subject and medium is left up to the student. This is an excellent projective device, and the variety of individual efforts in a group is always illuminating.

Recent problem or feeling.

In the drawing of a recent or immediate problem or feeling the accent may be upon a deeply felt concern, a temporary negative feeling, or a joyful experience. Here the student is asked to examine himself closely and to share his personal world.

Sequence of three feelings.

In rapid succession the student draws a recent unpleasant feeling or event, a pleasant feeling, and his present feeling or concern.

Sequence of six feelings.

The student draws the following six *'feeling words'* or a portion of them, allowing no more than 5 to 10 minutes per drawing: love, hate, beauty, charity, anxiety, and freedom. This results in his comparing some of his most basic feelings. Other words may be substituted, especially those suggested by the class members.

Drawing to music.

Music or dance can provide inspiration and stimulate the artistic impulse. A variety of musical selections with unfamiliar themes suggest compositions and elicit a range of feelings.

The Elements Picture Series (*Wittgenstein, 1964*).

Students draw a brief, spontaneous picture of each of the 'four elements' -air, earth, fire, and water. This technique helps to reveal the student's feelings about self and world.

House-Tree-Person.

The familiar house-tree-person drawings may be completed on separate sheets of paper or as a single composition.

Draw-A-Person.

Once the student has drawn his initial figure, he can be encouraged to draw a person of the opposite sex.

Self-portrait.

The self-portrait has many variations: head only, full face, profile, full figure, portrait of the *"ideal"* and *"real"* self, modelling with clay, and drawing oneself from a mirror.

Draw Your Family.

Placement, interaction, and omission of family members are of importance.



Drawing of the Class

The student's feelings about his class may range from realistic portraits of class members to abstract expressions of feeling.

Portraits of individual class members.

The emphasis here is not upon detailed portraits but upon how each client perceives others in the class psychologically. A kind of artistic sociometry occurs as one notes who draws whom, in what sequence, and which members are omitted. The teachers will find portraits of themselves especially revealing.

Group mural.

After a large sheet of paper has been fixed to the wall, class members work on a free or prescribed subject together.

Implementation

The appropriate implementation of these procedures into a unit of work to be included in the I.E.C. Art Program will be subject to a certain amount of trial and error; and will be done in consultation with the resident therapist.

In anticipating the construction of this unit of work based on the theme of '**Feelings**', I have prepared four separate sections.

- Language
- Group Discussion Sessions
- Art Appreciation
- Art Tasks

The order in which these activities should be performed, and how they interact with each other, and if indeed they are appropriate will become apparent upon application and consultation. This will occur in the third school term of this year, 1991.

Extension

There will be further involvement by students in the production of hand puppets which will be used by the resident counsellor, Nicolle Fabrier, in her diagnostic work with students.





Language Activities / Worksheets

- | | |
|---------------|---------------------------------------|
| 17-19. | A Picture of My Feelings About School |
| 20. | How Often Do You Feel Like This? |
| 21-22. | Communicative Crossword |
| 23. | Find These Words |
| 24. | Crossword |
| 25. | What are they Doing? |
| 26. | Feelings and Emotions |
| 27. | Have You Ever Felt Like This |
| 28. | Girl and The Moon |
| 29-30. | The Cry |
| 31. | Definitions |
| 32. | Showing Feelings |
| 33. | Response to a Painting |
| 34. | The Feelings Wheel |
| 35. | Chain Story |
| 36. | Getting To Know You: An Interview |
| 37. | What Do You Do When You're . . . ? |



A Picture of My Feelings About School I.

I think the reason we come to school is to:



The things about school which make me

happy are:



The things about school which make me

worried are:



Things I'd like to see in the PLAYGROUND are:



Teachers can best HELP by:



Sometimes I need HELP with:



A Picture of My Feelings About School **2**

I wish other children would . . .



I feel **proud** when:



I feel **angry** when:



I feel **nervous** when:



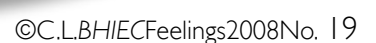
My **favourite** place at school is:



3.

[illegible][illegible][illegible]

Things that have **changed** about myself are:



Feelings

How often do you feel like this ?

Your Language	Feelings	Hardly Ever	Sometimes	Often	Never
	<i>happy</i>				
	<i>angry</i>				
	<i>proud</i>				
	<i>stupid</i>				
	<i>contented</i>				
	<i>jealous</i>				
	<i>bored</i>				
	<i>safe</i>				
	<i>distressed</i>				
	<i>cheerful</i>				
	<i>frustrated</i>				
	<i>confident</i>				
	<i>nervous</i>				
	<i>relaxed</i>				
	<i>shy</i>				
	<i>exhilarated</i>				



Feelings



Communicative Crossword **A**



- Give your partner clues for the **Down** words
- Listen to your partner's clues and write in the **Across** words
- Check the crosswords after you have both finished
- Are all the words the same?

Well Done!

HOW TO GIVE CLUES

You **can't** say the word but you **can** say

- It means the same as ...
- You feel like this when ...
- It's the opposite of ...

Feelings



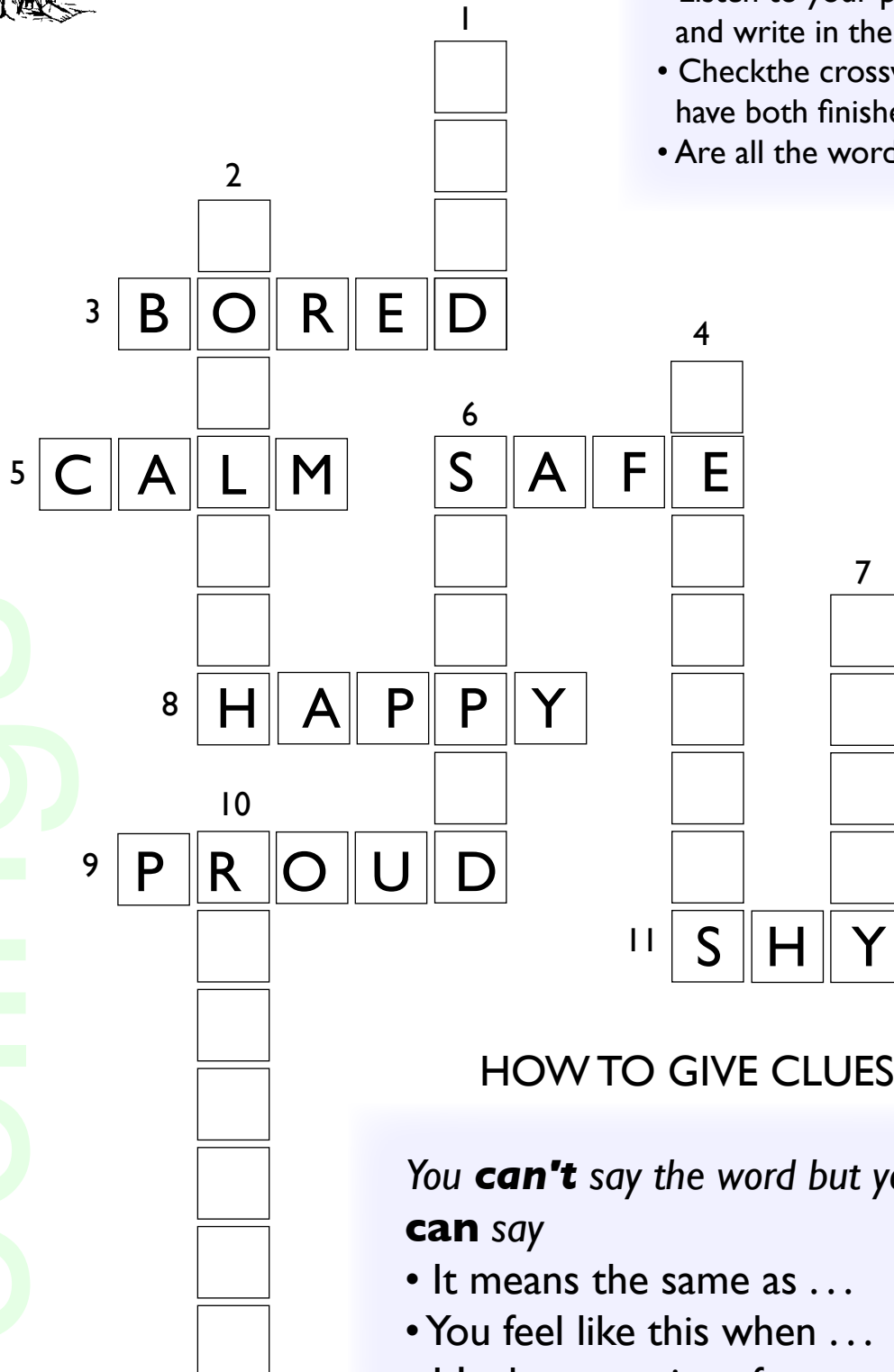
Feelings

Communicative Crossword B



- Give your partner clues for the **Across** words
- Listen to your partner's clues and write in the **Down** words
- Check the crosswords after you have both finished
- Are all the words the same?

Well Done!



HOW TO GIVE CLUES

You **can't** say the word but you **can** say

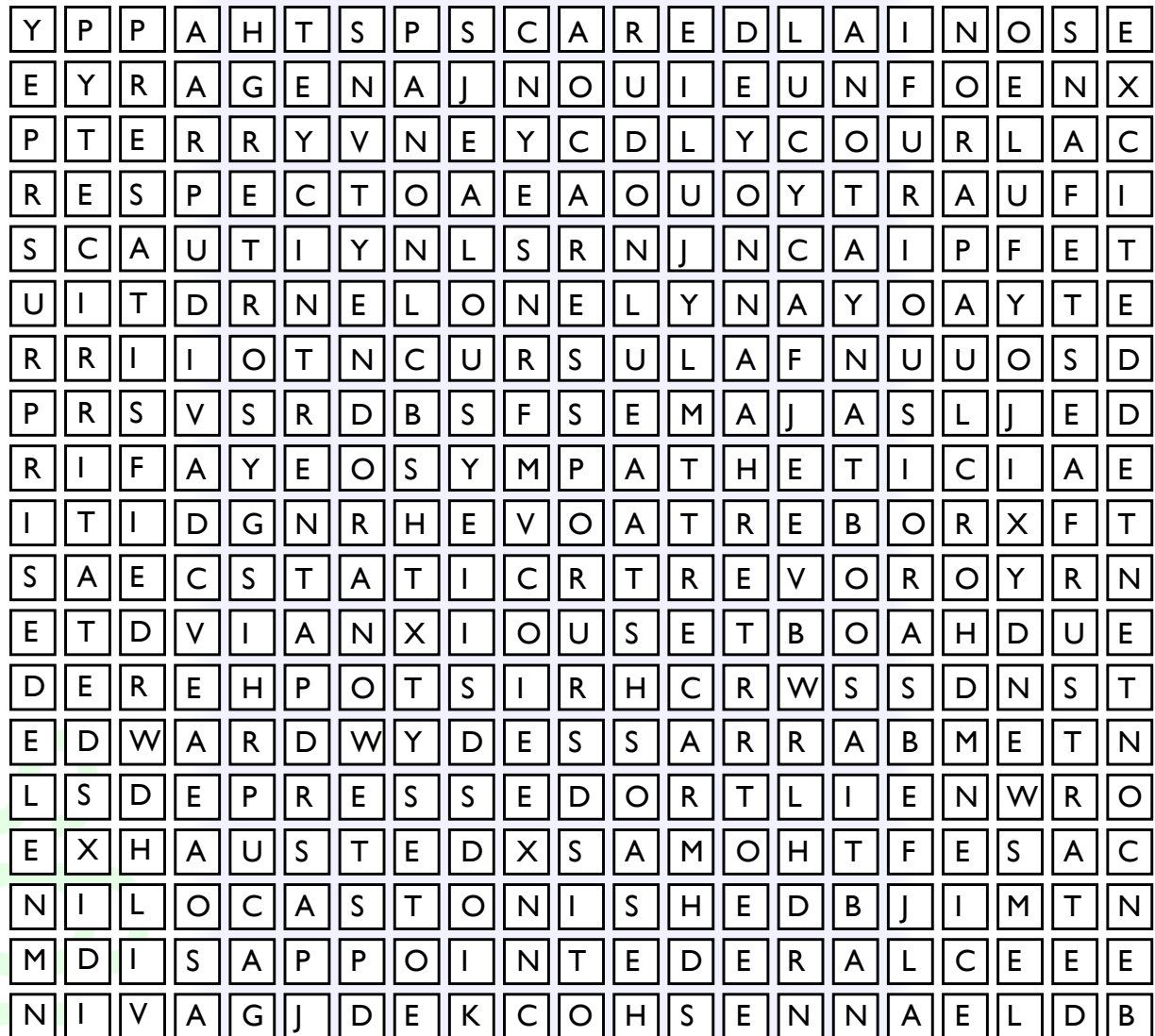
- It means the same as ...
- You feel like this when ...
- It's the opposite of ...

feelings



Feelings and Emotions

FIND THESE WORDS



Hint; They can be horizontal, vertical, diagonal or backwards

EXCITED

ANNOYED

SCARED

PROUD

SHY

SHOCKED

FURIOS

WORRIED

LOVE

JEALOUSY

CONTENTED

SYMPATHETIC

TERRIFIED

IRRITATED

FRUSTRATED

EMBARRASSED

DEPRESSED

LONELY

SATISFIED

ECSTATIC

ASTONISHED

DISAPPOINTED

HAPPY

SURPRISED

SAD

RESPECT

ANXIOUS

EXHAUSTED

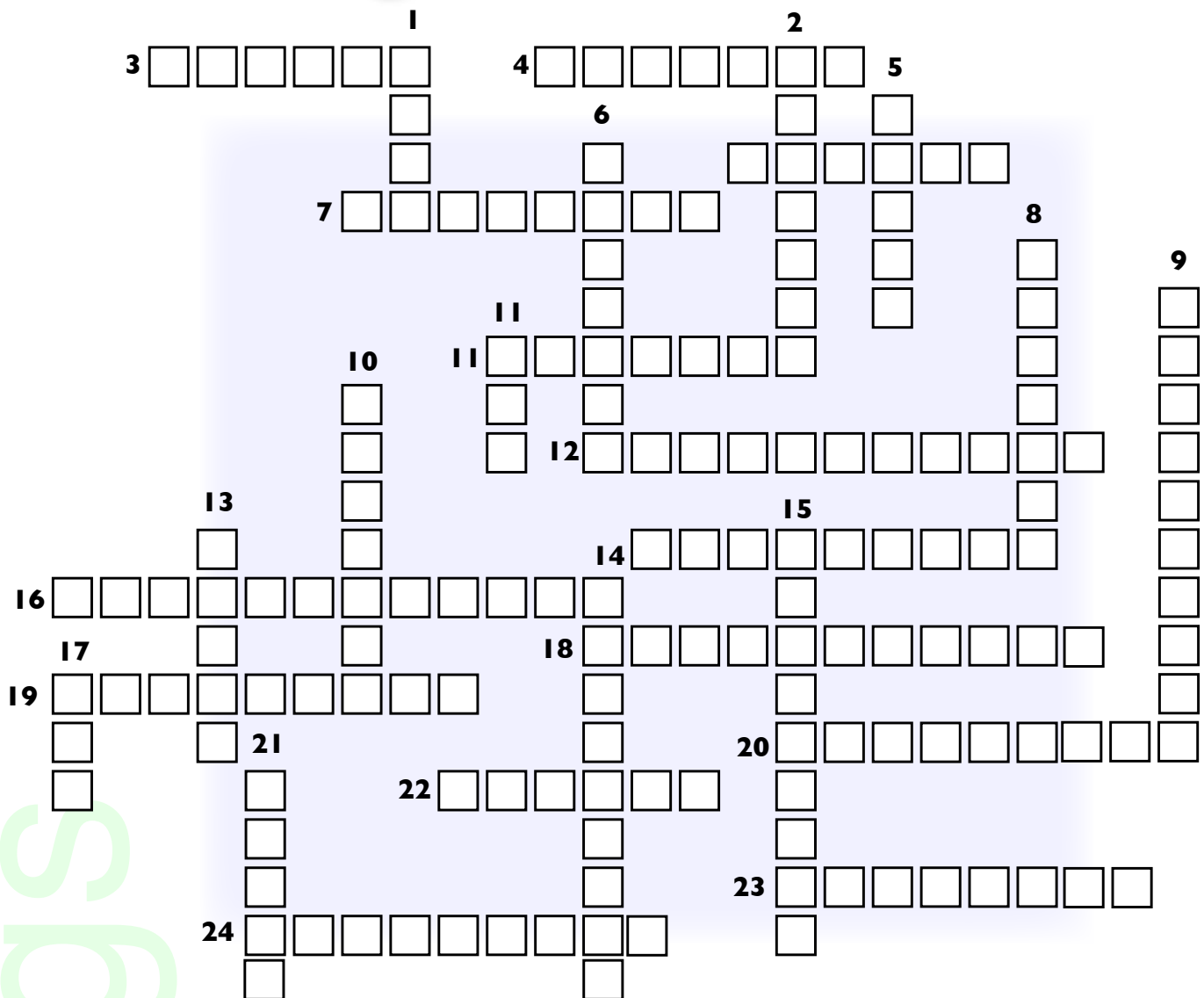
TRUST

JOYFUL



Feelings and Emotions

X-WORD



The clues are jumbled. The real words are in the middle.

CLUES ACROSS

3. JULOYF
4. NOYANED
7. JEUSYALO
11. HOCKSKED
12. YMSETICPATH
14. ONCTEDNTE
16. DPPOINISATED
18. ERRASMBASED
19. RPRSUISED
20. ERITAIRTD
22. LELONY
23. CCSTEATI
24. AFIEDTISS

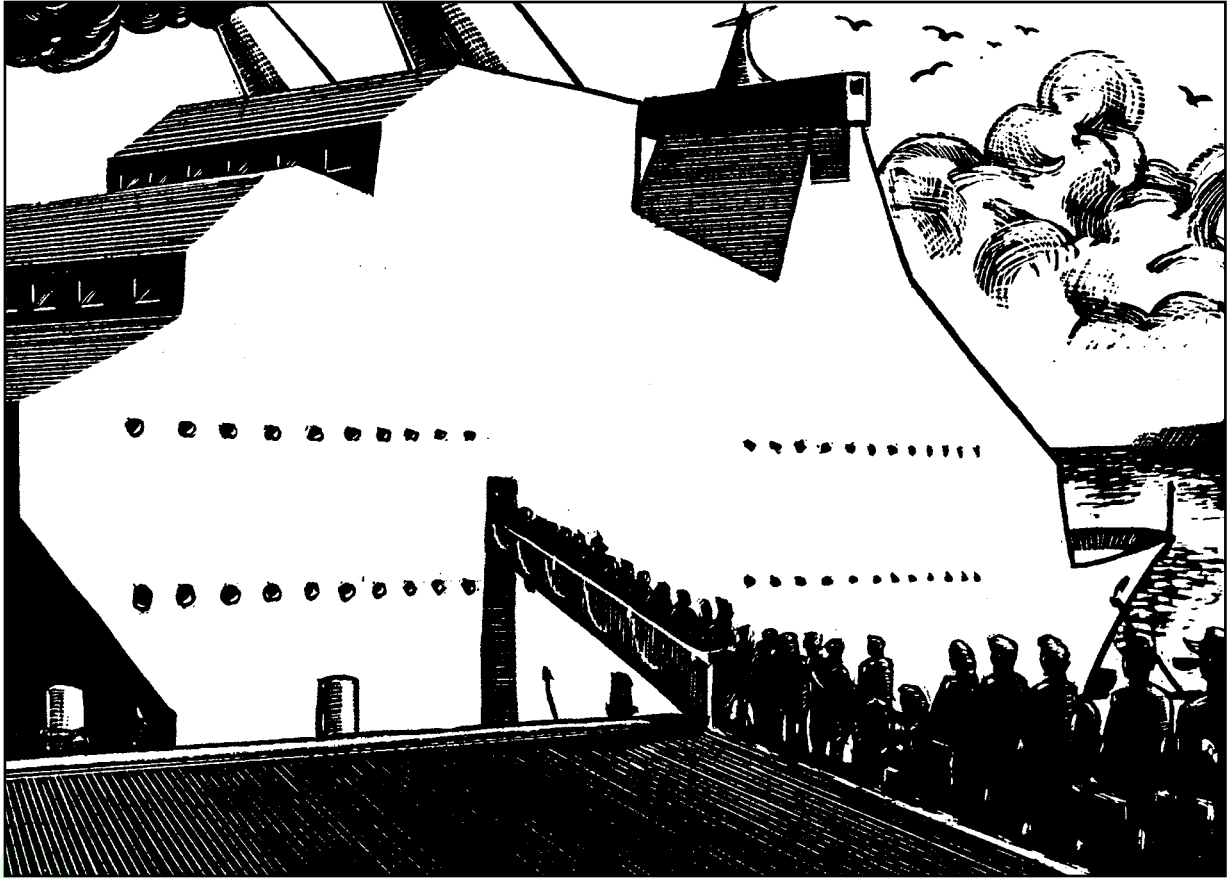
LOVE	JOYFUL
EMBARRASSED	SATISFIED
TRUST	ANNOYED
EXCITED	JEALOUSY
PROUD	SHOCKED
FURIOUS	SYMPATHETIC
WORRIED	TERRIFIED
SAD	ECSTATIC
ANXIOUS	DISAPPOINTED
HAPPY	FRUSTRATED
DEPRESSED	SURPRISED
CONTENTED	IRRITATED
	LONELY

CLUES DOWN

1. LVEO
2. ETEXCID
5. UDPRO
6. RIFUOSU
8. RIEWORD
9. FRRATEUSTD
10. AIONXUS
13. HPYAP
14. DSSEEPRED
15. RRITEFIED
17. SDA
21. USTTR



Feelings and Emotions



What do you think these people are doing ?

Look at your list of feelings.

Which ones do you think these people might be feeling ?

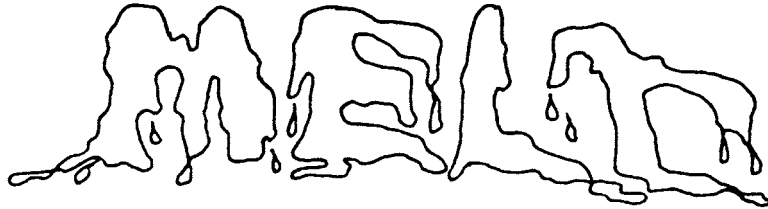
Have you ever felt two or more feelings at the same time ?

*When this is completed, students will compare their answers in pairs
and then report back to the class.*



Feelings and Emotions

Sometimes words can be written so that they express their meaning in pictorial or visual form. *For example:*



Re-design these words so that they express their own meaning. Choose your colours carefully as colour helps to express feeling.

AFRAID

SHY

CONTENT

EXCITED

TIRED

LONELY

BORED

GRUMPY



Feelings and Emotions



Collins St 5pm

John Brack 1955

Oil on canvas

115cm x 163cm

What do you think these people are doing ?

Look at your list of feelings.

Which ones do you think these people might be feeling ?

Have you ever felt like this ? When ?



Feelings: Girl and Moon



KARL HOFER: *Girl and Moon*. 1923

Name of Artist: _____

Title of Painting: _____

Year painted: _____

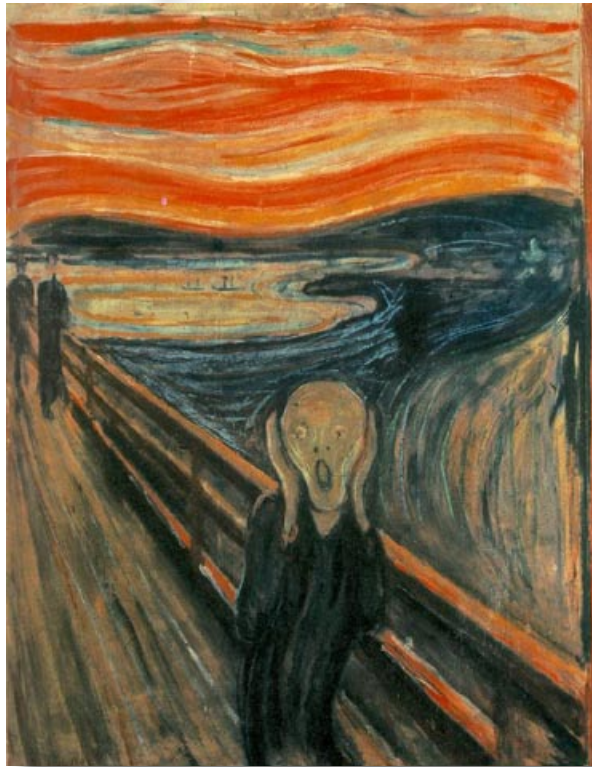
What do you think this girl is thinking about?

What is she feeling?

Have you ever felt like this ? When ?



Feelings: The Cry



EDVARD MUNCH: *The Cry*. 1895

Name of Artist: _____

Title of Painting: _____

Year painted: _____

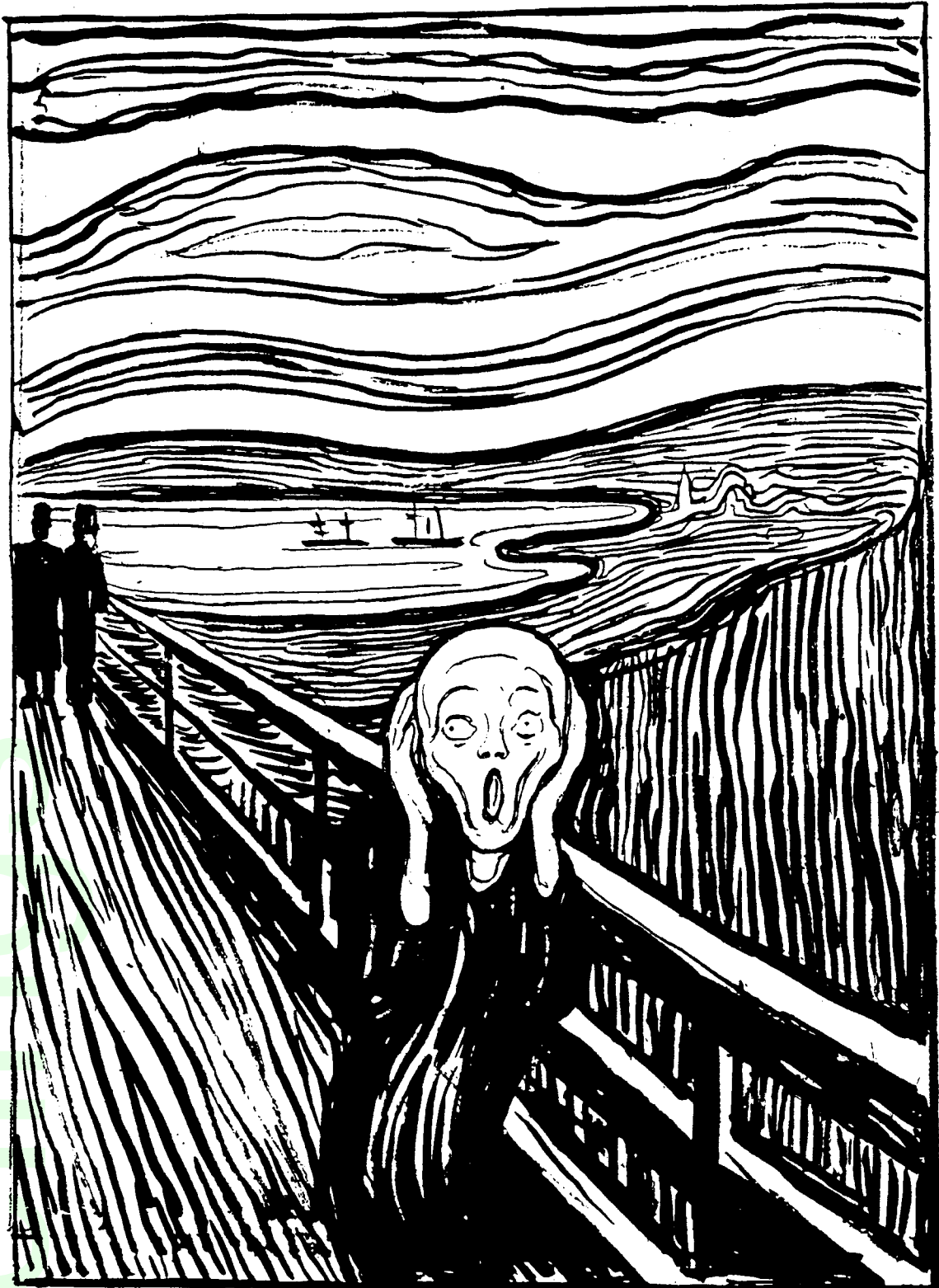
Look at your list of feelings. Which ones do you think this person might be feeling?

Which colours has the artist used to represent these feelings?

Why do you think this person is feeling this way?



Feelings: The Cry



EDVARD MUNCH: *The Cry*. 1895

Colour this picture using the same colours as the painting on Worksheet 28.



Feelings: Definitions

Personal definitions are fun! Write personal definitions for the following topics.
For example: **Peace** is a broken television.

	is
	is
	is
	is
	is

You could also write personal definitions for: Love, Surprise, Boredom, Worry, Embarrassment, Curiosity, Pride, Irritation, Pain, Respect, Sadness, Contentment, Laziness, Jealousy and Caring.



Showing Feelings

Think of someone you know very well. Can you tell how that person is feeling just by watching?
Maybe something in the face shows it, or hand movements, or the way that person is sitting.

How can you tell when that person is bored?

What happens when he or she is angry?

How, can you tell when the person feels happy?

Can you tell when that person is feeling something else? How?

How about you? Do you show what you feel?

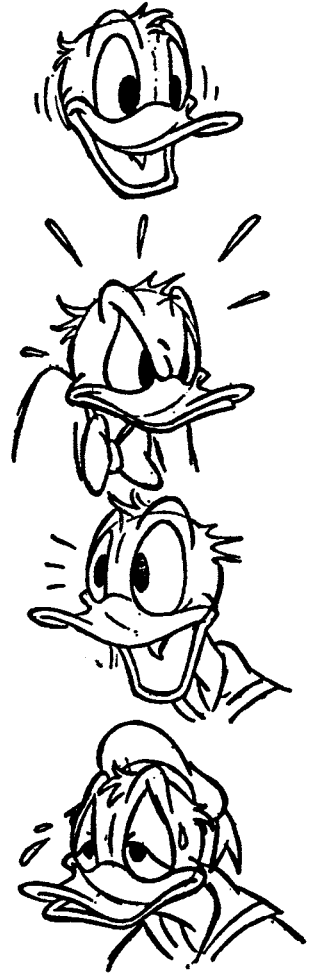
How can someone tell when you're angry?

How do you show boredom?

What shows you are happy?

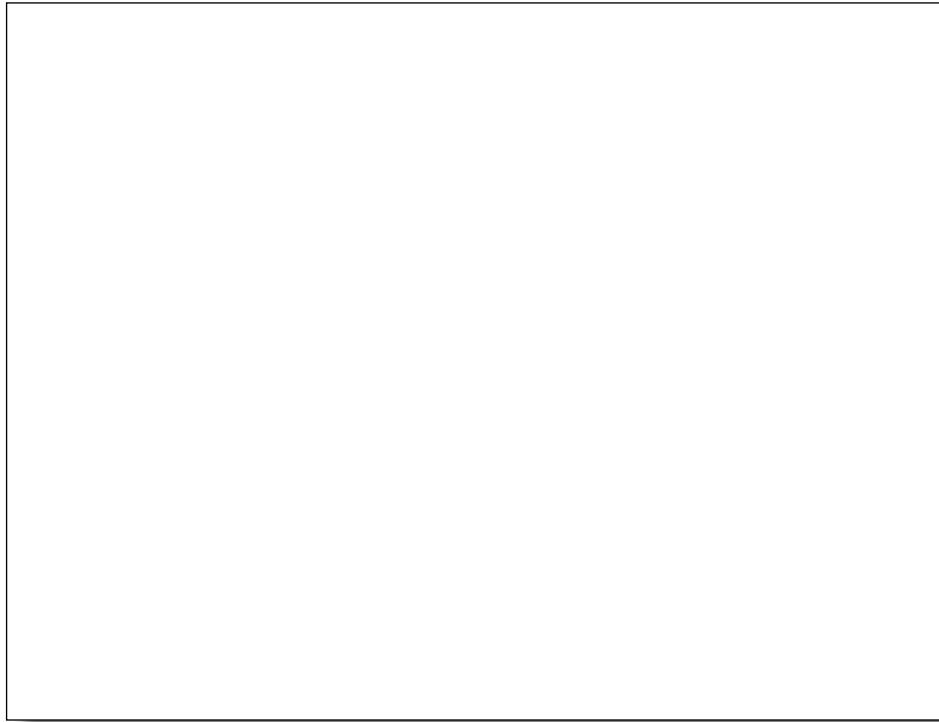
Do you show other feelings? How?

**DONALD'S EYES
HELP SHOW HOW
HE FEELS.**



Feelings

Choose a painting to which you have an emotional response.
Draw the painting in the box below.



Name of Artist: _____

When did the artist live? _____

Title of Painting? _____

In what year was it painted? _____

Describe the Painting.

What people or things are in the Painting? _____

What are they doing? _____

What colours has the Artist used/ _____

How does the picture make you feel?

It makes me feel _____ because _____

Have you ever felt like this before ? When ? _____



The Feelings Wheel

Aim

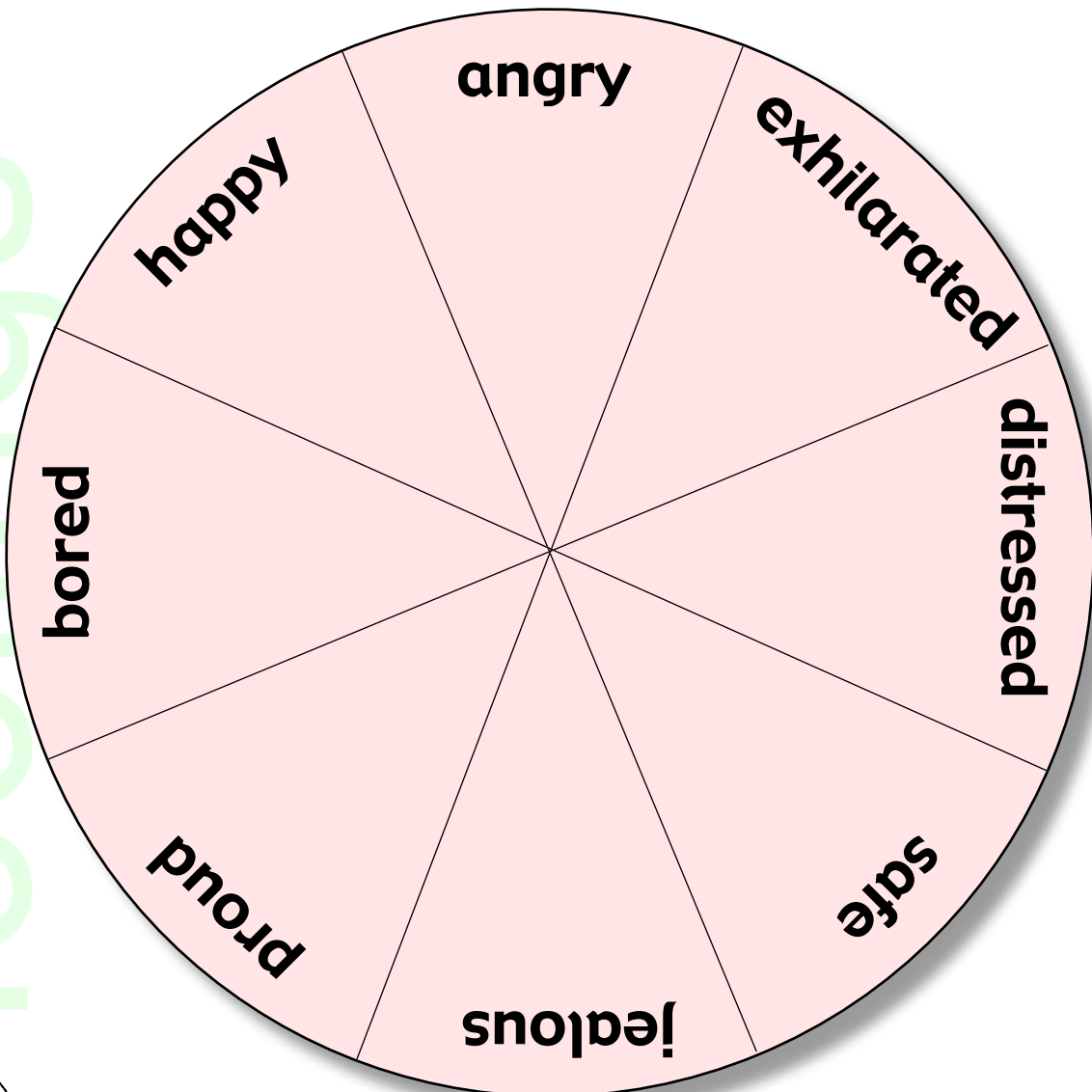
To allow an opportunity for the students to share experiences about their feelings using the feelings Wheel as a stimulus.

Description

This activity can be carried out in small groups or a couple of students at a time in a large group.

Note the wheel below, this will need to be made up of heavy cardboard.

Ask for a volunteer and spin the wheel. When the arrow points to a feeling say something to the effect ... Can you tell us about a time when you had that feeling? Why did you have that feeling? Is it possible to have more than one feeling at a time?



Feelings: Chain Story

Divide into small groups of 6 to 8 students. Have each group sit in a circle. The children can go around the circle completing the whole sentence or one child can fill in the first blank and another child can fill in the second blank.

- This activity is very effective in helping children express and accept their own feelings (**being scared, lonely, etc.**) because they readily see that other children have these same feelings.

Today I feel _____ because _____

Once I was so _____ so _____

If someone says you're _____ you should _____

You shouldn't feel _____ because _____

The thing that makes me the happiest is _____ because _____

The funniest thing I ever saw was _____ because _____

I cried when _____ because I felt _____

I was embarrassed when _____ because _____

I sure was scared when _____ so I _____

It made me so mad when _____ so I _____

I wished I hadn't _____ when _____

Name calling is _____ so I _____

I know I'm unique because _____ so I _____

Teachers are _____ because _____

The hardest thing I ever did was _____ because _____

When someone calls me chicken I _____ because _____

If my friend feels bad because _____ I _____

Sometimes its hard to share my _____ because _____

I hope _____ never happens to me because _____

I hope _____ happens so I can _____

When it's dark in my room I feel _____ and I _____

When I get home from school and everyone is gone I feel _____
so I _____



Feelings: Getting To Know You

COMPLETE THE QUESTIONS BELOW

1. The best part about being me is _____
2. The worst part about being me is _____
3. Something I'd like to do when I'm older is _____
4. Other people believe I am _____
5. People like me best when I _____
6. I wish. _____
7. I feel angry when _____
8. One way I am like everyone else is _____
9. One way I am different to everyone else is _____
10. My biggest worry is _____
11. Something I do well is _____
12. I would like my friends to _____
13. The time I was most scared was _____
14. A funny thing that happened to me was _____
15. The best thing in the world is _____
16. I would like to change _____
17. I appreciate _____
18. I like it when people say to me _____
19. I am afraid to _____
20. I am happiest when _____

for
INTERVIEW OF ME



Feelings:

ON YOUR OWN: What do you do when your nervous

What do you do when your nervous?



Do you perspire?



Do you bite your nails?



Do you walk back and forth?

Answers these questions and then ask another student in your class.

What do you do when your ...

1. nervous



When I'm nervous I bite my nails.

2. sad



3. happy



4. tired



5. sick



6. cold



7. hot



8. hungry



9. thirsty



10. angry



11. embarrassed?



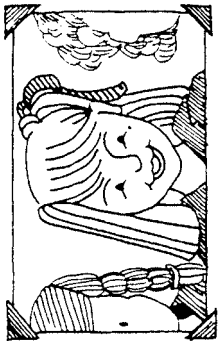


feelings

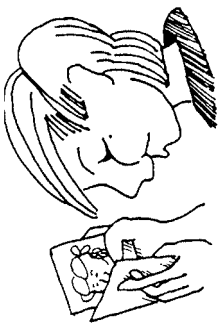
THEN AND NOW



Four years old



Eight years old



Now

What upset me

My most prized possession

What made me angry

My best friend

What made me laugh

What I looked forward to

My favourite food

What made me happy

What made me embarrassed

My favourite television show

My favourite place

My greatest wish

Feelings

Communicative Activity A

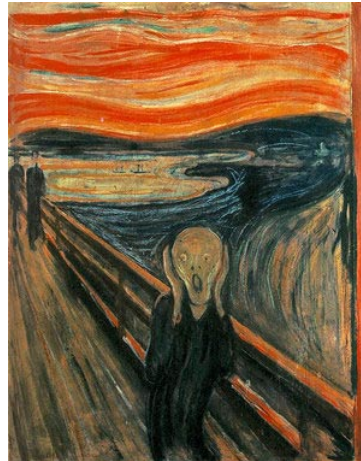
BARRIER GAME

Describe each picture to your partner and write down whether they are the same or different.

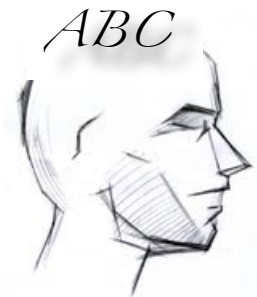


1.

same



2.



3.



4.



5.



6.



7.

PEACE

8.



9.



Feelings

Communicative Activity B

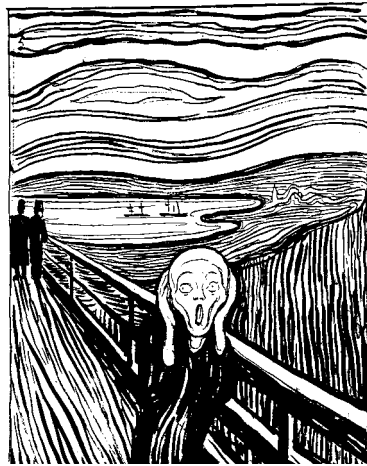
BARRIER GAME

Describe each picture to your partner and write down whether they are the same or different.

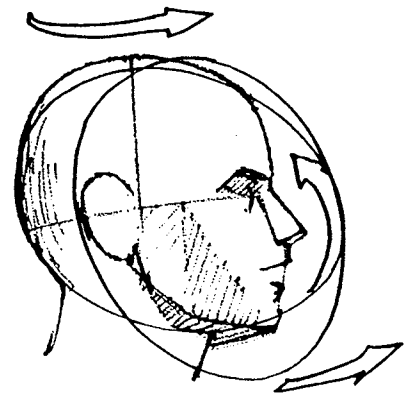


1.

same



2.



3.



4.



5.



6.



7.

ANGER

8.



9.



ABC



Mandarin

happy

快乐

contented

满足

calm

安静的

secure

安全,安心的

safe

安全

proud

骄傲的

confident

信心

cheerful

欢乐,高兴

glad

高兴

relaxed

松弛

delighted

喜悦

exhilarated

兴奋

stupid

愚蠢的

foolish

笨的

shy

害羞的

awkward

笨拙的

embarrassed

难为情

worried

担心,烦恼

nervous

紧张

anxious

忧虑,焦急的

distressed

烦恼

upset

不快乐

hurt

伤害

angry

生气,发怒

mad

疯狂的

furious

狂暴,猛烈的

jealous

妒忌的

bored

烦躁

frustrated

挫败



ABC



Vietnamese

happy	sung sướng	stupid	Ngu ngốc, đần độn
contented	thỏa mãn, toại ý	foolish	khở đại, đại dốt
calm	trần tĩnh, bình tĩnh	shy	nhút nhát, rụt rè
secure	chắc chắn	awkward	ngượng ngùng, lúng túng
safe	an toàn	embarrassed	luống cuống, bối rối
proud	kiêu ngạo, hãnh diện	worried	lo lắng
confident	tự tin, tin chắc	nervous	nhút nhát, hay sợ
cheerful	vui vẻ, vui tươi	anxious	áy náy, bồn chồn
glad	vui lòng	distressed	buồn rầu, phiền muộn
relaxed	giải trí, nghỉ ngơi	upset	buồn, thất vọng
delighted	vui mừng	hurt	xúc phạm, mỉch lòng
exhilarated	hăng hái	angry	giận
		mad	giận dữ, phát điên
		furious	giận dữ, nổi cơn
		jealous	ghen ghét, ganh tị
		bored	buồn chán
		frustrated	giận, buồn vì thất



ABC



Arabic

happy

سعيد

contented

قانع

calm

هادئ

secure

مطمئن

safe

سالم

proud

محترم لنفسه

confident

واثق من نفسه

cheerful

مبتهاج

glad

مسرور

relaxed

مسترخ

delighted

مسرور جداً

exhilarated

مذهش

stupid

أحمق - غبي

foolish

أحمق - سخي

shy

خجول

awkward

صعوبة

embarrassed

يربك

worried

مهدوم - مضطرب البال

nervous

عصبي

anxious

مقلق - قلق البال

distressed

محزون

upset

قلق - غمز عجب

hurt

يؤلم

angry

غاضب

mad

مجنون

furious

غاضب بشده

jealous

غيور

bored

ضجر

frustrated

عديم الجدوى



Korean

stupid	선천적으로 우둔한
foolish	분별력이 없는(경멸의 뜻은 있음)
shy	수줍은
awkward	어색한
embarrassed	억척등쩍 케하는
worried	괴로움을 당하고 있는
nervous	흥분하기 쉬운, 신경 과민의
anxious	근심하는
distressed	지치 게하는
upset	좌죽 박죽 이됨, 걱정(근심)하는
hurt	남의 감정을 상하게 하는
angry	성난, 노한
mad	미친, 몹시 흥분한
furious	성내 날뛰는, 격렬(명렬)한
jealous	질투가 많은
bored	지루한, 따분한
frustrated	실망한, 좌절감을 느낀
happy	행복한
contented	만족하는
calm	침착한, 조용한
secure	안정한, 안심되는, 튼튼한
safe	안전한, 위험이없는
proud	뽐내는
confident	자신 만만한
cheerful	기분이 좋은
glad	즐거운, 기쁜
relaxed	긴장을 풀
delighted	기뻐하는
exhilarated	유쾌한



ABC



The Lessons

46-47.



1. Something that used to scare me.

48-49.



2. Scary Dreams, Happy Dreams, Funny Dreams.

50-51.



3. What Makes me Angry

52-53.



4. One Time I was Jealous

54-55.



5. A Time I was Embarrassed

56-57.



6. Something Funny Happened

58-59.



7. Review of Feelings





1a. *Something that used to Scare Me*

Objective

To bring the children to an objective realisation of the emotion of fear and to enable them to discuss past notions in a way that sorts fantasy from reality.

Procedure

As soon as the children gather in the circle, ask if they can remember a time when they were afraid. Ask if it was a story that frightened them, or a television program. Remember with them some of the notions that frightened you as a young child, such as giants in fairy stories, or evil characters in television cartoons.

Invite the children to tell about what frightened them. Keep the conversation centred on fears that can be outgrown, fears based on a fictional world. Explain that there are many things we fear when we are small that we do not need to fear today.

Incidents from real life will inevitably be mentioned. Accept these incidents warmly, with comments such as

'Yes, it is frightening to be out in a storm. Our fear is good because it tells us to go to a safe place. Tomorrow we will talk more about real fears. Today we want to remember mostly the silly fears that we outgrow as we get older.'

It is important to accept each child's statement with no 'put down'. Even if a child gives an obviously silly answer such as

'I get afraid when I see men from Mars coming after me',

you can reply with acceptance. For instance you could answer '

It is frightening to imagine meeting persons from outer space'.

° In this way, you are accepting the child's statement without letting the conversation degenerate into the ridiculous.

When each child has given an example, or each child who wishes to speak has spoken, summarise what has been said, letting one or two children help you remember. Then conclude with a remark such as:

'We have talked about what frightened us when we were younger, and today it is good to know that we do not need to keep those old fears. Tomorrow we will talk about fears that we have today, some of which really help us to seek safety.'



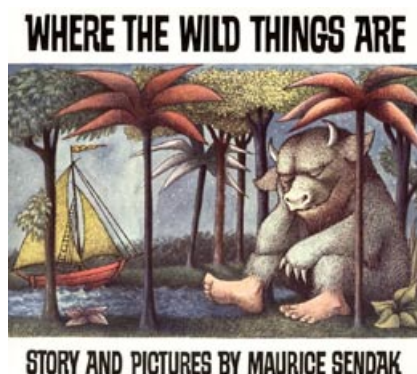
1b. *Something that used to Scare Me*

Lesson Extender

Children need to realise that everybody becomes afraid at some time or other, and it is therapeutic to talk about fears in order to express rather than repress them. A good book to read with small children is **Where the Wild Things Are** by Maurice Sendak. This book is an artistic way of dealing with feelings, and the healthy part of it is that the little boy is in control of his own 'raging monsters' at the end of the book. A certain amount of dealing with fears can be healthy, as long as it is not too frightening.

Keeping in the mood of '*make believe*', you could let the children draw pictures of the fears they had when younger, to laugh at the unreal creatures they used to fear. An effective way of making '*spooky pictures*' is to use '*crayon resist*'. The child draws the picture with crayons, and then washes over the picture with a large brush and thin paint, such as thin blue tempera or thin black tempera. The crayoned areas will resist the paint, and will stand out against the blue or black background. Let each child have a card pumpkin face, with a smiling face on one side and a fearful face on the other. As each child talks, let the other children turn the smile face up if the story is happy, or the fearful face up if the story is '*scarey*'. In this way the children participate in listening and recording the feelings they are hearing.

It is important for the children to realise the universality of fears, and to begin to separate real from imaginary ones. By bringing fears out into the open, we dispel the '*fear of fear*'.





2a. *Scary Dreams, Happy Dreams, Funny Dreams*

Objective

To help the children realise that everybody has dreams and that some dreams are frightening and other dreams are happy or funny. They will do this by recalling and telling some of their dreams.

Materials

None.

Procedure

Begin this session by telling a dream you have had. Introduce your narration with words such as:

Boys and girls, today we are going to think about some of the dreams we have at night when we are sleeping. Everybody has dreams, but most of the time we forget them as soon as we wake up. Sometimes, however, we do remember our dreams. If we had a scary dream we can tell about it and be glad it was only a dream, and not real at all. Then again, if it was a happy dream we can tell about it and enjoy it, even though it was only a dream. Last night I had a happy dream, but it was also a funny dream because it was something that would be impossible. I dreamed that all my sisters and their children came to see me (that was the happy part) and we all sat on our front veranda. Well our front verandah has room for about six people on it, and there are more than twenty in my sisters' families, and the problem in the dream was that we couldn't get into the house because I had lost the key. I remember searching everywhere for the key, and feeling embarrassed that we were so crowded on the verandah. When I realised that I couldn't find the key, I was pretty glad I woke up and found it was only a dream! Wasn't that funny?

Invite the children to think hard and remember any dreams they have had, and tell the group about them. When all who wish have had a turn, invite a child to help you summarise. In just a few sentences recall each dream that has been told, and close with summary comments such as:

We really have told a lot of funny dreams. Isn't it interesting to learn how everybody has dreams? And now if we should have a scary dream we will wake up unafraid because we know that it was only a dream and such dreams happen to everybody. Let's hope that most of our dreams are happy ones, or funny ones, so we can get a good laugh out of them.

Lesson extender

Let the children draw pictures of their dreams. They could draw a Picture of themselves lying in bed, with the dream drawn as a cloud or as a comic strip balloon above their heads. They could rub over the dream to give it a blurred and dream-like quality. Charcoal is also good for drawing dreams, because it can be easily blurred to give it a 'dreaminess'.

Other good media for expressing dreams are: torn paper pictures, where the children tear bits from different sheets of coloured paper and put them together like a mosaic; or crayon-resist, as described in suggestions for 'Something That Used To Scare Me'.



2b . *Scary Dreams, Happy Dreams, Funny Dreams*

Discuss what a person can do when there is a real reason to be afraid. In the following list, there are examples of real fears and imaginary fears. Read the list slowly with the boys and girls and let them vote on whether each fear is real or 'make believe'. Then go back over the list to discuss how one could find safety in the cases of the real fears.



Real or Imaginary

Fear List

☐
☐

You have been watching TV and you think Frankenstein is going to come to your house.

☐
☐

You are camping and you see a snake.

☐
☐

You are in the house by yourself and you smell smoke.

☐
☐

You are looking at the sky through the trees and the limbs look like a witch on a broomstick.

☐
☐

Just as you start to cross a street, the light changes and the traffic begins to move fast in front of you.

☐
☐

You are playing in the park and the light changes and the traffic begins to move fast in front of you.

☐
☐

You are playing in the park and you hear thunder.

☐
☐

You pass a cemetery and you think you see a ghost on a tombstone.

☐
☐

You look out your window at night and wonder if there could be a giant out there.

☐
☐

You are walking down a steep hill and you are afraid you might fall to the bottom of the hill.

☐
☐

You climbed a tree to rescue a kitten and are afraid you will fall trying to get down out of the tree.





3a . *What makes Me Angry.*

Objective

To enable the children to increase their awareness of the emotion of anger and to be able to use words to tell of specific examples or situations that cause this emotion.

Materials

None.

Procedure

Ask the children in the circle: ***'Did you ever get really angry?'*** Explain that everybody gets angry at one time or another, and sometimes it is good to talk about these times. Give an example from your own experience, such as 'It really makes me angry when somebody says ***"shut up"*** to me. If they want me to be quiet, I would much rather that they would ask, ***"Please, will you be quiet so I can think?"***

Invite the children to tell what makes them angry. Be careful to steer the conversation toward what, not who, makes one angry. If a child mentions another child's name, suggest that we are not discussing persons, only actions that give angry feelings. It can be hurtful if names are mentioned, especially since children tend to repeat what they have heard others say. If the children are giving similar instances, it is wise to accept their ideas, but lead them on by suggesting that they list as many different anger-causing actions as possible.

Here is a list of actions given by a group of children:

When someone shoves you.

When someone yells at you.

When someone hits you or pinches you.

When someone takes the bike you are riding.

When someone messes up your picture.

When the big kids won't let you play.

Accept the children's statements with comments such as ***'Yes, that really would make you feel angry.'***

At the conclusion of circle time, summarise the statements. Remark that all of us have angry feelings at times, so we need to be able to talk about our feelings with words, not with fists. When we tell how we feel, the other person is often sorry and there is a good chance that that deed will not happen again.



3b. *What makes Me Angry*

After the group session let the children sit in pairs and tell of the times they remember when they were angry. Try having older children sit in threes. Have one person be the '**recorder**' to write down the comments, one person to be the '**interviewer**', and one to be the one '**interviewed**'. The interviewer could ask such questions as:

Do you remember the last time you were angry?

Could you tell us about it?

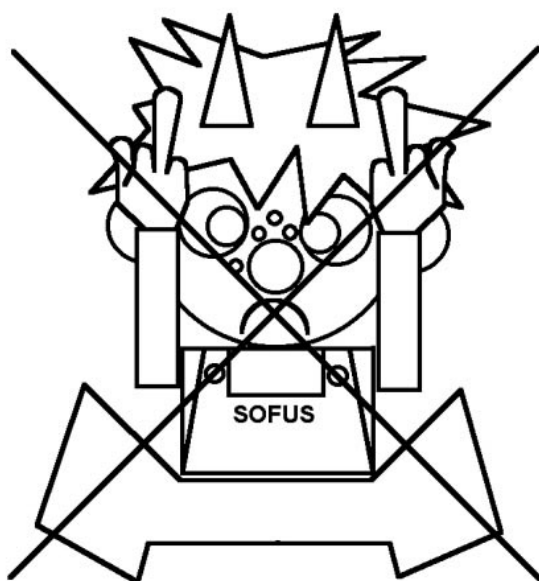
What did you say to the person who angered you?

What would you say if you had another chance?

Is there any way you might have prevented this situation from happening?

How do you plan to handle something like this if it happens again?

The aim is to help children describe incidents objectively, and become more aware of feelings and causes of feelings. Let the children take turns being the '**recorder**', the '**interviewer**' and the '**interviewed**'.



Sofus Colouring Book





4a . *One Time I Was Jealous.*

Objective

To enable the children to understand the word jealous and to be able to tell of a time when they were jealous.

Materials

None.

Procedure

For this session, there will need to be a word definition. Ask if any of the children know what the word jealous means. If no one knows, explain that it means wishing to have what someone else has and feeling bad that you don't have it. Then go on to tell of how everybody is jealous sometime or other.

As the leader, you will probably need to begin by giving an incident that you can remember from your life when you were jealous. Sibling rivalry is the greatest cause of jealousy, so perhaps you can remember a time when your sister or brother had something you wanted. Perhaps an older sister or brother was getting privileges that you were still too young to enjoy. Or perhaps a younger brother or sister was getting a lot of attention you would have liked to have had. You might say that at times you wished you could be that other person, but that you got over your feelings as nice things began happening in your own life.

Then invite the children to tell of any jealous feelings they have had. Reassure them that sometimes each of us is jealous. We get over being jealous as happy times come into our own lives.

At this point it would be useful to recapitulate the sessions on awareness of feelings. Help the children remember that we have talked about happy feelings, sad feelings, angry feelings, fearful feelings and jealous feelings. Feelings are as much a part of us as are our hands and feet. But isn't it good to know that all of us have all these feelings, so we are never alone with them?

Close the session by thanking the boys and girls for sharing their feelings with one another.



4b . *One Time I Was Jealous.*

Lesson extender

Since the word jealous may be new to some of the children, you may wish to put several definitions of the word on paper to display as a **'new word for the week'**. You could have the more advanced children look the word up in a dictionary, and write the definitions for display. You could play a game of **'Jealous is ...'** in which the children comment on what jealousy is to them. They could make a class list, or make individual cartoons similar to the newspaper cartoons that say **'Love is ...'**

Examples of this would be:

Jealous is wishing you had a new coat like your sisters.

Jealous is wishing you could stay up as late as your big brother does.

Jealous is wishing you had a new car in your family like your neighbour's.

Jealous is wishing your home were as rich as the homes you see on television.

Jealous is wishing the family paid as much attention to you as to the new baby.

Jealous is wishing you had a new bike like your cousin's.

Jealous is wishing your hair looked like Susy's.

One dictionary definition says that the meaning of jealous is **'resentfully envious'**. Thus a jealous person not only wishes he had something belong to someone else, but also actually resents the fact that the other person has it. Let the children discuss their jealous feelings honestly.



Art by Amanda Grace





5a . *A Time I Felt Embarrassed*

Objective

To help the children learn the meaning of the word '**embarrassed**' and to enable them to talk about an embarrassing time in their lives, realising that everybody is embarrassed at one time or another.

Materials

None.

Procedure

A definition of '**embarrass**' is "**to cause to feel selfconscious**". Embarrassment is both an uncomfortable feeling and also a chance for one to laugh at oneself. It is helpful to be able to see the humour in the situation, so that the discomfort is lessened.

After the children have gathered in a circle, explain that you are going to talk about embarrassing situations. Then go on to define the word '**embarrassed**'. First ask the children if they know what the word means. Try to draw out their own definition. Suggest that a person is embarrassed when he or she feels very uncomfortable because of a mistake. Give a simple example from your own life, such as:

When I was in the sixth grade, I was invited to a birthday party. I thought the party was on Tuesday, but it really was on Wednesday. Imagine how embarrassed I was when I rang the doorbell and was standing there with my present in my hand, when the birthday friend came to the door and said, 'Why are you here?' I said I had come to the party, and then my friend said, 'Well, the party's not till tomorrow.' I felt really stupid. I was very uncomfortable because I had made such a ridiculous mistake. But fortunately my friend helped me feel better. She said, 'You really are a good friend, so eager to come that you came a day early. That's really great. Come in and stay for a while and you can come back tomorrow for the party!' I felt better when she said that, and then we were able to laugh together about my mistake. But I'm glad she didn't laugh while I was still feeling uncomfortable.



5b . *A Time I Felt Embarrassed*

Then invite the children to tell of any time they can remember when they were embarrassed. Also let them tell how someone helped them to feel better, so that they could see the humour in the situation and nobody was laughed at. We need to emphasise that it is hurtful to laugh when someone is uncomfortable. Laughter is only for a time when everybody sees the humour and can laugh about whatever has happened.

When the children have told their embarrassing situations, and you have thought of ways to help the embarrassed person feel better, let a child help you summarise what everyone has said. Close with a 'wrap up' statement such as:

We have told of some embarrassing moments today, and it is good to know that none of us are alone in having these uncomfortable feelings. It is also good to hear how people have helped us feel better.

Lesson extender

Older children might write up an account of a time when they felt embarrassed. Younger children could tell their stories into a cassette recorder. Let the children learn to laugh at the situation without losing sight of the need for sensitivity to help the embarrassed person feel at ease again.

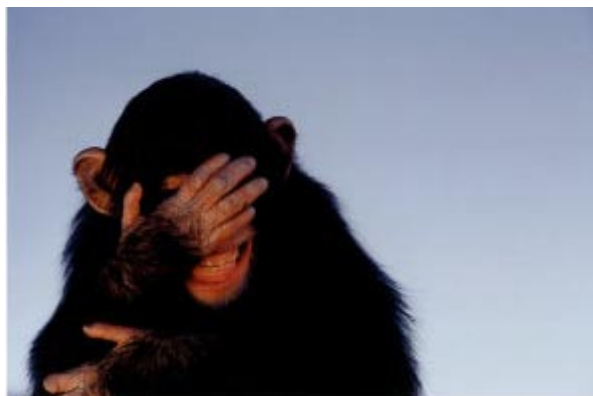


Photo by Tim Davis





6a. *Something Funny Happened*

Objective

To help the children to recognise the value of laughter and to learn to distinguish between laughing **with** and laughing **at** a person.

Materials

None.

Procedure

Begin by telling the children that they are going to talk about funny things they have done, and that they are going to have fun laughing together. Explain that when we can laugh, we can feel relieved; and that we feel much better when we can develop a sense of humour.

Then tell some funny incident from your life. It could be as simple as the following anecdote:

One morning I slept too late, and when I woke up I had only ten minutes to get dressed, eat breakfast, and get into my car. In my rush, I grabbed two shoes out of the wardrobe, put them on and did not bother to look at my feet. After I had got into my car and was half way to school, I looked down at my feet and guess what I noticed! I had on one brown shoe and one black shoe. Isn't that silly? But I did not have time to change my shoes, so I had to go all day wearing one brown shoe and one black shoe.

I told the boys and girls in the class where I taught, and we all had a good laugh together. Then invite the children to tell of any funny things they have done, or that they remember having happened in their lives. Encourage the children to laugh, because we are not laughing at a person, rather we are laughing with a person. Explain that sometimes it is not good to laugh, if we are laughing at a person who is embarrassed or hurting. But to laugh with somebody who is already laughing at himself or herself is both amusing and helpful. Have a child help you summarise the incidents the children have related.



6b. *Something Funny Happened*

Lesson extender

The children could tell of funny antics monkeys perform in the zoo, or of something comical on television. Let them sit in pairs exchanging funny stories. An interesting way to arrange the discussions is to have the children sit back to back. Have them tell funny stories without being able to see each other's faces. They will realise how much expression helps convey a message. Then let them turn and face each other, turning the chairs completely around, and tell the same funny anecdotes by using facial expressions and gestures, but no words. They will realise how hard it is to communicate without words, but they will get the message across in a different way, and often the situation becomes particularly amusing.

If time permits, the children could draw pictures of the funny incidents, and let other children guess what is happening in them.



7a. *Review of feelings*



Objective

To enable the children to recognise feelings of happiness, sadness, anger, fear, jealousy, embarrassment and humour as human emotions, and to describe each emotion in words and actions.

Materials

Choose from this list of materials the items you will need for the activity you select as your means of review:

Plan 1: a box with a hole in the lid (so a child can reach in), slips of paper with emotions written on them.

Plan 2: pictures of persons with various facial expressions of various emotions.

Plan 3: paper bags for each child, with crayons or markers. Each bag should be small, just the size to accommodate one hand.

Procedure

Plan 1:

Place the slips of paper in the box. Let the children take turns reaching into the box and drawing one out. The child then mimes the emotion written on the paper and the other children guess what it is. It is wise to announce ahead of time that the children must raise hands and take turns guessing the emotions. The children can mime the emotions of happiness, sadness, anger, fear, etc, merely with facial expressions if you are limited in space; or they can mime them by walking the way a sad person would walk, or a happy person would walk, combining body motions with facial expressions. The latter plan is preferable if there is enough space. Play the game until each child has had a turn.

Plan 2:

Show the pictures, one at a time, and have the children guess what feeling that person pictured is showing.

Plan 3:

Let the children draw faces on the outside of the paper bag and give feeling expressions to the faces. Then let the children hold them up as puppets and let the others guess what feeling that puppet is having. If time permits, there could be conversations between two puppets telling how they feel and why. This could be done for the whole group, or children could pair off for puppet role play.

(Note: the easiest way to work the puppets is to have the child's fingers work the bottom of the bag, folded over so that the bottom is the head and the rest of the bag is body.)



7b. *Review of feelings*

Lesson extender

For any of these activities, you could add situation examples. To do this, read the following situations.

In **Plan 1** the children could act out appropriate gestures.

In **Plan 2** the children could choose pictures to match the feelings of the situations.

In **Plan 3** the children could use puppets to act the situations.

In each case, the value is in recognising the appropriate feelings to match each situation.

Situations

You have just received a birthday present. It is a new puppy and you always wanted a dog of your own.

You have accidentally spilled milk all over the table.

You are in your room at night and you hear a strange noise.

Your friend has walked home with another friend and left you to walk home alone.

A classmate has scribbled an ugly mark on your drawing.

Another child has pushed you as you were standing in line.

Your teacher has told you that your paper was very good.

Your mother has told you that you cleaned up your room very well.

A child has knocked over a tower of blocks you were carefully building.

Grandmother came and brought each child in the family a present.

You are walking home from school and it begins to thunder and the sky is getting very dark.

You knock on your friend's door, with a birthday present in your hand, only to learn that the party is not today but tomorrow.

You have walked to school and it is almost time for the bell to ring when you discover that you have put on two different socks and they do not match.

Your teacher announces that this week the whole class is going to go on a trip to the zoo.

When you get home from school, you find that your pet has died.

It is a hot day and your family is going swimming.



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Drawing by Katie Huang

