

# Restoring Smiles Through Dance



## Dance Movement Therapy Module To work with Trafficking Survivor for Care and Justice

# Restoring Smiles Through Dance

## Dance Movement Therapy Module

To work with Trafficking Survivor  
for Care and Justice

Prepared by:



Supported by :





373 Jodhpur Park , Kolkata 700068

Published in Kolkata by Kolkata Sanved

© Kolkata Sanved, 2013

First Published 2013

This publication is copyrighted. We encourage reprint of this module for advocacy, teaching and training purpose but not for resale. This is very important that before using this module a practitioner need to go through a Training of Trainer process. Besides using this module, translation or adoption, prior written permission must be obtained from Kolkata Sanved. For that reason they need to communicate with Kolkata Sanved. Due acknowledgement must be given to Kolkata Sanved and Kamonohashi Project, Japan.

Disclaimer:

The publication has been produced with the support of Kamonohashi Project , Japan for the programme '***Regain lost self confidence of trafficking survivors through Dance Movement Therapy for care and justice***' .

Printed At :



# Contents

## **Foreword**

## **Acknowledgement**

## **Chapter 1:**

- a. About the organization
- b. Background of the module

## **Chapter 2: Dance Movement Therapy**

- a. About Dance Movement Therapy
- b. Population served
- c. Benefits of DMT

## **Chapter 3: Ground Rules and Structure**

- a. Roles of Facilitator
- b. Structure of DMT session

## **Chapter 4: Prior to beginning DMT**

## **Chapter 5: Activities**

### Regular opening and closing

- a. Introduction and Ritual
- b. Meditation with healing touch

### Thematic Area

- c. Self image
- d. Anger management
- e. Communication

# Foreword

# Acknowledgements

## ***Module design and Author***

Sohini Chakraborty, Director  
Kolkata Sanved

## ***Resource Person Team For Module Preparation***

Dr. Arna Seal, Researcher

Barnali Ghosh, Consultant  
Psychotherapist

Sraboni Sarkar, Development  
Professional

## ***Special Thanks***

Neha Reddy , Dance  
Movement Therapist, USA

Namrata Kanuga, Creative  
Coordinator, Kolkata Sanved

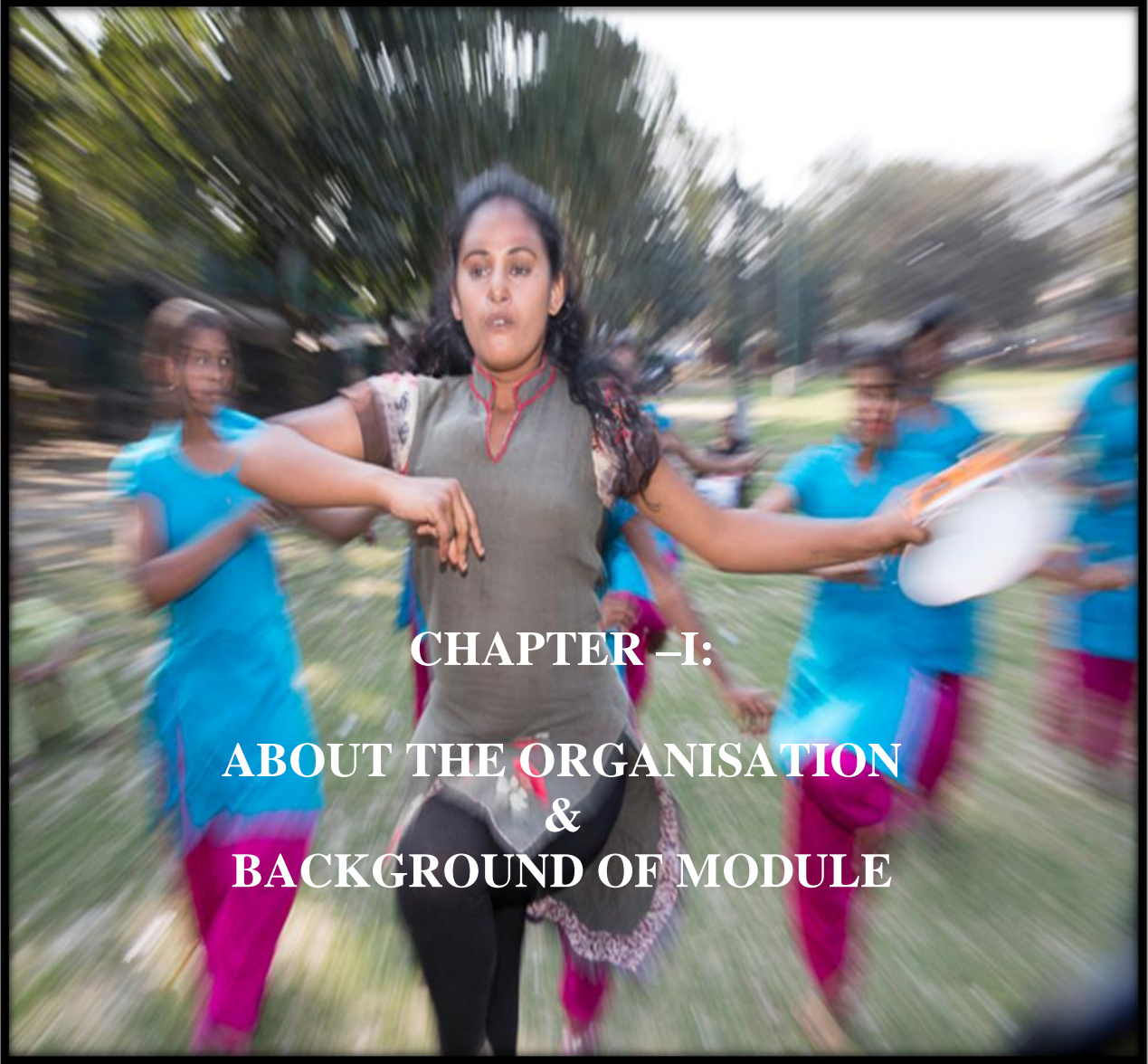
## ***Photography Courtsey***

Kolkata Sanved Archieve  
Mark Tuschman  
Amy Parish

## ***Publisher***

Kolkata Sanved  
373, Jodhour Park





**CHAPTER –I:  
ABOUT THE ORGANISATION  
&  
BACKGROUND OF MODULE**

## **Kolkata Sanved: An introduction**

### **Vision: Saving Lives Through Dance**

**Mission:** Kolkata Sanved believes that all individuals, from marginalized and mainstream populations, should live with dignity and self-respect. This basic sense of empowerment and integrity can be achieved through Dance Movement Therapy (DMT).

Kolkata Sanved is a NGO that was established in 2004 and does work in rural and urban India, Bangladesh and Nepal to establish dance movement therapy (DMT) as an alternative approach to recovery and healing for the psychosocial rehabilitation of numerous populations, including victims of violence and trafficking. Kolkata Sanved believes that all individuals, from marginalized and mainstream populations, should live with dignity and self-respect. This basic sense of empowerment and integrity is achieved through DMT and has proven to be successful. Not only does the process bring about positive changes in mind, body and spirit, it also enables the women, children and youth to interact with mainstream society on an equal footing.

Kolkata Sanved uses DMT to address the rehabilitation needs of women recovering from violence and abuse. At its core, it allows survivors of trafficking & violence to develop specific life-skills important for their reintegration through a non-threatening and culturally familiar medium. Its focuses on 4 key areas for the development of the individual are: Physical & Mental well-being, Healing, Positive Mental Health and Empowerment. The group dynamics and collaboration that emerge from dance and movement serve as a platform for redefining social roles, incubating a new self-image and fostering new community norms and values. With these new skills and a positive experience of community life, these women can then re-enter society and act as agents for themselves. The DMT process of Kolkata Sanved allows for a holistic alternative form of therapy that concentrates on building positive attitudes and a positive body image among participants of its program.



## **Background for the DMT module**

Kolkata Sanved was commissioned to conduct a research between November 2012 and January 2013 to develop a Dance Movement Therapy Module for Survivors of trafficking in Institutional Rehabilitation. This was assumed to be significant in the context of the large gaps found in the process of psycho-social rehabilitation evident in all current research. Out of the several areas that such gaps affect, it has been found that it also affects the judicial trial process and delays the court proceedings that were not in favour of the survivors.

The research findings clearly reflected that following rescue, a survivor's journey involves her experiencing interactions at the police custody, medical examination, CWC, Shelter home and then again repeated visits to the CWC intermingled with trial proceedings in the court. **The research findings also revealed that the following areas that needed to be worked upon through the DMT module with survivors:**

- 1.Perception of Self-Image (both physical and mental)**
- 2.Anger Management**
- 3.Feelings of Insecurity**
- 4.Verbal articulation and expression**
- 5.Handling relationships**
- 6. Developing Long-term vision of life**

For effective intervention these six areas will be covered into three sections in this DMT module.

1. Self Image
2. Anger Management
3. Communication

This is designed as a 6 months module with 2 sessions a week. Each theme will be working for 2 months.

Age group of the participants will be 13 years to 19years

## CHAPTER -2:

### Dance Movement Therapy



## **Dance Movement Therapy**

According to the American Dance Therapy Association DMT is defined as:

"The psychotherapeutic use of movement and dance through which a person can engage creatively in a process to further their emotional, cognitive, physical and social integration."

DMT offers the individual the opportunities to be expressive, release tension or trauma, find their inner voice, and their independence. It can be practiced both as an individual and within group therapy in; health, education, social service settings and in private practice. It is founded on the principle that movement reflects an individual's patterns of thinking and feeling.

DMT can help participants shift to a more positive self image, less satisfying behaviors can be transformed to healthier expressions, and social struggles can be worked through alternative movement outlets. Psycho-physical techniques can provide new hope and possibilities for people who suffer from the pain and hardship of life's psychological and social problems.

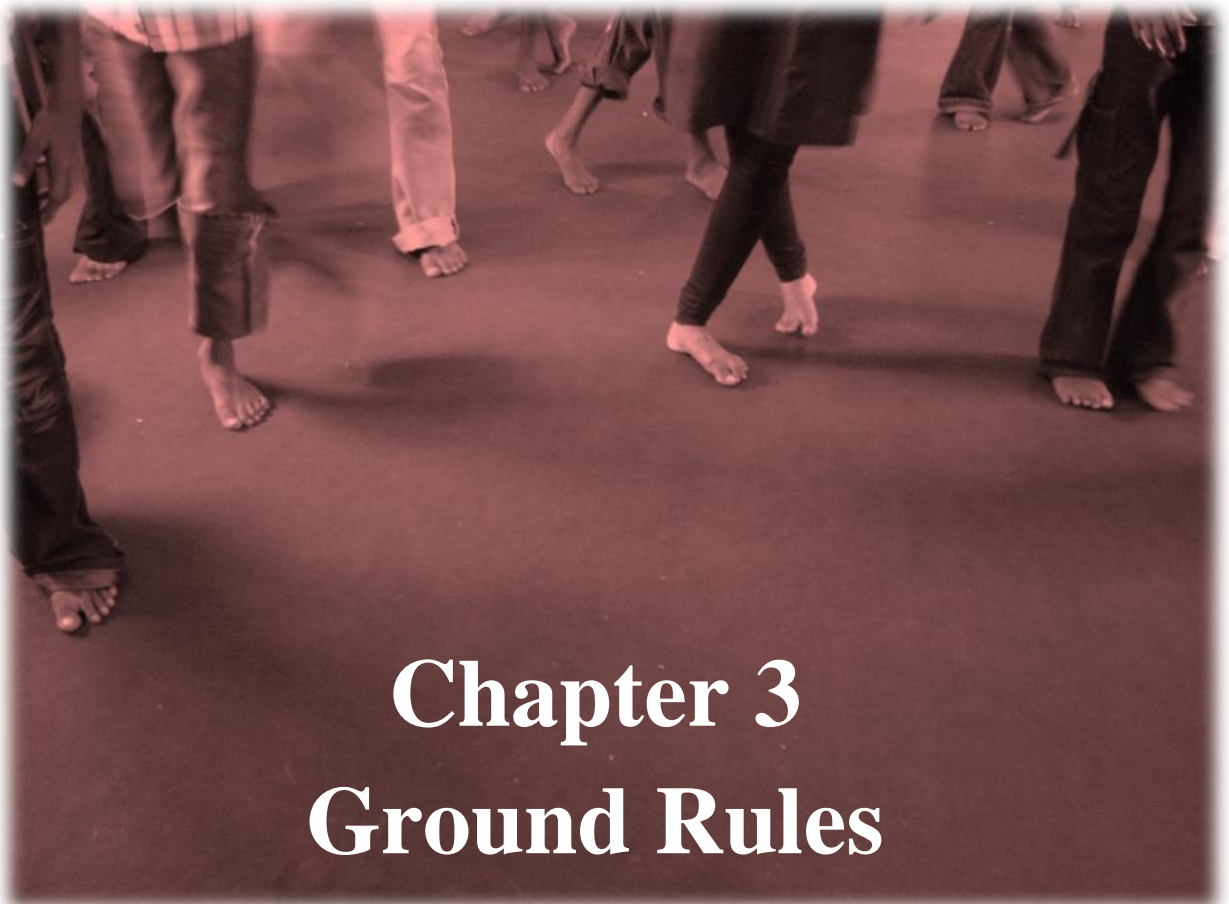
The foundations of DMT are formed from three influences; modern dance movement, movement analysis, and the developing theories of psychotherapy.

Populations DMT is used with:

- Individuals experiencing emotional problems, conflict or distress
- People who want to enhance communication skills, self-exploration or self-understanding
- People who may find some feelings or experiences overwhelming or difficult to communicate by words alone, or for those who may avoid feelings or confuse issues in their use of words
- People whose problems are bound up in bodily form; for example distortions or concern about body image, tension or blocked areas of the body, impaired movements or anxieties about proximity, physical contact or trust
- People where impairment or trauma may hinder the capacity for them or others to acknowledge and understand personal areas of strength and weakness
- People during particular periods of distress such as those associated with loss, transition or change
- People concerned that problems they feel have gone on for too long, or who have a general sense that "things are not right" for them, their relationships or their family
- Individuals for whom verbal communication is less available

Benefits of DMT:

- Increasing self-awareness, self-esteem and personal autonomy
- Experiencing links between thought, feelings and actions
- Increasing and rehearsing adaptive coping behaviours
- Expressing and managing overwhelming feelings or thoughts
- Maximizing resources of communication
- Contacting inner resources through contained creative movement play
- Testing the impact of self on others
- Testing the relationship between inner with outer reality
- Initiating physical, emotional and/or cognitive shifts
- Developing a trusting relationship
- Managing feelings that interrupt learning
- Enhancing social interaction skills



## Chapter 3

# Ground Rules

## **Roles of DMT Facilitator**

As an experienced professional DMT practitioner representing Kolkata Sanved for the anti-trafficking module the following Code of Ethics and Principles needs to be maintained. The code will aid facilitators in developing empathy, acting responsibly, maintaining professional behavior and understanding community needs.

### **PRINCIPLES**

- Creativity: is extremely important.
- Constructive and positive thinking: emphasis on what you and others can do rather than what you cannot do.
- Process-oriented: clients are encouraged to focus on the process rather than worry about “dance” or “performance”.
- Patience and a non-judgmental attitude.
- Providing a safe environment: that promotes physically, emotionally and socially recovery for the client.

### **OBJECTIVES**

- Use dance and movement as medium to increase emotional expression and confidence
- Learn healthy ways to express anger and frustration
- Take participants on a journey through dance and movement
- Increase the level of comfort with body and mind
- Respect everyone’s body and mind. All movement has quality and all movements are unique.
- Build a positive self-image
- Reduce negativity or defeatism, if present
- Create a space for sharing
- Allow for enjoyment
- Use movement for relaxation
- Help participants to recover



## **FACILITATORS SHOULD:**

- Conduct themselves in a professional manner at all times
- Be energetic
- Be physically and mentally alert
- Be supportive, a good listener, and respectful of and empathetic toward all participants
- Smile and give positive feedback
- Carry themselves with dignity
- Speak articulately
- Be warm and loving
- Explain the rationale behind each activity clearly
- Create a safe space for talking and sharing
- Wear comfortable, appropriate clothing. For women: Salwar Kamiz. For men: Kurta pajama
- Switch off mobiles during the session
- Carry their notebooks
- Be punctual

## **FACILITATORS SHOULD NOT:**

- Punish any participant or order a participant to leave the class
- Be abusive or offensive in her actions or words
- Force participants to participate rather try to motivate
- Take any photos without the permission of the participant
- Give negative feedback to participants
- Give gifts to participants without informing an authority
- Express irritation, depression, or anger in class
- Pretend they know everything. If a facilitator does not know the answer to a question, they should be honest and tell participants they will find out and let them know later
- Rush during the session

### **Special Advisable Note to the Facilitator**

If the facilitator encounters any serious problems while working with participants, they should inform Kolkata Sanved immediately so that a solution can be found together.

No Observer will be allowed to for entire session for the safety and protection of the participants.

Any Observation visit of the session need prior written permission from Kolkata Sanved and participants of the programme

## **STRUCTURE OF A DMT SESSION**

In DMT session facilitator need to be very open and flexible but a structured session and prior plan is important within flexibility which help to facilitate and lead the session with fulfill the goal and objectives of the session.

Duration: Weekly 2 sessions and each session comprise 2 hours

- Opening Ritual and Introductions - 5 minutes
- Warm up/Body Preparation - 15 minutes
- DMT Activity with Objectives - 60 minutes
- Healing Touch - 10 minutes
- Water Break – 5 minutes
- Feedback and Group Discussion - 20 minutes
- Closing Ritual and Prayer -5 minutes

Age range: 13 to 19years

### **METHODOLOGY:**

- Dance and movement experience
- Process documentation
- Evaluation to map the change

### **IMPORTANT AREA TO KEEP IN MIND TO CONDUCT THE SESSION**

Make sure there is a safe large space for dance/movement. It does not need to be a dance studio, but should be free of distractions and big enough that every participant can at least reach to the edge of his or her kinesphere without bumping into someone else.

You will need a CD player or another device for playing music. Speakers should be strong enough for the music to fill the dance space you are using.

You may want to have dance props on hand. For example, ribbon streamers, or large light scarves when they dance. It helps them feel their movement expanding into the space.

#### **What is the kinesphere?**

The kinesphere is your own personal bubble of space. If you plant one foot on the ground and turn around to reach arms and legs as far as they can go in all directions, that is the full extension of your kinesphere.



**CHAPTER 4**

**PRIOR TO  
BEGINNING  
DMT**

15 days before DMT sessions begin information must be gained in order to create a case history for each participant.

Case History Checklist:

- Name
- Age
- Socio-economic status
- Physical fitness
- Mental health status
- When the case started – Identification as perpetrator family members / known person/ outsider
- Language
- Which state
- Family Background
- Baseline/ midline / final – 1<sup>st</sup> month/ 3 month/ 6month – what changes I will be seen

**QUESTIONS AND AREAS OF ENQUIRY**

Family

1. Where did you live?
2. Name of your parents?
3. What do you like about them?
4. Do you have brothers and sisters? How do you remember about your growing up with your brothers/sisters?
5. Do you get along with your family members?
6. Do your parents spend enough time with you?

Schooling

1. How much you have studied?
2. If drop out, reason for it.
3. Did you enjoy school?

Socialization

1. Do you have friends?
2. What relationship in your life is the most important?
3. What do you think about your close relatives?
4. What special people have you known in life?

Economic status and physical environment

1. How much income your family have and what is the mode of earning in the family? - This information need to take from superintendent of the shelter

2. What do you feel about your housing condition?

#### Health

1. What is your general feeling about yourself?
2. Are you suffering from any illness at present?
3. Have you ever been hospitalized?
4. What are your entertainments?
5. A mental health report need to be collected from the shelter home counselor

A meeting needs to be done with the home superintendent to collect the data on rescue process-

1. When she rescued?
2. Who rescued her?
3. How long she is at the shelter?
4. Who is the perpetrator? Family members, neighbors, relatives, boy friend, brothel owner

## **CHAPTER 5**



### **DANCE MOVMENT THERAPY ACTIVITIES**



# INTRODUCTION & RITUAL

## INTRODUCTIONS

Sit or stand in a circle

- Introduce yourself with simple movements like clapping or small steps. Say your name or a simple sentence about something you like and/or dislike.

## RITUAL



## OPENING and CLOSING RITUAL

Ritual is very important when beginning the process. It helps the whole group come together.

- Start with a song. The group can write Songs or they can be any popular, positive song you select with the group. For Kolkata Sanved we start with “ Ami Saktir Pratik”(I am the power of strength within without, I am the power of strength within, All burden move from my shoulder, All worries move from my head).
- At the end of all activity, a closing ritual, also in the form of a song, helps participants reconnect with positive feelings about their bodies and minds. Here we sing a song about life called Jiboner Janya (we sing for life, we sing for love).

# WARM-UP ACTIVITIES

## THE IMPORTANCE OF A WARM UP

- ❖ It prepares the body by articulating the joints
- ❖ It gives energy by accelerating the heart beat & increasing blood flow to the muscles
- ❖ It focuses the mind
- ❖ It brings participants together, allowing them to leave unwanted thoughts behind
- ❖ It prepares the mind and body for the upcoming activities
- ❖ It serves to both raise energy and cool the body down



Different warm-up activities may be taught directly (in a lead and follow manner), in an aerobic/cardiovascular style utilizing improvisation or free dance and/or through the use of props. A variety of music should be played over the course of the exercises.

## **CARDIOVASCULAR WARM UP**

Utilizes movements that raise the heart rate, stretch and invigorate the body. Individual warm-ups can include:

- Variations of walking and running
- Jogging on the spot (back straight), hands in front of the body, raising knees to touch hands
- Jumping with hands in the air
- Sitting up straight, legs out straight, body reaching side to side

Use of Music: Rhythmic

## **USING IMAGINATION**

Focus on varying energy levels. Imagine that you are;

- Splashing water all over the body
- Flying like a bird, butterfly

Use of Music: Elements of Nature, Song- mixed of rhythm



## **CENTERING/ FOCUSING WARM-UP**

Movement and meditation focused on internal communication. Maintain a link between mind and body, use meditative movements to reduce withdrawn tendency.

- Explore movements in relationship to the floor
- Move the following body parts independently: head, shoulders, torso, hips, spine, legs, knees, and toes.
- Move the body between standing and sitting, notice how it feels.
- Use all body parts to create balanced movement.

Use of breathing is important. One can lead this portion without music also. If music used then slow soothing music.

## **USING PROPS**

One can use different props to lead the above-mentioned warm up activities to make this colorful. Using newspaper, scarves, saries, stretchable cloth and balloons.

For example:

- Stretch your body with stretchable cloth
- Use newspaper while you flying like butterfly
- One can provide 3-4 props and ask participants that they can choose one props and move their body.

Keeping in the objective of warm up in mind it is very important to conduct warm up with connection of the thematic area. In this Module heir is a total 46 activities under 3 themes – facilitator need to be conduct each day warm up activity in connection with thematic area of the process. For example under the communication one activity is there emotional literacy through metaphor. So facilitator needs to conduct a creative warm up using metaphors so that from the beginning participants are physically and mentally prepare.

## **MEDITATION WITH HEALING TOUCH**

Participants are asked to sit with their eyes closed. A relaxation exercise lasting around 5 minutes is conducted. There is soothing touch on the heads and shoulders. This healing touch can be in both positions seating or lying down.

Use of music: very soothing slow and instrumental.









## SELF IMAGE



**Body Image**

**Self Care**

**Perception**

*What is self-image?*

Self-image is the personal view we have of ourselves. It is our mental image or self-portrait. Self-image is an internal dictionary that describes the characteristics of the self, including intelligent, beautiful, ugly, talented, selfish and kind. These characteristics form a collective representation of our assets and liabilities as we see them.

### ***How is self-image developed?***

Self-image is a product of learning. Parents or caregivers make the greatest contribution to our self-image. They are mirrors reflecting back to us an image of ourselves. Our experiences with others such as teachers, friends and family add to the image in the mirror. Relationships reinforce what we think and feel about ourselves. The image we see in the mirror may be a real or distorted view of who we really are. Based on this view, we develop either a positive or a negative self-image. The strengths and weaknesses we learn as children are internalized and affect how we act as adults today. We continually take in information and evaluate ourselves. How do I look? We have a mental image of our physical appearance. How am I doing? We have a performance image of our successes and failures. How important am I? We have an inner sense of our adequacy and value. With a positive self-image, we own our assets and potentials while being realistic about our liabilities and limitations. A negative self-image focuses on our faults and weaknesses, distorting failure and imperfections.

Self-image is important because how we think about ourselves directly affects how we feel about ourselves and how we respond to life. Self-image can determine the quality of our relationships with others. How we think and feel about ourselves influences the way we react or respond to life stressors. A positive self-image affects our physical, mental, social, emotional and spiritual well being.

### ***How can we create a positive self-image?***

Self-image is not permanently fixed. Part of our self-image is dynamic and changing. We can learn to develop a healthier and more accurate view of ourselves, thus changing the distortions in the mirror. Self-image change is a process occurring over a lifetime. A healthy self-image starts with learning to accept and love ourselves. It also means being accepted and loved by others.

### ***Specific steps to foster a positive self-image***

The following are steps that you can take to begin fostering a positive image of yourself

- Take a self-image inventory
- Define personal goals and objectives
- Set realistic and measurable goals
- Confront thinking distortions
- Identify childhood labels
- Stop comparing yourself to others
- Develop your strengths
- Learn to love yourself
- Give positive affirmations
- Remember that you are unique
- Learn to laugh and smile
- Remember how far you have come

## **A. BODY IMAGE:**

## Activity 1:

### **SPACE, BODY AND SELF AWARENESS THROUGH MOVEMENT**

Objectives: Increase a sense of awareness of the body and self

Time: 60 minutes

Material: Music of different rhythms - slow, medium, and fast

Method: After the ritual and warm up the facilitator gives the guidelines, a description of the entire activity, and its directives to the participants. The facilitator also needs to tell them that during the activity no one can touch each other.

• Stoop down and walk	<i>Does the body feel heavy?</i>
• Walk tall & straight, head held high, maintaining eye contact	
• Freeze with eyes closed	<i>What happens within the body- heart, pulse &amp; breathing?</i>
• Increase the pace	<i>Feel the difference in the body that speed creates</i>
• Gradually decrease the pace	<i>Feel the difference in the body that speed creates</i>
• Walk graduating down to dragging the body	<i>Feel the difference in body and mind</i>
• Increase the pace	<i>Feel the pulse, heartbeat, heat of the body increase</i>
• Gradually decrease the pace	<i>Explore the difference in the body that a slower speed creates</i>
• Walk graduating down to dragging the body	<i>Notice the difference in body and mind</i>
• Run fast (avoiding others) then in slow motion	<i>Notice the sensation in the hands and legs- are they lighter or heavier?</i>
• Reach with the legs while walking	<i>Feel the sensation/engagement of the whole body</i>
• Walk while rubbing the hands and increasing speed. Stop with eyes shut, breath in and out, open the hands	<i>Feel the sensation in the hands</i>
• Walk 3 Levels: Normal, Body touching floor, sitting and walking on the floor	<i>Experience the difference</i>
• Finish with stretching & relaxation	<i>Experience the difference</i>

Facilitator observes:

- How much time does the individual take to identify what posture/gesture they often do, indicating level of bodily awareness.
- How much eye contact participants are making with each other
- How organically are movements done
- How comfortable are participants trying out others movements.

Feedback and reflection:

Facilitator opens a space to share their feelings about the activity.

- How do you feel?
- What is happening at present in your body?
- Do you feel any difference?
- Which part of the activity you like and which part don't you like?

\*\*Note to remember: participants can tell that they feel pain in the body or feeling tired- facilitator need to say that is okay as we are moving for the first day it is natural. It means their body is working.

## **Activity 2: CREATIVE CHALLENGES**

People often have fairly structured conceptions of their body that leaves no room for change. These rigid conceptions can contribute to feelings of self-consciousness and may even breed feelings of self loathing. Creative challenges allow the body to be used in new and unexpected ways.

Objectives: Allowing participants to see their bodies beyond their basic functionality in order to discover personal strengths.

Time: 60 minutes

Material: Colorful balloons and different kinds of music

Method: After the ritual and warm up the facilitator introduces the activity. The activity starts with individuals moving alone, then pair, and finally in a group

Step 1: Each individual chooses a color for their balloon and are then asked to blow it. If somebody says they do not know how to blow a balloon they are asked to take help from their peers.

Step 2: Each participant is asked to touch all their body parts with the balloon using different levels and space. The facilitator needs to give a demonstration.

Step 3: Two participants are asked to hold a balloon between them without using their hands. They are asked to move together to music without speaking, and are encouraged to use all parts of their body while moving keeping the balloon between them.

Step 4: The group size is increased to 4 participants moving with 2 balloons.

Step 5: The whole group moves together with the balloons. They are asked to create a train around the room holding the balloons between them without using their hands. The aim is not to let the balloons fall down on the floor. The participant at the front of the train leads the movements and when he/she is done they go to the end of the train carrying their balloon in their hands and the next person leads.

Step6: The entire process will end with each participant individually playing with their balloon using different body parts. The facilitator calls out various body parts. (Head, shoulder, chest, hip, leg, nose, back, etc)

The entire process ends with a balloon dance.

Facilitator observes:

- How the participants communicate with each other non-verbally
- How comfortable the participants are in the role of the leader and follower.

- Gait -(look up different words)
- Gesture
- Posture

**Feedback and Reflection:**

The facilitator opens a space for sharing and asks the participants about their feelings.

- Which part of the activity did they like the most and which part did they not like?
- How did they find working in pair without touching the balloon?
- What are their thoughts about making a train?
- Do they see any difference from day 1?

\*Note to remember- sometimes participants have a tendency to burst the balloons so the facilitator needs to ensure he/she explains the ground rules of the activity before the balloons are distributed. The participants are told that if anyone bursts their balloon then they will not be given another one.

**Activity 3: WALKING WITH IMAGERY**

Objectives: Develop body discipline and stimulate thinking power

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activities guidelines and directives.

• Carrying a heavy bag on your back	<i>Feel the pain, if too persistent throw the bag away</i>
• In a crowded place. Do not bump into anyone	<i>Stop close the eyes, breathe in, experience the feeling and sensation</i>
• On an extremely hot day	<i>Are you feeling hot from within or externally from the actions?</i>
• On a freezing cold day	<i>Notice the physical difference between hot and cold</i>
• Walk normally while thinking deeply about a loved one	<i>What do you experience?</i>
• Walking on a floor covered with screws	<i>Feel and act out the pain</i>
• Walking having received good news	<i>What do you experience?</i>
• Close your eyes, picture someone in the group you want to see, open your eyes and make eye contact with them	<i>They may have chosen someone else, but then how do you make eye contact?</i>
• Choose another person and maintain distance while keeping eye contact	<i>How do you feel about that person?</i>

- 
- At the end the participants are asked to imagine their hands and legs are paintbrushes and they are asked to paint something in front of them. After moving for 5-7 minutes the participants are asked to use their entire body as a paint brush, using different levels and space.
- 

Facilitator observes:

- Quality of participants movements
- Their expressions
- What kind of images they chose and the emotions attached to them.

Feedback and reflection:

The floor will open to share feelings with respect to the entire activity. The group discusses what they painted, the colours they used, and how being in the picture they created makes them feel.

#### **Activity 4: Work on space/speed/level/dynamics**

Objectives: Increase creativity. Providing an open creative space where one can apply their imagination is very important for the participants. It helps them understand the movements of others and allows them to think about the steps that can be taken to help other people develop their own movements.

Time: 60 minutes

Material: Music, chart paper, colours or crayons, paint brush

Method: After the ritual and warm up the facilitator introduces the activity. The participants are asked to do free dance for 15 minutes with music and to think about space, time, level, and dynamics while moving.

- Space: To be aware of the area around them and where to move
- Time/Speed: To make equal use of all speeds - slow/medium/fast
- Level: Move at all levels- upper/ middle/lower
- Dynamics: Break away from your usual patterns of movements and explore new kinds

Facilitator observes:

- Free movement
- Whether the movements are restricted or open

Feedback and reflections:

Provide each participant with colours and chart paper and ask them to use colours that express their feelings with respect to their body.

- Participants are asked to state one line about the feelings.
- What changes did you observe when doing spontaneous movement in your body and mind?

### **Activity 5: Grounding Centering Connecting**

Objectives: Body-mind coordination. Help participants understand their bodies and see themselves as a single entity instead of as a being divided into different parts. Additionally, these exercises help inspire one to create their own movements.

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Understanding the physical make up of the body

- Base: Hips down through legs – ground the body
- Center: Hips up to shoulders – central core of the body provide balance and control
- Upper: Head – connect the body & mind

Exploring different areas of the body through movement

- Base
  - Grounding the lower part of the body, connecting to the floor
  - Begin connecting the base to the center
- Center
  - Moving from the center using the spine and abdomen
  - Engaging only in movements that focus on the centre and forgetting about the base
  - Continually returning to a central position
- Upper
  - Exploring movements of the upper body including head and arms
  - Not engaging the centre or base
- Connectivity
  - Imagining the entire body as a tree grounded in the soil while reaching up to the sky
  - Using the entire body with a sense of connectivity to move and dance

Facilitators Observes:



- Facilitators need to motivate the participants to use the whole space
- Maintaining eye contact is very important
- Participants are encouraged to use all of their energy
- Participant's level of coordination and communication through movements

Feedback and Reflection:

Facilitator opens the floor for discussion.

- Which part of the body did they feel comfortable moving?
- When one was feeling comfort what emotions / feelings were coming up.
- Moving which area felt uncomfortable?
- When one was feeling uncomfortable what emotions / feelings were coming up.
- Did they feel flexibility or were movements closed and rigid?
- Were they about to explore different movements in each section of the body?
- Does this also happen in daily life?
- Do they feel any changes within the body after doing this activity?

#### **Activity 6: Poetry on favorite body parts**

Objectives: Positive body image

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The facilitator asks the participants to think and choose their favorite body parts. It can be two.

Step 2: The participants are asked to create isolated movements for that body part.

Step 3: Participants are then asked to come up with one line for their favorite body part and explore that in movement.

Step 4: The whole group is divided into two and everyone is asked to teach their movement and line to their group members, creating a dance and poem on body parts. Both groups then present their dance and poem to each other.

Facilitator observes:

- How active is the participation of every participant
- Ability to create movement in connection with a line of poetry
- Group coordination

## **B. SELF CARE:**

### **Activity 7: Daily works**

Objectives: Nurturing self

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: Stand or sit in a circle. The facilitator asks everyone to think for 1 minute about their daily activities from morning to night. They are then asked to share what they do daily and to show one or two action to the group.

Step 2: The facilitator asks participants to take different spaces in the room and act out the actions they do in daily life through movements, using stimulating music that motivates people to move. After moving for 7 minutes the facilitator asks the participants to use exaggerated movements to make gestures more abstract and interesting. Here if needed the facilitator should give a demonstration.

Step 3: The participants are asked to sit in a circle and quickly share their experience. They are then given 1 minute to think about which activities they liked and don't like in their daily life.

Step 4: The participants are asked to get in pairs and share with their partner in movement their likes and dislikes, one at a time. When both have finished they should share their experiences with each other.

Step 5: Each participant is asked to lead 2 activity movements (1 like, 1 dislike) while the rest of the group follows.

Step 6: The whole group is divided into 2 and the facilitator asks each group to create a 2 minute dance on daily life. The facilitator states that everybody needs to give a work and contribute movements to the dance.

Facilitator observes:

- Are participants able to act out their daily movement?
- How they are expressing dislikes?
- Are they able to share easily with each other?
- Participation level during group work- are they silent or actively participating

Feedback and reflections:

Facilitator opens the floor for sharing

Facilitator asks participants to share their journey in this entire movement experience.

### **Activity 8: Daily habits**

Objectives: Increase positive self image

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The facilitator has a group discussion with the participants on the topic of habits, and asks them to identify what are good habits and what are bad habits. An example of a good habit is good time management and a bad habit is biting ones nails. The facilitator asks the participants if they know what their habits are and to share them with the group.

Step 2: The participants are then asked to come up with movements for their identified habits.

Step 3: The group is then asked to sit and think about one of their good and bad habits for 2 minutes and how they became habits for them? The participants are then asked to explore this through movement. The facilitator asks them to pay attention to challenges they see and observe within themselves during this movement experience.

For example:

If one's positive habit is good time management then the participants needs to explore how he/she does it. If will power is one of the reasons this must be reflected through movement.

If one's bad habit is biting nails then the participant needs to identify when do they do it. If extreme tension is a reason this needs to be expressed in their movements.

The facilitator needs to demonstrate this, as it is a complex concept. Sometime some participants get stuck and so the facilitator needs to keep an eye on every participant to support or help them if needed.

This whole movement experience has a beginning, middle and end and the facilitator needs to give enough time for it

**Note:**

This can be an emotional movement experience. Sometimes participants break down and need to be given some space. If this is the case the facilitator should help them lie-down and not ask unnecessary questions. The facilitator can ask whether the participant needs some water.

Step 4: To check the physical and emotional status of the group a discussion is had where the participants are asked to share how they are feeling. They are asked if they need more time alone and want to have some water before re-joining the group. The group participants are then asked if they were able to identify their habits and are given time sharing their experiences.

If among the 10 habits that came up 6 were bad habits and 4 good, the participants are asked to prioritize which habits they want to decrease and which they want to increase. They are asked to prepare a list for the next day and are told they will be working on their priority areas.

**Activity9: Me and my habits**

Objectives: Increase positive self-image

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The facilitator begins with a brief review of the previous class

Step 2: The participants are asked to move with their identified bad habits and to act authentically as they do it in real life. After 5 minutes of movement the facilitator asks them to do movements on their reason for having that habit for another 5 minutes.

Step 3: The participants are asked to take a pose for 2 minutes think about their identified good habits. They are then asked to do movements for 5 minutes that express how their good habits can increase.

Step 4: The participants are asked to think about how they can take support from their good habits and reduce or overcome their bad habits for a minute, and to move for 5 minutes on this.

### **Activity 10: I care. Do you?**

Objectives: recheck the understanding of self care

Time: 60 minutes

Material: Music, chart paper, colors, crayons

Method: after ritual and warm up facilitator introduce

Step 1: Facilitator will brainstorm with the group about their understanding on self care.

Step 2: Facilitator will ask the group divide into 2 and ask them to draw / color about their thinking of self care and present that in the group.

Step 3: Facilitator will lead a group discussion about their experience and feelings during the process.

Step 4: facilitator will ask the entire group to move with music and improvise a movement on self-care. Movement improvisation can start from daily work, lead towards throwing out the negative habits and moving forward caring for self. For example one can start with late morning wake up movement (movement can be stressful, hurry or very slow, depressive etc) and overcoming that habit-movement can be balance, step by step, focused and then loving, graceful and peaceful movement to reflect the care.

Step 5: again they will divide into 2 groups and discuss the connection and reflection on self care and draw a chart / graph and then present that in group. Group Discussion questions- Ask them to discuss how was the experience? Whether movement help them or not? Which point they able to identify that change happening or they didn't feel any changes? Are the able to create 3 different movements or stuck one point?

Facilitator observes:

- Identifications areas on self care during brainstorm and group presentation?
- Observe the connection what they said and how they move?
- Ability to create loving, graceful and peaceful movement

Feedback and reflection:

- Facilitator will get a reflection from group presentation.
- Ask what was their feeling while doing it?
- Are they finding any differences between thinking and doing? If yes then what?
- What they learnt? What they will implement in their life?

### C. PERCEPTION: ATTENTION AND CONCENTRATION

#### **Activity 11: Balancing**

Objectives: increase focus and balance

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The facilitator asks the participants to find a focus point in the room and to start moving towards that point with balance. The participants start doing balancing movements using just their legs and gradually move onto using their whole body as they move towards their focus point.

Step 2: The participants are asked to get in pairs and together they explore balancing movements with different parts of their body, minus their hands. (For example: Legs, head, back to back, hop, shoulder, etc.)

Step 3: The participants are asked to get into 4's and explore balancing movements with different body parts.

Step 4: The whole group explores balancing movements together using different body parts.

Step 5: The facilitator asks the entire group to take 10 minutes time to create a balance dance together

\*\*\*The facilitator needs to tell the group to maintain equal energy and pressure while working with a partner or group.

#### **Activity 12: BOUND AND FREE MOVEMENT**

Objectives: Develop body-mind coordination. Help the participant open up, and increase their concentration and flexibility of the mind.

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

During the movement exploration ensure an appropriate distance is maintained between participants. They should maintain body control not talk to each other.

- Use a variety of dynamics; start slowly and gradually move faster.
- Explore movements individually, in pairs, as a group of 4 and as a whole group.
- Explore how one can be free and bound in a small space
- Explore bound and free movements with an emphasis on rhythm.

- Using metaphors while moving: Imagine yourself to be an object. What would be the bound & free movements associated with this object? This variation on the activity stimulates creativity in the mind and creates a stronger sense of control within the body.

Facilitator observes:

- Participants flexibility of movement within a small space
- How authentic their movement production is
- Participant's attention span

Feedback and reflection

- Do the participants prefer doing bound or free movements?
- What about doing bound or free movement do they like or dislike?
- Did they find it easier to come up with movements when they were using metaphors?

### **Activity 13: WALKING TOGETHER**

Objectives: Increasing concentration, team building, and group coordination. This exercise also builds self trust and trust in others.

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The participants begin by standing in a circle and the facilitator gives them instructions as to what to do. They are first asked to walk around in a circle with everyone following and matching each other's movements. They are then one by one asked to do movements together such as clapping, jumping front, and jumping back. The facilitator can add any movement but needs to ensure that all the participants are matching each other's movements, such as all using the same footsteps while walking. The facilitator guides the participants through 10 movements and then has them create 5 movements together as a group.

Step 2: All the participants are asked to lie down in a line with their eyes closed and move forward on their backs or stomachs.

Step 3: All the participants are asked to stand in a line, shoulder to shoulder, with their eyes closed and move forward as a group.

**\*\*Note:** Feel the touch and pressure of others when moving forward.

Note for facilitator:

The facilitator conducts each steps 3 times so that the participants can achieve their goal of coordinating movements with each other.

If the participants are unable to match each other's movements the facilitator conducts a quick group discussion and asks the group to identify what their challenges are. He/she tells them it is important that everyone moves together, and gives equal pressure, energy and breathes in synchrony. The facilitator also asks all the participants to breathe together with their eyes open for 5 minutes before repeating the activity again.

Facilitators observe:

- Participant's movement patterns
- Intensity of movements
- Concentration level
- How organically are movements produced?
- Synchronization
- Teamwork

Feedback and reflection:

- How did it feel moving in a unified manner?
- Was it difficult or easy to move together matching each other's movements?
- How focused were the participants minds?
- How participants communicate with each other non-verbally

#### **Activity 14: USING STRING**

Objectives: Increase eye contact, group- coordination, balance and non-verbal communication (NVC)

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity. The participants work in pairs and as a group.

Partners hold a length of string between their teeth and explore their movement range while maintaining eye contact.

- Once successful in doing so the group size is increased - 2, 4, 6, 8, 16, and so on.

Facilitators observes:

- Eye contact
- Balance of the body
- How the participants communicate with each other non-verbally
- How comfortable are the participants in the role of the leader and a follower.
- How the participants communicate within a big group non-verbally

Feedback and reflection:

- Was it easy or difficult moving with a partner/group while holding a string between their teeth and maintaining eye contact?
- Were they comfortable or uncomfortable moving together maintaining eye contact with others.



### **Activity 15: CREATIVE EXPRESSION**

Objectives: In these sessions, participants explore their own thoughts and ideas while giving shape to them through movement.

Time: 60 minutes

Material: Music – interesting different kind, scarves, sticks

Method: After the ritual and warm up the facilitator introduces the activity.

Facilitator can choose any theme from the following or give a wide range to the participants to create their own dance.

- Creating unique movements with or without music.
- Different themes and issues that are of interest to them.
- The use of props like dupattas sticks and/or ropes to create dance movements.
- Creating dance dramas.
- Facilitators teaching folk and modern dance steps that participant can adapt in order to come up with steps of their own.

Note to Facilitators:

- Give participants space to explore movements.
- Do not be judgmental about the movements participants come up with. Be positive; make them feel like they have achieved something.
- Constantly inspire them and respect whatever they are creating.
- The primary objective is to engage and encourage all the children to think & create their own piece

Facilitator observes:

- Participation level
- Variety of thoughts
- How many new movements
- Their confidence on creativity
- Whether they are shy to present individual dance

Feedback and Reflection:

- Facilitators open the space for sharing the experience.
- Ask them about their reflection when they are watching others
- How this will help in their own life

### **Activity16: EVALUATION DAY OF ENTIRE SELF IMAGE**

Objectives:

Time: 60 minutes

Material: Music, long chart papers, newspapers, and art supplies.

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The participants are asked to get in pairs. When one partner lies on a chart paper the other draws out their body outline and then vice-versa.

Step 2: The participants are asked to individually think about how they see themselves and express that on their chart paper, that has the outline of their bodies. They are given 15 minutes to do this.

Step 3: Once the participants have completed working on their charts they are asked to think about a short movement piece that reflects their self-image.

Step 4: One by one the participants share their movement pieces, charts, and some words with the group.

Facilitator observes:

- How easily are participants able to express their self-image on paper?
- How much time did the participants take to begin working on their chart, and how much time did they take to come up with a movement phrase?
- How do participants articulate what their self-image is with the group?
- Are participants comfortable sharing their charts and movement phrases with the group?

Feedback and reflection:

- How did the participants find doing this activity? What did they like or dislike?
- Did they need to think a lot about what their self-image is or did they have an idea already?
- How comfortable were they sharing what their self-image is with the group?

### **Indicators to map Self Image:**

- Participants will be reduced their inhibition
- Participants movement will become open and free
- Participants will be able to speak with eye contact
- Increase the ability to focus on movements
- Speak up freely during feedback session

### **Format for Tracking**

Each individual who are undergoing the process their development need to measure

### **SELF IMAGE**

<b>Name</b>	<b>Indicators</b>	<b>Rating</b>	<b>Other</b>
-------------	-------------------	---------------	--------------

					Remarks
		In the Beginning 1 <sup>st</sup> session	Middle of the session Session 8	The day of evaluation Session 16	
	Participants inhibition level High: __ Moderate: O Nil: +	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Participants speak with eye contact High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Participants movement open and free High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Ability to focus on their own movement High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Speak up freely during feedback session High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	

## ANGER MANAGEMENT



## **Expression of Anger**

**Cause**

**Modification**

“The term **anger management** commonly refers to a system of psychological therapeutic techniques and exercises by which someone with excessive or uncontrollable anger and aggression can control or reduce the triggers, degrees, and effects of an angered emotional state.” Anger management is a process of learning to recognize signs that you're becoming angry, and taking action to calm down and deal with the situation in a positive way. Anger management doesn't try to keep the person from feeling angry or encourage holding it in. Anger is a normal, healthy emotion when one know how to express it appropriately otherwise it effect in relationship, health and state of mind.

### **The Nature of Anger**

Anger is "an emotional state that varies in intensity from mild irritation to intense fury and rage," according to Charles Spielberger, PhD, a psychologist who specializes in the study of anger. Like other emotions, it is accompanied by physiological and biological changes; when you get angry, your heart rate and blood pressure go up, as do the levels of your energy hormones, adrenaline, and noradrenaline.

Anger can be caused by both external and internal events. You could be angry with a specific person (Such as a coworker or supervisor) or event (a traffic jam, a canceled flight), or worrying or brooding about your personal problems could cause your anger. Memories of traumatic or enraging events can also trigger angry feelings.

### **Expressing Anger**

The instinctive, natural way to express anger is to respond aggressively. Anger is a natural, adaptive response to threats; it inspires powerful, often aggressive, feelings and behaviors, which allow us to fight and to defend ourselves when we are attacked. A certain amount of anger, therefore, is necessary to our survival. On the other hand, we can't physically lash out at every person or object that irritates or annoys us; laws, social norms, and common sense place limits on how far our anger can take us. People use a variety of both conscious and unconscious processes to deal with their angry feelings. The three main approaches are expressing, suppressing, and calming. Expressing your angry feelings in an assertive—not aggressive—manner is the healthiest way to express anger. To do this, you have to learn how to make clear what your needs are, and how to get them met, without hurting others. Being assertive doesn't mean being pushy or demanding; it means being respectful of yourself and others.

Anger can be suppressed, and then converted or redirected. This happens when you hold in your anger, stop thinking about it, and focus on something positive. The aim is to inhibit or suppress your anger and convert it into more constructive behavior. The danger in this type of response is that if it isn't allowed outward expression, your anger can turn inward—on yourself. Anger turned inward may cause hypertension, high blood pressure, or depression.

Unexpressed anger can create other problems. It can lead to pathological expressions of anger, such as passive-aggressive behavior (getting back at people indirectly, without telling them why, rather than confronting them head-on) or a personality that seems perpetually cynical and hostile. People who are constantly putting others down, criticizing everything, and making cynical comments haven't learned how to constructively express their anger. Not surprisingly, they aren't likely to have many successful relationships.

Finally, you can calm down inside. This means not just controlling your outward behavior, but also controlling your internal responses, taking steps to lower your heart rate, calm yourself down, and let the feelings subside. As Dr. Spielberger notes, "when none of these three techniques work, that's when someone—or something—is going to get hurt."

## A. EXPRESSION OF ANGER

Discuss in advance and let the groups prioritize to zero in on specific sub-domains-to work upon, find causes and work towards modification

### Activity 1: **Dancing out Anger**

Objectives: Release anger and prepare participants for more in-depth exercises

Time: 60 minutes

Material: Music on Drum Beat

Method: After ritual and warm up the facilitator introduces the activity

Step 1: The facilitator asks the group to sit in a circle and discuss what their understanding of 'Anger' is. The following questions are asked:

- What is meant by anger?
- Have you seen angry people around you?
- How is anger expressed?
- Do you get angry?
- What are your views on anger?

The facilitator then shares with the group that anger is a natural and important emotion. Every human being feels angry at some point or the other. What matters is how we express anger? Most of the time we are unaware of our reactions. Over these two month the participants will get an in depth understanding about this emotion and have opportunities to work on anger management.

Step 2: Participants are asked to stand in a circle and the facilitator asks them to stamp on the floor, leading them though different speeds (slow, medium, fast). The whole group is then asked to scatter in the room and as the facilitator calls out different speeds participants need to improvise footsteps.

Step 3: Participants return to a circle and the facilitator leads through angry movements using hand gestures ('mustischa'- punch, shaking, etc), different muscles, voice, and facial expressions. Participants are asked to build their own angry movements using all the above elements.

Step 4: Music with a drumbeat is used- percussion- and the participants are asked to dance to that music with the movements they developed, using different levels and the entire space in the room.

Step 5: The group is divided into 2 and asked to develop a small dance on anger and present it to everyone.

Facilitator observes:

- How do the participants perceive anger?
- Did everyone contribute to the discussion about anger or was anyone quite?
- How many participants spoke about their own anger?
- How many were comfortable dancing out anger?

- Observe participants body language during angry dance- what did they focus on the most? – Expressions/ muscles/ voice/ hand gestures/ footsteps or the entire body
- Make a note of how many participants only used muscles? How many only used facial expressions? How many only used footsteps? How many of used their entire body?

Feedback and Reflection:

Facilitator opens the floor for open discussion and asks the participants to share their experience.

### **Activity 2: Match Box**

Objectives: Release tension

Time: 60 minutes

Material: Unusual beats of Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The facilitator asks the participants to stand in different parts of the room and while walking around to identify in which part(s) of their body they feel tension. If participants do not understand what ‘tension’ means they are asked to identify where it feels stiff, painful or stuck. After 5 minutes of walking everyone shares with the group where their tension lies.

Step 2: The facilitator teaches the participants swing movement and then asks them to swing different parts of they body at different levels (On the floor, in mid level or upper level). Participants are asked to find which swinging movement feels most comfortable to them and continue that movement. After 10 minutes of the swing movement the facilitator quickly checks in with the participants and asks if they feel any shift after doing this.

Step 3: The facilitator asks the participants to take a position (lying down, sitting at mid level, or standing) and imagine their body is made of matchsticks with a string tied to the tip of each. They need to move with this image in mind. When the string becomes loose participants are asked to let go of the string and begin again with the string joining all of the matches. Imagination of the string tying up around the matches and loosening up will depend on the participants. During this activity they are asked to use all the space in the room. The facilitator can use music but it needs to have very unusual beats. Participants are asked to repeat this five times.

The facilitator needs to give a demonstration first.

Facilitator observes:

- How participants identify tension in their body? Was it through body pain or thoughts?
- Are participants able to loosen up the body?
- Which part do the participants do quickly- the tension or release part?
- Which participants are not at all able to release their body or let go?



Feedback and reflection:

Facilitator asks the participants how they are feeling and if they still feel pain or not.

End with '**HA HA HO HO**' Activity- Circular movements with Ha Ha Ho Ho activity: Move around the space chanting the words Ho Ho and Ha Ha. For the Ho Ho's reach for energy above your head and for the Ha Ha's pull energy into your centre down by the sides of your hips.

### **Activity 3: JAJA – Let go**

Objectives: **Stress Release**

Time: 60 minutes

Material: Music only for step 6

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: Ask all the participants to sit in a circle, close their eyes and think about situations that make them feel stressed. They are then asked to identify which parts of their body become heavy or irritated or painful. After 2 minutes they are invited to share their thoughts with the group. If a participant feels uncomfortable sharing they are not forced to and are asked to just share which body part they felt the stress manifest.

Then asked then asked to stand in a circle and say the words 'Ja Ja' with an open voice.

Step 2: Participants are asked to shake their body.

Step 3: Participants are asked to use the word 'JA' while brushing their body parts at different levels to encourage broader movement.

Step 4: Participants are asked to take their own space in the room and release their stress while saying the words 'JA JA'. They are encouraged to use various parts of the body including:

- Head
- Shoulders
- Elbows
- Chest
- Stomach
- Hips
- Knees
- Legs
- Hands

The facilitator constantly calls out different body parts and encourages participants to do kick movements and footsteps for real release.

Step 5: Participants are asked to imagine that they are standing on the seashore and shouting out aloud, "JAJA!" while doing movements. They are asked to use the entire space in the room, different levels and body parts.

Step 6: All participants are then asked to lie down in 'X' position with their eyes closed. If any participant does not want to lie down then they are asked to sit in a relaxed position with their eyes closed. Soothing music is played here.

Ground rules: The facilitator sets the ground rules prior to the activity:

- Nobody should push or hit each other
- Everyone needs to keep themselves safe. For example during shaking or release movements the participants should not hit their head against the wall or punch the wall.

•  
Facilitator observes:

- Are the participants able to use their voices?
- Was everybody able to shake their bodies?
- Did participants feel stuck at any point?
- Were participants able to close their eyes?

Feedback and reflection

- How do the participants feel after this activity?
- Were they able to open their mouth to say 'Ja Ja'?
- Did they feel any body pain?
- Did their bodies become light or heavy? Which parts were heavy?
- Did they have any difficulties or challenges while moving? If yes, what areas? Which body part(s)?
- Did any thoughts come during this activity?
- Did they find any differences between when they were standing and when they were moving?

The facilitator will notice that few participants are feeling heavy so to shift the mood, after the feedback session before going into relaxation, do free fun dance with rhythmic music. This will help participants feel light.

#### **Activity 4: Me and My Anger**

Objectives: **Express Anger**

Time: 60 minutes

Material: Chart Paper and crayons

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The facilitator asks the group to stand in a circle and close their eyes, while imagining what makes them angry. They are then asked to express that through movement. This is followed by a quick group discussion on the cause of anger.

Step 2: The facilitator asks the group to sit in a circle, close their eyes and think about how they express their anger in real life situations. What do they do when they become angry? After the participants open their eyes the facilitator does ask them any questions and tells them to express how they express their anger in reality through movements. They are told they can use words and their voice in addition to body movements.

Set a ground rules prior to the activity:

- Reassure the participants that this is an environment in which they can feel free and safe to release their anger and frustrations.
- Nobody is allowed to touch another during the activity.
- No hitting each other or harming oneself is allowed.
- During the activity some participants might use slang words to which other participants might say 'she is using bad words'. To prevent this, the facilitator needs

to say right at the beginning that this is ‘my space to express myself’. If anyone says something that offends us we do not pay attention to that. Focus on your own work.

- The facilitator states that when he/she asks the group to stop they must stop.
- The group will start and end together.

Facilitator note:

- The facilitator’s body language needs to be relaxed, comfortable and open.
- Even though the group has been told to start and end together there will be a few who can break down in between or freeze sometimes. The facilitator needs to be alert and immediately ask those participants to lie or sit down, and asks the rest of the group to also gradually lie or sit down.
- From the beginning of the activity the facilitator needs to say that anger is a natural emotion and in this space whatever happens is okay. Working with our natural expression will help us in future.

Step 3: After 10 minutes of expression the participants are asked to lie down in ‘X’ shape or sit in a comfortable position with their eyes closed. They are asked to think about what colour represents their strength, gradually open their eyes and use that colour on a chart paper. Crayons are provided.

Step 4: After finishing coloring the participants are asked to walk around the room looking straight ahead without speaking. They are asked to notice if their body feels heavy or light.

Step 5: Reflection – Participants are asked to sit in a circle and say one word or one line, with a movement, that expresses their whole experience.

Facilitator observes:

- Are participants able to identify causes of their anger?
- How do they express anger?
- What kind of words they use during expression?
- What kind of body movements are they using? Are there any similarities within the group?
- How many participants start crying or break down?
- How many of participants hide themselves while needing to express anger?

Feedback:

How do the participants feel?

### **Activity 5: Rhythm of Anger**

Objectives: Anger release

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The facilitator asks the group to think about a song that makes them angry and to share the songs rhythm or sing the song to the group.

Step 2: The facilitator leads a 5 minute movement session on how to create rhythm using different body parts and voice.

Step 3: The facilitator asks each participant to share a rhythm that expresses anger.

Step 4: The group is divided into pairs and each pair explores rhythms of anger through dance. One partner creates a rhythm and the other dances to it, and then roles are changed.

Step 5: The group is divided into 2 groups. One group creates an angry rhythm and the other dances to it and vice-versa.

Step 6: 'Swal jabab- question-answer' while one group creates angry rhythms the other group responds through movements and then roles are changed.

Facilitator observe:

- How did the participants express anger through rhythm?
- How did they respond to the rhythms with movement?
- Did the participants body language change? Was it aggressive or were they expressing in a healthy manner?

Feedback:

- How did the previous activity help them?
- Did the participants notice any changes within themselves?

## **B. CAUSE:**

### **Activity 6: My cause of anger**

Objectives: identify the cause of anger

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: Participants are asked to think about something that makes them angry.

Step 2: They are then asked to identify how anger physically manifests in their body and identify which parts are affected.

Step 3: Participants are asked to start moving from the body part where they feel their anger and slowly start developing and expanding their movements.

Step 4: Finally participants are asked to throw out their anger through movement.

Facilitator observes:

- What causes participants to feel angry?
- How did the participants express their anger in movement?
- Were participants able to think of ways to reduce their anger in a healthy manner?

### **Activity 7: Discussion on cause of anger**

Objectives: Self Reflection and learning

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

The facilitator asks the group to dance to music.

The facilitator leads a group discussion on cause of anger.

Discussion questions:

1. Do participants feel any difference within themselves after have done the previous activities? If yes, explain with examples.
2. What situations make the participants angry?
3. What sensations do the participants feel when angered?
4. What resolutions do the participants want to take for themselves?

End with the 'ho ho ha ha' activity.

### **Activity 8: Causes and response**

Objectives: identify the connection between the causes and response

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: The group is divided into 3 and asked to identify 2 causes of anger, followed by a discussion about them.

Step 2: Participants are asked to express the identified causes through movement.

Step 3: Participants are then asked to think about how they respond to these causes of anger.

Step 4: They are asked how could they respond to these causes of anger without hurting themselves and in a healthier and more productive manner.

Participants are finally asked to think about a situation that made them angry in past and to come up with a movement phrase that expresses the situation they thought off.

Facilitator observes:

- Where participants easily able to identify causes of anger?
- How did the participants express their anger in movement?
- Were participants able to think of ways to respond to their anger in a healthy manner?

Feedback and reflection:

- Did participants find it easy or difficult to find healthier ways to respond to their anger?
- Did they find this activity easy or difficult?

## **D. MODIFICATION:**

*Resolution in a group using positive coping skills*

### **Activity 9: Steppingstone**

Objectives: Finding resolutions

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

The facilitator divides the group into 2 and gives the participants 2 situations to prepare a story around. Each situation will have a cause, response, and resolution to anger. The groups share the stories they came up with using drama with dialogues and movement.

Each group will reflect on other after presentation.

Facilitator observes:

- Team work
- Preparation of story
- Are they able to reflect 3 areas
- Using of movement- aggressive or balanced
- Using of dialogue
- Are they able to take role equally in drama?
- How they are providing feedback to others?

Feedback and Reflection:

- Facilitator conducts a group discussion on their understanding of cause, response and resolution.
- What they learnt from the exercise? How these learning will help them in daily life?

### **Activity 10: Teaching exercises**

Objectives: Building self tool for coping

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Facilitator will teach six exercises that one can do at home.

1. Breathing exercise – participants are asked to inhale and exhale slowly and deeply. They can hold each other's hands during this exercise and should pay attention to their bodily sensations.
2. Give prompts to the participants so that they think of a positive image. Imagine your hand to be a flower. Open your fingers slowly, one at a time, to create the action of an opening flower.
3. Gently clench and unclench fists. Repeat 30 times.
4. Slowly open and close the mouth. Repeat 30 times.

5. Pay attention to the sounds in your environment. To make the participants understand the facilitator should produce sounds intermittently by walking and using other objects.
6. With eyes closed think of one thing that makes you happy. Once completed dance to that image or share it with your friend.

**Note to the facilitator:**

- In this session the accompanying piece of music is very important.
- If you speak, modulate your voice: speak softly and soothingly.
- Make sure that all the participants keep their eyes closed if the activity calls for it. If a participant is unwilling to close their eyes gently place the palm of your hand over their eyes.
- Make sure that the participants sit straight. You can touch the head or back of the participants to alert them to this requirement.

Facilitator observes:

- Are participants able to relax?
- Are there any exercises participants are fidgeting in?

Reflection:

- How do the participants feel after doing these exercises?
- Which exercises did they find easy and which ones difficult?

**Activity 11: Teaching relaxation techniques**

Objectives: Self healing

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Relax the body and mind to allow for the release of excessive energy and tension, thereby producing calming effects.

1. Melting ice-cream: participants are asked to close their eyes and pretend that they are ice-cream. They should imagine they are melting slowly, letting their head droop and lowering their body and legs until they are lying on the floor. Note: If participants are standing with their hands up the “melting” starts from their fingertips. Participants are told the slower they melt the more relaxing the activity will be. The whole process will be accompanied by soft music.
2. Participants are asked to listen to music and lie down on the floor in any way they like.
3. They are then asked to imagine that they are floating across a sea.

**Note to Facilitator:**

- In this session the accompanying piece of music is very important.
- If you speak, modulate your voice: speak softly and soothingly.

**Activity 12and 13: Me and my healing movements**

We will spend 2 days on developing self-healing activity, as this is very important for dealing anger.

Objectives: To create own coping mechanism through creativity

Time: 60 minutes

Material: Music

Method: After the ritual and warm up the facilitator introduces the activity

Step 1: Participants are asked to stand in a circle. The facilitator asks them if they remember healing movements from the previous sessions and to develop 3 activities, which they will be using throughout the week, and the next session they will first share their experience & again develop another 3 activities that will help them cope and respond to their anger in a healthy manner.

Step 2: Participants are asked to share their movements in big group and talk about how this will help them.

Facilitator observes:

- How easily to the participants come up with activities?

Reflection:

- Are participants able to respond to situations that anger them in a healthier manner?
- Was it easy or difficult to develop activities?

#### **Activity 14: Walking away from anger**

Objectives: EVALUATION ON ANGER MANAGEMENT

Time: 60 minutes

Material: Chart paper, colors, crayon, music

Method: After the ritual and warm up the facilitator introduces the activity

The facilitator asks each participant to take long chart paper and draw a pathway that will represent their expression of anger through colors. The start of the pathway will comprise of how they expressed anger before being exposed to DMT sessions. The middle portion of the pathway comprises of how they express anger currently. Finally, the last part of the pathway comprises of how they wish they would be expressing anger in the near future.

After completing this task each participants will show their pathways to the group and speak about it.

**Indicators to map Anger Management:**



- Reduce screaming and irritation
- Reduce hitting each other or throwing things
- Willing to take constructive action (E.g. if anger out of control they will remove themselves for few minutes from the group)
- Positively expressing frustration through movement

**Format for Tracking**

Each individual who are undergoing the process their development need to measure

**ANGER MANAGEMENT**

Name	Indicators	Rating			Other Remarks
		In the Beginning 1 <sup>st</sup> session	Middle of the session Session 8	The day of evaluation Session 14	
	Screaming and irritation High: __ Moderate: O Balanced: +	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Hitting each other or throwing things High: __ Moderate: O Balanced: +	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Willing to take constructive action (e.g. if any anger out of control they will remove themselves for few minutes from the group) High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Positively expressing frustration through movement High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	



# COMMUNICATION

**Communication** (from Latin "*communis*", meaning *to share*) is the activity of conveying information through the exchange of thoughts, messages, or information, as by speech, visuals, signals, writing, or behavior.

Communication is defined by de Valenzuela as “any act by which one person gives to or receives from another person information about that person's needs, desires, perceptions, knowledge, or affective states. Communication may be intentional or unintentional, may involve conventional or unconventional signals, may take linguistic or nonlinguistic forms, and may occur through spoken or other modes.”<sup>[1]</sup>

Communication requires a sender, a message, and a recipient, although the receiver doesn't have to be present or aware of the sender's intent to communicate at the time of communication; thus communication can occur across vast distances in time and space. Communication requires that the communicating parties share an area of communicative commonality. The communication process is complete once the receiver has understood the message of the sender.

## A. EMOTIONAL LITERACY

### **Activity 1: Our Emotions**

Objectives: Identify the emotions

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Step 1: The Facilitator and participants take place in a circle they start to discuss about emotions. What you know about emotions? How many emotions do you know? Is it part of our daily life?

After the discussion facilitator will give some information for example that everyone has emotions and emotions can be strength as well weakness if we can't control them. Sometimes we are not aware when emotions come and also do not know how to deal with the emotions. Through this 2 month session we will be able to know about our emotion.

Step 2: After discussion facilitator ask participant makes their space in the room. Facilitator asks them to walk through the room. While the participants are walking the facilitator will call out some directions, which participants will follow to do while they are walking.

- Imagine: It's raining and we are wet
- Imagine: You see a big snake
- Imagine: we are playing with water
- Imagine: we are walking with our friends and suddenly the sky became dark, is very windy and you lost your umbrella because of the wind and its so dark you are unable to see each other.

Facilitator ask them for above mentioned each direction: what are you feeling/ask them to think about what emotion coming up while doing the movement.

Step 3: After finishing the movement facilitator will give chart paper to everybody and ask them to color their feeling

### **Feedback and reflection**

- Facilitator open the floor for general feedback
- Facilitator asks what kind of emotions came during the movement and how body was responding that time?
- Any memory was coming during the activity?
- Did you feel any difficulties to express?

### **Activity 2: Dancing out Emotion**

Objectives: Giving an idea about emotion

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Step 1: Facilitator will conduct a brainstorming session on their idea about emotion and feelings. Asked them to say the lists of emotions. What emotion they faced a lot. What emotion gives pain to them? What emotions give them joy? Are they able to express all their emotions or they hold some emotions inside?

Step 2: Facilitator lead 1 or 2 body movements and facial expression within circle on emotion. For example if we become sad then what happen to body and what about the facial expression.

Facilitator ask the participants to work on their movement and facial expression with 10 emotions:

- |           |             |          |            |          |
|-----------|-------------|----------|------------|----------|
| ➤ Anger   | ➤ Love      | ➤ Wonder | ➤ Laughter | ➤ Pride  |
| ➤ Sadness | ➤ Happiness | ➤ Peace  | ➤ Fear     | ➤ Hatred |

---

Step 3: Facilitator will ask the participants to divide into 2 groups and ask them to take 3 positive emotions and 3 negative emotions and prepare a dance.

Facilitator observes: How the participants expressing the emotions in the physical level as well as expression level.

Feedback and reflection:

- Are they able to express fully the emotion
- Facilitator will ask the participants whether they find any difference when they are doing individual expression and group dance.
- How they choose the emotion within group

### **Activity 3: Movement Choir**

Objectives: expressing emotion

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

A movement choir consists of voice, speed, space, level and movement.

Step 1: Facilitator asked the group stand in a circle in the room. Asked participants to use their voice to sing in a circle but at different volume levels.

Step 2: Ask the participants to move around the space and use their voice with movement and level

Step 3: quickly asked the participants how they are feeling.

\*\*\*Note: when they will start they can laugh and look at each other. Constantly tell the participants that entire activity need to start together and end together

### **Step 4: 10 Emotions used in the Movement Choir**

Instruction: In life there are many emotions but each individual gets caught up in specific ones. By exploring all emotions we can learn to control and utilize our emotions in order to move forward in life.

Asked the participants to move with the emotion. Facilitator call out each emotion at a time and participants need to move with the voice, sound, space, level and movement

Act out 10 emotions through use of sound:

- |           |             |          |            |          |
|-----------|-------------|----------|------------|----------|
| ➤ Anger   | ➤ Love      | ➤ Wonder | ➤ Laughter | ➤ Pride  |
| ➤ Sadness | ➤ Happiness | ➤ Peace  | ➤ Fear     | ➤ Hatred |

---

Note to facilitator:

- Repeat the emotion continuously until a physical truth is found

- Explore sound, movement and emotion as linked entities
- Keep alternating between different emotions using the beat of a drum to signify each change

Step 5: At the end facilitator will lead a dance session on me and my strength.

Facilitator observes:

- How the participants connecting with emotion?
- Are they able to link the emotion with their movement?

Feedback and Reflection:

- Facilitator open the space for general feedback
- Ask the participants were it easy or difficult to express? Ask them also to explain in detail the easy and difficult part of expressing emotion

\*\*\*Note for facilitators:

If someone breaks down in the session, he or she needs to lie down. During feedback, if there is any participant who doesn't want to share do not force them to share. Allow time for individual sharing if the group wants it.

#### **Activity 4: A session on emotion and feelings**

Objectives: Awareness

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Step 1: Facilitator asked the group to sit in a circle and asked them to close their eyes and think what emotion and feelings they go through in daily life-from morning tonight. Give them 5 minutes to think and asked them to share in group. Facilitator need to ask them that what emotion and feeling invoke them in a regular basis.

Step 2: from the discussion facilitator will able to get a clear picture of the group feelings and emotions of their daily life. Facilitator asked them again to think about some metaphor from nature, which they connect with their feelings and emotion. It can be tree, bird, water, wind anything.

Step 3: facilitator will call out their emotion and feeling which came out from the discussion and asked them to move with facilitator's directions- your metaphor is now happy, sad, joyful, angry, in love, fearful, curious, anxious, in care, jealousy, proud, melancholic, and encouraged etc. Here facilitator asked them to use sound.

Step 4: After finishing step 3, facilitator will lead a slow and soothing dance with the participants, which help them to calm down and ask the participants to do a dance on peace on their own

Step 5: Facilitator will lead a discussion about feelings and how life is connected to emotions and feelings

Step 6: Ask the participants what they learnt from the day. With a general feedback the session will end.

### **Activity 5: Removing my fear**

Objectives: identify the cause of fear and remove that

Time: 60 minutes

Material: Music, Chart Paper, Crayons, Colors, color ribbons, rubber band, string and streamers

Method: after ritual and warm up facilitator introduce the activity

Step 1: Facilitator asked the participants to ask to move with drum beats and think about the object and things they feel fear. After 5 minutes movement facilitator asked to sit with close eyes and asked them to inhale and exhale for 2 minutes and asked them to think about their own fear which they are carrying still now – it can be individual or a situation in life.

Step 2: facilitator will ask them to open their eyes and prepare a mask, which reflect that fear.

Step 3: Participants wear that mask and dancing out the feelings and emotion which coming after wearing the mask. First they will dance individually, then partner and at the end within group.

Step 4: After finishing the dance facilitator asked them to stand in a circle and facilitator will stand in the middle of circle. Facilitator will ask to say each participant to talk about their fear either in a word or a line with footsteps or jumps for example – I am fearful for my uncle. I am scared about the court.

Step 5: Facilitator leads a process to removing the fear of mask.

- Everyone will hold their hand each other and say together “we want to remove our fear”
- Everyone will hold each other shoulder and say “we want to remove our fear jointly”
- Everyone raise their hand up and gradually put it on their face and say “Go away my fear” and tear the mask from face together.

Step 6: Everybody stand in a circle with close eyes and hold each other hand together. Gradually sit down. Facilitator play a soothing music asked them to lie down or seat relaxes and gives them time to space out.

Step 7: according to the situation facilitator will lead a group discussion / feedback otherwise session will end with relaxation and healing touch.

### **Activity 6: You are the best dancer in the world”**

Objectives: overcome fear

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Step 1: Facilitator asked the group to think about how legs helped us and a discussion on legs – as a body part how it helped us to develop our strength.

Step 2: facilitator asked the group to imagine their legs as paint brushes & paint the entire room. Use toes and voice; coordinate the rhythm of the voice with the movement of the toes.

Step 3: Gradually facilitator gives direction to the group to move with the legs

- Imagine and Explore playing with your legs
- Imagine and Play the drums with your toes
- Imagine and Play piano with your toes
- Imagine your Toes dancing in the rain
- Your legs driving a car,
- Your legs are talking and fighting
- Your legs are fearful
- Your legs feeling happy
- Your legs are helping you to move forward
- Your legs are the best dancer in the world!
- Use hands, legs and facial expression simultaneously
- Create a dance using the whole body (legs, hands, voice, expression, etc.)
- Now you are the best dancers in the world

Step 4: Divide the group into two and asked them to discuss what kind of fear they have in life. What kind of fearful situation they faced? What are the similarities they are found in the group? After discussion each group come up with 2 causes of fear and share that in the bigger group.

Step 5: they again go back to the group and work on how they can deal with this fear? What support they need internally and externally? What kind of decision helps them to overcome that? What kind of self healing/ self care activity helps them to overcome that? How they can practice the daily self care activity to deal with their fear.

Step 6: Facilitator leads a group discussion in a bigger group. How they are feeling after the entire process? Identifying the fear was helpful or not? Developing own resolution was how much effective?

### **Activity 7: using body parts to know our feelings**

Objectives:

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

In this activity facilitator will work on all the following emotion and feelings



- |                            |   |                        |                                   |                               |
|----------------------------|---|------------------------|-----------------------------------|-------------------------------|
| ➤ Love, care,<br>affection | ➤ Anger,<br>anxiety,<br>jealousy        | ➤ Wonder,<br>curiosity | ➤ Fear, greed,<br>despondenc<br>y | ➤ Pride,<br>encourage<br>ment |
| ➤ Sadness,<br>melancholy   | ➤ Happiness,<br>laughter,<br>excitement | ➤ Peace                | ➤ Hatred,<br>Disgust              |                               |
- 

Step 1: Facilitator review with the participants on the previous sessions and ask that now how they understand about feeling and emotion. After a small discussion facilitator will explain that today's session will be using body parts and their connection with feeling and emotion with metaphor

Step 2: Facilitator asked the entire group to scattered in the room and take position.

Step 3: facilitator tell to use nose- direction will be 'nose follows the butterfly'-love, care, affection. Facilitator asked the group constantly while moving they need to connect their feeling and emotion.

After each direction facilitator quickly ask that about their feeling just to check whether they are in a right direction.

Each steps need to use different music as per emotion

After the session of sadness, anger and fear ask the participants to lie down for 2 minutes without asking anything to create a safe space for them.

Throughout the activity participants need to encourage using the entire space of the room, and different level and whole body

**Facilitator observe:**

- How participants are shifting one emotion to other
- Whether they are able to differentiate the emotions
- Whether they are able to do different movement and expression for different emotion

Step 4: Facilitator asks to use chest – facilitator asked them to take a different position with the chest. Direction 'Honey drops from the tree' – sadness and melancholy  
Participant's movement will be very slow. Facilitator needs to say that do not rush. Chest will lead the entire body. Participants can use sound and voice with big body movement.

Step 5: Facilitator asked the group to take a position with their heap in lower level and give direction 'Heap blowing the balloon and air went out from the balloon' – happiness, laughter

and excitement. Participants can use their voice here. Facilitator constantly encourages participants to move with big body movement.

Step 6: Facilitator asked the group gradually shift their focus in to their head and give them a direction to imagine ‘ Somebody is pulling my hair and I was unable to release that’ - anger, anxiety, jealousy

Step 7: Facilitator asked the group to use the shoulder and arm. Direction – Reach out towards the sky. Pride and encouragement. Participants need to lead their body by shoulder and arm.

Step 8: Facilitator asked the entire group to use their knees. Direction-‘Knees are removing the stone chips and dirt from the road’. Hate, disgust the whole body will lead by knees.

Step 9: Facilitator asked entire group to focus on the neck. Direction- Imagine somebody put 3 kilo ice on your neck and it heavy and stuck at your neck. Fear, greed, despondency.

Step 10: Facilitator asked the entire group to stay in scattered position. Asked them to imagine a big colorful feather is coming towards them and play with that feather with elbow. Use of both elbow. – Wonder, curiosity

Step 11: ask the group to create some peaceful movement with whole body. Here no direction.

#### **Feedback and reflection:**

- How you felt to shift from one emotion to another?
- How was the entire experience?
- Are you able to express the emotion differently? If yes then explain. If No then also explain.
- Which emotion and feelings you like and which one you didn’t like? Did you find any difference while doing the experience between both like and dislike?
- End with general feedback and give a thank you to all participants

#### **Activity 8: Poetic Space**

Objectives: Dance Movement activity on communication

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Demonstration needed

In the room facilitator will create a space and make a circle with scarves/ sari or any other props. This space will call Poetic space.

Step 1: The participants should ask to stand in two corners of the room, separated into two equal groups. Two participants will meet in the middle of the room, communicate through movement, use the space around them and write poetry through movement

First step is to know the space for communication- the two partners run into the middle of the room, see each other and then return to opposite corners.

Step 2: Second step is to develop friendship- two partners run into the middle of the room, hold hands and turn around with each other and then return to the opposite corner.

Step 3: Third step is to learn how to give positive energy, to share with each other and form partnerships - the partners run into the middle of the room and create poetry through movement, pass energy to the other participant and then return to the opposite corner.

Step 4: Fourth step is one person will come in the centre create his/ her own poetry through movement and dance and then return to the opposite corner.

Step 5: All participants dance together within that poetic space.

The entire activity will be conducted 3 times and in silence and facilitator check how long time they are taking to building the relationship. Nice music will play. It can be song also.

Facilitator observe: This activity is to check body language, including gait and posture, are confident while non-verbally interacting with others

Feedback and reflection:

- Facilitator opens the floor to ask the participants general feedback
- Ask them which part they felt most connected and communicated
- Which part was very difficult?
- Are they feel difficulties in eye contact, holding hand providing equal pressure?
- What emotion and feelings are coming up?

## **A. ASSERTIVENESS**

### **Activity 9: Mirroring**

Objectives: Understanding Non-verbal communication

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Step 1: Facilitator will lead a 10 minutes session in silence without music without giving any direction.

Step2: Facilitator will ask the group about their feeling to move in silence. Then lead a group discussion on communication with special focus on non-verbal communication.

Step 3: Facilitator asked the group to find a partner – One partner doing other do exactly and role change.

Step 4: Everyone will be doing with everybody without talking only using their observation skill.

#### Note to the Facilitator

- The entire Activity will be in silence
- Create a ground rule for all participants that there will be no form of 'touch' used in the exercise.

Facilitator Observe:

How the participants observe and using the non-verbal technique?

Whether they are able to do it in silence?

Feedback and Reflection:

- Facilitator open the floor and ask about general feedback
- Facilitator asked about their feeling on expression without talk
- Ask them how they were communicating each other?
- Ask their feedback whether they find any difference between verbal and non-verbal communication

#### **Activity 10: gibberish**

Objectives:

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

**What is Gibberish? Gibberish** is a generic term in English for talking that sounds like speech, but carries no actual meaning.

Step 1: The facilitator will ask all participants to form a circle.

Step 2: The Facilitator will then explain what is gibberish and make the participants comfortable with gibberish by leading a small session – (egg: ask everyone to introduce themselves in gibberish)

Step 3: The facilitator will then ask all participants to find a partner and talk to each other's partners in gibberish. The facilitator will ensure that each partner takes turns in talking in gibberish rather than talk at the same time.

Step 4: At the direction of the facilitator, the partners will be changed to ensure that everyone gets turns to communicate with everyone in gibberish.

Step 5: Again the facilitator will ask everyone to find partners and express all negative feelings like, anger, sadness or frustration and say in gibberish. The facilitator should ensure that all negative feeling is expressed in gibberish. The partner will only listen to the one expressing; they will not show any expression or movement during this.

Step 6: After the expressing of negative gibberish emotion, both partners will take a deep breath. The partner who expressed the negative gibberish will then express the positive gibberish.

Step 7: Then both partners will take a deep breath after one has expressed their positive gibberish. Both partners lying down in x position for one minute with deep breaths. After relaxation both will get up and now the role will be reversed between the partners.

Step 8: The next partner complete the entire above mentioned process.

Step 9: After the role change, when both partners have finished they will hug each other, thank each other and then sit and discuss their feelings with each other. (How did they feel, are they able to express their emotions, whether it was comfortable or uncomfortable experience).

#### Note to the facilitator

Facilitator need to mention that it is not mandatory to share the experience or story. The sharing will be depending on the individual and one's comfort level.

Facilitator need to ensure that whatever discussion will be here will be confidential.

#### Facilitator Observation:

- If the participants can express both negative / positive emotions
- How they express these emotions
- How much capacity of listening and response does one have?

#### Feedback and reflection:

- Facilitator will ask the group about their comfort level with the activity?

#### **Activity 11: YES /NO**

Objectives: To build Assertiveness

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Entire exercise will be in three ways.

- Verbal only yes or no
- Saying yes or no with just one sentence
- Saying yes or no only with the body language, no words.

Step 1: Facilitator asked the class to divide into two groups

Step 2: Facilitator will then ask group one to take a space within the room and create an imaginary boundary for themselves.

Step 3: The second group will roam around the space then ask permission to invade the space of the group one. Group 1 need to respond how and to what extent they will give access other within their boundary. For that they have to follow above mentioned 3 steps. With every step eye contact is mandatory while the above 3 points mentioned. The second group members will only respond when asked and given an answer by group one.

Step 4: This exercise will then reverse for group one and two accordingly.

Step 5: Facilitator will have a quick feedback session on boundary and its importance to life and how it connects to our daily life.

Facilitator Observation:

- Use of Eye Contact
- Use of body language and voice
- How both groups are maintaining their boundary (exp – weather they are staying within their boundary or overcrossing their boundaries)
- What kind of sentence they are using to express yes / no (if they are comfortable in both body language and verbal or just with one of it)

Step 6: Facilitator will ask everyone to get into partners. Both partners will try to communicate with each other with the use of yes / no only and through body language.

Step 7: The partners will inter change using of yes / no when directed by the facilitator.

Feedback and reflection:

- The facilitator will take a general feedback from participants
- Ask what was more difficult – the yes or the no and why?
- Did the participants find it difficult to maintain a boundary as a person creating it and as a person invading it? If so why?
- Are feeling any power from inside if yes why? If no why?

Note to the Facilitator – create a ground rule for all participants that there will be no form of ‘touch’ used in the exercise.

### **Activity 12: Listening and Witnessing**

Objectives: capacity to share and respond

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Step 1: The facilitator will ask the participants to find partners.

Step 2: As partners, what was done in the gibberish activity, will now be done in the proper language. The partners will express themselves through some incident, situation or their own story. This entire things need a connection with self (for example participants will be not allowed to say a story of Madhuri Dixit film). It can be anything but 'I-the individual' need to involve and engaged with that. The sharing will be for 7 minutes along with language, movement, expression, voice.

Step 3: The participants will have role change.

Step 4: After the role change, when both partners have finished they will hug each other, thank each other and both partners will dance together about their feeling. (How did they feel, are they able to express their emotions, whether it was comfortable or uncomfortable experience).

Feedback and reflection

The feedback session will start with the facilitator thanking the participants for sharing their situation or story.

- Facilitator will open floor for general feedback.
- How was the experience
- Did the participants find any difference between gibberish activity and present one.
- Which of them was more comfortable for them.
- Where did they find it difficult to express themselves

The entire session will end with a fun and free dance.

### **Activity 13: Preparatory stage for Mock Trial of Court Room**

Objectives:

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

Step 1: Facilitator will give a brief idea about the day session and ask them about their thoughts and reflection about courtroom trial as well as on mock trial.

Step 2: Facilitator will ask the participants to divide into two groups.

Step 3: Within the groups they need to discuss what they face in the courtroom and what kind of various steps they can take for themselves to deal with that for leading a daily healthy life. would take when preparing for a courtroom trail. What are the situations that they could face within the court during trial and how will they overcome these situations by themselves.

Step 4: After the preparation they will do a role play on the situation in courtroom. Here the facilitator will need to specify that there might be criminal who will be a relative – then what will you do. Or if the criminal will threaten you in court then what will one do and how will one tackle it.

Facilitator observes:

- Whether they are talking about their own decision making capacity?
- Are they at all discussing about the conviction of trafficker?
- What kind of dealing and coping mechanism they are talking about?

#### **Activity 14: Mock Trial**

Objectives:

Time: 60 minutes

Material: Music

Method: after ritual and warm up facilitator introduce the activity

The day of Mock Trial 2 facilitators need to spend full day with participants.

In this activity facilitator need's to talk to the institution from the beginning of the module for their support to arrange a mock trail session for the benefits of the participants. This is only for 2 hours and 1 day.

Step 1: Write a request letter to the respective institution for asking their support to this session at the beginning of the module

Step 2: Then have a re- discussion in the 5<sup>th</sup> month while starting communication activity for the mock trial and take a date and time from them to seat before the mock trial.

Step 3: design the mock trial session with the representatives of respective institution. Four representatives (Lawyer / advocate, counselor, social worker and 1person who need to agree to role play of trafficker) presence are mandatory for the session. Ensure during the day of activity every representative present who promises.

Step 4: The Mock Trial will look like a real court room situation and each participants will respond and communicate with every representative of the mock trial.

Step 5: Each participants will enter the room one by one and communicate with selected representative. Communication time will be not more than 5-7 minutes.



### Note to the facilitator

- The room needs to be decorated like a court room with Chair Table. Lawyer / Advocate need to wear their courtroom dress.
- Among 2 facilitators 1 will be inside the room 1 will be outside the room
- Encourage the participants to talk
- Ensure who is entering the room will not have any interaction with other
- **Though it is a mock trial still environment need to be supportive and friendly so that participants can increase confidence**

At the end of the session facilitator will check that all participants are physically and mentally okay. Then sit with the participants for general feedback.

Then facilitators will spend the day with fun. Fun dance, games, music listening or coloring and other things which participants favorite.

### **Activity 15: Vision of life**

Objectives: Prepare the participants for ending the six month

Time: 60 minutes

Material: Music, Scarves, Chart Paper, Crayons, Colors

Method: after ritual and warm up facilitator introduce the activity

Vision of life: they will be asked to Dance and paint what they envision for themselves in the future.

Step 1: Facilitator will ask the group to form a circle and quickly ask them about the vision of life.

Step 2: Facilitator asks participants to improvise a dance for their future life. Participants can use scarves for this.

Step 3: Facilitator asks the group to divide into 2 groups and share their vision and create a group dance on that and then present it.

Step 4: Facilitator asks the participants to draw/ paint/ color about their future life

Step 5: Participants will present one by one along with dance and speak about their dream/vision in the group

Facilitator Observe:

How many of them are able to dream or vision about their life

What kind of dream are they talking about?

### Feedback and Reflection:

How do you feel when you are dancing and painting the future?

Which was easy to do?

Do you find any difference after doing the activity?

How you felt after go through the process?

What you learnt from the activity?

### Activity 16: Evaluation

Objectives: to map the change

Time: 3 hours

Material: Music

Mock Trial itself an evaluation to check whether they are able to develop the communication level. But to recheck we need to do an evaluation.

In this day warm up will be differently.

Step 1: Facilitator share with the group that the entire day will be for revisit the previous activity and experience.

Step 2: Facilitator asked the entire group to do a self leded warm up to remember previous day's activity and experience.

Step 3: Facilitator asked them to seat in a circle and lead a group discussion about the entire 6 months activity. Asked them what they liked and what they didn't like. What experience helped them most? What things they are able to deal independently and for what they still need support? What they learnt from 6 months and how this helped them in their life?

Step 5: Facilitator asked the entire group to divide into two and develop a programme plan with sharing responsibility for the last day including prepares 15 minutes movement choreography and present it in the big group. Programme planning will include: selecting music, decoration style, space selection, guest list selection etc. This entire process need to come up from the participants and this will help us to measure the change among participants also.

Feedback: Facilitator will take general feedback and prepare for the closing session.

### **Day 17: Phase out Day and closing session**

This will be the closing day of the entire module. In this day facilitator will invite others of the respective institution to join and celebrate the success of the completing the entire module with the participants. This day facilitators will arrange a small interaction and sharing session followed by a performance.

The entire DMT space needs to decorate colorfully by the participants and facilitator. The participants will decide about the programme. It will not more than an hour. Things need to be done for the performance

- Finalize the music and performance concept with the participants
- Prepare 15 minutes movement experience to present
- Sharing 15 minutes conversation with other about the process- Participants will talk on their own experience
- Facilitator will give a 5 minutes thank you note to the participants and respective institution
- Facilitator invite the entire group participants and audience for 10 minutes to dance together for celebration
- The entire session will be ending with 'GIFT CIRCLE'. All the participants and audience will give gift and positive energy to each other and say a word and one line about their gift which they are taking back.

### **Indicators:**

- Ability to take leadership roles in activities
- Ability to share the feelings within peer group- joy, happiness, pain, love –and speak about personal issues
- Body language, including gait and posture, are confident while interacting with others.
- Able to reflect and connect their thoughts – For e.g. what there will be an alignment what they are thinking and saying

### Format for Tracking

Each individual who are undergoing the process their development need to measure

#### COMMUNICATION

Name	Indicators	Rating			Other Remarks
		In the Beginning 1 <sup>st</sup> session	Middle of the session Session 8	The day of evaluation Session 16	
	Ability to take leadership roles in activities High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Ability to share the feelings within peer group- joy, happiness, pain, love –and speak about personal issues High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Body language, including gait and posture are confident while interacting with others High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	
	Able to reflect and connect their thoughts –for e.g. what there will be an alignment what they are thinking and saying High: + Moderate: O Low: __	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	

### **Caution/ Risk Prevention:**

As this module is for working with trafficking survivor who undergone traumatic experience in life. The approach is collaborative approach so there can be situation where risks involved. To prevent the risks facilitators need to be aware in the following area.

### **Risk of The Work:**

#### External

- Taking time to get permission from the institution
- Get the participants continuously for 6 months
- Space (For example you arrive and see that space with chair table is designated for the session) and non-availability of the music facility
- Start the session on time
- Without information close the session
- Not prioritizing DMT as a important part of the rehabilitation process

#### With The participants

- May be few of them has very less interest in dance and movement
- Closely related/unity of group due to conflict inflicted by seniors and Shelter Home workers
- Due to personal experiences can be very moody, and have fluctuating energy
- Fear of expressing themselves freely – for fear of being laughed at by staff
- Physical confinement results in them being emotionally confined
- Large desire to be stimulated and learn
- Solitary, and often fall into isolation
- Fighting with peer within the class

#### Prevention factor for External :

- Make the appointment and start a communication one month prior to Begin the process and ensure to discuss the people who will take decision regarding the session
- Ask the permission in writing
- Reach always in session site at least 20 minutes before to start the session ontime
- From the beginning ask for empty space and music system
- Provide a half day session on DMT with staff of the respective institution
- Monthly communication with respective institution
- With the permission of the respective institution communicate with the participants before start the process so that participants can aware of it and get a clear picture about the process from beginning to phase out.
- Take case study prior to begin the process
- Two trainers mandatory for conducting group session
- Make it clear from the beginning with the participants that this is not a bollywood dance class
- Ready for conflict resolution

### **Suggestion for resolution of conflict during session**

- Remove the individual from the situation by giving them a 'safe space'
- Allow time for calming and self reflection for entire group
- Give encouraging support and love
- The ability to resolve trouble through humor – make laugh
- Make light of a situation, that there is no need for the individual to be so hard on themselves

Suggested wording:

*'Can I help you to overcome this?'*

*'You can share your personal trouble with me'*

*'How can we look at this differently / positively?'*

*'Overcoming emotional struggle and challenges allows us to be stronger'*

*'What do you want to do?'*

*'How do you want to move in DMT session?'*

## **Material Lists:**

Music CD

CD Player

A4 Size Paper

Colorful Chart Paper

Newspaper

Crayons

Water Color

Paint Brush

Palate

String

Scarves

Small Drums

Stretchable Cloth

Round shape Balloons

## **Afterward**

To begin, I would like to thank our amazing resource persons for all of the work that they did in putting together this module. Next, I would like to recognize and express my gratitude to the Kolkata Sanved Dance Movement Therapy trainers for their help in developing the content of this module.

Without the support of our primary donor, the Kamonohashi Project, Japan, this project would never have been possible, so I want to express my thanks to them.

I also want to thank Save the Children India, Mumbai for agreeing to serve as the pilot group for the first implementation of this module.

After reading this module, the next step is to attend a Training of Trainer session with Kolkata Sanved. If you would to set up a session, please contact the Kolkata Sanved office.

While you can use any music that you desire when implementing this module, we do have a sample CD that you can obtain from our office if you contact us.

Thank you for taking the time to read and use this module, as we believe that this will help to effectively empower the survivors of trafficking moving forward into the future.



## **Bibliography**

Alderad, A. (2006). *Training of Trainers Manual for Peer Education*. Oxfam: Delhi.

Nigudkar, M., Rustomram, N., & Nair, A. (2005). *Warm-ups & More...* Department of Extra Mural Studies, Tata Institute of Social Sciences: Mumbai.

Nigudkar, M. (2005). *Look it Up*. Department of Extra Mural Studies, Tata Institute of Social Sciences: Mumbai.

Seal, A. (2007). *Our Children, Our Communities: A Facilitator's Handbook*. Oxfam: Delhi.

Shah, G. & Vasi, S. (2002). *Reaching Out to Children of Alcoholics: A Training Package. Volume I*. Department of Extra Mural Studies, Tata Institute of Social Sciences: Mumbai.

Shah, G. & Vasi, S. (2002). *Reaching Out to Children of Alcoholics: A Training Package. Volume II*. Department of Extra Mural Studies, Tata Institute of Social Sciences: Mumbai.

[www.kolkatasanved.org](http://www.kolkatasanved.org)

[http://www.adta.org/About\\_DMT](http://www.adta.org/About_DMT)

<http://www.admt.org.uk/whatis.html>

[http://my.clevelandclinic.org/healthy\\_living/mental\\_health/hic\\_fostering\\_a\\_positive\\_self-image.aspx](http://my.clevelandclinic.org/healthy_living/mental_health/hic_fostering_a_positive_self-image.aspx) (self-image)

<http://www.apa.org/topics/anger/control.aspx#> (anger)

<http://www.adta.org/resources/documents/samhsa%202011%20adta%20sheets%20%282%29.pdf>