ANNEX 4

Presenting the etudes and post presentation discussions

Lesson duration: 90 minutes
Lesson contents:
1. Theater plays (45 minutes)
2. Group discussions (45 minutes)

For the purpose of this training the practical implementation of stage 5 is omitted. When implementing educational theater with real target groups though, this stage will be important to help build the characters and improve the behaviors of the actors. The information gained through the questions of the audience can help the acting team to go back to stage four and improve the characters and dialogues in each scene.

In this final lesson the groups are invited to present their etudes. Each etude is expected to contain three scenes linked together as described in stage six (Linking scenes together).
After each scene is played, the trainer initiates and facilitates the final discussions which comprise stage seven of the educational theater process. It is important to remember that during each discussion:

- the actors continue to play their character and answer the audience's questions as the character himself would answer;
- it is necessary to make sure that the audience understands the message;
- the audience can (and should) be encouraged to give its opinion to the characters in the scene or etude on how to solve their problems, as well as resolve the conflict in the scene;
- apart from the lines of the script, each actor has to be aware of the personal story developed for their character. These personal stories are necessary for the actors to be able to answer the audience's questions;
- actors should not forget the educational objectives of the session.

The rest of the participants in the training are encouraged to ask as many questions as possible, and provide their feedback to the presenting actor group.

Educating the educators

Course / curriculum
Pilot course /module

Edited by Lindner Lídia and Mészáros Mercedes

After stages three and four have been completed, the final scripts of the scenes are written. For the remaining time of the lesson the participants are encouraged to learn their lines so as to gain confidence for the presentation of the etude in the big group.

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ANNEX 3

Developing educational theater etude – Stages 3 (scenarios) and 4

Lesson duration: 90 minutes
Lesson contents:
1. Small group work (90 minutes)

This lesson focuses on the actual playing of the scenes. The participants remain in the small groups from Lesson 2. For this lesson, breakout rooms or other available space is needed so that each group can work separately from the rest of the groups, and without being disturbed.
This part of development of the three scene etude is all about improvisation and refining the emerging script of the etude. Each group has to complete the following:

1. Improvise on the three scenes (Stage 3 of the development of the scene). When developing the three scenes it is best that in each scene one group participant is not involved in acting so that he/ she can record the dialogue, observe the behavior of the actors and prepare feedback.
After each scene improvisation, it is necessary that the group discusses the following questions:
• Did the scene illustrate/ achieve the educational objectives?
• The observing group member should state his/ her opinion on whether these objectives clear to the audience.
• Who was the target audience? Did the scene take into account the specifics of the potential audiece?
• Is there a correspondence between the preparation of the scene and its performance? In other words, did the improvisation process work well? Does the scene stick to the storyboard?
• The observer has to give opinion on whether the scene was realistic or not.
The the group has to decide which parts of the scene should be preserved, what do the performers need to change.
This process is repeated for each of the three scenes that will form the etude.

2. Complete the Stage four considerations - the internal and external shaping of the characters. Participants in each group must imagine and express the physical characteristics of their characters (behavior, characteristics, manner of speaking and moving). In addition, they must create a personal story of the characters. A list of possible elements that help create the identity of each character can be found in the lesson on stage four in the second module. It is not necessary to include all of them, as not all will be relevant to the particular problem chosen for the etude, but the richer the character, the more realistic the scene will be.
The physical characteristics and the personal stories have be recorded, and the group has to be able to answer questions about the individual characters.

CONTENT

TRAINING PROGRAM Edicating the educators

GENERAL INFORMATION
I.
II.
III. Modules
Professional self-knowledge and its development in the work of assisting a special target group (offenders, prisoners and released). Field competence (Váltó-sáv Alapítvány, Hungary)

Burnout prevention and treatment; stress management (AMAKA NGO, Greece; Váltó-sáv Alapítvány, Hungary)

Methodological possibilities in the helping work with a special target group (offenders, prisoners and released) (Váltó-sáv Alapítvány, Hungary)

Group formation, group leadership, different types of groups (Antropos Mental Hygiene Association, Serbia)

Method of literature therapy (bibliotherapy) (possibilities, tools, suggestions for conducting creative programs) (Váltó-sáv Alapítvány, Hungary)

Working with tales in reintegration (Antropos Mental Hygiene Association, Serbia)

Possibilities of applying elements of folk techniques in reintegration (Antropos Mental Hygiene Association, Serbia)

Target group-specific basics: Characteristics, risks, needs of juveniles in residential services. Holistic approach and key elements of effective practice in working with the target group (Crime Prevention Fund - IGA, Bulgaria)

The methodology of educational theater as a form of art therapy (Crime Prevention Fund - IGA, Bulgaria)

Developing educational theater etudes (Crime Prevention Fund - IGA, Bulgaria)

- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent? (This is also known as the personal story of the character.)
- What is the point of view of each of the characters to the problem?
- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?

C. Where?
- Where is the scene taking place, what are the specifics of the location and how it links to the prboblem discussed and the messages to the audience?
After the groups complete their tasks, each group is invited to present their storyboard and the considerations made during Stage 1 and Stage 2 of developing the theater etude. The other groups are encouraged to ask questions about the story, the problem, the message and the characters – in fact this will help the participants in the groups to get additional ideas about shaping their characters and enriching the situations presented in the scenes.

ANNEX 2

Developing educational theater etude (3 scenes) – Storyboard, Stages 1 and 2

Lesson duration: 120 minutes
Lesson contents:
1. Small group work (100 minutes)
2. Group discussion (20 minutes)

Group work
Participants in the training are split into groups of 4 to 5 people. It is recommended to have as much gender, age and background balance as possible in each of the small groups.
The participants in each group are given the task to develop the following:

1. A short storyboard for a three scene etude. For the purpose of development of the etude the group will have to agree on a problem they would like to address, the messages that the actors will convey to the audience and the change in the behavior the group wants to achieve by presenting the etude. A sample storyboard is contained in the case study in module 2 (24 Hours – the story of Maria and Tony).

2. Stage one considerations – the group has to discuss all elements of stage one and be ready to present to the rest of the participants the answers to the questions related to Stage 1:
    - What do we want to say about the specific problem?
    - What existing attitudes do we want to change?
    - What new knowledge do we want the audience to acquire?
    - What do we want the audience's behavior to be after the scene or etude?

3. Stage two considerations – the group has to discuss all elements this stage and prepare to present to the rest of the participants the answers to the questions related to Stage 2:

A. What?
- What is the scene about?
- What are the opposing forces that create the conflict?
- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?

B. Who?
- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama; otherwise the scene will not be believable.
- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?

Training program
Educating the educators (ways of implementing art therapy)

GENERAL INFORMATION

Target groups: marginalised target group with high criminality risk of detainees, ex-detainees and addicts, and the expert group working with them. Here the primary target group is the latter, and the client group is the long-term beneficiary of the program. The target group of the curriculum / course : Volunteers, supporters and experts/fellow-workers who work in the field of reintegration, with the marginalised, deviant target group with a highly criminal lifestyle, offenders, addicts and anyone receiving a closed institutional education (reformatories, prisons, penal institutions etc.) or support or work with any other vulnerable target group.

Elements of innovation: a curriculum / course célja megközelítések, eszközök, módszerek és technikák, lehetőségek feltérképezése, megismerése, melyek a reintegráció területén dolgozó szakemberek és/vagy támogatók kompetenciáit fejlesztik - elsősorban a művészetterápia módszertanával.

Acquired competences in general:

Participants are able to identify, assess, and positively improve their coping strategies. They can resolve conflicts more easily and manage stressful situations better. They will be able to identify the signals of burn-out, and effectively prevent and/or treat them. They will also be able to identify and experience flow experience in their private and professional life and find solutions (solution-oriented thinking), instead of just identifying the problems. By learning and using the tools of art therapy they receive an effective tool and may feel more successful and competent in their professional and private life as well. See it below in details.

Chapters and thematic focuses: the role and opportunities of creative programs in reintegration: when? What? Why? How?. Art therapies: theoretical and practical knowledge, selfexperience: literature-, and bibliotherapy, tale therapy, artisan techniques (enchaustic, paverpol, ebru, calligraphy, re-use etc.), music, movement/dance, theatre/drama pedagogy. Creating lesson plans for actual work places, fields and target groups (practice). Art therapy in the service of experts/professionals (recharging, self-reinforcement, positive experience creation, productivity, source of joy, flow, coping).

Total number of hours: 103 hours. Theory out of this: 38 hours, practice 65 hours.

I. Competencies gained through the training

The self-knowledge of the participant in the training develops: they get to know their strengths, skills to be developed, characteristics of their thinking/approach.

The participant is able to recognize and mobilize their external and internal resources for change. Able to recognize the need for change and prepare for the development of their competencies, change management.

The participant is aware of their possibilities and competencies in the field of helping relationships.

The participant looks for solutions (solution-focused thinking) instead of identifying problems, thus feeling more efficient and successful.

The participant is able to identify emotions and stressors.

The participant becomes able to recognize signs and prevent burn out.

Changing and shaping the participant's way of thinking, as well as developing coping strategies to deal with stressful events in the workplace.

The participant becomes able to apply several approaches in one situation, and use the most suitable for the client in the helping work.

The participant becomes aware of the basic knowledge about the theory of bibliotherapy, its ways of application, effects and method.

The participant becomes able to carry out a literature therapy session or a series of programs (in the framework of developmental bibliotherapy).

The participant becomes qualified for conscious process planning and follow-up, formal, non-formal and informal guidance / progress with a bibliotherapy and complex art therapy approach, method and tools.

The participant becomes aware of the basic knowledge about the theory of tale therapy, its ways of application, effects and method.

The participant becomes qualified to execute a tale workshop or series of programs (as part of developmental tale therapy).

Participants will be able to design and run creative-development workshops, consciously applying even folk techniques (in this case felting, mat weaving and parchment lace making etc.).

Participants become aware of the characteristics, risks, needs of juvenile offenders.

The participant becomes aware of the basic knowledge about the theory of educational theater, its application, effects and method.

The participant will be able to conduct an educational theater session or series of programs.

II. Syllabus

	Modules
II.1.	Professional self-knowledge and its development in the work of assisting a special target group (offenders, prisoners and released). Field competence (10 hours)
II.2.	Burnout prevention and treatment; stress management (12 hours)
II.3.	Methodological possibilities in the helping work with a special target group (offenders, prisoners and released) (12 hours)

Translate emotions into written body language (Part Two)	
Emotion	**Possible Body Language**
Grief	curl into foetal position, face contorts, slump, cover face or head with hands or arms or pillow, stare, shake with sobs, tremble, turn away, difficulty swallowing
Happiness	smile, laugh, hum a tune, crinkle eyes and nose, swing arms, spin loosely, dance, jump, hug, giggle
Honesty	maintain eye contact, smile with eyes and mouth, look up, palms up, open arms
Impatience	nod quickly, tap fingers, sigh, check the clock, tap feet, increase pitch in voice, look away
Jealousy	tight lips, sour expression, narrow eyes, crossed arms
Overwhelmed	palms to forehead, splayed fingers cover eyes with one hand, eyes wide and staring into space, hands grip onto something
Passion or Eagerness	lean forward, nod, wide eyes, steady eye contact and raised eyebrows, hand on heart, double-handed handshake, feet pointed inwards
Playfulness	wink, waggle eyebrows, nudge, smile, tickle
Pleasure	tilt head back, part lips slightly, eyes wide or closed, languorous movements, stretch, arch neck or back, flush, quick breath and pulse
Possessiveness	handshake with arm clasp, place hands on or around someone's shoulders / neck / waist, place hands on wall near them, stand in personal space with body positioned toward person, run a knuckle down someone's cheek, stare others down if they get too close
Pride or Dominance	chin up, chest out, shoulders back, hard handshake, lean back with hands behind head and feet up, unblinking focused eye contact, hands on hips, straddle chair
Reluctance	cross arms, make fists, drag feet, pinch nose, put hands over ears
Sadness	droopy body, bowed, wrap arms around self, hesitating movements, bottom lip jutting out, lip quivers, cry, sob, shake, drag feet
Secretiveness	tight-lipped smile, hands in pockets, look away, cover face, look down
Shame	slump shoulders, look down and away, bury face in hands, bow head, straight mouth
Shock	hands over mouth, mouth open, gasp, freeze and stare with wide eyes and raised eyebrows, smack palm against forehead, step back
Shyness	blush, avoid eye contact, keep distance from others, back away if others come too close, fold arms, bend head, 'hug' walls
Smugness	slight close-lipped smile, one raised eyebrow, slightly tucked chin, enigmatic smile, raise eyebrows, steeple fingers
Suspicion	narrow eyes, glance sideways, raise eyebrow, rub eyes, shake head, blow out cheeks, frown, tighten lips
Thoughtfulness	steeple fingers, pinch nose, close eyes, tug ear, stroke a real or imaginary beard, furrow brow, narrow eyes, tilt head and press lips together, rest chin on hand, lean back and look up
Triumph	clench hands above head, tilt head back and yell, pump fist in air, jump, roar, whoop
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Translate emotions into written body language (Part One)

Emotions	Possible Body Language
Anticipation	rub hands together, lick lips, unable to sit still, grin
Awe	slack-jawed, unable to move, fixed gaze
Amusement	throw head back, slap thighs, clap hands, shake with laughter
Anger or Aggression	shake fist, point finger, stab finger, slam fist on a table, flushed face, throbbing veins in neck, jutting chin, clench fists, clench jaw, lower eyebrows, squint eyes, bare teeth, a wide stance, tight-lipped smile
Annoyance	press lips together, narrow eyes, roll eyes, exasperated sighs
Anxiety	fidget, twist a ring, chew on a pencil, bite lip, swallow constantly, quickened breathing, hold breath, darting eyes, sweat, clammy palms, high-pitched laughter, hunched posture, pace, stutter, play with hair
Attentiveness	furrowed brow, lean forward, sit up, take notes, mimic body language
Boredom	yawn, avoid eye contact, tap feet, twirl a pen, doodle, fidget, slouch
Confidence	clasp arms behind body, lift head, push chest out, stand tall, make firm and precise movements
Confusion	tilt head, narrow eyes, furrowed brow, shrug
Contempt	lift chin, purse lips, sneer, stretch or turn away, dismissive hand-waving
Cynical	twist lips, half-smile, shake head, press lips with a slight frown, roll eyes
Deception	one sided shoulder shrug, look down, scratch nose/ear/neck, feet kick out or shuffle involuntarily, sudden change in demeanour, hesitation in speech, shifty eye contact, long blinks, shrug, unwarranted smiles or laughter, shake head 'no' while saying 'yes', lick lips, cover/touch mouth
Defensive	cross arms or legs, arms out with palms forward, hands up, place anything in front of body, hands in pockets
Desire	flirtatious behaviour, wink, look up through the lashes, glance over the shoulder, make eye contact, touch hair or clothing, straighten spine, strike a 'cowboy' pose with thumbs in belt, dilated pupils, arch, stretch, women cross and uncross legs
Disbelief	wide-eyed (shock), narrow-eyed (sceptical), twist mouth, crinkle nose, crease brow
Disgust	crinkle nose, curled lip, flinch, turn away, cover nose, gag, squint eyes shut, protect body by turning shoulder (cold shoulder)
Displeasure	fake smile, pout, frown, cross arms
Distress	Stroke/rub nape of neck, wide eyes, shallow rapid breathing, beat walls, huddle in a corner, clasp hands over head, rock, wring hands, run hands through hair, adjust cuffs, men hold hands together in front of crotch
Embarrassment	blush, stammer, cover face with hands, bow head, trouble maintaining eye contact, look down and away, blink back tears
Fatigue	rub eyes, stare into space, yawn and/or stretch, nod off and jerk awake, grit teeth, close eyes, move slowly, slouch

II.4.	Group formation, group leadership, different types of groups (8 hours)
II.5.	Method of literature therapy (bibliotherapy) (possibilities, tools, suggestions for conducting creative programs) (15 hours)
II.6.	Working with tales in reintegration (12 hours)
II.7.	Possibilities of applying elements of folk techniques in reintegration (10 hours)
II.8.	Characteristics, risks, needs of juveniles in residential services. Holistic approach and key elements of effective practice in working with the target group (8 hours)
II.9.	The methodology of educational theater as a form of art therapy (8 hours)
II.10.	Developing educational theater etudes (8 hours)

III. Modules

III.1.1.	Name	**Professional self-knowledge and its development in the work of assisting a special target group (offenders, prisoners and released). Field competence**
III.1.2.	Aim	The aim is for the participants of the profession to consciously take their time to map their own professional competencies, to take into account the possible development directions, to develop their professional self-knowledge, and to be able to mobilize their resources in supporting the target group members. Overall, the development and existence of a positive attitude and motivation, the protection and development of mental health in the day-to-day professional client work of professionals. Another goal is to get to know, become aware of and expand the basic features of the special field (field competence); and providing a flow experience for participants.
III.1.3.	Content	Professional self-knowledge and self-esteem Development of self-motivation, self-knowledge/self-esteem through situational exercises Identification and expression of feelings and emotions Time balance model Basic concepts of help, support: models for help (socio-biological, exchange theory, altruism, responsibility theory, ethical need theory, etc.); the helping relationship Expectations related to the helping person (lifestyle characteristics, characteristics of the personality and work style, traits defining personality-centered thinking, knowledge that can be developed through pre- and further training, etc.) Why do I want to help? Collegial case discussion and scenario

III.1.4.	Methods/work forms per unit	Classical (prizonization, deprivation, stigmatization), brought (low SES, i.e. socioeconomic status, instituization, etc.); immanent imprisonment (animalization, bad apple, destriminalization, alienation, hospitalization, incapacitation, incarceration, isolation, negativity, reluctance, retribution). The four principles of the operation of prisons are: - the principle of violence - the principle of exploitation - the principle of solidarity, - the principle of status quo. What is a resource? Areas (basic needs): positive joy-unhappiness balance, control and guidance, attachment, self-esteem. The flow Motivation (inducing, maintaining, improving); motivational methods, tools Some art therapy tools for professional development: vision board, zentangle basics, painting/coloring/colors Opportunities for innovation in professional work, self-knowledge and self-esteem
III.1.4.	Methods/work forms per unit	Theoretical part: lecture, introduction Interactive professional discussion: case reports, fictive case processing, small group work, plenary, large group discussion, reflection Evaluation In summary, the synergy of formal, non-formal and informal learning methods Coaching, art therapy assignments, collegial case discussion; individual, couple and teamwork
III.1.5.	Curriculum	1. Thought-provoking, topic starter: professional self-knowledge, its mapping (90 minutes) ANNEX 1, ANNEX 2, ANNEX 3, ANNEX 4, ANNEX 5 Thought-provoking theoretical introduction, topic starter 2: basic concepts of social psychology of help/assistance (why do we help? Social psychological explanations, theories). The psychology of accepting help. The helping relationship, the helping conversation (90 minutes) Theory: Annex 6

water around with you, so you make a real splash while doing any type of voice work."

Emblems

Emblems, or symbolic cues, represent messages that are consciously understood by others, and are often used in place of words. There are over 800 emblems, from your "OK" sign and "thumbs up," and they are heavily dependent on a person's culture and geographic location.

For the purpose of this short training we cannot focus in deeper detail on the appropriate use of different types of body language. In this case a very useful tool has been developed by writer Amanda Patterson, the so called "cheat sheet" on use of body language with regard to expressing different emotions/ states of mind or body. It can be found in the handout below and should be used by the participants in the training to help develop their theatre etudes.

Paralanguage is the nonverbal communications of your voice, such as pitch, tone, and cadence. Often, we can hear how confident or anxious one feels by simply listening to their voice. By learning paralanguage, we can even master our own voices and give power to our words. When it comes to using your voice in acting, Harriet Whitbread , Tutor at the City Academy, gives the following advice:

"1. **Always warm-up.** Do this before every audition, every rehearsal and every performance. Even five minutes makes a big difference, so try to fit in some mindful voice work every day.

2. **Practise sight reading.** This is when you recite books or scripts you've never read before, out loud. It's an essential part of almost any audition and the more you do, the better you get – remember to look up at the end of thoughts, this will help you be more convincing.

3. **Breathe at punctuation.** It may sound obvious but punctuation divides text into thoughts, helping you make sense of it. So it's important to breathe at punctuation to gain a better understanding of the character's thoughts. Be careful though, if you breathe when there is no punctuation, you will be in danger of unintentionally transforming that speech into a list.

4. **Relax the jaw.** This is so important, as it creates room in the mouth for the tongue to move freely, which is the part of our mouth that actually creates the shapes for us to articulate sounds, so it really helps with oral resonance. Try saying "ahhhh" with a tense jaw and then hear the difference when you allow the jaw to drop open.

5. **Strengthen your tongue.** Do exercises such as letting the jaw drop open and pointing out the tongue, touching it to the top lip, bottom lip, top teeth, bottom teeth, top gum ridge behind your top teeth, and the bottom gum ridge behind your bottom teeth, the hard palate and the floor of mouth. Repeat the sequence five times and don't forget to breathe or make sure that the jaw remains relaxed!

6. **Shape the words.** Each word has a different combination of vowels and consonants that give it a different feel when spoken. Try to become more aware of the physical sensation of speaking these, particularly when practising sight reading.

7. **Practise good alignment.** Your body is the carry case for your voice, so if your posture is aligned correctly, your instrument remains in good condition. Imagine your pelvis as the foundation stone of the spine, and try to be tall through the back, so that your neck is straight, rather than curved.

8. **Yawn.** This is an easy one for most of us. Yawning is one of the best voice exercises you can ever do, as it lessens constriction in the throat. Indulge as often as possible and always make it part of your warm-up.

9. **Breathe consciously.** Breath is the power behind your voice, but it's so easy to allow it to become restricted – once in a while we all forget to inhale, perhaps if we're stressed or shocked. That can lead to shallow, throaty vocal delivery, so try to let the breath drop in deeper and as you breathe out, sense how the stomach muscles contract to help the diaphragm push the air out of the body.

10. **Drink water.** One of the most easily forgotten points of vocal health is making sure you are well hydrated. Drink at least a couple of litres a day and carry a bottle of

		2. Interactive professional conversation: expectations about the person helping. Why do I want to help? Professional discussion, sharing experiences (90 minutes) ANNEX 7, ANNEX 8 3. Workshop discussion: the technique of collegial case discussion. Trying out, discussing experiences. What is scary about this job? What is challenging about this job? Why is it worth doing? (90 minutes) ANNEX 9, ANNEX 10. Workshop 2: What is field competence? The world of closed and totally closed institutions; the harms and their treatment possibilities. The working principle of the prison, prison adaptation/prison socialization - institutionalization, and what is essential after release (outside the institution, in free life) ... Moderated discussion on the topic (90 minutes) Theory: ANNEX 11 4. Resources, revitalization, energizing opportunities in (helping) work (90 minutes) ANNEX 12 Theory: ANNEX 13, ANNEX 14 5. Concluding remarks: evaluation, synthesis and summary of what has been discussed. What would have been good to know before I started this job? What do I already know? What have I developed? What do I want to develop? Completion of the evaluation sheet (60 minutes) ANNEX 15, ANNEX 16, ANNEX 17, ANNEX 18, ANNEX 19
II.1.6.	Theoretical lesson	3 hours
II.1.7.	Practical lesson	7 hours
	Total	10 hours
III.1.8.	Module criteria	The training is based on the activity of the participants. The instructor continuously evaluates the changes in the participant's competencies with the feedback given to the group after the exercises. Instructor observation of guided practices, with pre-group and individual assessment, takes place continuously during the training and at the end of the training.

		It is a condition that the absence of the participant does not exceed 20%, i.e. 2 hours, and shows continuous activity during the training.

III.2.1.	Name	**Burnout prevention and treatment; stress management**
III.2.2.	Aim	The aim is for the participants of the profession to consciously think about the topic of stress and burn out, to recognize the symptoms, to prevent and treat them. The aim is for professionals to be aware of the factors that determine their mental health, to arm themselves against professional challenges in such a way that they are not harmed either professionally or in their private (human) life - overall, to have coping strategies available, as well as activities helping recharging. The aim is to incorporate the concept of success into professional work and everyday life. Revitalization
III.2.3.	Content	What is health? What is mental health? Finding our own mental and spiritual balance Stress: signs, symptoms. Physiological and mental reactions. Behavioral responses to stress. StressTest Burn out - concept, stages, prevention. How to protect yourself? What can you do if you feel a problem arises? Burn out test Satisfaction and resource opportunities in the workplace. Physical and mental barriers - opportunities of overcoming them symbolically and effectively. Making a symbolic object for the workplace, for everyday life. Joint creation: what does it mean to be a member of a team? Success. Professional success. What does success mean to me? Personal success expectations Resources, revitalization, energizing opportunities in (helping) work Closing, evaluation (evaluation sheet, intervention planning)
III.2.4.	Methods/work forms per unit	Theoretical part: lecture, introduction Interactive professional discussion: case reports, fictive case

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reported in New Scientist magazine. They showed video clips of taekwondo bouts to 42 experienced referees. One combatant wore blue, the other red. They then showed them the same clips but digitally manipulated the clothing to swap the colours. The fighters wearing red were given an average of 13 per cent more points than when they were blue.

In 2004 scientists at Durham University also looked at how colour influenced sporting competitiveness. They analysed Olympic combat sports such as boxing, taekwondo, Graeco-Roman wrestling and freestyle wrestling and found that nearly 55 per cent of bouts were won by the competitor in red.

Interest
Interest cues can be signs of attraction or general interest that usually don't involve touch. From obvious cues like winking and smiling, to more subtle ones like a flick of the hair or displaying the wrist, knowing which cues to give and recognizing them is key to building rapport.

Eye Gaze
Eye movements and changes tell us a lot about others' intentions. During an interaction, we can often see changes such as longer eye gaze, sideways glances, and blocked eyes. These cues can indicate emotions like attraction, skepticism, or stress. A long stare in someone's eyes has often been considered a sign of intimidation and threat, and this goes far back in the history of evolution – predators with stereoscopic vision stare at the pray to "calculate" their attacking action precisely.

Pacifying
Pacifying behaviors consist of a wide range of self-soothing behaviors that serve to calm us down after experiencing something unpleasant. This can be seen with fidgeting, bouncing feet, and arm rubbing. As a general rule of thumb, any repetitive behavior is likely pacifying. In some cultures there are specific gestures that can be related to pacifying behavior – for example the Bulgarian traditional gesture of "spitting in one's shirt" to calm yourself after a frightful experience.

Haptics
Haptics refers to body language cues that involve touch. These include handshakes, touching another's arm, hugs, a pat on the shoulder, and kissing. Since we interact with the world through touch, we can observe how others touch us to get an insight on their preferences. Psychology of negotiations tells us for example, that placing one's hand on top of the other person's hand in a handshake is a sign of intent to dominate.

Blocking
Blocking cues are performed to magically "vanish" the cause of people's stress or anxiety. Like the three wise monkeys—"see no evil, hear no evil, speak no evil"—these cues consist of barriers like touching the mouth or crossing the arms to block out the environment.
Paralanguage

Body Proxemics

Proxemics is a term for how our body moves in space. We are constantly looking at how someone is moving—are they gesturing? Leaning? Moving toward or away from us? Body movements tell us a lot about preferences and nervousness. Advancing towards us, depending on the context, might seem intimidating. The opposite is also true – stepping backwards away from us can be a sign that the person is intimidated.

Gestures

The most common gestures are hand gestures. We often use our hands to express our emotions, tell a story, or comfort ourselves. An experiment conducted on the popular TED talks found the most popular speakers also used the most hand gestures. There are some tips on gestures that communicate positive traits and attitudes – for example an open hand pointed at the audience is a sign of openness and honesty, while connecting the hands at all fingertips is considered a sign of confidence.

In Western culture there are quite a few hand gestures that have becomes symbols of expression and carry specific meaning – these are the so called "Emblems" (see below).

Ornaments

Clothes, jewelry, sunglasses, and hairstyles are all extensions of our body language. Not only do certain colors and styles send signals to others, how we interact with our ornaments is also telling. Is someone a fidgeter with their watch or ring? This might be a sign of insecurity and nervousness.

Studies in the past have also discovered that certain colors affect our everyday personal and professional communication, and even more. Experts believe that red could make individuals and teams feel more confident as well as being perceived by others as more aggressive and dominant. A study, by German sports psychologists at the University of Munster, was

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		processing, small group work, plenary, large group discussion, reflection Evaluation In summary, the synergy of formal, non-formal and informal learning methods Coaching, art therapy assignments, collegial case discussion; individual, couple and teamwork Theoretical part Couple work, teamwork Mirroring Plenary discussion Art therapy tasks Evaluation
III.2.5.	Curriculum	1. Brainstorming, topic starter: What is health? What is mental health? Finding your own mental and spiritual balance (90 minutes) ANNEX 1, ANNEX 2, ANNEX 3, Thought-provoking theoretical introduction, topic starter 2: Stress: signs and symptoms. Physiological and mental reactions. Behavioral responses to stress. StressTest (90 minutes) ANNEX 4, ANNEX 5 Thought-provoking theoretical introduction, topic starter 3: The concept of burn out, its stages, prevention. How to protect yourself? What can you do if you feel that a problem arises? Burn out test (90 minutes) ANNEX 6, ANNEX 7 2. Interactive professional discussion, exercises, activities based on art therapy: opportunities for satisfaction and resources in the workplace. Physical and mental barriers - opportunities of overcoming them symbolically and effectively. Making a symbolic object for the workplace, for everyday life. Joint creation: what does it mean to be a member of a team? (210 minutes) ANNEX 8, ANNEX 9, ANNEX 10, ANNEX 11, ANNEX 12, ANNEX 13, 3. Workshop discussion: what is professional self-

		knowledge? What is it good for, why? How can it be improved? What does success mean to me? Personal success expectations (90 minutes) ANNEX 13, ANNEX 14, ANNEX 15 4. Resources, revitalization, energizing opportunities in (helping) work (90 minutes) ANNEX 16, ANNEX 17 5. Closing part: evaluation, synthesis and summary of what has been said. Planning workplace and professional interventions in two-person teams using what has been said so far. What do I take away, what was most important to me? What kind of changes/change focuses are needed in my professional work? What have I improved in? What do I want to grow in? Filling in the evaluation sheet (60 minutes)
III.2.6.	Theoretical lesson	4 hours
III.2.7.	Practical lesson	8 hours
	Total	12 hours
III.2.8.	Module criteria	The training is based on the activity of the participants. The instructor continuously evaluates the changes in the participant's competencies with the feedback given to the group after the exercises. Instructor observation of guided practices, with pre-group and individual assessment, takes place continuously during the training and at the end of the training. It is a condition that the absence of the participant does not exceed 20%, i.e. 2 hours, and shows continuous activity during the training.

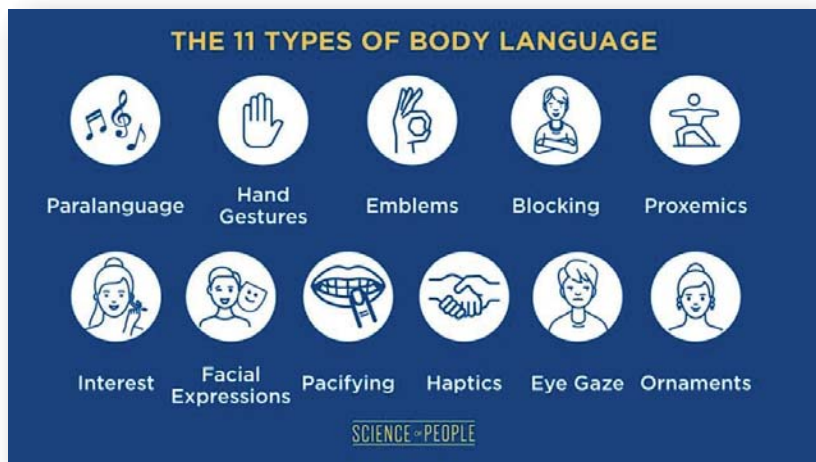| III.3.1.	Name	**Methodological possibilities in the helping work with a special target group (offenders, prisoners and released)**
III.3.2.	Aim	The aim of the module is for the participants to list and map out the methodology and practical issues of the helping work with a special target group (offenders, prisoners, released people) in a special locations (penitentiary institutions, half-way programs, etc.). The aim is for those involved in the profession to be aware of and apply the wide range of possibilities of art therapy in the reintegration work and process; learn about its benefits and effects. In addition, the

Apart from the most common 16 expressions, the study found that different cultures share about 70% of all facial expressions.

The 11 Types of Body Language

Source at: https://www.scienceofpeople.com/body-language-examples/

Facial Expressions
We are very drawn to looking at and observing the face to understand someone's hidden emotions. Using facial expressions is a powerful tool in acting, as it can convey the desired emotion to the audience. In fact using it correctly has been so important at times that in the past the actors wore masks depicting laughter, anger or sadness.
Human faces typically have 43 muscles that create thousands of different expressions. The variety of facial expressions is quite big, but there are some basic ones that appear most often and are easily decodable by almost any individual regardless of location or culture. Academics at the University of California at Berkeley partnered with Google for a machine learning analysis of facial expressions in 6 million YouTube clips from 144 countries. They found 16 common facial expressions - the expressions for: amusement, anger, awe, concentration, confusion, contempt, contentment, desire, disappointment, doubt, elation, interest, pain, sadness, surprise, and triumph.

		aim is to present a new approach and method (method expansion).
III.3.3.	Content	Methods that can be applied and used in the (re)integration of the target group (offenders, prisoners, released) (the helping relationship, "throughcare", continuous /post/care model, individual and group methods, trainings; education/learning as a method possibility in the helping work, "pollination", etc.) Practical issues in the helping work, in the helper-helped relationship (special field – penitentiary institutions, atmosphere, relationship, humour, etc.) Professional discussion, sharing personal/professional experiences regarding the topic with examples, cases, fields (literature and bibliotherapy, storytelling, creation, music, movement / dance, theatre, etc.) Possibilities of new methods in the helping work: solution focus in reintegration (solution-oriented thinking: finding solutions instead of problem analysis; coaching). The coaching by drawing method, Trying out the coaching process (gaining experience from one's own experience) Becoming familiar with the methodology of gamification, presenting and testing its possibilities in preparing a special target group (offenders, prisoners, released) for release, consideration the life tasks after release, resp. in social sensitization Gaining first-hand experience of the applicability of art therapy (optional: creative programs: one's own creation and the sharing connected to it, re-use, paverpol, enchaustic, etc.) Closing, ending part: evaluation, synthesis, summary of has been discussed. Basic coaching exercises (process) - practice. Filling in the evaluation sheets.
III.3.4.	Methods/work forms per unit	Theoretical part: frontal lecture, introductory part Interactive professional discussion: case reports, fictitious

III.3.5.	Curriculum	case processing, small group work, plenary, large group discussion, reflection Solution-focused (coaching) exercises Art therapy methods and elements: literature therapy, creative process (re-use, paverpol, enchaustic, mandala, etc.) - processing, sharing: small and large groups, plenary
		Thought-provoking, topic starter: methods that can be applied and used in the (re)integration of the target group (offenders, prisoners, released) (the helping relationship, "throughcare", continuous /post/care model, individual and group methods, trainings; education/learning as a method possibility in the helping work, "pollination", etc.) (120 minutes) ANNEX 1 Interactive professional discussion 1: practical issues in the helping work, in the helper-helped relationship (special field – penitentiary institutions, atmosphere, relationship, humour, etc.) (120 minutes) ANNEX 2 Interactive professional discussion 2: Professional discussion, sharing personal/professional experiences regarding the topic with examples, cases, fields (literature and bibliotherapy, storytelling, creation, music, movement / dance, theatre, etc.) (60 minutes) ANNEX 3, ANNEX 4 Workshop discussion 1: possibilities of new methods in the helping work: solution focus in reintegration (solution-oriented thinking: finding solutions instead of problem analysis; coaching). The coaching by drawing method, Trying out the coaching process (gaining experience from one's own experience) (180 minutes) ANNEX 5, ANNEX 6, ANNEX 7, ANNEX 8 Workshop discussion 2: becoming familiar with the methodology of gamification, presenting and testing its

No MRI, no PET, no CT. This is the plotting of hand-drawn subjective impressions by survey respondents, not objective tomography data.

In the survey researchers showed 773 participants different words, stories, movies, and expressions, and had them highlight on a human silhouette the areas of the body in which they felt decreasing or increasing activity. More activity sees the color change from black to red to yellow, while decreasing activity is represented by an increasingly bright shade of blue.

In acting this link between the body and emotions is explored heavily in order to create more realistic characters, dialogues and situations, to help the audience immerge in the emotions of the scene and, of course, to make it susceptible to the message that the actor (or writer, to be more precise) wants to convey.

Therefore acting is often not about learning your lines to the letter, but to learn to use your body to make the script realistic. It boils down to body language.

It has long been established that in communication what we say (or hear) paints only a small part of the big picture. Body language is responsible for the rest of the transfer of information.

7% (words)
38% (Voice tone, modulation, pauses...)
55% (body movements, face, arms...)
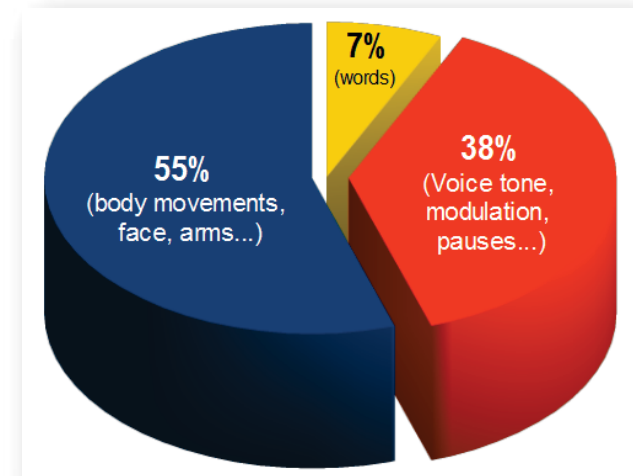
ANNEXES - Developing educational theater etudes

ANNEX 1

Acting basics

Lesson duration: 60 minutes
Lesson contents:
1. Lecture/ Presentation (40 minutes)
2. Group work (20 minutes)

ACTING BASICS
A fascinating study by four scientists from Finland (Lauri Nummenmaa, Enrico Glerean, Riitta Hari and Jari K. Hietanen from Universities of Aalto, Turku and Tampere), shows exactly how our imaginations associate a range of emotions with different parts of the body. On maps of the human body created for their survey — published November 2013 in The Proceedings of the National Academies of Science — the authors show that anger, fear, disgust, shame and anxiety all look radically different to love, happiness and pride. It's important to state that compiling these maps involved no scanning technology.

		possibilities in preparing a special target group (offenders, prisoners, released) for release, consideration the life tasks after release, resp. in social sensitization (90 minutes) ANNEX 9 Workshop discussion 3: gaining first-hand experience of the applicability of art therapy (optional: creative programs: one's own creation and the sharing connected to it, re-use, paverpol, enchaustic, etc.) (120 minutes) ANNEX 10 Closing, ending part: evaluation, synthesis, summary of has been discussed. Basic coaching exercises (process) - practice. Filling in the evaluation sheets. (60 minutes),
III.3.6.	Theoretical lesson	3 hours
III.3.7.	Practical lesson	9 hours
	Total	12 hours
III.3.8.	Module criteria	By the end of the training, participants will complete one (or more) methodological session description and/or a description of a case management process. The material contains: - the basic question, the problem, the situation, etc. (for which the method is chosen by the professional) - the purpose - the method (or methods) chosen, justifying it (why did you choose this?) - a detailed description of the application - evaluation, conclusion, results, opportunities for further action. The expectations: - digital - sent to the trainer - sent within the deadline (i.e. 15 days after the last day of th training) - min. 8,000 characters. Evaluation criteria: - submitted on time - work based on the given criteria - the knowledge and competencies acquired during the training were incorporated into the session plan.

III.4.1.	Name	**Group formation, group leadership, different types of groups**
III.4.2.	Aim	1. The aim of the module is to provide professionals working in reintegration with theoretical and practical information about the importance of the group as a support tool. 2. To gain knowledge of what types of groups exist, and thus be able to determine what type of group their clientele would need, taking into account their own competencies. 3. To gain confidence in organizing and leading self-knowledge, skill developing, resource activating groups. 4. To gain practice in structuring the topics of the group, as well as certainty in the development of their group leader functions, and be able to do a group process from formation to termination. 5. To recognize and manage different group dynamics phenomena.
III.4.3.	Content	The module consists of two theoretical and two practical units. Participants experience the possibilities of the group as a tool through their own experience in areas that, on the one hand, strengthen their own professionalism, and on the other hand, these practices can be guided through the reintegration target group. The structured group exercises allow them to compile and implement their own group sessions based on the theoretical knowledge they have acquired. The practical and theoretical parts help participants to: a) The strategies that individuals use to deal with problems may change; b) Their self-esteem, self-worth, autonomy, as in self-identity, increases; c) Individuals in the group become more open, give feedback and ask for feedback from others, and are expressed more directly in their communication and opinion; d) Tolerance, acceptance of reason increases towards others, and with it stereotypes are degraded; e) The values of the participants are changing, the humanistic goals are becoming more and more important
III.4.4.	Methods/work forms per unit	Theoretical education and practical education are complementary. The work form of theoretical education is in all cases formal (ex-teaching podium lecture), while practical education is non-

- Are dialogues realistic?
- Does the situation play out realistically?
- How „rich" are the individual roles, can the participants identify them with real life people?

The final stage discussed in this lesson is **stage four.** Participants are asked to look at the following list of elements/ building blocks of the characters and determine whether each of them is important and whether they are evident from the information they received by watching the scene/ reading the scene scenario:

- Gender;
- Environment;
- Economic situation;
- Family values;
- Ethnicity and culture
- Personal and professional goals,
- Religion;
- Dreams for the future;
- Attitudes towards oneself, others and society;
- Relationships with friends, intimate relationships;
- Possible abuse or harassment (physical, mental, emotional);
- Upbringing, traditions;
- Education, success in school, educational goals;
- Sexual orientation;
- Sexual experience;
- Favorite hobbies, colors, eccentricity, interests - music, movies, etc.

Each of the groups is asked to discuss and share with the rest of the participants in the training their opinion on each of these elements – is it important, is it evident in the scenario, is it something that can be assumed or easily imagined, or is it not clear.

Boy 1: „Tony boy, what's there to think about?! Someone offers you 8 euro per hour, you go to a nice country and you go with your girlfriend! If it was me, I would be packing already!"

Boy 2: „Yeah, go there without a diploma, language for what? To carry around bricks and sand all your life? Maria, what if you decide that this guy is not good enough for you carrying bricks around all day for minimum salary?"

Tony: „You shut up, I can get a better job and Maria is not that kind of girl!"

The two boys leave the scene, arguing between themselves what would be right to do. Tony and Maria are alone again.

Tony: „I can't just leave my mother and sister...they will be all alone, sis is going to school now, I can help her if she needs me...I try to help my mom when something needs to be done..."

Maria: „Your mom has a good job, won't you be more helpful if you worked for real money instead of staying here? Your sister is not a small child anymore, you live across from the school, she doesn't even need anyone to pick her up."

Tony: „Mom will never forgive me if I leave..."

Handout – *24 Hours* – Scene 3

Tony's mother is cooking in the kitchen. Tony walks in and sits on a chair by the table.

Tony: „Mom... Maria's family is leaving for Germany..."

Mother: „Oh, dear, so sorry to hear that..."

Tony interrupts: „Mom, I think I want to go with her."

Mother: „Come on, that's impossible, how did you even think about this? Things like that happen in life, you will feel sorry for a while and then you will have a new girlfriend and will forget everything about her!"

Tony: „I really love her, mom! I'll be fine if I go, I will have a job, I will stay with her family...her father, you know him, he says he'll get me a job. I want to prove that I can be a real grown man, that I can be responsible and that I really love my girlfiriend and am worthy of her! I am not going to the underworld, mom, I'll be back every few months, we can talk on the phone everyday, with sister as well... I can even send some of the money I make."

Mother: „I can't believe what I am hearing! Don't you care about us, don't you care about your sister?! After your horrible father left now you want to leave us two alone too?! It's like it's not my son speaking...what about school, you have to finish school, you're not even 18 yet!"

Tony: „I can finish school there, mom, good school, better school than here! Please don't hate me, I just want to be with the girl I love, you will always be my family, I will always love you!"

Tony's mother bursts into tears. Tony remains at the table, holding his head in his hands, not even sure should he try to hug his mother or not. In his had there's a complete emotional mess.

THE END

The following questions are discussed after watching/ reading each of the scenes:

		formal, especially in the form of group exercises, mostly structured exercises, which are the subject of later analysis. Group and individual tasks. Design and implementation of transformative action. Self-directed learning. In the case of curriculum units, we indicate the method/work form.

III.4.5.	Curriculum	1. The group Method Theory - Theoretical Lesson – Annex no.1.
		    1.1. Group
		    1.2. Group leader
		    1.3. Group dynamics
		Key/main concepts: The role and opportunities of the group in the reintegration process. Characteristics of the team leader. Description of group processes, and their possible treatments.
		
		2. Group work Planning - Theoretical Lesson - Annex no.2.
		Key/main concepts: Group leadership aspects. Structuring group leadership. Technical criteria of group work.
		
		3. Draft group sessions - practical lesson - Annex no.3.
		3.1. Self-confidence building, communication skills, conflict management group session series – 1st occasion
		3.2. Self-confidence building, communication skills, conflict management group session series – 2nd occasion
		3.3. Structured practice repository for group leadership
		    3.3.1. Acquaintance, warm-up
		    3.3.2. Tuning, tension release
		    3.3.3. Team building exercises
		    3.3.4. Communication exercises
		    3.3.5. Conflict management exercises
		    3.3.6. Closing exercises

III.4.6.	Theoretical lesson	2 hours
III.4.7.	Practical lesson	6 hours
	Total	8 hours
III.3.8.	Module criteria	- to independently determine a goal around which a group can be organized - preparing the group course plan, together with the different session plans - leading a short group independently

III.5.1.	Name	**Method of literature therapy (bibliotherapy) (possibilities, tools, suggestions for conducting creative programs)**
III.5.2.	Aim	The aim is for the participants of the profession to have knowledge about the theory, effects and possibilities of literature therapy as a development program, and about the possibilities of using the method in general. The aim is for the participant to be able to carry out a literature therapy session or a series of programs (within the framework of developmental literature therapy).
III.5.3.	Content	What is literature therapy? Interpretation of concept, purpose, history. What makes literary texts a therapeutic tool?
		The effects of reading. Why do we love crime stories? The effects of writing
		Steps in a literature therapy session plan
		Exercise / task catalog for reception, creation. Gathering your own experience (creating your own writings)
		Creative workshop, writing your own story / short story (directed)
		Creating and presenting your own lesson plan, portfolio
		Closing, evaluating, synthesizing and summarizing what has been discussed. Impacts, future plans, opportunities in everyday work. Filling out the evaluation sheet.
III.5.4.	Methods/work forms per unit	Theoretical part: lecture, introduction Interactive professional discussion: presentation, application, testing and evaluation of exercises, tasks, tools, complex methods. Workshop: creative workshop, gathering personal experience Closing part: evaluation, synthesis. In summary: the synergy of formal, non-formal and informal learning methods Coaching, art therapy / literature therapy assignments / exercises, individual, in pair and group work.

Maria's brother is immediately excited: „Cool! I bet in less than a year I will drive a nice car and come back with it in the summer and show it off to friends here!"

Maria doesn't believe what she's hearing. Her family knows that she's dating Tony and nobody minds, but they've never taken their relationship seriously. She speaks in a low voice: „Mother, father, you know I have a boyfriend here, and I feel fantastic with him and we love each other very much..."

Father: „Oh, come on, you're 16, do you know how many boyfriends you will probably have?! Don't you think that there are boys in Germany too? Don't you think a German boy from a good rich family will suit you better?"

Mother: „Dear, don't talk like this, the kid is in love..."

Father (in angry loud voice): „Don't interrupt me, woman! What's this nonsense?! What's more important, kids stupid dating or the prosperity of this family? This is not a children's game, don't you think I want the best for my children?! This is what I do!"

Maria, almost crying: „You never asked me what's the best for me! I like it here, it's my home, my friends, not only Tony! I want to finish school, go to university, how can I do that in Germany, without the language, without anyone to help?! I am not a child anymore, I can take care of myself, you can go without me! Tony makes me feel strong, I love him, I can never leave him like that!" She bursts in tears and leaves the room.

After a few minutes, her father enters her room and tells her: „If you love your Tony so much, if he loves you too, why don't you ask him to come with us? He can do the same work David will; he can earn his own money the hard way. And if he is so serious and is really the love of your life, let him prove this to you and to me. Noone will break my family apart, so let him decide, I am serious, he can sleep with us in the men's bedroom when we get there till we can afford a bit better housing. Let him work as a real man, I won't leave him without a dinner."

Maria's desperation turns into hope. „I will ask him Dad, you will see he can be a real man, and he cares about me so much."

Handout – *24 Hours – Scene 2*

Maria and Tony are sitting in the park. Maria, looking sad and worried tells Tony about her family's decision. Tony quickly understands that their decision is final. There's a storm in his head...

Tony: „So they just get up and go and take you with them and nobody asks what you really want?! Can't you stay here, I can get work, Mom can help us, you come and live with us! They have no right to take you away from me like this!"

Maria: „You know I can't, I have to do what they tell me, I am not even an adult yet, they will take me no matter what I say..."

Tony: „Let's just leave everything, let's run away somewhere, we can manage on our own, can't you just run away from them?!"

Maria: „Where will we go? Where will we live, in a tent? We'll screw up school, we can't find work, what will we do, work in the fields? Look...it might sound crazy but my dad has nothing against you, he says if you want me, you can come with us. He'll get you a job no problem, we can study there and be together...one day we can be family..."

Two boys, friends of the couple, approach them. They are told of the situation and quickly jump to give opinion.

Family relationship. The mother has become a little overprotective since her violent husband is not with them anymore, and obviously wants to keep the rest of the family together.

- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent?

This has already been established in the lead story and the previous scenes.

- What is the point of view of each of the characters to the problem?

Tony believes that his feelings should not be denied. He is also tempted by the possibility to earn good money abroad. His mother wants him to stay with the family, continue his education and get at least a high school diploma and qualification.

- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?

The mother believes that noone can take care of her son better than her, and definitely not a 16 year old girl. Tony believes he's grown up enough to be able to make decisions for himself, to become a „real man" and create a family of his own.

- How will these points of view change, or will not change, in the course of the scene?

As already explained, there is no „correct" resolution of this situation. The audience will be divided in the end – the more emotional types will support Tony to leave with Maria, others will argue that the couple are still too young, a lot can change in the future for both of them, and that unlike partners, your family will always remain your family.

C. Determine "**where**" the action takes place.

As there are only two characters, and in order to maintain dynamic change in scenery, it is best that this scene is organized in the kitchen of the social service.

Questions for discussion after the original WWW of the scene has been revealed:

- Is the conflict logical and realistic?
- Do the additional details imagined to develop the story make it more realistic and relevant to the conflict?
- How do participants personally relate to the attitudes and beliefs of the main characters?

After the discussion is completed, the participants move to the **third stage**. There are two ways to deliver this part of the lesson. If there are two trainers and especially if there is a professional actor involved in the training, then the scene may be performed to the participants. In ordinary situations though, the scene scenario is given to the small groups.

Handout - *24 Hours – Scene 1*

Maria's mother enters the living room and serves dinner to everyone, then sits down and looks at her husband.

Father: „Children, me and your mother have some important news for you... I received this offer for work in Germany in construction. As I can do dry walls and lay tiles, they are offering me 15 euro per hour. David can work as helper and will get 8 euro per hour until he learns the trade and starts receiving the same as me. This will be 5-6 times more than what we can make here. I'm tired of working 12 hours 6 days in the week and hardly make ends meet so that you have normal clothes and food at the table. So I've decided that we will go."

III.5.5.	Curriculum	1.a Thought-provoking, topic starter: What is literature therapy? Interpretation of concept, purpose, history. What makes literary texts a therapeutic tool? Theory (90 minutes) ANNEX 1, ANNEX 2, ANNEX 3, ANNEX 4
		1.b Thought-provoking theoretical introduction, topic starter: The effects of reading. Why do we love crime stories? The effect of writing (90 minutes) ANNEX 5, ANNEX 6, ANNEX 7
		2 Interactive professional discussion, exercises, steps of a literature therapy session plan (90 minutes) ANNEX 8
		3.a Workshop: practice / task catalog for reception, creation. Gathering your own experience (creating your own writing) (240 minutes) ANNEX 9, ANNEX 10
		3.b Workshop: creative workshop, writing your own story / short story (directed) (120 minutes). ANNEX 11
		3.c Workshop: preparation and presentation of your own lesson plan, portfolio (180 minutes)
		4 Closing part: evaluation, synthesis, summary. Impacts, future plans, opportunities in everyday work. Evaluation sheets (90 minutes)
III.5.6.	Theoretical lesson	3 hours
III.5.7.	Practical lesson	12 hours
	Totals	15 hours
III.5.8.	Module criteria	By the end of the training, the participants will submit a complex literature therapy session plan, in which they will use the methods and tools described and tested and they can also expand this palette. The syllabus includes the essential elements of one session (title, description / introduction of the session, target group or group training, purpose of the session, number of hours, activities, competencies, assessment, methods and tools used) and related knowledge.

The lesson plan is in digital form, sent to the instructor by the deadline specified, i.e. 15 days after the last day of the training. Evaluation criteria:
- submission of activity plan by the set deadline
- the paper is done based on the given criteria
- the knowledge and competencies acquired during the training were incorporated into the syllabus.

III.6.1.	Name	**Working with tales in reintegration**
III.6.2.	Aim	1. Professionals involved in reintegration expand their tools with the tools provided by the tale, become familiar with the theoretical and practical knowledge needed to apply tales, apply the self-knowledge opportunities offered by tales in their daily work, and help the persons entrusted to them to find the spiritual treasures and inner values hidden in their personality and to become aware of them.
		2. During the mastering of the module, the professionals working in reintegration, while working with tales, acquire theoretical and practical knowledge from psychological, literary and visual knowledge in addition to their existing practical knowledge, and get acquainted with the application possibilities of tale therapy.
		3. Gain experience and personal experience during the training about the forms of knowledge preserved in the helping aspect of tales.
		4. They become able to plan and execute tale workshops through the example of a freely chosen folk tale.
		5. Through the knowledge acquired in the module, they become able to work with the tools of tale analysis within the framework of their professional work.
III.6.3.	Content	The module consists of three theoretical parts and three practical parts. Participants experience the possibilities of working with a fairy tale through their own experiences in areas that, on the one hand, strengthen their own professionalism, and, on the other hand, these practices can be applied to the reintegration target group. The practical and theoretical parts help participants to:
		- the team members they lead can use their own resources to assess their potential; and
		- be able to decide;
		- to be able to break them out of a tense emotional

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developed too much in order not to draw the attention of the audience from the main theme. They should be seen as simple carriers of two opinions.

- What is the point of view of each of the characters to the problem?
The main tension in the scene is created by the differing expectations and actions of the families of the two young people. Another layer of tension is created by the consideration of desadaptive strategies leading to risk behavior.

- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?
This has already been touched upon. Here it should be mentioned that in the difficult teenage age there is a great battle between new emotions and dreams, and the expectations of the rest of their close networks.

- How will these points of view change, or will not change, in the course of the scene?
The two teenagers will realize that „stupid” decisions such as running away are not the best solution. They will also learn that there are obstacles, which cannot be overcome and a way around them is the best they can try to find (the family of Maria is definitely leaving and they are definitely taking her with them, this is not subject to change. The focus of attention shifts to Tony, which sets up the next Scene 3).

C. Determine "**where**" the action takes place.
The action takes place in the park. For this purpose the yard of the social service should be used – a children playground, a cradle, a bench are all suitable locations for the scene.

Scene 3 – Stage 2: Determining who, what and where (WWW)
A. Determine „**What**" the conflict is
- What is the scene about?
Similarly to Scene 1 here the scene is about family relations and their balance with personal, including intimate, relations and feelings.

- What are the opposing forces that create the conflict?
The difference between the feelings and expectations of the family, and the ones of the teenage, who has found himself at a crossroad in his life.

- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?
Tony is determined to keep his relationship with Maria. Tony's mother is shocked at the prospect to lose her son and be left alone with her young daughter, without „a man in the house".

B. Determine "**Who**" are the characters in the scene.
- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama; otherwise the scene will not be believable.
Tony and his mother are the characters in the scene and „conflict". Tony is obviously leaning towards following his dream of staying with Maria.

- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?

Maria's brother is like a copy of his father and wants to follow his footsteps, but become better at work and richer.

Maria knows she has to do what her family says. So far she hasn't complained that her opinion is rarely sought for anything important.

- How will these points of view change, or will not change, in the course of the scene?

Maria's father will understand the importance of discussing important issues with his children. He will have to think of a compromising solution to accommodate their opinion.

Maria's mother and brother remain unchanged.

Maria realises how a decision not made by her can affect her life in a matter of hours. She understands that she will have to get out of her comfort zone and maybe make some tough choices.

C. Determine "**where**" the action takes place.

The scene takes place in the evening, in the family living room. All four are having dinner together as usual. The room is not luxurious, but has all basic amenities and is nice and clean.

Scene 2 – Stage 2: Determining who, what and where (WWW)

A. Determine „**What**" the conflict is

- What is the scene about?

Finding the best resolution to a conflict between family values, traditions and emotional attachment

- What are the opposing forces that create the conflict?

The expectations of the families and society versus the newly found emotions and attachment

- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?

Both Maria and Tony want to maintain their relationship. The opposing needs are for Maria to follow her family abroad as she is expected, and for Tony to remain with his family

B. Determine "**Who**" are the characters in the scene.

- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama; otherwise the scene will not be believable.

There is no real conflict, as the two teenagers strive for the same thing. The drama is in what other significant people in their lives would expect them to do and what is socially acceptable.

- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?

As described above, the two are confident that they love each other and want to maintain their relationship.

- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent?

This has already been clarified. Ethnicity has not been mentioned, but it is not desireable to introduce in this etude the theme of different ethnicities as it would mess with the main educational objectives. The two friends are just supplementary charachters and should not be

		situation;
		- to reach some kind of equilibrium
		- that their personal efficiency and assertiveness should develop;
		- to make their coping strategies and capabilities more adequate;
		- to increase their self-knowledge and awareness;
		- to make their accountability more secure
III.6.4.	Methods/work forms per unit	Theoretical education and practical education are complementary. The work form of theoretical education is always formal (ex-teaching podium lecture), while practical education is non-formal, including small group exercises, case studies, literature processing, art therapy exercises (painting, claying, and situational exercises). Group and individual tasks. Design and implementation of transformative action. Experiential learning. In the case of curriculum units, we indicate the method/work form.
III.6.5.	Curriculum	1. Tale - tale therapy - possibilities in reintegration - theoretical lesson – Annex no.1 Key terms, main concepts: Working with folk tales creates an opportunity to bridge the social, emotional differences between the participants, so it is extremely important to be part of the toolbox of professionals working in reintegration. The psychological effects of the tale: calming, focused, resolution and reduction of tension, community building, etc. The effect of the tale on the brain (oxytocin, cortisol) Tale and Life Management: How? Solving life tasks Stages of tale processing 2. Tale selection, structure of tale workshops - theoretical lecture – Annex no.2 Key terms, main concepts: 2.1. Types of stories that can be linked to different areas to be developed Aspects when choosing a tale: target group knowledge, goal, task, method, etc. A guide to making the wrong decision or looking for the desired state? Basics of processing: steps of Metamorphosis fairytale method. 2.2. Defining the goal: What do we want to achieve with the given tale workshop?

Time frame.

Workshop competencies.

Management of the tale workshops.

2.3. Elaboration of an introductory/tuning part.

The importance of the introductory/tuning part.

Symbols of entry into fairy/tale space.

Introductory/tuning exercises.

The role of rhymes/sayings and folk songs.

Developing a rite of listening to tales/fairytales.

2.4. Elaboration of the central part (Storytelling, questions after listening to a story)

The importance of live storytelling.

Questions following the tale.

Different types of work with a fairy tale (story linearity, etc.)

2.5. Elaboration of sessions related to the theme of the tale workshop and the tale (use of art therapy tools, basics of drama pedagogy).

The function of the related sessions is to deepen the experiences and feelings related to the tale.

Incorporating the experience of the tale into everyday operation/function.

Possibilities of using different art therapy tools and drama as a tool.

2.6. Closing the tale workshop (feedback).

The function, symbols of exiting.

Presentation of possible practices.

Importance of feedback.

3. Functions of tale workshops - theoretical - Annex no.3

Key terms, main concepts:

The importance of fairy/tale order.

Aims of the tale workshop.

Benefits of group work.

Working method of the workshop leaders.

4. Developing self-awareness, self-acceptance and self-confidence in and through tales, through personal experience - practical lesson - Annex no.4

5. Discovering and connecting to individual internal resources, building on resources through tales - practical lesson - Annex no.5

6. Personal responsibility taking in tales through personal

- What are the opposing forces that create the conflict?

On one side are the parents and on the other is teenage Maria.

- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?

The parents are concerned about the family's perspectives and wellbeing. Maria's opinion was never sought, and her love will be taken away from her against her will.

B. Determine "**Who**" are the characters in the scene.

- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama; otherwise the scene will not be believable.

Maria's father and Maria herself are the two opposing sides in the conflict.

- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?

The relations between the characters are typical family relationships. The family has never separated. It is a patriarchical famiy, where the word of the father is the law. Maria is the younger child and still under 18.

- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent?

The family is not really poor but is far from middle class. Maria's father is working in construction. He didn't complete high school education but through his working experience has acuired some useful skills that help him provide at least the basics for his family. Maria's mother is a quiet woman, who is staying at home, taking care of the children and the household. Maria's brother has dropped out of school when he was 16 and has since been helping his father working in construction. Maria is still going to school and is sometimes helping her mother with chores around the house.

- What is the point of view of each of the characters to the problem?

Maria's father knows that if the family moves to Germany, he and his son would be able to work for much bigger salary. He believes they can spend some years working there, save money to buy a better house in Bulgaria and one day retire with a better pension.

Maria's mother feels the pain of her daughter, but she is confident in her husband's decision and is hopeful of the perspective of a better life abroad.

Maria's brother is totally supportive of their father's decision, he never cared about school, so he wants to work for better pay, get a nice car, impress the girls and marry a beautiful girl.

Maria has been doing everything asked from her, has been an obedient child, but finding her first true love has made her starting to reconsider her role in the family and as an individual person.

- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?

Maria's father believes in his right to decide as the head of the family. He is determined to keep the family together.

Maria's mother wants to be a good wife and mother, and also wants the family to stick together.

Skills to overcome temptations of risk behaviour, impulsiveness, radical, polar decision making

- What do we want the audience's behavior to be after the scene or etude?

To think before they act, to seek opinions of others, to look at a problem from different points of view, to reduce actions that might hurt other important ones

Scene 3 – Stage 1: Concretization of the educational objectives and the message

- What problem do we want to address?

Tough decisions we have to make in life.

- What do we want to say about the specific problem?

You always have to consider the feelings, needs and opinion of your loved ones, even if you do not agree with them completely.

- What existing attitudes do we want to change? What new knowledge do we want the audience to acquire?

Making decisions on our own is never right and at least we have to hear the opinion and the feelings of those, who care about us.

- What do we want the audience's behavior to be after the scene or etude?

Understand that your family will alwys love you and care about you, but that you as an individual have needs and emotions, that cannot be simply suppress. Talking, conversation and looking together for a solution of a problem is the best.

Questions for discussion in the big group:

- Have you encountered similar situations in your professional career or personal life?
- How do you relate with the characters from your personal perspective?
- Are there messages that are more important than others?

Second, the small groups are invited to discuss the **second stage** of developing the etude. They should start with establishing what the scene is about, what are the opposing forces that create the „conflict", and what are the beliefs and attitudes of each role that create this conflict.

Then participants have to focus on the individual roles. Who are the characters, what their relationships are, what is their background and personal story, what is their personal perspective and opinion on the problem/ conflict, what are the personal values, beliefs and attitudes behind this perspective, and how they could change after the situation plays out.

Finally, the participants are asked to think about the physical location of the scene – where do they think the scene should take place. Each of the groups is encouraged to describe the best possible (according to the group) scene location in detail to the rest of the participants.

After the discussion, participants are presented with the „WWW" implemented during the development of the first scene.

Scene 1 – Stage 2: Determining who, what and where (WWW)

A. Determine „**What**" the conflict is

- What is the scene about?

The scene is about Maria's family telling her about their decision to leave to Germany to work there.

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		experience - practical lesson - Annex no.6
III.6.6.	Theoretical lesson	6 hours
III.6.7.	Practical lesson	6 hours
	Total	12 hours
III.6.8.	Module criteria	- independently performing the analysis of a folk tale using the tale guide technique - defining the purpose of the tale workshop in the knowledge of the target group - preparing a tale workshop draft

III.7.1.	Name	**Possibilities of applying elements of folk techniques in reintegration**
III.7.2.	Aim	1. The professionals involved in reintegration expand their tools with the possibilities of applying folk techniques, become proficient in the theoretical and practical implementation of felting, mat weaving and parchment lace making. 2. During the acquisition of the module, professionals working in reintegration consciously use the opportunities provided by folk techniques in order to support the target group entrusted to them in their subject activities, thereby contributing to the development of a realistic self-image, filling their missing key competencies and developing social skills. 3. Gain experience and personal experience during the training on the ways of making felt, mat weaving, parchment lace and the related psychological background. 4. They will be able to design and build craft workshops using the techniques listed above.
III.7.3.	Content	The module consists of four theoretical parts and three practical parts. Participants will experience the techniques of felting, mat weaving and making parchment lace, as well as the developmental approach into which these techniques can be incorporated. The practical and theoretical parts help participants to: • activity centrality - participants process visual learning content and tasks in a practical, experiential way, through various folk craft activities embedded in complex themes, in which the experience of doing something provides the basis for learning and helps participants to understand the planning and working

		phases from task formulation to product creation. • task awareness - a long-term in depth session with a topic, which promotes the development of the participants' patience and perseverance. • creative attitude - in which playful creativity based on the knowledge of traditional culture, the ability to implement the process of tasks - from planning to solving the task, plays an important role. • process-likeness in the execution of each task and in organically connected, interdependent sets of tasks. • interactivity and cooperation skills, which presupposes the activity of interpersonal relationships, cooperation and innovation, helps the formation of creative communities • developing and deepening the self-expression skills of the participants through the implementation of personalized tasks and individual correction. • developing social sensitivity and empathy, self-awareness, self-regulation and independence.
III.7.4.	Methods/work forms per unit	Theoretical education and practical education are complementary. The form of work in theoretical education is formal in all cases (ex-teaching podium lecture), while practical education is non-formal, including small group exercises. Group and individual tasks. Design and implementation of transformative action. Self-directed learning. In the case of curriculum units, indicate the method/work form.
III.7.5.	Curriculum	1. The role of folk techniques (felting, cattail weaving, parchment lace making) in reintegration - theoretical lesson - Annex no. 1 Key terms, main concepts: The process-like nature of the works supports the integration of the personality. Its developmental effect is manifested in the development of social competencies, a sense of importance, and creativity. The work awareness experienced during the production of the works supports the reintegration process. 2. Theory of felting - theoretical lecture - Annex no. 2 Key terms, main concepts: Definition of felt. Origin of felt. Possibilities of using works made of felt. 3. Theory of cattail weaving – theoretical lecture - Annex no. 3 Key terms, main concepts: Origin of mat weaving. The

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Scene 3

Tony's main concern is his mother and 7-year old sister. His mother has managed to break away from her violent ex-husband and has taken care of her children alone. She's graduated a vocational high school with a hairdresser qualification diploma when she was 18 and is managing relatively well working at a local beaty parlour. Tony's sister is just starting first grade and unlike Tony shows great potential for educational achievement.

That evening Tony decides to speak with mother. He doesn't want to loose Maria and he doesn't want to hurt his mother and sister.

Applying the stages to each of the scenes the short story

Participants are given the short story that forms the base for the etude. They are invited to recall the seven stages of developing educational theater etudes. In small groups they are invited to discuss the possible considerations related to each of the scenes.

Firstly, the groups are invited to present their views on the problem that they think needs to be addressed in each of the scenes, the message that needs to be communicated to the audience, the attitudes that need to be change and the behavioral outcome of the change of attitude. This relates to the **first stage** of developing an educational theater scene.

After the discussion, participants are presented with the actual problems and messages chosen during the development of the scene.

Scene 1 – Stage 1: Concretization of the educational objectives and the message

- What problem do we want to address?
Family relations and aspects that are very important for the family, including work and wellbeing.
- What do we want to say about the specific problem?
The conflict between family responsibilities and relations and partner relations are very hard to resolve.
- What existing attitudes do we want to change? What new knowledge do we want the audience to acquire?
This etude doesn't really have a „correct" resolution of the conflict, it is most important that all aspects are considered, that young people do not act impulsively.
- What do we want the audience's behavior to be after the scene or etude?
Young people should have learned to look at problems from different perspective, should discuss with all the important others and incorporate their emotions and opinions in the final decision.

Scene 2 – Stage 1: Concretization of the educational objectives and the message

- What problem do we want to address?
Strength and value of friendships and relationships
- What do we want to say about the specific problem?
Opinions and conversation can help overcome impulsiveness and risk behavior
- What existing attitudes do we want to change? What new knowledge do we want the audience to acquire?

ANNEX 4

Case study – 24 Hours

Lesson duration: 90 minutes
Lesson contents:
1. Group work (60 minutes)
2. Group discussions (30 minutes)

APPLYING THEATER TO DEVELOP THE NEW KNOWLEDGE/ ATTITUDE
The story for the etude
This etude has been developed specifically for the purpose of the Unlocked Project and has not been played before. Imortant considerations taken into account when developing the etude include:
- conflict and situations are purposefully not resolved in any of the three scenes. The discussion after each scene should be used to explore different solutions and incorporate the opinions of the characters and the audience. After Scene 3 a final resolution should be reached together by the characters and the audience.
- stereotypes should be avoided at all costs when the acting children decide on issues of ethnicity, religion etc., and should not be obvious in speech, costumes or other elements.

Handout – *24 HOURS*
The story of Tony and Maria
17-year old Tony (*remember that the actual character names will be chosen by the participants and should be different from their real names*) and 16-year old Maria have been dating for a while. They are happy together and describe their relationship as „being in love".
Scene 1
One evening after returning from school Maria learns that her parents have decided to move to Germany to find better work, and take Maria and her brother David (19 years old) with them. Maria doesn't want to leave Tony, but has little choice as she is still considered a child and is dependent on her parents. But she is so upset, that her father suddenly proposes that Tony could come with them to Germany, where he can also work and the two can be together.
Scene 2
Maria meets Tony full of hope that they can still be together, even in this situation. They consider their options – should they just run away and hide somewhere together, which is risky and challenging, or should Tony take the opportunity and go with Maria for Germany.
They are interrupted by two of Tony's friends. One of them knows Maria's family and immediately tells Tony that he wouldn't think twice and would go to Germany to earn real money and make a family. The other tells Tony he should better complete his education first, otherwise he will end up working low paid jobs for the rest of his life, and one day Maria might reconsider her feelings with view of the perspective for low quality life.

		composition of the mat. Possibilities of using works made of mat weaving. 4. Theory of making parchment lace - theoretical lecture - Annex no. 4 Key terms, main concepts: Parchment lace concept. The origin of parchment lace. Possibilities of using works made of parchment lace. 5. Where do you lay your head? - self-knowledge workshop mobilizing resources with felt pillow making - practical lesson - Annex no. 5 6. What holds you? - self-knowledge workshop aimed at mapping and raising awareness of family and social relations by making a mat made with cattail weaving - practical lesson - Annex no. 6 7. What is your message for the future? - life path planning, self-knowledge workshop with making postcard using the parchment lace technique - practical lesson - Annex no. 7
III.7.6.	Theoretical lesson	4 hours
III.7.7.	Practical lesson	6 hours
	Total	10 hours
III.7.8.	Module criteria	- has theoretical and practical knowledge of felting, mat weaving and parchment lace techniques - be able to embed these techniques in reintegration programs - designs and builds a creative-development workshop using folk techniques

III.8.1.	Name	**Target group-specific basics: Characteristics, risks, needs of juveniles in residential services. Holistic approach and key elements of effective practice in working with the target group.**
III.8.2.	Aim	The module is aimed at refreshing/ improving knowledge and competences needed for work in specialized residential services with young offenders; with children and youngsters with antisocial behavior; with children and youngsters at risk, who are subject to reintegration. The module will provide opportunities to the trainees of acquiring further theoretical knowledge and specific professional skills needed in order to be able to implement in a high quality way the

		method of educational theater with these specific groups: - understanding risk and needs and the importance of adequate assessment of every concrete case; - the elaboration of individual plans of full value for work on every case using the holistic approach (how to link together the different activities and programs to achieve added value); - the importance of skills for work in a multidisciplinary team.
III.8.3.	Content	The module consists of four separate lessons, three theoretical and one practical. It is designed to provide a rapid refreshment of the knowledge and skills of the trainees and to recreate and structure the context in which education theater will be implemented. It is therefore intended to link the context to the requirements of educational theater and prepare the participants for the next two modules.
III.8.4.	Methods/work forms per unit	Lecture/ Presentation Group Discussion Small Groups Work/ Simulation
III.8.5.	Curriculum	Lesson 1: Characteristics of juvenile behavior deviations. Biological and psychological factors. (Appendix 1 – Plan of Lesson 1) Lesson 2: Types of risk. Characteristics of at risk juveniles. Risk and needs assessment. (Appendix 2 – Plan of Lesson 2) Lesson 3: Elements of effective practice. Assessment and Case Management. Multi-agency cooperation. (Appendix 3 – Plan of Lesson 3) Lesson 4 (practice): Case Simulation. (Appendix 4 – Plan of Lesson 4, Appendix 5)
III.8.6.	Theoretical lessons	6 hours
III.8.7.	Practical lessons	2 hours
	Total	8 hours
III.8.8.	Module criteria	Participation in at least the 80% of the modules, i.e. in 8 hours. It is a condition that the absence of the participant does not exceed 20%, i.e. 2 hours, and shows continuous activity during the training.

In order for a discussion after the performance to be effective, it is necessary to have a well-prepared leading actor-trainer for this purpose. The discussion takes place after the performance of an etude or an entire play, if this is the case. It is led by a the actor-tainer who serves as a bridge between the performers (they remain in the role of their characters during the discussion) and the audience. This discussion reinforces the educational aspect because it provides additional information, dispels myths and answers questions from the audience.

The success of a discussion depends on the planning done in advance. Of course, any activity with a live audience can cause unexpected difficulties and challenges, but the better the performing group plans its work, the better the discussion outcomes will be. Participants need to be aware of the educational objectives of the scene and consider how the group can provide more information during the discussion. The main points the group wants to present and the role of each actor-trainer and facilitator in the discussion should be discussed and agreed upon in advance.

A good discussion facilitator (usually the actor-trainer or program leader) is always aware of the objectives of the scene or etude. He leads the group and the audience confidently, but does not show bias or impatience. He should predispose the participants by being friendly, listening carefully, directing questions and showing approval. He must be able to maintain order in the room or hall, lead the discussion to the main message and ensure its continuous rhythm.

The good peer actor during the discussion does not forget the educational objectives of the session and adheres to their role. For example, their task may be to present myths that can be refuted or to recreate a negative role model. The actor must be willing to engage in these roles, even if there is a danger of audience disapproval. During the discussion, he/ she should continue to play the role of his/ her character and his/ her answers should correspond to the character.

Over time, experienced peers-actors can start leading the discussion after the performance. Although such development is suitable more for long term programs for education theater, this is the ideal solution, because then all activities will be performed by peers. Facilitation skills though are not easy to develop and this should be done under the supervision of the experienced program leaders or the actor-trainer. Finally, the young actors can lead the whole process alone, but only under the supervision (supervision) of a trainer who sits in the audience and is always ready to intervene if necessary. Some important skills for good discussion are:

• Use of language that does not express criticism
• Not allowing direct confrontation
• Good sense of humor
• Gestures expressing a desire to interact with the audience
• Maintaining eye contact with the audience
• Asking unmentioned questions
• Dealing with aggressive participants.

• Favorite hobbies, colors, eccentricity, interests - music, movies, etc.
The differences in the personal stories of the characters will help to form a conflict between them in the process of creating, performing and improving the scenes or etudes.

FIFTH STAGE: Performing the scenes created with the partners.
The purpose of this stage is to help further develop the characters after the performance of the improvised scenes. The actors play an etude, trying to put themselves in the shoes of the characters - both physically and psychologically. This is done as follows: A volunteer and their partner start playing their characters in front of the group. The audience then asks questions through which the personal story of the characters can be enriched. After a few minutes, other participants from the group take the stage and again the audience asks questions and the actors answer. In the course of rehearsals and performances, participants begin to understand that thanks to these details, they can "get into the skin" of the character, be guided by his logic and play their role calmly. This creates credibility of the characters and helps to create and build complete images.

STAGE SIX: Connecting the scenes in a logical sequence and playing in front of a live audience outside of the group.
In this optional stage the individual scenes are selected and connected in a logical sequence according to the educational objectives. Each group of participants in educational theater is different. Sometimes there are great differences in experience, anxiety, enthusiasm, intelligence and talent. Therefore, each performance happens differently, which is one of the most interesting aspects in this type of work.

STAGE SEVEN: Linking the message to the audience. Discussion after the performance.
In order to convey and connect the message to the audience and to achieve the educational objectives, it is very important to have a discussion with the actors after the performance on stage. During this discussion, the actors continue to play their character and answer the audience's questions as the character himself would answer. The discussion is necessary to make sure that the audience understands the message. In addition, the audience can "help" the characters in the scene or etude to solve their problems, as well as resolve the conflict in the scene and dispel existing myths and stereotypes. The discussion after the performance expands the etude and complements its effect. The personal stories that the actors have developed are necessary for them to be able to answer the audience's questions. They allow the actors-trainers and the peers-actors to understand the motivation of their characters and all the factors that determine their personality and behavior. Building the physical and inner traits of the characters is an ongoing process. It is difficult to build characters of flesh and blood after just one exercise or rehearsal. There is always something new to discover about the characters and it is these discoveries that make the work interesting and alive, and interesting for young people. Even if the performance is intended for a specific audience, the probability of huge differences within that audience is very high. It is very important to create a sense of belonging in people who are different, instead of sticking a label on them.

III.9.1.	Name	**The methodology of educational theater as a form of art therapy**
III.9.2.	Aim	The module is aimed at delivering to the training participants the necessary knowledge and skills needed to acquire proficiency in the methodology to implement successfully theater as a form of art therapy and as an educational method for juveniles placed in residential type of social services, or other settings involving children at risk.
III.9.3.	Content	The module consists of four separate lessons, three theoretical and one practical. It is designed to acquaint the participants in the training with the following elements of the educational theater methodology: - understanding theater as a form of art, its history and development throughout the centuries; - understanding theater as a form of art therapy in the form of educational theater for young people; - knowledge of the seven stages of developing and performing educational theater productions (scenes, etudes); - practical skills to identify, relate and discuss educational messages in the form of theater etudes.
III.9.4.	Methods/work forms per unit	Lecture/ Presentation Group Discussion Small Groups Work/ Simulation
III.9.5.	Curriculum	Lesson 1: Brief history of theater (Appendix 1 – Plan of Lesson 1) Lesson 2: Educational theater – history, examples and similar forms of social learning methods (Appendix 2 – Plan of Lesson 2) Lesson 3: The seven stages of educational theater development (Appendix 3 – Plan of Lesson 3) Lesson 4 (practice): Case study (Appendix 4 – Plan of Lesson 4)
III.9.6.	Theoretical lessons	6 hours
III.9.7.	Practical lessons	2 hours
	Total	8 hours
III.9.8.	Module criteria	Participation in at least the 80% of the modules, i.e. in 8 hours. It is a condition that the absence of the participant does not exceed 20%, i.e. 2 hours, and shows continuous activity during the training.

III.10.1.	Name	**Developing educational theater etudes**
III.10.2.	Aim	The module is aimed at allowing the training participants to put into practice the knowledge and skills gained to make sure that they are properly equipped to implement successfully theater as a form of art therapy and as an educational method for juveniles placed in residential type of social services, or other settings involving children at risk.
III.10.3.	Content	The module consists of four separate lessons, one theoretical and three practical. It is designed to let the participants in the training develop concrete three scene etudes in accordance with the educational theater methodology: - understanding the basics of acting and learning about key elements such as speech, body language etc.; - practice the development of education objectives and creating stories to serve as a basis for a theater etude; - to practice improvisation, developing the characters' physical characteristics, personal traits, stories and background, improving dialogues; - practical skills to relate and discuss the desired educational objectives of the developed theater etudes, with view to facilitating post play discussions.
III.10.4.	Methods/work forms per unit	Lecture/ Presentation Group Discussion Small Groups Work/ Simulation
III.10.5.	Curriculum	Lesson 1: Acting basics (Appendix 1 – Plan of Lesson 1) Lesson 2: Developing educational theater etude (3 scenes) – Storyboard, Stages 1 and 2 (Appendix 2 – Plan of Lesson 2) Lesson 3: Developing educational theater etude – Stages 3 (scenarios) and 4 (Appendix 3 – Plan of Lesson 3) Lesson 4: Presenting the etudes and post presentation discussions (Appendix 4 – Plan of Lesson 4)
III.10.6.	Theoretical lessons	1 hour
III.10.	Practical lessons	7 hours

either on video, in audio, or by notes. The advance and popularity of current smartphones allow for easy recording of rehearsals and improvisation sessions. When the scene is completed, it should immediately be discussed in the performing group, all should think together about what might be changed or improved. Then the scene is performed again and again it is discussed. Is this new version better or not? Which of the new elements is more successful than the previous time? Using the "who, what, where" questions in the process will help the actor-trainer create the raw dramatic material for the scene or etude.

It is up to the actor-trainer and the performing team how to use the created material. For the purpose of the education process only one scene for a specific peer-to-peer training session may be needed, or a whole inventory of scenes can be created to be used as part of a one-act play to be performed in a local theater or in another public setting. In case of larger programs, transition between scenes will have to be planned, whether through music, songs, dance or monologues, or any combination of these.

There is a lot of potential and flexibility in educational theater, so using the imagination is very important. In the process of developing a scene, it is necessary that the actor-trainer looks at the set objectives from time to time to make sure that things are moving towards achieving the higher goals. It is usually sufficient for the scene to have one or two educational objectives, because too many objectives can lead to scene divergence and confusion among audience because of too many messages.

Performing peer participants should be taught that the first thing they need to think about when choosing together a topic for a scene or etude is the message and the educational objective. When working on them, they should always think about the KAB – knowledge, attitudes, behavior - and ask themselves if their message seeks to influence:

- Knowledge: the scene should provide important information and useful facts
- Attitudes: the message should affect emotions and opinions
- Behavior: Ideally, the scene should have a positive effect on the audience's behavior.
Once they are aware of the objectives, the performing peers should compose messages that are impactful. Below is a very simple sample scene of three lines, which illustrates this approach:
A: *"Why have you taken my blouse out of the closet? Did you wear it?"* (Gives information about the **where**.)
B: *"And so what? We are sisters, what's wrong?"* (Shows **who** the characters are and what their relationships are.)
A: *"I don't like someone wearing my clothes."* (Indicates **what**, or as is otherwise known - the conflict which makes the dialogue interesting.)
After each scene, it is necessary to ask everyone present the following questions:
• To the team: What were your educational objectives?
• To the audience: Were these objectives clear to the audience?
• To the team: Who was your target audience?

7.		
	Total	8 hours
III.10.8.	Module criteria	Submitting a complex educational theater etudes plan using the acquired aspects and concepts.

ANNEXES

ANNEXES - Professional self-knowledge and its development in the work of assisting a special target group (offenders, prisoners and released). Field competence

ANNEX 1

Your personal goals for the training

Instruction: Discuss the following questions in pairs. Both members of the couple should answer all the questions.
Processing: plenary. Note: a series of questions that intentionally require deep and longer thinking and forming (coaching questions).

Questions:
a) What do you want to achieve with this training?
b) What are your abilities related to these goals?
c) How will you notice that you have reached your goal?
d) What will change in your work if you achieve these goals?
e) How will other people, who are important for you, notice that you learned something during the training?

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the conflict and the educational objective. "Where" refers to the scene and the connection between the place, the characters and the conflict.
These elements allow the actor-trainer (and if applicable the peers-actors) to create scenes that are logical and have a direct connection to the target group and the educational objectives.

A. First it has to be determined what the conflict or confrontation in the scene will be. The conflict should be related to the educational objectives for the scene.
- What is the scene about?
- What are the opposing forces that create the conflict?
- What do the characters strive for and how do their opposing needs lead to controversy or confrontation?

B. Then the "who" is created - the characters in the scene.
- Which characters will be involved in the conflict? It should always be remembered that there must be logic in drama; otherwise the scene will not be believable.
- What are the relationships between the characters? Since when do they know each other? What is the power dynamic in their relationship?
- What is the background of the characters? How old are they? Where are they from? What ethnic or economic groups do they represent? (This is also known as the personal story of the character.)
- What is the point of view of each of the characters to the problem?
- What are the personal beliefs and values of the characters regarding the problem before the start of the scene?
- How will these points of view change, or will not change, in the course of the scene?
When creating the scene, the actor-trainer should be as specific as possible on all these facts. It is not imperative to complete the developing of the characters or the conflict before the improvisation starts, but it is obligatory to have at least a general idea at the beginning. The image of the characters should be allowed to unfold. What needs to be clarified before improvisation begins is the name of the characters. It is better not to use the real names of the actors, so as for them not to be identified with the characters.

C. The next step is to choose "where", the place of action. When it is specified in advance, the actors better understand their role. The scene, as well as the characters, must be logically related to the conflict. The choice of location can also be used to increase the dramatic tension. For example, if in the scene two boys are considering breaking into a house to steal, the dramatic tension will be higher if the scene location is outside of the targeted house's fence, and not in the residential service dormitory.

THIRD STAGE: Improvisation, processing and starting from scratch.
Once the trainer-actor or the team has figured out "who, what, where", it is imperative to make sure that everyone knows the names of the characters, how the plot unfolds and how the scene will end. Then the first improvisation can begin. Each character spontaneously creates the dialogue without prior written text. It is recommended that someone records the scene,

ANNEX 3

The seven stages of educational theater development

Lesson duration: 90 minutes
Lesson contents:
1. Lecture (60 minutes)
2. Group discussion (30 minutes)

Lecture

EDUCATIONAL THEATER TECHNOLOGY

FIRST STAGE: Concretization of the educational objectives and the message.
Educational objectives must be formulated every time before starting work on a scene or etude. For example, if your peer education program is aimed at young people between the ages of 12 and 14 and aims to help them delay their first sexual contact (a common problem for today's youth, and not only within vulnerable groups), it is probably a good idea to design a scene that will inform them about changes in the body, explain why they should delay first sexual contact and teach them the skills be able to resist peer pressure or temptations. These will be the educational goals of the scene.

In drama, there is the temptation to cover many topics and solve all the world's problems with one play. That is why the approach in the work of the involved professional must be purposeful and specific. Better a poor horse than no horse at all. Well-defined educational goals serve as valuable guidelines for creating theatrical sketches.

If an actor-trainer or a trained professional already has some experienced "cast" among the target group, who can help with the theater education process, it is best to involve them in the process of creation. To formulate the education objectives, the following questions should be discussed with the team of peer educators:
- What do we want to say about the specific problem?
- What existing attitudes do we want to change?
- What new knowledge do we want the audience to acquire?
- What do we want the audience's behavior to be after the scene or etude?

SECOND STAGE: Determining who, what and where (WWW).
After specifying the educational objectives of the scene or etude, who, what and where should be determined.
"Who" refers to the characters in the scene, their relationships, background, views and values.
"What" is about the conflict in the scene, what is it about and what is the connection between

ANNEX 2

Self-portrait with feelings

Tool: schematized, stylized face from the Cycladic Museum of Athens.
Instruction: draw a self-portrait using an emotional circle. How do you feel when you think about your profession, your job, your vocation? On one side of the sheet write at least 5 feelings and the other is free to decorate the scheme, i.e. make a feeling self-portrait of your current self. Let your feelings and thoughts appear in colors and shapes on your self-portrait.
Processing: plenary. Expected to have complex feelings about work, profession, vocation.

Source unknown
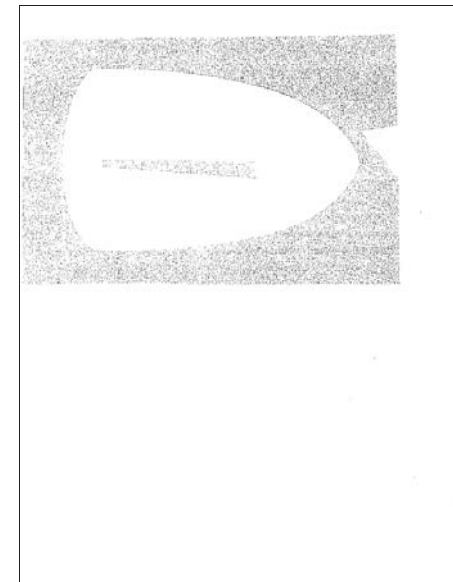
With regard to this, it is also important to consider the context and setting, in which the theater approach is implemented. It can be designed as a year long program, where rehearsals and other related activities happen on a weekly basis. It could also be part of an enhanced structured program outside of the everyday environment, which happens over one or two weeks.

In any case, in this training we wil try to describe the common steps in creating etudes and dramatic text to help professionals working with children to create a engaging theater product mainly through the methods of improvisation.

7. Is it possible to be trained in acting and improvisation?

Many skeptics believe that the skills for acting (or improvisation) cannot be learned. Their argument is that the actor's emotions and imagination are involved in acting and very little can be learned. However, the actor-trainer can and should play many roles in trying to convey these skills to the juveniles:

- Training helps the actor to express and convey in an impactful way what exists in his imagination.
- Creates a safe environment for the learning peer in which he / she is not afraid of failure and therefore calmly takes risks and fully explores the creative process.
- Helps build trust among the cast, which can be a very strong experience of cooperation and togetherness.
- Training often includes exercises to increase physical endurance, flexibility and relaxation.
- It helps to improve voice technique. Improvised play requires very well mastered technique and skills in the above areas, as well as some more specific skills such as:
    • "Taking" a line (text from the dialogue, parts of the character's background or other elements included in the scene by the partner).
    • Not answer with "yes", "no" or statements which make the scene "hang" or end prematurely.
    • Move the scene to the intended end.
- Training teaches to look for ways to present the unexpected instead of the predictable and to keep the focus on the characters on stage and not on other images.
- It builds the skill to keep the focus on the plot and the message instead of the comic elements.

Regardless of the approach, the etudes and scenes are never "finished." The more the specialists work on the specific topics of the etudes, the more they will learn, and will be able to process and adapt the material to the needs of the target group.

The success of the theater depends on the plot and the interaction of various factors. As with any art, success or failure of a play or scene or etude are subjective. What is a wonderful play for some is a waste of time for others. Below are the elements that contribute to a fascinating plot and make for a better chance of a successful outcome:
• Well-developed characters with complex, realistic and relevant relationships that contribute to the movement of the plot;
• Presence of a conflict in which the characters enter and which engages the audience's attention because of the feeling that a resolution is impending;
• The plot creates a sense of authenticity, which does not mean that the story itself is real, but that it is possible in real life and is presented honestly so that viewers can believe in it.
• It is good to have humor in the show, if appropriate. When people laugh - though not all the time - they have fun, making them more susceptible to adopting the positive messages.

D. Young people as actors-trainers
While it would not always be possible to raise the level of members of the target group to become peer actors-trainers, researchers have found that the greatest effect is achieved by educational theater when it is created and played by young people from the same background as the target audience, who have been trained in theatrical techniques. Thanks to their specialized training, these peer actors-trainers can use theater as a means of communication with their peers and provide for a greater impact of the messages they transmit to them.
A specific characteristic of education theater is the discussion. After the play, there are discussions and exchanges of views, which encourage the audience not only to think about the issues presented, but also to start talking about the presentation with their peers, educators, psychologists, informal leaders, family, where applicable, and friends.

6. Improvisation or traditional drama?
Theatrical plays used in the context of cognitive-behavioral training programs can be developed in many different ways. Some choose the traditional approach, in which adults or young people write a dramatic text on a topic and the peers-actors play the script. In view of the identified deficits and characteristic of children in vulnerable social situations and the need to provide an opportunity to include each child in the group, it is recommended that program managers and trainers deal primarily with the improvisational model for creating plays.

Improvisation is the process of creating a scene or etude at the moment, without a preliminary script. Improvisation has a creative and immediate character. It puts young people at the center of the creative process and encourages them to use their bodies and emotions, not just their intellect. One or more scenes created by improvisation and then recorded can develop into a dramatic text for a whole play. In this way, the script becomes the work of the young people themselves and therefore does not sound artificial and adjusted, which occurs when adults try to use the language of adolescents. This doesn't really mean that turning improvisation scenes into a finished product is easy. This process is usually quite difficult.

ANNEX 3

Where am I on the tree?

Where in my current life am I on the tree (= tree of life) in terms of profession, occupation and other areas of life? Why? Why do I feel that way? Explain your choice!

ANNEX 4

Personal balance [1]

a) Let's suppose that there are four areas of life and that make up 100 percent. Now place yourself in your imagination in your current life situation, so look at the situation that actually exists, not what you want.

- What percentage of your active time, energy, and priority do you devote to each of these areas?
- Who are the people that are important to you in each area? Write down their names.
- What are your current three main goals in each area of life?
- What kind of dream do you want to realize in each area?
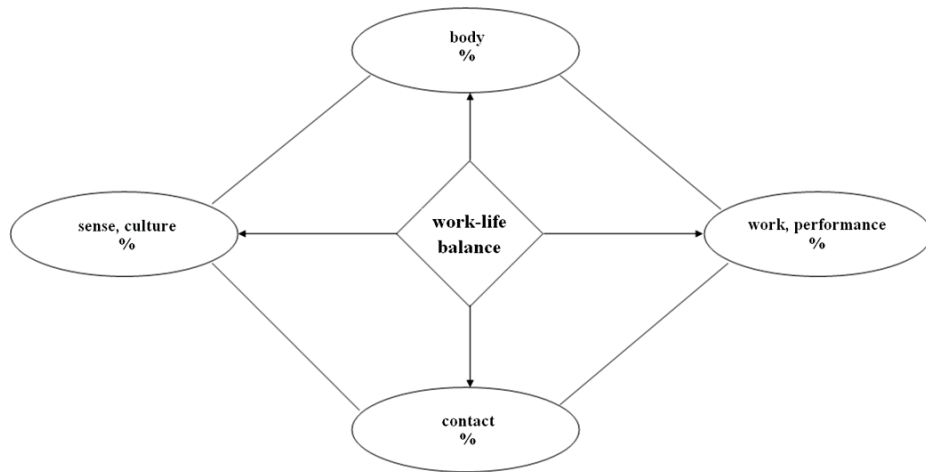
Divide the 100 percent if possible into four areas of life and write down important people and goals to them as quick as possible. The longer you think, the less real the result will be!

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[1] Lothar Seiwert: Work-life-balance. 2021, Gabar Verlag GmbH

4. Theoretical foundations

At the heart of explanations of the reasons for the impact of educational theater on the audience (as well as other forms of "education and entertainment") are the theories of Albert Bandura. He accepts that people learn how to behave and how to change their behavior by observing patterns of behavior exhibited by others. In education and entertainment, actors demonstrate behavior to the audience, which is able to monitor the behavior of both positive and negative role models.

Essential for achieving the educational aspect of theater is the transitional model: the character, who changes his/ her behavior from negative to positive, from risky to safe, from anti-social to pro-social shows the audience that change is possible and that the young individuals have the strength and ability to control their behavior.

Educational theater also borrows from the research of other scientists and specialists in the theory of education and learning. Research shows, for example, that adolescents often perceive the behavior of those who are role models for them - role models in the common forms of social roles. Because adolescents are often impressed by negative social roles and risky behavior patterns and by people who engage in such behavior, this conclusion is particularly useful in creating transitional patterns. When developing a theater for the purpose of education, it is important to create characters whose attitudes, language and behavior are liked by young people, but at the same time are bearers of the desired positive behavior.

5. What makes a successful educational theater practice

In order for an educational theater session or program to be evaluated as successful, it must meet the following conditions:

A. Characters that are authentic and familiar to the audience

Successful youth theater often depicts: "cool" characters who wear stylish clothes and use age-appropriate (or community-specific) language; types of characters that are familiar to the audience. These characters may have succumbed, or are willing to succumb, to high-risk behavior; compelling motives that make the characters change their behavior and avoid the consequences of risky actions. For example, a scene that shows how and why the characters orient themselves to safe sex and adopt safer behaviors.

B. Theater corresponding to the culture and stage of development

Education theater activities will be successful if they are appropriate to the culture and stage of development of the young people that form its target audience. Juveniles will not be impressed by a theater designed for the elderly or for young children. In order for the messages to be strong and influential, the language in the plays must be tailored to the audience - it may be different for young people living in the city and those in rural areas. In the same way it is different from properly schooled children and those deprived of adequate education.

C. An interesting and fascinating plot

knowledge, attitudes or behavior (or all three) of the audience. In the context of this training, the purpose of theater in education is to improve social and emotional skills, to reduce the stigma of discrimination in its main areas, to form constructive and positive attitudes and behavioral patterns.

1. History of theater in education

Theater has always been a bridge between education and entertainment. From time immemorial, people have used it to spread news, share stories, or inform people about events outside their community.

Recently, the application of dramatic and theatrical arts for educational purposes has been developing more and more. Television and radio plays, media campaigns, comics and other creative ideas of artists around the world set themselves the task of informing and influencing behavior among target audiences. Viewers often see themselves in the characters on stage or in radio and television plays, discussions are held on controversial and sensitive issues of sexuality, drug use, violence against women, discrimination, aggression and other significant social and health related issues.

2. Research on the use of theater for educational purposes

There is growing evidence to support the usefulness of theater in education. It is increasingly seen as a powerful tool for changing different social attitudes. The theater repeatedly enhances the emotional and psychological power of the messages addressed to the audience and presents in a convincing and interesting way sensitive issues affecting mostly young people. A carefully crafted performance can change the way a person thinks and change his or her actions accordingly. The use of theater as a creative tool allows to demythologize certain stereotypes embedded in the minds of members of society, to present a different point of view, to influence behavior. If used effectively, it can present sensitive topics that are not usually discussed in public, especially in traditional school setting. With the application of theater, these messages are presented in a fascinating and interesting way. Ideally, theatrical performance can change the behavior of young people and make them give up their risky lifestyle in favor of a pro-social one.

3. How does theater affect young people?

Theater attracts people's attention. Even young people who are bored with classic lessons and tasteless television programs are thrilled with live theater performances. Theater engages the audience's attention by making them actively empathize with what is happening on stage. By recognizing the characters in the play, the audience actively empathizes, getting involved not only on an intellectual and cognitive level, but also on an emotional level. It is thanks to this ability to touch emotions that theater influences attitudes, values and beliefs in the same way that traditional teaching methods cannot. In order to change the behavior of young people, theater must provoke not only an emotional reaction. It needs to present its messages in such a way that young people understand and accept them as a desired model of behavior.

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b) A work-life balance model can explain your values. Choose a priority ("what") for each area of life and add the value behind it ("why").

Important for me:
What:
Why:

Important for me:
What:
Why:

Health
Nutrition
Rest, relaxation
Strength, life expectancy

Body

Good job
Money,
success

Religion
Love

Sense, culture

Life-balance

Work, performance

Self-realization,
Fulfillment
Philosophy
Future issues

Career
Well-being
Wealth

Family, contact

Friends
Family
Support, recognition

Important for me:
What:
Why:

Important for me:
What:
Why:

ANNEX 5

Positive gossip
(positive reinforcement, mobilization of resources, first impression)

Goal: gift giving, positive reinforcement.

Its place in the group process: for the first time: recording first impressions, positive presuppositions. In the last period, it is suitable for deepening personal contacts.

Instruction: participants sit in groups of three. The two "gossiping" are facing each other, the 3rd participant turning his or her back on the other two. After 2-3 they change positions. According to the other version (last period): the group members are placed in a circle, turning their backs on the team one by one, and quietly listening to the positive feedback that the other members of the group say about them. The group leader decides whether he or she plays with the group, can give reinforcements that support personality development in the long run, but he or she can also be left out because sometimes it is better for the group leader to give notes to the group in a different way, the boundaries are elsewhere.

a) "Now the group will talk about everyone, a lot of positive things will be said, this is sometimes not easy to listen to, but you rarely have the opportunity to present each other in this form. If there are people who do not want to take part in this, we will not choose this game, as it is only appropriate if all members of the group agree."

b) „Each group member turns their backs on the circle one by one, and the others tell their most positive qualities about him or her, trying to be as specific as possible, and one group member tries to give his or her feedback to the person sitting back to back in a maximum of two speeches. The person in question cannot give back anything when the others have finished, he simply returns to his place."

Sharing: If the game is played in groups of three, it can be shared, but in the other version it is not required.

Experiences: Everyone gets something that makes it easier to accept their own personality.
At the first meeting, we have the opportunity to see the positives in everyone. and strengthen those.

This training is intended to serve as a fundament for program managers and peer educators who wish to add theatrical elements to their work with juveniles dealing with contemporary problems. They can use appropriate role-playing games and scenarios in their classes and extracurricular activities (usual activities in social services, at school and elsewhere, including in the context of cognitive-behavioral treatment/ training sessions and programs). The advanced ones could also develop a theatrical play as a key element of a training session presented by peers (ones that develop skills as theatrical actors) to other peers (target audience of peers in similar situation).

For the purposes of this training different terms from the ones used in education/ formation (trainer, educator, target group, etc.) will be used. They will as well differ from those used in theatrical art (actor, play, etude, audience, etc.). These terms will be borrowed to some extent from art, to some extent pedagogical and educational meaning will be invested in them. E.g. the word "actor" in the term "actor-trainer" here will not mean simply a professional actor in the traditional sense of the word, as he will play in specific scenes for educational purposes related to the knowledge, attitudes and behavior of the target audience. However, this type of actor will not be a "trainer" in the traditional sense of the word, as he will not present the training material through the usual educational methods like lessons in the classroom. Even the term "education" should be seen as a broad concept incorporating social-emotional learning, cognitive development and the acquisition of knowledge, attitudes and skills.

In order to achieve the impact needed to bring about a change in young people's knowledge, attitudes, values and behavior, actors-trainers must have skills both in the field of theater and in the educational approaches used in the context of social and psychological work with children. While it is not necessary for them to have academy training in theater, both the theatrical and educational elements should have equal weight, thus creating a new type of trainer who is able to present dynamic messages that engage young people and have a stronger impact on them than the messages presented by adults or in the classroom, through ordinary educational methods. Whenever possible, people with professional experience in theatrical arts should assist trainers in developing theatrical etudes. Such experts are usually found in theater schools and universities, as well as in local theater, drama and music clubs.

THEATER AS A FORM OF EDUCATION
Theater is an important part of many people's lives, as it is a form of entertainment and engages the audience in the presentation of interesting stories to spectators around the world. The theater takes on different forms in different cultures - Indonesian puppets, Chinese opera, the Japanese Noh theater, traditional African fairy tales and tam-tami, as well as Broadway-style stage performances. Regardless of the theatrical style, performances can make the audience immerse itself in the magic of theater and experience pleasant and unforgettable moments.

The term "theater in education" or "theater as art therapy" in the broadest sense refers to the use of theater not only for entertainment, but also for educational purposes - to change the

participants are able to identify new perspectives of the event object of the scene. Each theatrical production combines pictures, movement, speech into one synchronized whole, which creates highly influential moments. In each theatrical production, even the most basic scene or etude, one can differentiate between moments of complete merging of the spectators with the characters from the narrated story or of complete opposition of their behavior, by updating one's own "role repertoire", i.e. what the individual has already decided and implemented in his own mind as a behavioral act of reacting in certain challenging or difficult situations.

Through its attractiveness, the theater skillfully engages the audience and emotionally engages them in active empathy, as a result of which it achieves an impact on the attitudes of the audience, which remains unattainable for the traditional learning methods and approaches. Using theater as a creative learning tool allows the presentation and interpretation of delicate topics that remain outside schools, outside the traditional forms of education and which are aimed at overcoming prejudices and stereotypes and forming a balanced opinion that will change a new subsequent behavior.

Children are unique with the uniqueness of their communicative behavior. Silent or sociable, shy or open-minded, with a rich or poor vocabulary arsenal, they quickly reveal their mental characteristics. They are too spontaneous, share their experiences, ask questions, explain their opinions. Often due to the lack of their language skills, they use their gestures and facial expressions very actively to convey what they want. The children themselves become spectator-actors (performers), united in the effort to explore, reflect and rethink the problems faced by the group to which they belong.

As a modern educational and methodological construct, the educational theater relies not on reproductive learning expressed by reading/ listening, memorizing and reproducing in speech or writing, but on the interactive participation of children. In it the leading space is occupied by the experiential process, the psychological/ emotional experience, which guarantees the maximum quality of perception of the information, as in this process all systems of the mental apparatus are engaged - cognitions, emotions and feelings, behavioral reaction. As a result of their involvement in the interaction, the participants realize the knowledge in an authentic way, i.e. – the process of formation of concepts is based on acquired individual experience, and not through distant knowledge that has been formulated by someone else. The pedagogical efficiency of educational theater in the conditions of social and emotional learning is related to the expectation through the activity of each child to update or form attitudes on certain life topics and problem areas arising from a deficit of skills for adequate communication. Fundamental to the development of skills is the process of "learning with understanding", which is really manifested in attempts to deal with a specific situation. The system of skills is open not only to the situation they are designed to master, manage or resolve, but also to psychological and social realities with a much broader scale - personality and interpersonal relationships.

ANNEX 6

THEORY

Basic concepts of help/support [2]
Behavior to help others is called **prosocial behavior**.

The basic concept of Judeo-Christian ethics is **mercy**, its parable can be found in the Gospel of Luke (Lk 10: 25-37, Parable of the Good Samaritan). The point is that mercy is an absolute requirement when in need. Basic questions of social psychology on the topic:
1. Are there selfish motives behind help that seems selfless?
2. Is there real altruism?

That is, why do we help 1? There are several explanations, models, a few in short:

1. **Socio-biological explanation**: helping others only occurs if it promotes the inheritance of the individual's own gene pool.
2. **Exchange theory model**: the person providing the aid acquires symbolic goods that compensate for the disadvantages caused by the sacrifice. Detection of emergency/trouble/need - tension - empathy - assistance.
3. **Altruistic model**: prosocial behavior is rewarding in itself - our self-esteem increases.
4. **Drifting as an explanation**: the potential facilitator sees that there is still less loss involved in the situation than risking being stamped as "heartless" by getting out of it.
5. **The theory of reciprocity** (Gouldner, 1960): from today's helper to tomorrow's need - helping is a profitable investment in the long run.
6. **Responsibility theory**: through assistance, a person can contribute to compensation for the damage he or she has caused.
7. **Theory of ethical need**: the motive for actions for the benefit of others is the ethical need acquired during socialization.

Why do we help 2?

Negative Relief Model: the theory that people help others to reduce the bad feelings caused by the sufferings of the victim.
Empathy-altruism model: the theory that worrying about the victim's suffering motivates people to help, even if they can't expect a reward for it.

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[2] Csáki Anikó - Mészáros Mercedes: Kortárs/sorstárssegítés (kompetenciafejlesztő, kommunikációs és konfliktus- és kríziskezelő képzés elméleti alapjai). [Contemporary / peer support (theoretical foundations of competence development, communication and conflict and crisis management training).] Bp., 2013. Manuscript

Normative requirements for helping

The norm of social responsibility: it requires people to help others when they need their help. Depends on a) whether the person is aware of the normative standard and (b) is motivated to act in accordance with the standard. At the level of interpersonal relationship: an asymmetric transaction.

Personal norms: it gets developed during socialization. Each individual can be characterized by a unique set of knowledge of individual values and normative beliefs, from which a sense of moral obligation to a particular situation emerges. If the cognitive norm structure is stable helping and prediction of help is more likely.

The norm of reciprocity: reciprocity is one of the universal principles of human behavior (Triandis, 1978). In a reciprocal relationship, the helpfulness of either participant is directly proportional to the helpfulness of the other person (Pruitt, 1968). Gouldner's (1960) standards that define reciprocity: a) people help those who helped them (empirically substantiated), b) people do not attack those who helped them (not empirically substantiated)

The psychology of accepting help

- The acceptor usually minimizes the amount of help accepted.
- Due to the negative meaning of weakness and vulnerability, the acceptor tends to define the relationship with the facilitator as a reciprocal transaction.
- It is a question of how much the acceptor is threatened or in support for help - negative answers if the threatening of I can be expected / positive answers if the support of I can be expected.

Helping relationship

„So if you can make good relationship with the helper, it will help you through everything,
literally everything"

(Excerpt from an interview with detained and released young people)

A helping relationship means that the helper seeks to change the emotions and thoughts, actions, and behaviors, and often the moral value judgments, of the other person through the human relationship. The purpose of a helping relationship is to help the person being helped better adapt to their environment.

The necessities of people include not only physical but also spiritual and mental needs, and the unsatisfaction of the latter endangers mental and spiritual health. The supportive relationship is designed to address such threats. Its main feature is that it primarily seeks to promote mental health and personality development. In the end, the essence of a helping relationship is to lead the individual to help themselves.

thing as topicality on the stage. Art is a product of the imagination, just as a play must be the work of a playwright. The goal of the actor should be to use his technique to make the play a theatrical reality. Imagination plays the biggest role in this process. It is obvious that all aspects of the Stanislavski system require the actor to have a rich imagination.

The subtext also has an important function in this respect. This subtext will not be spoken; it will be interpreted by the actor through intonation, gesture, body posture, pause or dynamics in the action. Thus, through the actor's imagination, the subtext "speaks" to the audience. Stanislavski said: "Spectators come to the theater to hear the subtext. They can read the text at home. "

Stanislavski's merit lies in the fact that he established a fundamentally new methodology for his time for organizing the creative process in the theater, which is the basis of the theater today.

A helping relationship involves regular, proper meetings, an emotional relationship between the two parties, and a specific series of shared experiences. We can say that these two circumstances make up the interest and essence of the relationship. One is that emotional threads are created in regular meetings, which means that the relationship partner will be important to the person, willing to make certain sacrifices for the sake of him or her. Common rules will be established and those rules must be adhered to. If an established relationship is alive, we will do much more for the other party than to someone else, e.g. something that we would not do for an official.

The other essential moment is that a series of shared experiences creates a strange community within the relationship; we call this a community of experiences. This means that things we live through together can be reflected on. Anyone who is related to the other is able to communicate with him or her at a much higher level because he or she remembers a lot of things that have been discussed or experienced together, and can be responded to with half-words. This means that the intensity of communication is greatly heightened by the multitude of special experiences within the relationship. It also means a special force that it is possible to start discussing something, to continue it, and to refer to it many times in a week. So it has unheard of power. Through relationships, people can be "regulated," asked, acted upon, and communicated very intensively.

Help is nothing more than persuading someone to take certain actions and changes through the relationship. The elaboration and refinement of this persuasion, which is made possible by a series of common experiences.

One of the basic conditions for help is to create a favorable atmosphere between the two people. Not only must the helper accept the person in need, but in all cases it is imperative that the child, young person or adult also accepts the helper. To put it simply, as long as the people involved "can't stand" the helper, it is impossible to both establish and maintain a helping relationship.

Certain thoughts and emotions in the helper evoke similar thoughts and emotions in the person need of help; this is true in both a positive and a negative sense. Surely everyone has experienced this for themselves; we often feel distrust, attraction, trust, interest, contempt, underestimation, etc., even without words. It is important that the helper radiates benevolence, emotional warmth, caring for the other, a sense of concern towards the helped person. When these are really and intensely present in the helper, it evokes emotions and thoughts in the other party as well that are helpful in building a helping relationship.

So the helping relationship strives for change. The process of change in the helped takes place through identification with the helper. The person who identifies does not have to achieve identity with the other in any way, he does not have to become exactly like the other. On the contrary, he or she must ultimately find their own identity, which, however, can be achieved

through a certain degree of identification with someone. The process of identification is a very important feature of the helping relationship. The sympathy, trust and attraction of the helper allow the thoughts and emotions to change. As long as the helper is perceived as a mere formidable authority, an unfortunate and inevitable evil, or a person who has a say in things that seems to have nothing to do with him or her, the helper's word has no weight, it doesn't matter much.

This special form of identification, which is realized in a helper relationship through personal help, can be expressed in a somewhat concise way as follows: the word of the helper has a weight; it matters a lot to those in need of help. In fact, it is not because he or she feels vulnerable to a higher power, but because the relationship with the helper gradually gains positive emotional value for the helped. When a person in need of help begins to accept him or her, when the emotions and thoughts about him or her become positive, he or she slowly becomes convinced of the goodwill of the helper, the care, and the conviction he or she gives him or her. From that moment on, for example, the helped will consider the lifestyle, thinking, feeling, and actions of the helper for himself or herself. This "take into account for yourself" does not mean imitation and mechanical acceptance. The process of identification does not consist of accepting everything the helper says without reservation.

This is what a client tells us in the following interview excerpt:

"They were able to influence me, you know, they were like saying stuff, I was interested because I liked them and accepted their advices. And they weren't even advices, because mostly they didn't give any advice, we were just like talking, and I started thinking by myself, like, oh my god, I see things in a wrong way. So it was not fully like how I imagined it, and unintentionally, let's say, they had an impact on me. This is kind of a bad word, but unintentionally they influenced me. And that's how I started to change..."

The constructive termination of the helping relationship is facilitated by the fact that, under normal circumstances, the original dependence of the helped on the helper is reduced due to internal independence. Meetings between the helped and the helper become less frequent and take place at ever-increasing intervals until eventually the work stops.

brilliance of lights or gorgeous sets and costumes, but from the ideas of drama - the shortcoming in the idea of the play can not be covered with anything.

With Stanislavski, everything is real, really - the idea, the suggestions, and the acting. "The viewer believes in it (theatrical truth), because everything is experienced and taken from real life, living life, but not entirely, but by choice, just as much as it should be. No more no less". Stanislavski subordinates his work with the actors based on the principle of etudes, as each etude essentially contains improvisation.

The director equates art with life, rejects the mystical mysteries ascribed to the theater, and believes that the laws of art are the laws of life itself. Theater cannot portray reality truthfully if it does not comply with it. That is why the basis of Stanislavski's system is the knowledge of life, of the essence of human development. An integral part of Stanislavski's method is the artist's self-criticism, self-doubt and the desire to be better.

In order for an actor to be credible on stage, he must "experience" his role during the performance. Stanislavski provoked his actors to use their own memories to express emotion (Emotional Memory Method). This method requires actors to recreate the events of the distant past, to restore the "feelings" of that time. In this way, the actor regenerates these emotions so that his role is human, real depth. According to Stanislavski, the achievements of acting depend on personal experience. On stage, the actor is not part of his own life, but of a stage state. The director distinguishes emotion on stage and in life; he believes that the first is built through "systemic experience" and the second through real, primary. The actor can remember a certain state for a similar situation in life with the association, which evokes similar emotions. This emotion will then have to be brought out the moment she is called to the stage. This "marked" past experience is called "Emotional Renewal." In this way, through rehearsals and training techniques, the actor develops a conditioned reflex.

This principle of Stanislavski underwent a radical change in the last years of his life and for him lost its integrity. The emotional memory technique, which underlies the earlier system, is now considered too exhausting for participants and has negative consequences such as tension and hysteria.

Stanislavski's system offers a series of physical actions arranged in a sequential order that will lead to the necessary emotions in the performance of the actor. These emotions are based on the unconscious (or subconscious) and could not be brought to the surface when necessary - so they must be brought out indirectly. Stanislavski was looking for a "conscious path to unconsciousness," which provoked him to create a "method of physical action." Conscious physical actions awaken the actor's emotions, which are hidden "in the unconscious": analysis of the text through action, truth, faith and the magic "if" (if the actor was the hero…), imagination, subtext, motivation, concentration, rest, adaptation.

Stanislavski likens his "Method of Physical Action" to the study of the grammar of language. However, he warns that knowledge of grammar alone is not a guarantee of beautiful writing, for example. Knowing his techniques is only useful for the participants when they are accompanied by a rich imagination. Stanislavski emphasizes the use of "theatrical" and "creative" talent, not the attempt to imitate reality by heart. According to him, there is no such

have fun, can change his life. Brecht seeks to replace "culinary", "magical" art with a theater of the scientific age, which awakens the viewer. This is how he created his "epic theater".

Berthold Brecht's dramaturgy and performance are characterized above all by an epic course of action. The scene "reports" about events, the paintings "tell" about them. The story usually takes the form of a parable. The action is demonstrated so that the viewer can make sense of its results. In the traditional drama, called by Brecht "Aristotle", the action takes place in a closed circle, life is revealed by showing conflicts that are resolved at the climax through catharsis. Epic theater, on the other hand, is evolving horizontally. The play is not a closed circle in itself; it is a chain of pictures facing the viewer. Instead of the growing tension that exists in traditional drama theater, with Brecht we have a steady course of events. Separate pictures line up in front of the viewer's eyes, saturated with important content and meaning. Sometimes even the outcome of the conflict is projected on the curtain even before it is lifted. He deliberately plays in front of the audience; there is no longer a "fourth wall" between him and the spectator. The audience does not watch passively, does not immerse uncritically in the events in front of it. It evaluates, judges, criticizes from the standpoint of its experience and knowledge. This helps the audience to determine the motives of behavior, to form its own opinion about the theatrical action. This is, in fact, the so-called distance or "alienation effect", which is a key element of Brecht's aesthetics.

The main purpose of the effect of alienation is the violation of the stage illusion, the provocation of comment, of a critical attitude to the presented action. Brecht's alienation begins with the principle of acting. His actor does not incarnate in the image to the point of complete merging with him, he is his commentator. An example of the alienated, distant actress play is the so-called "street scene". The artist is likened to a witness in an accident on the street, e.g. car crash. A witness to the accident demonstrated to a group of listeners how it happened. He shows how the driver acted and how the victim acted. He reproduces the behavior of the two so that the listener not only gets an idea, but also builds an assessment of what happened.

When talking about theater and theater schools, we must pay attention to Konstantin Sergeevich Stanislavski (1863-1938). It creates a direction that represents a new stage in the development of stage realism.

Contemporary theater is built on Stanislavski's theory. He created a system, a systematic approach to training actors. He developed the principles and exercises through which participants can develop the quality of their acting techniques - concentration, voice, physical skills, emotional memory, observation, analysis of the dramatic text, etc. Stanislavski's goal was to find a universally applicable approach that can be at the service of all actors. Still, he said to his actors of his "system": "Create your own method, don't be slavishly dependent on mine. Add, come up with something that will work for you personally, but don't stop opposing the traditions, I beg you."

Based on the principle of ideology of the performing arts, Stanislavski developed the idea of drama as the basis of work in the theater. According to him, the theater does not live from the

ANNEX 7

Expectations regarding the character of the helper

1.a What are the most important expectations for you regarding the character of the helper? Is there anything that can be left out? Can all expectations be met?

The most important work tool of the helper is his/her own character: a value mediator, a reference person, a role model. One possible collection of expectations for a helper is below:

Lifestyle characteristics:
no criminal record
does not depend on any political, religious, methodological trends
not addicted to drugs or alcohol
able to separate privacy and profession
has a vision
his/her value system is stable

Characteristics of personality and work style:
emotional commitment
sincerity
credibility
empathy
higher than average tolerance
humbleness
openness
sensitivity
ability to develop
discipline
self-control
able to deal with his/her own prejudices
restraint
continuous need for professional information
Characteristics defining a person-centered mindset:
love driven (be able to give and receive love)
flexible situation recognition
his/her approach is perspectival
consistent
susceptible young in spirit
his/her rules are flexible
approaches each problem as unique

Characteristics that can be developed through pre- and post-training:
up-to-date material knowledge
self-knowledge
ability to organize
communication skills
cooperation skills
a wide repertoire of conflict resolution techniques
decisiveness
a wide repertoire of helping methods
knowledge of one's own limitations

1.b Another guidebook, which deals specifically with voluntary helping work in penitentiary institution, sets out different expectations:

"A voluntary helper in penitentiaries shall be required to:

Know and follow the regulations.
The helper must follow all the rules of the institution precisely. The helper is only a guest of the penitentiary institute. It should be noted that each institution is an organized community with specific security and order requirements. The helper may find some rules meaningless, but they still have to be followed. The negative behavior of a single clumsy helper can make it harder the work with the given institution.

Do not do anything without permission!
The helper may not enter or leave the institution without the permission of the institution. Things that seem insignificant can also cause difficulties.

If there is any doubt, ask someone.
The helper may not be familiar with many things within the institution, and new problems may arise in the work of the helper. The helper should not simply accept that something needs to be done in a certain way, but should ask the person in charge, e.g. the institutional pastor, the social worker, the guard. If you have any questions, please contact your contact person.

No all wishes have to be fulfilled.
The helper must consider whether fulfilling a wish is really necessary, morally, ethically acceptable.

If possible, stay objective.
The helper must show understanding to the detainee, but at the same time take into account the institution's capabilities, so as not to lose the trust placed by the institution, which is absolutely necessary for him or her, and not to jeopardize the possibility of later co-operation with the institution.

The theater was one of the leading cultural institutions during the Elizabethan era. It was a favorite place for entertainment, but also a kind of university, because through historical dramas the mass audience gained knowledge about history. Theaters were closed only during major plague epidemics, when deaths exceeded the set quota for the week.

In the following centuries, the theater continued to develop, emerging trends in art such as classicism, naturalism, Dadaism, surrealism, absurdism, postmodernism and many others, which are reflected in the theater, but the features that the Elizabethan era establishes, reach today.

Theater as a form of art is a special sphere of aesthetic art, which is conditional in relation to reality. It recreates this reality not as it is, but in a new, aesthetically revised form. According to his ideas, Vsevolod Meyerhold (1874-1940) is associated with the traditions of romantic art and symbolism as one of his last modifications, with the romantic idea of art as a field of freedom and harmony. He imposed the principles of conditional theater. The play embodies a certain poetic idea, expressing a generalized thought. It is not a photographic copy of the world, but the quintessence of life. In Meyerhold's theater, the natural course of life in the forms of life itself is not consistently revealed, but the attention is focused on the individual moments of reality, saturated with important content and meaning.
The stage action constructed in this way is a prerequisite for maximum creative expression. Directed by the director, the actor improvises freely in front of the audience and thus "interaction between the two main foundations of the theater - the actor and the spectator" takes place. The interpretation of the play predetermines the specifics of the performance - the conscious, deliberate acting of the drama in the space of the stage. The actor addresses his words to the audience and can cross the stage space at any moment and find himself in the hall. The spectator does not forget for a moment that in front of him/ her there is an actor who plays, and the actor - that in front of him is the hall, that he is on stage, and behind him is the scenery.

The conditional method stipulates that in the theater the fourth artist after the author, the actor and the director, is the spectator. The conditional theater creates a staging in which the audience must use their imagination to paint the hints made on the stage. On the stage, the actor presents the character with conditional techniques, separates himself from the stage image and comments on the image, plays it in different positions. The actor does not seem to play a role, but his attitude towards it.

Such a distance between role and attitude underlies the works of German playwright Berthold Brecht (1898-1956). With his theater plays, he sought to awaken the minds of the audience and make them oppose the world around them. At that time there were two types of theater - serious, realistic, bourgeois theater and entertainment theater (Music Hall, operetta). For Brecht, art not only reflects the world, but it also provokes the viewer to change this reality. The messages of his performances had to be rationally considered by the spectator. For him, only this spectator, who can evaluate and criticize what is happening on stage, and not blindly

As a theater facility, the Elizabethan theater was a wooden building, often incinerated by fire (Such was the fate of Shakespeare's Globe, which burned down in the autumn of 1613 during a performance of Henry VI, the fire ignited by a spark). The theater was a round or polygonal wooden building without a roof. On the inside, the wooden walls formed galleries that surrounded the entire building all the way to the stage. The galleries with seats rose on four or five floors, the top of which had a covered roof. The ground floor, which made up the main space, was a bare platform. There, the spectators, watching the show were standing up, were throwing remarks all the time, drank beer, hung out, and played cards and dice during the intermissions.

The stage in the Elizabethan theater had a specific structure. The main stage was a wooden podium, protruding forward on the ground floor and surrounded by low railings. The audience surrounded the stage from the three walls, so there was no curtain between the actors and the audience. The curtain separated the main stage from the second, which was behind it. A room was formed there, similar to a room, where the interior episodes were played and the decor was placed. There was also a third scene, used relatively infrequently. It rose like a balcony above the back stage and was connected to the galleries on the second or third floor, as the entire theater space was closed and separated at one height.

The peculiarities of the Elizabethan theater exclude the presence of rich decor, and on the main stage such were not placed. At the presentation of a historical drama, the place was marked with wooden signs on which it was written where the action takes place. Due to this characteristic of the Renaissance theater, the English playwrights did not experience any problems, and the difficulties caused by the classical theatrical unity of place-time-action were completely unknown to them. The poverty of the scenery was offset by the extraordinary splendor of the theatrical costumes, and the musical arrangement (in most Renaissance comedies there were songs and dances) was performed by musicians.

Demonstrate consistent behavior.
The helper should only promise the prisoner something that he or she can keep to himself or herself. The detainees had already heard many unfulfilled promises.

Be patient.
Christian helping of prisoners is a service that places high demands on the helper in terms of perseverance and patience. The helper often works with a person whose life has been shaped by severely negative events. The helper needs a lot of time and patience until he gets the first positive reaction.

Be a good listener.
Many prisoners have never known a person who has listened seriously and persistently. Listening evokes sympathy, but an understanding listening doesn't mean the listener is taking everything for granted!

Silence is golden.
Mental health care is only possible where trust exists, where trustworthiness and confidentiality go without saying. The helper must take reliability seriously and also have the opportunity to exercise confidentiality.

Be honest.
Detainees have the special ability to distinguish between honesty and hypocrisy. The lifestyle of the helper and what he or she has to say must not contradict each other. " [3]

1.c

1. The helper always has to stand by the client.
2. Helping conversations also require some distance. The helper cannot identify fully with the client, because then he/she actually moves away from the client, since from then on he/she starts to deal with himself/herself, not the client or the problems of the client. Confusing the boundaries between helper and helped is dangerous in several ways, including that the helper cannot support the client properly and effectively.
3. The helper shows his/her boundaries accurately and constantly, communicating them visibly to the client. Getting close is important, but getting too close is difficult to maintain and operate, partly because it can lead to intimate sphere crossings and the resulting disruption for both parties. Being close enough to the other, but not yet too close, is a delicate balance, the task of finding and maintaining it is for the helper.
4. One of the most important goals of a helping relationship is for the other to talk, to have the opportunity to raise questions and concerns. The helper should be wary of

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[3] Fekete Kereszt Börtönmisszió: Alaptanfolyam önkéntes rabsegítők számára. [Black Cross Prison Mission: Basic Course for Helping Prisoners] Translated by: Dr. Végh József. Bp., 2004. Manuscript

labeling at first, as every problem undergoes a qualitative change simply because it has been verbalized and from the fact that the person who approached us had the opportunity to formulate or to talk out what has been oppressed. What matters is not (especially in the beginning) what the helper is curious about, but what the other wants to say. The client knows his own problems much better, so he/she will tell him what is important to him/her, so it should be important to us as well.

5. You only start talking when you find someone to listen to. Being able to listen is one of the most difficult tasks in helping work. The ability to listen is not a passive activity, but an understanding, active listening that encourages the other to boldly say and accept what is important or problematic for them.

6. It is very important to create the right atmosphere, which is also the job of the helper. The right atmosphere means that the client feels/can feel as safe as possible, and this atmosphere is suitable for formulating or can formulate his/her questions and problems.

7. During the helping relationship, it is important that the helper does not become morally upset about what he/she has heard. This is true even if you become aware of something that is very shocking. The helper must behave without prejudice, or at least strive to do so, in all situations (this also means that each helper must be aware of his or her own prejudices and be able to handle this). In all situations, the helper must overcome his or her personal feelings, perhaps his or her resentments or his tactless curiosity. Everything or anything can happen in any situation - this is a valid item for a helping conversation.

8. The helper does not take part in power struggles. He/she knows the possibilities of misunderstandings and pitfalls in conversations. He/she knows that the complaints mentioned by the detainee are desperate signs of an internally wounded person. The task is not to get involved in this on the level of facts, but the task is to help in finding a solution.

9. The helper must not be in the service of a foreign interest. The helper can help in communication between people, can mediate between two people in the right ways, but can't act e.g. representing the interests of prison headquarters. Of course, in the same way, he/she does not uncritically represent the interests of his/her client before others.

10. The helper should be aware that the issues first mentioned in the conversation are usually not the most important and not the most substantial. Therefore, the helper should unequivocally indicate to the client whether he or she is willing to have further, deeper conversations with him or her.

11. It is important to unwaveringly remain silent to others about what the detainee has been talking about in confidence - this should be taken for granted. It is very important that our clients find that nothing is used against them, that third or fourth people never tell us about their lives, their mistakes and failures, and other confidential things, although this was certainly not easy for them at first.

12. Humor is often healing, as is laughter. It can and should be applied, of course, being careful not to make fun of the client or be cynical.

From commedia dell'arte, which originates from folk art, came the origins of another genre - farce. It originated in France and resembled comedy and satirical plays, but with a rough content and language. Later, features of the then-emerging French bourgeoisie began to creep into the farce, and the praise of the witty swindler and thief became the main motive. This comedy genre is built entirely on a tangled misunderstanding, and often laughter is self-serving and sometimes gone, which is where the figurative meaning of the word comes from. The folk farce is influenced by playwrights such as Moliere, Lope de Vega and Shakespeare. The Renaissance theater in Western Europe was born from the tradition of medieval theater, which lasted almost until the end of the 16th century, from the performances of traveling actors and from the new humanistic tendencies of the school theater.

The most striking example is medieval **England**. In the first decade of the reign of Queen Elizabeth I (1533-1603), who had a liberal attitude towards theater and art, London became a center of lively theatrical life. In the 70's came a truly pivotal moment in the development of English Renaissance theater - the emergence of London's urban (public) theaters. The transformation of the theater into a public institution played a huge role in the flourishing of the drama and since it already affected all social strata, along with the urban theaters, private ones also emerged. The main difference between these two types of theater was in the audience for which they were created. City theaters were intended for a mass audience, which was dominated by representatives of the social lowlands (craftsmen, apprentices, merchants, sailors, students, etc.). Initially, performances for high-ranking audiences were performed sporadically, and later regularly, in private theaters. Private theaters could be located in the central parts of the capital, while city theaters were necessarily outside them. The price of the entrance to the private theaters was quite high, and in the others - too low, which made the performances accessible to practically everyone.

The troupes in the city theaters were composed of adult actors and were something like joint-stock companies - each participated with a certain share and received part of the profits. Both types of theaters appeared almost at the same time. The first theater in London, founded by James Burbage, was located in the central part of the city and did not have a name because it was the only one of its kind. In the 1580s, when Shakespeare joined the theater, it became known as the Globe. In just one decade, several more theaters were opened: Swan, The Curtain, Rose Theater, and others.

amateurs). For such a performance, only an empty square with a platform and no decor and a tent in which the performers can change, a public holiday, as well as a crowd that has nothing to do but watch, approve or evaluate the actors, are enough. There were no playwrights, the material for the texts was human nature itself, and the situations presented what happened every day in the markets.

A popular misconception is that the actors in these traveling troupes were ignorant amateurs rather than people with dramatic or poetic talent. There were probably some among them, but history shows that the true commedia dell'arte, which lasted for three centuries in Western Europe, was performed by well-prepared performers. An excerpt from Dario Fo's book A Little Treatise on Acting (playwright, director, and actor born in Italy in 1926) has a wonderful anecdote on the subject. The author quotes a story told by Vito Pandolfi (Italian theater critic and director, 1917-1974) in his "Chronicle of Commedia dell'Arte ". During his trip to Venice, King Henry III of France stumbled upon a performance of commedia dell'arte actors and, on his return to Paris, ordered a touring troupe to be sent to him. Said, done. The Doge of the Venetian Republic organized the tour, sending a caravan of many trucks and carriages. On the territory of France, on the way to the capital, however, the troupe was detained by robbers. (The text says Huguenot Protestants who were in conflict with French Catholics in the fourteenth century). After capturing the Italian actors, they demanded a ransom from the king - to release all imprisoned Huguenots and pay 10,000 gold and 50,000 silver florins, otherwise he would receive only part of his actors, namely their heads. After short negotiations, the conditions were met and the troupe was free. Vito Pandolfi says "If he had to sacrifice a prime minister, four consuls and three marshals of France, Henry III would probably not hesitate and would immediately let the Huguenots behead them. Then he would arrange a lavish funeral for them!" But in this case it was a brilliant performance that was planned, a gala that the French monarch was preparing to entertain many foreign guests. The King called this show the "Gala of the Century."

Exaggerated or not, at the beginning of the new history of the theater, the actor was valued and respected. Not only because he entertained kings, courtiers and subjects, but because he had a gift and high culture, unattainable for most people in the late Middle Ages. Another issue is that no matter how prestigious this profession was, the actors of the time received very little pay and were in fact the property of the king.

In the small professional troupes, which began to attract public attention in the 60s of the XV century, each actor specialized in a single character. The most famous among them is Arlecchino - he is a loyal and resourceful servant, he gets into unpleasant situations from which he always manages to escape. Another image that has remained relevant to this day is Brigella - lazy and cowardly, guided only by his own interest. Commedia dell'arte actors wore masks, being ambiguous in character, and until the 18th century offered entertainment without affecting religion or politics. They enjoyed success not only in the markets, where they replaced religious dramas ("Drama of the Lord Christ"), but also in aristocratic halls, theaters and even royal palaces. They ridiculed quack doctors, drunken monks, miserly masters, and so on.

13. In the work of a helper, we believe that it is essential for the helper to love life and people in general.

Conclusion: each collection can be valid; it is worth thinking about each of them and considering it as a basis for formulating the expectation system. That is, there is no one-size-fits-all collection of expectations, but it is advisable to clarify the core values.

ANNEX 8

Why do I want to help?

At the beginning of the chapter, several theories explain why one person helps or why that person wants to help the other. However, it is also worth considering whether, personally, I am able to help this special target group, and if so, why do I want to do so? To do this, it is important to consider some self-awareness questions. As a helper, it is essential to be aware of ourselves, our abilities, our limits, our prejudices - and to be able to handle it all. According to social psychology, the recipe for a healthy self requires an accurate picture of the self, but it also requires defensive self-affirmations; both in the right proportions and at the right time. The right balance of self-defense mechanisms keeps both body and mind healthy, while sensible self-esteem allows you to set realistic goals and steer your efforts in the best direction. A dose of realistic self-assessment shows what we need to do, and a touch of self-affirmation gives us the courage to do what we need to do. As a German volunteer prisoner helping guidebook writes, "Spiritual balance and humane, sensible thinking are the most important for those who do helping work in penitentiary institutions."

Our clients about what they consider to be support, what they expect from us in this area, what kind of help they need: [4]

"I don't even know actually. There is no effective way, because all I need is **resting** and here it is quite hard. Sometimes I miss **good conversations.** Conversations inside are shallow, so there are some serious stuff that I wouldn't share with anyone. (Why would you not share those?) I don't really trust the others, on the other hand there is stuff they wouldn't understand, **and I don't need anyone to give me a lecture, but rather to listen to me.**" (A4)

"Actually I can solve any problem by myself, but I don't know. Helping? You know what's the worst here inside? That I cannot talk with anyone intelligent. **Real help is when I can talk with someone intelligent.**" (B6)

"The most important help would be **outside contact keeping.**" (A12)

For the macho world of prison (which also affects life after release for a while), it is incompatible with a sense of independence for someone to ask for help, as this requires humbleness, which is a weakness for them. That is, pride originating in power does not allow the formulation of asking for help and the acceptance of the necessary support. The answers clearly show the phenomenon.

"Now I will **no longer need help**. I have served only short sentences; I haven't learned from those. I had good company, I went inside, we fooled around, I was released. Then everything

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[4] Excerpts from life interviews conducted by Váltó-sáv Alapítvány

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The birth of modern theater

The Dark Ages. Europe adopted Christianity as the only religion, the Roman Empire disintegrated, many deities (Greek, Roman, Celtic, Nordic, etc.) were replaced by the Holy Trinity (God, God the Son and the Holy Spirit). In the 10th century AD this change in religious terms, which has already become a fact in the socio-political life, predetermines the development of the theater in the next few centuries. The theater of ancient Greece, later inherited as a tradition from the Roman Empire, was forgotten.

At the beginning of the Middle Ages, theater was religious in nature, although it retained some secular elements. These were the elements that later influenced and turned art back to the public. In 975, Rome made a reform known as the Benedictine, which introduced certain theatricality in the liturgy for the main Christian holidays - Easter, Christmas, Epiphany, Ascension and Pentecost. Initially, this reform was carried out only on the occasion of these five feasts in celebration or homage to Christ (because of its specificity, this reform movement is called by researchers "the drama of the Lord Christ"). Out of pragmatism or something else (after all, these are only a few days a year), the same principle began to apply to the Mother of God and the other apostles. These liturgical performances were in accordance with Christian norms - gestures, postures, the lines consisted of Latin verses and were sung in unison. To a large extent, they were borrowed from ceremonies performed in ancient Greece and the Roman Empire. However, the difference between early Christian and early Hellenic practice is in the importance the Church attaches to them. In the tenth, eleventh and twelfth centuries, these performances were more religious than theatrical - except for the live presence of the performer, there was no difference between dramatic scenes and their depiction in frescoes, icons or mosaics.

In the twelfth century, church-themed plays began to appear, more appropriate to be played in the churchyard rather than in front of the altar. to play elsewhere or just by banning them. At that time, however, the process was already too advanced to be stopped.
In the thirteenth century, the monks of the newly formed orders - Franciscans and Dominicans, popularized the faith in their missionary journeys. Like street actors, they later became unsurpassed storytellers, who, however, had to diversify otherwise dry sermons - with dramatic episodes or live performances of the characters.

For several centuries, life in medieval Europe changed and developed dynamically. The first universities were opened (Oxford, University of Paris), Dante wrote Divine Comedy, Chaucer - his Canterbury tales, trade and cities grew, a rich trading class emerged, independent of the Church, and gradually the dark ages ceased to be so dark. A need and an opportunity for fun were slowly created.

Street actors and traveling troupes are the first to actually meet this need of the masses. The growing demand for affordable entertainment created a new genre in Italy in the middle of the 16th century. Comedia del arte is an abbreviation of commedia dell'arte all'improviso (comedy with the power of improvisation as opposed to the "scientific" theater of educated

a second, columnar stage, stage buildings and stage machinery appeared. A mandatory entrance fee is introduced.

The theater of ancient **Rome** was anti-literary, emphatically sensual and fully met the demands of the crowds that filled the huge amphitheaters shouting "bread and spectacle." Roman rulers granted their demands to divert their attention from social and political issues.
For their theatrical performances, the Romans used huge amphitheaters (accommodating 20,000 people) and in these buildings they presented mainly tragedies, deprived in most cases of the high civic ideals of Greek tragedies. The huge size of these amphitheaters did not allow the audience to perceive the actors without the latter wearing masks.

The word gradually remained in the background, and even more so that the Romans were not particularly interested in the meaning embedded in the words. They were interested in the spectacle. Gradually, tragedies began to turn into pantomime spectacles. The dialogue disappeared from the stage, the actors moved to the stage and the communication between the people and the actors took place through gestures. Regardless of the plastic (movement based) action, an actor was assigned the task to recite the content of the work, in parallel with the pantomime. The Romans also used mythology in their performances, but from its most crude and erotic perspective. The love affairs of Jupiter were most often presented. The new pantomime genre with a reciting actor, very popular among Roman crowds, was called Piriha. The theater of ancient Rome remembers the names of two mime actors, Pilate and the naked disciple Bafil. Historians most often emphasize the great expressiveness of the hands achieved by Roman mimes.

started all again. However, these sentences changed me… 7.5 years, Jesus! Oh, I'm going to also have a hearing, but I'm still waiting for my full sentence, it might be a little bit shorter, but still… I though it through, I had been broken… I said it to the guys inside: something had broken within me, I feel like an old man… they didn't really get it, they were just staring at me. I know nothing about life, e.g. how much is 1 kg meat? I can't even play chess… I feel It now that this prison has changed me. Here is this nice summer, people come and go outside and I'm inside… and **I know nothing about life outside**." (B11)

ANNEX 9

Collegial case discussion group

What happens?	How?	Rule
case introduction 3'	The case owner tells in what aspects the help/ideas are needed.	Only the case owner talks.
clarification 10'	The group asks interpretation questions. **a) about the facts** what? when? who? how? Open questions, without asking why. **b) about the aimed future** how it should be differently? What will the effect be, if...? etc. **c) about what is already working** what did they already try and succeeded with (at least a little bit)? What helped? And what else? etc. **d) about the resources** How was it done? Dow did that person have success?	The participants one after the other ask only one question per person, which is answered by the case owner. Then they have to listen carefully to the others and if time allows it they might ask another question.
reinforcement 5'	The group members tell their impression of the case owner's narrative, what resources they identified, and what kind of strengths the case owner has that he/she can utilizes?	The group members can talk in any order; they can add to others (but cannot have a discussion). In an indirect and conditional tense. The case owner listens quietly.
brain storming 10'	The group members tell their thought, ideas, associations regarding the described situation by the case owner, like a brain storming.	The group members comment one after another, only with one remark at a time. The case owner listens/writes notes quietly.
closing 2'	The case owner can have a short reaction to the discussion: What seems to be useful?	Only the case owner talks.

or all three together) emerges, for whom it is recorded that he won the play competition in 534 BC.

The traces preserved from this epoch, whether written or material, cannot be compared with the surviving texts of plays by Aeschylus (525-456 BC), Sophocles (496-406 BC), Euripides. 480-406 BC, Aristophanes (ca. 448 - 380 BC) and Menander (342 - 292 BC), as well as what was written about these plays by the philosopher and teacher Aristotle (384 - 322 BC). All these dramatic texts were associated with certain calendar holidays - especially those in honor of Dionysius, but at the same time, as they were created for the annual drama competitions, they were the product of an urban society with a well-developed political and social structure and identity that it was proud of.

"Theater" and "drama" are derived from Greek words, the former meaning a place to observe an action or spectacle, and the latter a kind of action, activity or game. The word "acting" implies action, activity, some kind of practical activity as dance is the most primitive form of this type of activity. As in other primitive societies, it is in the rituals of the agricultural holidays, which mark the death of the expiring year in autumn and winter and the birth of the new year in spring and summer that the origins of dramatic art in Greece must be sought.

What still puzzles us today is how Aeschylus, Sophocles, Euripides, and Aristophanes could count on the Athenian audience to sit in arenas that were furnished with wooden seats and could accommodate thousands of spectators, and to watch their plays willingly after these facilities did not appear in Athens and other Attic centers until the fifth century, without earlier precedents being known. Initially, the arenas were simply a flat place at the foot of a hill or rock, which had a convenient semicircular shape as a result of natural erosion; but in the fourth century stone seating began to be carved out.

Even more puzzling is that the Greeks in less than a century managed to work out the formal code of dramatic genres - tragedy, comedy, satirical drama. It is difficult to determine which of the three dramatic genres - tragedy, comedy or satirical drama - developed first. Literary evidence supports Aristotle's assertion that tragedy was not only established before comedy, but that in Athens it was officially recognized as a higher form. On the other hand, comedy was usually liked by the rural or bourgeois audience more than the tragic drama, which even aroused a desire for parody among people who did not want to take it seriously. We can be sure that the parody developed in parallel with the early Athenian tragedy - according to existing written sources, the three tragedies that each competing author had to present for performance in the festival town of Dionysia, usually had to be accompanied by a satirical drama. According to the information we have about the material conditions for conducting theatrical performances in Athens during the time of Pericles and after it, the architecture of the great stone theaters from the fourth century BC in Epidaurus and Athens shows that they were still dedicated to the gods as well as being temples. Over time, more and more care was taken for the comfort of the spectators. The theater, designed for the annual performance of plays during the May and April festivities, was located at the foot of the Acropolis, next to the Temple of Dionysius. An altar was erected in the center of the stage space and from the 4th century onwards there was a place for the priest of Dionysius in the front row. Subsequently,

Almost every full-length play consisted of five acts. The first corresponds to jo - a cheerful and slow introduction, which introduces the audience to the plot and introduces them to the characters. The next three acts correspond to ha - the acceleration of events, which almost always ends at the climax of the drama or tragedy, usually in the third act or possibly in the mandatory battle in the second or fourth act. The last act - kyu, is almost always very short and represents a quick and satisfying end. It was not uncommon for Kabuki to add or remove individual scenes from a full-day performance in order to show the actor's talent or to comply with his desire to perform scenes that made him famous or that characterized him, regardless of their connection with the plot of the play.

Ancient Greece and Rome

Theatrical history in ancient **Greece**, at least as it has come down to us, is mostly associated with the city of Athens in the fifth and fourth centuries BC. The main characters in this story are five playwrights: three authors of tragedies and two comedians, as well as one theorist and one critic.

The story begins at the end of the VI century with the decree of a populist ruler - Pisistratus, to organize a competition for the performance of tragic plays, which will be part of the annual spring festival dedicated to the god Dionysius. After Pisistratus was overthrown, this festival quickly gained civic and political dimensions. A place with the status of a festival town called Dionysia was assigned to it. In this part of the story the name of Tespis (writer, actor, priest,

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ANNEX 10

Consideration, for further thinking

Consider the factors that:

mean challenges in your work?

seem to be scary?

make it worth doing?

ANNEX 11

THEORY

Prison harms

Typical prison harms

<u>Prisonization</u>

Prisonization was first described by Clemmer (1940) as a process by which a person adopts the values and moral norms of prison. This is basically an adaptation mechanism that concludes with integration. During assimilation, the individual or group becomes more and more in contact with the group to which they are forced to adjust. It begins when the individual enters the prison and learns the language of the prison. Everyone is differentiated to a different extent along the following factors: 1) acceptance of the subordinate role, 2) acceptance of the reality of the prison system, 3) change in new daily activities - eating, sleeping, etc., 4) learning a new language, 5) desire for work. According to Clemmer, the degree of prisonization depends on the quality and quantity of contacts outside, the number of groups of inmates in the prison, the cell mates, and the acceptance of the dogmas and codes of the prison.

Most generally, therefore, it is a matter of a prisoner acquiring prison patterns of behaviour that he/she has been aware of but did not acquire practice in them, and these patterns of behaviour are punishable by law. The other aspect of prisonization is that the detainee also learns from his/her peers methods that promote the effectiveness of the crime and the possibility of escaping control by the authorities ("prison school").

<u>Deprivation</u>
Prison is a distinctly different social environment than free life, and this is also reflected in the fact that detainees have different assets after arrest than before. Classical deprivation affects the following areas:
- freedom as a social activity and feedback,
- autonomy,
- goods, services,
- heterosexual relationship,
- safety.

<u>Stigmatization</u>
In general, identity means social sanctioning (Goffmann, 1961). The released prisoner, after leaving prison, bears the disposition during his social contacts that he/she has once been in prison. To put it simply, the released prisoner will be seen as a released prisoner always, and

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among the servants and then a specialist was hired to train them. This practice was later adopted by merchants, who invested their wealth in the purchase of land. All this led to the construction of theaters both in private homes and in the entertainment districts of the cities. The emergence of theaters in the 13th and 14th centuries contributed to the formation of plays with a specific structure. But the location of these theaters in the urban neighborhoods for pleasure also contributed to the fact that the plays presented remained within the framework of hedonistic entertainment, rather than developing into a literary drama with a political and social focus.

Japan remained isolated from mainland Asia until the end of the 12th century. About 2-3 centuries later, the country had already absorbed enough influences from Chinese culture and was ready to create its own, consistent with local history, environment and climate. This process was connected with the preferred form of government in Japan: a military oligarchy, over which stood the representative but practically powerless figure of the emperor. The missionary zeal of the Zen Buddhists, whose faith rested on the doctrine of intuitive enlightenment achieved through meditation and exercise, also made a significant contribution. Another factor in these processes was the growing cult of the Shinto sun goddess Amaterasu, who nurtured a natural way of life and reverence for nature.

The 15th century marked the beginning of the Noh theater. It is an incredible but real combination of a deeply religious palace ethic and the values of urban society - norms devoid of religiosity and attributing the high priestly status to courtesans, dancers and puppeteers, raised by the common people into a cult. The origins of the Noh theater were associated with the temples, but its development was accompanied by the unstoppable growth of secular theater. This more commercial environment gave rise to a rival theatrical form known as Kabuki. At the beginning of the 17th century, women in Japan were finally banned from participating in theatrical performances, and soon after the ban was extended to boys. Since then, both in Noh and in Kabuki, the acting profession has been practiced only by mature men.

Kabuki developed as a theatrical form in the 17th century, largely influenced by the tastes of the commercial class, which had a keen interest in female roles. Therefore, from the very beginning, the perfection of the incarnation was of the utmost importance, down to the most insignificant gestures; the other actors in the troupe simply had secondary functions compared to the female performers. Kabuki theaters, although a reworked version of Noh's arrangement, soon developed a podium that connected the stage to the auditorium and became known as the Path of Flowers. This was followed by other technical innovations such as a spinning wheel, collapsible sections and others. Kabuki theatrical troupes had teams of playwrights. Everyone had specific responsibilities - from composing the text to rewriting the roles for each actor. The play usually lasted seven to eight hours and had to include certain specific topical elements.

In **China**, concubines (in ancient times a woman living with a man in an open, undisguised relationship) were considered an acceptable addition to the large family that was the backbone of Confucian society. To justify their existence, many of them were trained to serve their masters as musicians and dancers - professions that were forbidden to ordinary women. But the custom of tying the feet of girls as children has become an insurmountable obstacle to the acting profession. So, from the earliest times, this profession was conquered by men. Although initially (as in India), actors dedicated themselves to service in Buddhist temples, they were often invited to agricultural communities in China to brighten up the celebration of major holidays. This gave rise to a spirit of competition between the individual villages,

Tradition played a leading role in Chinese theater. In addition, the extended model of the family contributed to the establishment of stereotypical character roles, so that each character was well known and easily recognizable by the audience - the powerful mother-in-law, courtesan and demons. In the 8th century AD in China there were already established schools whose programs covered subjects such as performing skills for the role of narrator and clown, in addition to basic training in music, dance and gestures. Acrobatic skills and martial arts began to be especially valued in Chinese theaters. The most famous school in China was the one founded in 720 AD by Emperor Min Huang of the Tang Dynasty and known as the Pear Garden.

The narrative components in Chinese drama were divided into categories. Stories about gods and ancestors belong to the earliest category; later plays for more recent history were included in the repertoire. Earlier plays were characterized by the use of masks, similar to Greece and Rome, but the Chinese, as well as dancers in South India, began to resort to make-up (hua lien), and the choice of colors was associated with different character traits - for example white for cowardice, black for ferocity and rudeness, red for strength and royalty. The gods had golden faces and the devils had green ones. Several colors could be applied to one face, each color being a feature of a more complex character.

Stories in which these characters were narrators or participants were not as important as the mastery with which the actors performed them. That is why very little has survived of classical Chinese drama. With the help of their pantomime skills, the actors explained the place, time and connection; songs, dances, acrobatic skills and sword fighting served to express feelings and emotions. The Chinese school of acting sought above all to recreate the basic essence of the human or supernatural being in which the actor incarnated.
In this situation, decors were not necessary and were not made. Several objects made up the main stage props. Although essential, the music was simple. On the stage sat a small orchestra - drummer, flutist, musicians with castanets, gongs and a string instrument. Next to them sat the people who took care of the props - put and remove various objects when the course of action required it.

As in medieval Europe, most aristocratic families in China in the 13th and 14th centuries already owned private acting troupes. Most often, the performers in them were selected from

because the stamp of shame mediated by society will be indelibly on him/her, and he/she will behave accordingly, and not because he/she is expected to do so in certain situations. G. H. Mead stated that if the community labels an individual as "deviant", the individual will integrate this label into his sense of self.

Brought prison harms

Low SES
SES means socio-economic status. Research (Tittle and Meier, 1991) found an association between SES, group heterogeneity, urbanization, group stability, high crime rate, and racial composition in street groups of young people. There is an obvious link between economic activity and social life. In this way, there is also a link between economic behavior and social status. The most common crimes are against property. This is a consequence of the fact that society does not offer a legitimate opportunity for economically slower, closer social groups (families, gangs).

The detainee's economic potential will be close to zero when he is imprisoned, and since he was usually the breadwinner, the family will not be able to perform as effectively as before, and the head of the family will be burdened with support. From this point of view, the biggest victim of incarceration may seem to be the family, and the woman caring for the family, whose socio-economic status continues to deteriorate. A woman left alone with her children has to take care of her children and her own needs and therefore have to make an alliance with another man, and from this are born tragedies that continue to strike unfortunate people. The childless woman also finds an ally and leaves her partner in no more than a year and a half. These losses further worsen the SES of a man in prison, and we see an increase in the severity of the harm done as a result of incarceration.

Institutionalization
The concept means that the detainee has already been treated in another social or public institution before being imprisoned, has a career in it and is presumed to be treated after his or her release, and the detainee perceives this process in his or her private or close relative.

There may be a different aspect of institutionalization that the ethnographer Comfort (2002) raises: the wives, partners, and children of imprisoned men walk into prison as if it were "dad's house". In prison, acts take place that would otherwise take place in free life, such as courtship, family celebrations, talking about a child's first day of school, a wedding, and so on. Imprisonment therefore affects not only the detainee but also, indirectly, his wider social environment.

Immanent prison damages

Animalization

Animalization is the act of a person in prison experiencing by some interactive definition that he/she is not a human being, but a living being of a lower rank, that is, an animal.

Bad apple
The concept means that the prisoner feels badly affected by other prisoners.

Detrimentalization
Detrimentalization means personality deteriorating and perceiving it as caused by other ill effects of prison. It is not the same as prisonization, as there the person is criminalized in some way, but in this case it does not happen, but the personality is degraded by the feeling of confinement, the brutality of the peers, the carelessness of the staff, the monotony of the agenda, and so on.

Overpopulation is one of the factors that can severely deteriorate the personality of detainees. Equally strong is the lack of programs, as it is most likely that the detainee would otherwise find himself busy in his free life and would not go into complete passivity, as in some cases he/she is forced into prison.

Alienation
The person perceives himself/herself as part of a machine; alienates from his/her social roles. Anything an individual does is out of character. According to some research (Thomas, 1975), inmates do not necessarily take up prison norms because of deprivation, but rather as a result of alienation, as they can only really identify with them in a given situation.

Hospitalization
The detainee loses his/her independence due to constant care. The prison is a permanent environment; everything is regulated by the guard order, the weekly order, the agenda and the rules, i.e. everything is ground by the prison machine.

Incapacitation
The prison cannot provide employment opportunities, so it does not provide opportunities for work socialization and work experience, i.e. it forces detainees to idle in the "inner world"; and in outside, in the free life, in society he/she is likely to commit further crime. "Unemployment" is one of the most significant forms of imprisonment. The prison system does not activate inmates, i.e., inmate programs are missing.

Incarceration
Incarceration means experiencing the stages that a person who is being prosecuted and detained in a penitentiary institution goes through during the measures. The following phases appear/may appear:
- interception
- arrest
- imprisonment (custody, prison)

perhaps the most important of all differences, both in purpose and in the methods of Eastern and Western theatrical art.

In **India**, most of these requirements and achievements were set out in writing in two Sanskrit books that have survived the centuries: Artha Sastra (the doctrine of prosperity) and especially Natya Sastra (the doctrine of dramatic art). Both books date back to antiquity - the first from the 2nd century BC and the second from the 4th century AD; but both are compilations of writings by various authors collected over several centuries. Natya Sastra consists of 36 sections, which include texts on the origin and architecture of theaters; for religious rituals accompanied by dramatic performances; for the nature of the transcendent aesthetic experience to be achieved; for the melody, the rhythm; for talk and measured speech; for choreography; for characterization, and finally, there is an explanation as to how actors fell from the highest to the lowest caste of society. Natya Sastra is an invaluable resource for anyone trying to trace the development of dramatic art in classical antiquity and during the Middle Ages in Europe.

In India, as in Europe, what was fashionable in the palace circles gradually spread and permeated the whole of society. This explains the emergence of a more popular dance drama, performed by traveling families of dancers, musicians and actors. They toured the villages and offered their services to celebrate local holidays, and also entertained the guests of people from higher castes. In such cases, the dancers sought the help of local storytellers. One of the actors, the clown, was given a certain freedom, completely impossible between the walls of the temple or the ruler's palace. The heroic and romantic elements in Indian popular drama originate from the narrator, and the elements of comedy, farce and satire from the clown. Fortunately, a large number of plays in Old Sanskrit have been preserved to this day.

spectators ran away from their daily duties in order not to miss a performance, and other times they deprived the theaters of their support and doomed them to bankruptcy.

The origin of the theater is shrouded in mystery. When it comes to primitive societies, theater can hardly be seen as an organized art form, especially before it evolved from social rituals based on song and dance. The moment we first come across a text "superimposed" on a song-dance construction, dramatic art, in addition to the obligatory public ritual, begins to take the form of contradictory, ambiguous art. The texts and the way in which they are carried out could, at least in the opinion of the ruling class, easily acquire an obscene, sacrilegious, even subversive character. Viewers felt insecure, even perhaps threatened, in contact with the unknown and especially with topics (verbal and visual) that provoke, upset and shock.

But since the audience is the one on whom the success of the actors depends, the last lines of this introduction to theatrical art will be dedicated to it. Spectator reactions could range from idolatry to contempt. The audience was expected to interpret what the actors were trying to present to them. Noticeable differences began to emerge between the individual spectators - what made one laugh; another did not find it fun at all. With the development of society, its requirements slowly changed. The expectations towards the performers increased in direct proportion to the already accumulated spectator and listener experience. Here we reach the border that separated professionals from amateurs.

Asia and the ancient world

The earliest manifestations of this art are considered to be those in India, about two thousand years before the founding of the theater in Athens. Indian theatrical models are slowly spreading to the southeast - through Burma to Indonesia, and also to the north - through China to Korea and Japan. In China during the time of Confucius (551 - 479 BC) the dance drama had already reached a high level of complexity. However, it did not reach Japan until the end of the 12th century AD.

Everywhere in the East, dance drama was an aristocratic activity. Its rituals were prescribed by educated patrons belonging to the elite, and their performance was entrusted to a part of society - a sect that was devoted to the perfect mastery of this art. Within Hindu culture, Brahmin theology states that the divine creator divided society into four clearly defined castes: poetic priests, warlords, common people, and slaves. Dancers, actors and musicians were considered slaves, working under the leadership of priests and warlords. Along with beggars, pimps and prostitutes, they were tolerated as a necessary social evil.

While still serving in the temples, the dancers who were given such status had no choice but to become courtesans. Their training was harsh - it often began at the age of five or six and lasted for about seven years. Only in this way could they hope to master the body language of footsteps, movement and gesture, accompanied by special instrumental music, so that through it they could speak intelligibly with the help of the senses of the mystery of existence.

This desire to transcend the limits of normal earthly existence and to free consciousness and spirit so that they can come into direct contact with the creative and guiding forces in nature is

- conviction
- movement within the prison system
- relapse (recidivism)
- return (reconviction).

Isolation

Isolation means separation, or that the person becomes aware of that. The basic ideology of imprisonment is that the behavior of a prisoner is harmful to society, so the person should be taken out of free life, locked up behind walls and bars, because society is not curious about it and does not want to come into contact with it. Isolation therefore means social isolation and a lack of information. It is not a coping strategy, but a forced obedience to the definition of deviance in the majority society. But:

1) The prisoner as a citizen is just as much a part of the machinery of society as the police officer who captures him/her, the judge who convicts him/her, and the prison guard who supervises him/her.
2) The prisoner as a person is part of society, he/she has not withdrawn and does not want to withdraw. He/she doesn't feel like an incalculable mentally ill and has no intention of suicide. It is arguable, of course, how mental illness and suicide are linked to the pressure of majority society, but in any case, the imprisonment of a detainee undermines the dignity of at least one person.
3) The prisoner, as a family member, a friend, a lover - that is, a person with a social role - is part of several smaller groups that are also part of the society. These groups do not want to get rid of the inmate, i.e. they do not have the same opinion as the majority society. Their interests are not served by isolation, but by those who are opposed.
4) Isolation of a prisoner may result in further marginalization of members of this group (e.g., a family-maintaining father is imprisoned). Such groups are more frequently observed in social groups with already worse socio-economic status. These communities tend to be segregated in society, meaning they live in a different geographical location than the majority society. These groups can define themselves as being persecuted by society with its laws, media, and actions.

Negativism

Negativism is a bad adaptation that is considered conscious. A person tries to take action against stigma and, in order to maintain his or her balance, presents himself or herself in a negative image by 1) evaluating himself or herself negatively, 2) expressing regret, or 3) making someone else feel bad for him or her.

Reluctance

Reluctance is the perception of the blindness of the staff or a detainee. It may also apply to the perception of the negligence of society in general. Reluctance is a prison harm that is superior to other prison harms; for there must be a prison harm to which reluctance contributes.

Retribution

Retribution is the general attitude of prison staff towards detainees. The retributive person experiences the tempers of the past in the present on the vulnerable, i.e. the guards "dislike" the prisoners.

Following excerpt from an interview contains the prison harms in a concentrated way, respectively, general problems of the prison:

"It really took a toll on me. Especially that **we are treated like little kids or like animals.** There are a lot of young guards that are **very bossy, or spiteful**, or they believe that we are so. **There is no humanity. I think that it should be taken into account that everyone is an independent human being, person**." (A12)

The deprivation of detainees from autonomy can be clearly seen from the text, which means that in prison the detainee loses his/her independence because the staff dictates everything to him/her. Animalization as well as hospitalization in prison can be seen. The essence of the latter is that the detainee loses his independence as a result of constant care, or at least the prison staff in many cases strives to ensure that their independent decisions (on really important issues) do not appear. Less "scientifically," this process is called infantilization after many, many years of prison experience. As a result, detainees are not able to make their own decisions on even the simplest issues that deeply affect their destiny, and are usually postponed to the extreme because they are afraid of taking responsibility. The phenomenon of retribution is also tangible in the text: the general attitude of the prison staff towards the detainees, which manifests in a negative attitude towards the vulnerable person (detainee). All these are rejected by our interviewee (Csáki-Márton-Mészáros, 2009.) [5]

The four principles of the operation of prisons

1. The principle of violence
Informal groups have a hierarchical structure; the place of the individual in the hierarchy is primarily determined by violence. Prisoners who are stronger, fight better, are placed in higher statuses than the weaker ones. Of course, other factors also contribute to determining an individual's position within the group, e.g. intelligence, social skills, prison experience, prison socialization, severity of crimes committed, etc. (Boros, 1995). The experience is that the effective use of violence is not enough for leadership positions; it also requires good intelligence, social skills and prison experience.

There are two important values in the subcultural values that allow and even require the use of violence in some cases. The first value is power and independence, the content of which is a motivation that encourages detainees to try to get as high a position in the subculture as

[5] Csáki Anikó-Márton Andrea-Mészáros Mercedes: Fogvatartott drogfogyasztók jellemzői. [Characteristics of drug users in prison] Bp., 2009. Manuscript

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ANNEXES - The methodology of educational theater as a form of art therapy

ANNEX 1

Brief history of theater as a form of art

Lesson duration: 60 minutes
Lesson contents:
1. Lecture (45 minutes)
2. Group discussion (15 minutes)

Lecture

THEATER AS A FORM OF ART

The history of the theater over the centuries is like a complex mechanism of connected vessels, in which each element influences the others, and new and new elements appear all the time. The only thing in it that can't be changed is the fact that the theater is exciting. After the conquest of Rome by the Gothic leader Alaric in 410 AD, dramatic art was banned in Europe for four centuries. It was persecuted for twice as long and in India after the Islamic invasion in the 10th and 11th centuries AD. A new ban was imposed on him for almost 20 years in Britain, by a decree of the parliament / during the rule of the Puritans and Oliver Cromwell (1599 -16580) /. The attitude of the American founding fathers towards the theater was similar, which was banned in all the states of New England in North America until the end of the Revolution. And in Soviet Russia after 1934 theatrical art was under the strict control of censorship and the state, which lasted until the last decade of the 20th century. All over the world, the theater has been a constant source of concern for both the church and the state. This is a key fact in theatrical history.

The fate of the actors was no less controversial. Sometimes they were exalted as deities or royalty; they often served as a symbol of physical beauty, but there were times when they were despised and denounced as parasites, debauchers, and vagrants. The acting profession usually overshadowed artists, sculptors, musicians, architects, creating love, envy and hatred in society. In the Orient, as well as in the West, some actors were invited to temples and aristocratic mansions, but the majority was always assigned a place next to the nativity scenes when looking for work in a city.
These facts should serve as a warning to us that we should not look at theatrical history as an honorary list of the names of famous playwrights or a set of play titles. The history of the theater is something more - otherwise it would not so often provoke action in different countries against it, nor would the clergy and academics take such a cautious (not to say hostile) approach to it. Even the attitude of the audience was hesitant - sometimes the

ANNEX 5

Sample simulation case

<u>Group work duration</u>: 60 minutes
<u>Group work presentation</u>: 30 minutes

Rosen Th. S., 17
Brought to RUP on a signal from the principal of the school. Accused of stealing 64 BGN during recess from the bag of a teacher that was left in the chair behind the desk while the teacher was talking to a group of students about an upcoming Olympiade.
So far, no behavioral abnormalities have been recorded, but he is known to smoke tobacco cigarettes and once or twice marijuana (without being proven). Alcohol used rarely, no known drinking.

There are no known complications during pregnancy and childbirth. He was raised in his early childhood by his grandmother and then in a kindergarten, where he was judged "lush". He went to school on time; he was a good student in his elementary school. Success in the school in the last year decreased from very good and excellent to good, even "average" rating. There are no brothers and sisters. Living with his mother and grandmother, the father left the family 12 years ago after a divorce. The grandmother is retired by age. The mother by profession is a seamstress in a Greek enterprise and has not received a regular salary lately.

He had an interest in football, tried to join a youth team but was released due to irregular training and smoking. He likes to listen to pop music, sometimes he likes to listen to pop music. He had a girlfriend (it is not known if they had a sexual relationship) who was from a wealthy family, but did not make any claims against him.

Questions:
Who should make a risk assessment?
What kind of activities do you imagine should be carried out to manage the situation and the risk?
What institutions (possibly) would be appropriate to engage?
Who should be the leader of possible interinstitutional cooperation?

possible, thereby gaining more power, more independence. High status makes it possible to alleviate the pain of deprivation, allows for a greater share of wealth through exploitation, reduces heterosexual deprivation through sexual violence, provides greater competence, peer control, and positivizes self-esteem.

The other such value is masculinity, which encourages less violence than power, helps to endure the hardships of prison life, prescribes masculine standing in problematic situations, and encourages the help of others. It only requires the use of violence in cases where your own person or friends are attacked.

The principle of violence contributes significantly to the fact that deprivation includes insecurity, which means that any prisoner can be attacked at any time by any of his or her companions for the purpose of possessing material possessions, sexual violence, or simply gaining their status.

<u>2. The principle of exploitation</u>
In a subculture based on violence, behavior is dictated by a system of defined rights and obligations. This means that the higher-status, stronger convict has the right to exploit, the right to take away the goods of the weaker, or to use sexual violence against them, to give orders, to control them. It is the duty of the low-status inmate to pierce this, to serve the higher-status inmate. Belonging to a subculture is clearly profitable for a high-status inmate, but it is questionable what motivates a low-status inmate to do so, as his or her role is mainly to serve the stronger inmate in all respects.

The answer may be that on the one hand, a high-status prisoner is willing to protect the weaker from external attacks in return for services, and on the other hand, the order and organization of the subculture prescribes clear behaviors for the low-status, thus reducing their insecurity. As a reward for his services, a low-status prisoner can sometimes get extra food or other goods through "bosses, coolers". Last but not least, his loyalty to the subculture evokes approval from his/her peers, giving him/her opportunity to positivize his/her self-image.

If the prisoner does not accept his/her low status and try to "leave" the group, he/she will fall out of defense and even expose himself/herself to attacks, his/her insecurity will increase in various prison situations, and he/she will not be able to get a "premium stuff" and his/her self-esteem will not improve. .

The principle of exploitation reduces security deprivation.

3. The principle of solidarity

The principle of solidarity is one of the most important norms for the functioning of the subculture, in the first place of the informal system of values and norms. Solidarity expresses resistance to the prison staff, which, in the opinion of the detainees, is responsible for the deprivation of prison life. Solidarity is the internal norm of prisons, valid only here, not in a free society, or only in certain cases, e.g. against the police.

The harder and more closed the prison system, the stronger the deprivations are, the stronger the solidarity between the detainees, which can ultimately increase to disobedience and rebellion. Of course, the opposite is also true, in more open prisons deprivations are weaker, there is a significant reduction or disappearance of solidarity, the relationship between prison staff and the detainee develops, convicts dare to ask for help from the supervisor, cooperate with the educator/reintegration officer, the "double life" vanishes (or fades).

Solidarity between prisoners helps to restore self-image.

4. The principle of status quo

The principle of status quo means that there is a balance between supervision and detainees, according to which supervisors do not want to intrude on the internal life of the subculture, which is based on violence and exploitation; in return the prisoners tidy up, they go to work, they keep their cells and hallways clean, they report regularly when they are inspected. They do not put the supervisor in an awkward position in front of his superiors by having a mess in the cell or treating him with disrespect. And the superintendent does not literally demand that prison rules be enforced; he/she turns a blind eye to minor irregularities, in some cases letting the offender be punished by his peers according to the internal rules of the subculture. This requires a flexible, adaptive attitude where achieving the goal is important, not the literal accountability of the rules.

The principle of the status quo helps to maintain balance in prison, helps prisoners to operate the subculture in calm conditions, helps supervision because the prison is working, imprisonment is being carried out - in relative calm.

Leadership and administration of activities is another basic area. When organising cooperation from the outset, three questions should be answered clearly: 1) How are decisions taken? 2) Who decides and who is responsible for this? and 3) How are decisions brought into performances? These important elements imply and require a stable understanding between the institutions and mutual trust.

A serious challenge in inter-institutional cooperation is the fact that an organisation of responsibilities, tasks, processes, equipment, procedures and communication should be created. Administration of the project is one of the first tasks of the persons in charge of general management. Administration requires time and talent. It is essential to designate staff – existing or new, with established competencies or in need of training. Despite the likely positive attitudes and enthusiasm, it is not excluded to show formal or even opposition behaviour. Step-by-step, but especially at the end of cooperation, a very important area is the evaluation of implementation. As a rule, self-assessment is not objective and it is inevitable to engage external evaluators. The evaluation relates both to the individual stages and to the final result in two areas– results on the implementation of the objectives and results set on the cooperation itself.

assessment – real benefit or hyperbolic expectations. The multilateral competence of the MDT is a prerequisite for full and stable governance, possibly overcoming risk.

The MDT's multifaceted professional competence is a guarantee of more adequate service to at-risk individuals and their more targeted inclusion in specialized programs, rather than the formalized administrative "contingent treatment" and the likely abuse of their rights and freedoms. Despite the probabilistic (stochastic) nature of the assessment, cooperation between team members allows mutual adjustment of possible "infatuations and spats" both in instrumental analyses to false positive or false negative results, as well as in expert attitudes at unstable and un-empathic emotional boundaries of the investigator. Not only the supervision, but especially the intervision, would be of particular importance here.

The determination of the categorial risk axes is also more complete in team multifaceted discussion than in the individual assessment of the particular narrow specialist. Risk levels are also determined more precisely after complex analysis from different professional positions. This becomes especially important if the risk is inevitable. The MDT has rich opportunities to collect detailed information on risk, as well as a wide range of specialized tools from different fields, which guarantees a stable and complete end product.

PRINCIPLES OF INTERINSTITUTIONAL COOPERATION

Cooperation (including interinstitutional) requires the organisation of stakeholders around a common philosophy, models and objectives in search of concrete results in intersecting ambitions. In cooperation together, tasks are performed that each institution individually could not achieve. The challenge (problem, task) is valid for all the institutions involved, but none has the potential and competence to fully solve it. The development of multi-stakeholder programs and activities requires a strict clarification of information-sharing rules, problem-solving procedures, and results monitoring.

A key task is to clearly identify and identify the common problem to solve, the severity of the problem and the limits of the institutions' capabilities. The most critical element of cooperation is the sharing of the objectives that justify it. If cooperation is motivated by external factors that may cease to operate, it would be jeopardized. Internal motivation is a more significant stimulus. In defining activities, the relationship, roles and commitments should be clarified in detail. A serious problem could be the organizational capacity of any of the institutions. Wrong decisions are possible in both directions – hasty due to enthusiasm and aspiration for representation and efficiency and sluggish due to institutional constraints and regulations. Sound planning beyond initial enthusiasm and in compliance with restrictions is a guarantee of promising development of cooperation. Another very likely conflict point could be funding if no additional funds are provided for the new inter-institutional task above the usual finances for the routine activities of the institutions.

ANNEX 12

Resource map
Use the following figure to map your most important (professional) resources.
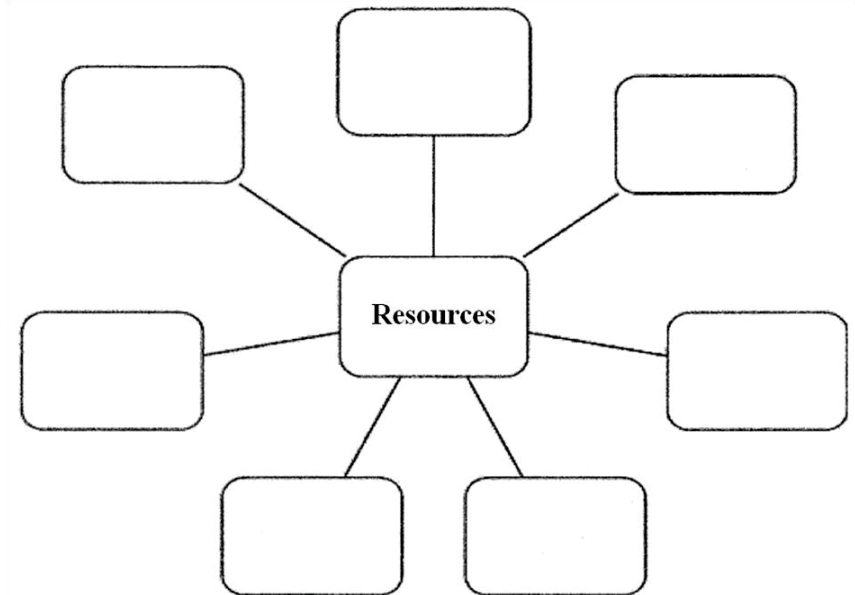
ANNEX 13

THEORY

RESOURCES[6]

Resources are used to meet basic physical and mental needs. They aim to preserve and improve physical and mental health. Examples of physical resources include a balanced diet, healthy sleep, adequate water intake, exercise, and so on. Spiritual resources refer to neurologically fixed needs: a positive balance of happiness-unhappiness, attachment, control, and guidance, and the preservation of self-esteem (Grawe, 2004).

Activating resources means protecting and improving our health and well-being. Whether looking at our entire lives or at a particularly challenging situation, physical and mental health ensures people's flexibility and performance. In times of stress and burdens, it is especially important to make sure that we activate our sufficient resources so that we can face the challenges at hand (Kelenz et al., 2009). Unfortunately, it is often under stress that we lose sight of our resources. The goal of resource-oriented coaching is to sensitize clients to their resources and initiate the resource activation process.

Spiritual resources thus include:
- enough pleasant experience in everyday life as well as in special situations (positive feelings can be recognized: serenity, joy, pride, happiness, etc.);
- sufficient meaningful relationships, social support and successful communication;
- active living, active shaping of everyday and special decisions, sufficient freedom and sufficient structure and guidance;
- a sufficient amount of experience to preserve and develop self-esteem, such as appreciation and recognition in everyday life.

Resources cover all aspects that an individual finds "useful and valuable" (Nestmann, 1996). For this reason, they differ from general, healthy support aspects in that resources are individual and always refer to a specific situation: what is a resource for one person will not necessarily be perceived as a resource by another person, and what turns out to be a resource in one situation it does not necessarily become a resource in another and can even be harmful. A resource exerts its effect when it is activated in connection with a specific experience, that is, when the individual can experience his or her resource.

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[6] Source: Uta Deppe-Schmitz - Miriam Dubenr-Böhme: 100 Karten für das Coaching mit Ressourcenaktivierung. [100 Cards for Resource-activating Coaching] Göttingen., 2018. Hogrefe Verlang

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contest for position and leadership. It is more likely that this stage will be provoked by a deep entry of problems and/or unexpected challenges. The essence of this stage is a crisis (with a chance of progress or a risk of regression). This is where the supervision becomes especially important.

The next stage - the stage of cohesion is extremely important, which development of the MDT is similar, but not identical to the concept of "cohesion". Team members find their role and niche, overcome the desire for self-standing and to impose themselves on others, create team structures, procedures and culture, members are perceived as an essential part of a community. The stability of cohesion is determined by the extent to which members wish to remain in the team (by subjective choice, not by obligation), whether the team is significant and attractive to them (value of participation, empathy). Cohesion can be high with a high level of interaction between members, active influence between them, positive perception of the actions and successes of the team and each member and balanced emotional/ psychological relations.

There may also be a stage of delusion when the belief that all group problems must be clearly addressed is very important for the presentation and evaluation of others (rather than results), that it is more important to reach an agreement than to clarify and respect differences. At this stage, it is possible to form clicks and subgroups.
There may also be a stage of disappointment - relative to expectations, work and results. Then cohesion erodes and supervision becomes inevitable so that team members can gain insight into the group process and realities.

A stage of confusion may also occur. It is also undesirable, but sometimes inevitable under very specific norms that create serious difficulties, in romantic or intimate relationships between team members, in religious differences, with serious incompatibilities in household habits, etc. Resolution can be done with its own capabilities or with a supervisor.
Full cohesion leads to the stage of acceptance, with conviction in the value of individual differences and differentiation of the activities of individual members. This achieves stability and development. Some features of the relationship are important - ignoring team members who do not stand up for and do not share team norms and standards, ignoring team members who seek to adjust. It is essential to create team norms and stereotypes - active sharing and commentary on each other's position in relation to goals, activities, productivity, active sharing and commentary on the other's position, balanced personal behavior.

Multidisciplinary teams in risk assessment and management

MDT is a functional structure with multifaceted capabilities and capacity. Given that the risk assessment of undesirable or unauthorized actions by individuals is complex and sometimes difficult to carry out, the participation of heterogeneous professionals implies a more precise assessment of the details and the general, despite the philosophical ambiguity of the risk

Multi-disciplinary teams. Inter-institutional cooperation

Lesson duration: 60 minutes
Lesson contents:
1. Lecture (45 minutes)
2. Group discussion (15 minutes)

Lecture

THE MULTIDISCIPLINARY TEAM

The Multidisciplinary Team (MDT) is a group of professionals who have united around common interests, goals and tasks, in a common vision. An essential element in the creation and organization of the work of such a team is the realization of complex activities with multi-stage development and interconnected subtasks. The MDT is not a work team, despite the common interests of the members. The team is more than a group of people, when mutual engagement creates synergy, thus generating greater potential than the capabilities and capacity of its individual members. A basic feature of the MDT is that this community is not formed and subject to administrative or other formal regulations. The most essential features of the MDT are the general interests and objectives of the members, from which the general rules for decisions and action are also defined. Thus, each member does their individual work, but in the context of overall multi-osic activity and consistency.

The team has its own formal leader, which is determined by the strategic goal without being administrative chief. Each of the participants in the team community is an independent professional, subject only to his belief of utility from the common goal and general activities. Thus, the activity is the product of personal interest, not of some specific administrative requirements. In the dynamic development of the activities and depending on the specific moment edicts, each team member may become an interim leader. In the next phase, leadership will change, again depending on the nature of the current task. Essential part of the MDT is the regular contacts (transactions) that have both professional content but also interpersonal balancing. Participants are perceived and identified as members of this team, and participation is experienced as a benefit and hardly as a reward.

In the creation and development of MDT there are characteristic phases.
First is the stage of orientation, when relationships are still unclear and existential questions are asked (Who are we? What are our goals? What do we want to achieve? What is the goal (benefit) we pursue?). At this stage, a systematic supervision is needed, but also the creation of attitudes and stereotypes of intervision.

The next phase could be the stage of conflict and challenges, which is not binding and not desirable. There may be tension between the leader and/or between members, a kind of

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Our basic needs	Questions
Positive happiness-unhappiness balance	What is valuable to you? What are you grateful for? What makes you happy? What are you doing for your own well-being? What topics or areas of interest did you follow?
Monitoring and guidance	What gives you integrity? When do you feel free? What important things do you do? What are your priorities? What decisions did you make?
Attachment	Who are you mentally (internally) connected to? How do you nurture your friendships? What pleasant meetings do you have? Who supports you and what exactly does this support look like? Who do you support and what exactly does this support look like?
Self-esteem	What are you satisfied with? What are you proud of? What do you do to experience your own self-esteem? What successes do you have? How do you get recognition and appreciation?

ANNEX 14
FLOW-MODEL[7]

Aristotle came to the obvious conclusion more than 2,000 years ago that what people want most is to be the happy. According to Mihály Csíkszentmihályi "While we seek happiness for ourselves, our other goals – it may be health, beauty, money or power - are important only because we assume that they will make us happy". Csíkszentmihályi was looking for terminology that accurately describes the state of happiness. He thought the most apt term for this was flow.

In his research, he asked thousands of people what made them happy, and he noticed that five common elements were constantly appearing in the responses. According to this, the flow state can be reached if:
- we focus intensively on an activity
- that we have chosen ourselves,
- it does not exceed our abilities (because that burns us out), but it does not exceed it (because then it's boring),
- has a clear purpose, and
- quick feedback on our results is expected.

The professor discovered that people floating in the flow, immersed deep in their task, were not only explicitly satisfied, but so forgotten about themselves that even their sense of time was lost. And this is in complete contradiction with the public perception that happiness can only be achieved through relaxation.

[7] Source: Mikael Krogerus - Roman Tschappeler: The Communication Book: 44 Ideas for Conversations Every Day. 2020. W. W. Norton & Company

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thus paradoxically make him highly risky. This phenomenon – the "self-making prognosis" is a professional error.

ANNEX 4

The participation of the case manager in team meetings and supervision is a mandatory element of case management, as they help specialists to select on their own experiences, actions and guidance regarding the child and family and receive professional feedback about their work on the specific case.

Third stage -Evaluation and measurement of the results achieved
The evaluation and measurement of the results achieved is carried out at the end of the developed plan for joint work between clients (the child and the family) and the social worker, with a conversation – a final interview. The objectives of the stage are two:
- on the one hand, the child/family to integrate their experience of participating in different programs and the assistance they have received, focusing on achievements and coping, positive changes, etc.
- on the other hand, for the case leader to receive feedback on the team's approach to the child/family, how effective and useful the services offered are, what to improve in the work, etc.

Stage four – case tracking
In cases where the child is placed in residential service, the case manager shall make periodic contact with the staff of those institutions in order to inform the way the child is functioning, change his behaviour, etc., assist in the case within the limits of its professional powers, etc.

Ethical problems of risk management

The assessment of the degree of risk involves serious challenges and uncertainties. Significant is the influence of the subjective emotional experiences of the professional that can lead to over-scoring in the assessment (counter-transmission). The assessment is relative and probabilistic (stochastic). It could be done by expert method, based on professional experience and instrumentally – by applying specialized tools. Professionals are not always competent enough to give a robust expert assessment. The tools for such an assessment are not always sufficiently precise and, moreover, they are not always implemented by sufficiently prepared persons.

The subjective emotional fluctuations (counter-transmission) of professionals can shift the precise balance of the assessment either due to the humane over-tolerance of risk manifestations and their belittled (over-positive counter-transmission), or because of over-punctual attitudes towards behavioural abnormalities and their hyperbolisation (ultra-negative counter-transmission).

Unbalanced risk assessment leads to inappropriate measures to manage it, with the individual being treated inadequately. A typical example of inadequacy is when the attitudes of both professionals and society are towards over-control of behavior, over-prevention of the phenomenon, and the individual is treated as more risky, so that he is forcibly and unreasonably dragged into conditions that enhance his deformity rather than master it and

Indicate where your last activity is located in the figure.
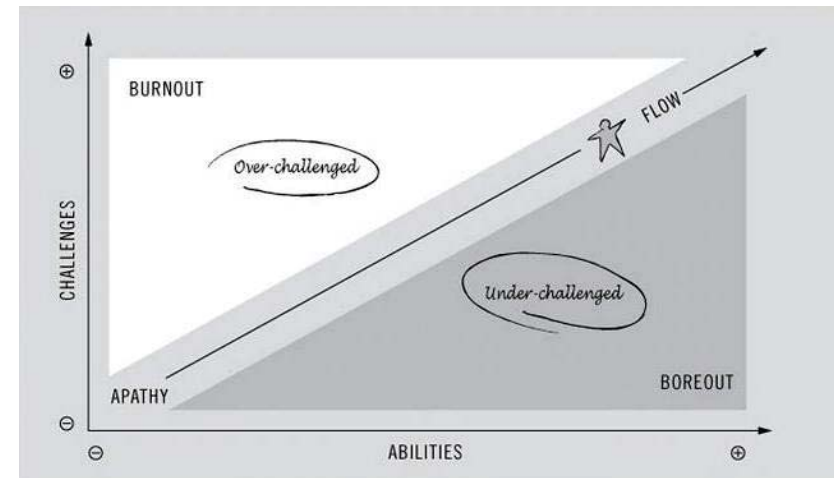
ANNEX 15

MOTIVATION[8]

By general motivation we mean the desire in every human being to want to shape things and to try and evoke them. So basically, even if to varying degrees, everyone is motivated. The driving forces - why we do something - are as diverse as the people themselves. Specific motivation is the reason why someone is acting in a certain way in a certain situation - with personal effort and according to their individual goals.

Motivation is influenced by two factors: on the one hand, the attitude of the person himself/herself - through his/her wishes, needs and attitudes - and the general conditions that each person faces.

The great question is whether someone else can be motivated?

Some strategies to awaken motivation

Although the world is full of external motivational tools, we ourselves can do a lot to have more independence, professionalism and purpose in our work and private life.

1. Take a flow test.

MIhály Csíkszentmihály not only defined the concept of flow, but also developed a new, very original method for measuring it. Together with his team at the University of Chicago, participants in the research were provided with a pager. They then chirped at random times (usually eight times a day) and asked them to describe their state of mind at that very moment. Compared to previous methods, this real-time reporting has yielded much more honest and meaningful results.

Anyone can apply Csíkszentmihályi's methodological innovation to their own development. To do this, you simply need to perform a flow test. Set a reminder on your computer or cell phone that sounds forty times a week at various times. Whenever the machine or phone signals, describe what you are doing, how you feel, and whether you are in flow. Capture ypur observations, look at the behaviors that have developed, and answer the following questions.

- What moments gave you a sense of flow? Where were you then? What were you working on? Who were you with?
- Are there any time of the day that was flow friendlier than others? In light of the results, how could you reorganize your day?

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[8] Source: Reinhard K. Sprenger: 30 Minuten Motivation. [30 Minutes for Motivations] 2012. GABAL Verlag
Daniel H. Pink: Drive: The Surprising Truth About What Motivates Us. 2011. Riverhead Books. New York.

Successful planning and therefore an effective individual roadmap involve maximising the detailed discussion of future work with users/customers, identifying and recording a sheet of specific actions, details and deadlines in the implementation of each of the agreed steps. The more specific the plan, the more it will be more workable.

A few more recommendations when developing the individual roadmap:
- Formulate together with the child and family the ultimate goal (finding a family member's job, improving relationships with loved ones, dealing with anger etc.)
- Formulate intermediate objectives (support for assistance/care, education, etc.) by complying with the basic rule for the purpose of motivating the child, to formulate objectives that are specific, achievable, realistic and subject to verification.
- Define the conditions and resources needed to achieve the goals.
- Define the responsibilities of the child/family members and yourself as the lead of the case.
- Determine the deadlines for achieving the specified results.
- Based on the needs of the child and the family, determine the frequency, intensity and timing of the joint meetings and guidance.
- The individual roadmap must be flexible but systematic and must be recorded on paper.

CASE MANAGEMENT
Case management generally includes coordination, follow-up and analysis of the participation of the child and family in individual, family or group psycho-social support programmes, which are also essential elements of case management.

Management stages
First stage - building a relationship of trust
An important task in the first stage is the leader to build a trust relationship with the child and the family, creating in them a sense of protection and empathy to solve the problems. The first stage may include one or more meetings between the case leader and a child/adolescent in conflict with the law and family members in parallel with their inclusion in one of the elements or programs, part of the individual roadmap. At this stage, it is normal for the presenter to have a more direct approach, giving specific guidance and requiring, in parallel with the manifestation of empathy and understanding of the difficulties of the client(s).

Second stage - Organized action and guidance
The second stage has the longest duration and includes periodic meetings between the specialist/ case manager and the child/family in order to receive feedback on the benefit of participating in the programs and services delivered by the team. During this stage, in addition to meetings with the child, the case manager also holds conversations with specialists who lead the group programs or family counseling and psychotherapy, as well as colleagues from other institutions with which the child and the family interact.

submit to a team meeting. As a result of the team discussion, a general wording on the case shall be drawn up, containing:

- hypotheses about the nature of the problem situation of the child;
- outlining the individual, family and social resources of the child and family, which can become the basis of efforts to change the situation and behavior;
- giving expert recommendations from the team on what the mandatory steps of the "individual roadmap" of the client should be;

Second stage – Individual interview

The case leader conducts an individual interview with the users /the child and parents or significant adults/ within 60 minutes, during which he gives a brief feedback on the results of the assessment, such as:

- focuses on needs and resources rather than deficits;
- the specialist does not criticize or evaluate the personality, but makes recommendations for changes in the child's behavior.

In the process of the interview, the presenter discusses with users an up-to-date situation in terms of stress theory, normalizing the difficulties of the child and the family as a natural reaction of the organism to the stress of change (leaving an institution, appearing before a judge, definitely, etc.), enabling the "ventilation" of negative experiences, examining the attitude of close family members to the problem by looking for the resources in the surrounding offender social environment.

At the end of the conversation, the case leader negotiates with customers/users what the first step in helping the professional team should be, discussing the "most pressing need" for the child and ways to quickly deal with the problem. The main focus at the end of this stage of planning and interviewing with the child and family is to negotiate a joint development of the "individual roadmap" or the more detailed steps and types of services that the individual can receive from the team.

Third stage – Second interview

The lead specialist conducts a second interview with the clients/users, which takes place after no more than three days of the conversation at the second stage. The interview is focused on developing the individual plan for collaboration between the case manager and the child and the family, concerted action and guidance. The ultimate objective at this stage is to target one or more of the steps of the 'roadmap' mentioned above.

It is recommended that each step of the roadmap be as specific as possible, for example: "Mediation with institutions" – which institution, for what purpose, what the social worker will do and what the child and loved ones, how many times they will make a meeting in the institution, etc., or "Family counseling" – how many meetings will be planned with the family, which members can attend, what will be the purpose of the consultation, etc.

- How can you increase the number of experience optimum and reduce the moments when you were passive or upset?
- If you have any doubts about our job or career, what did you learn from this practice about the real source of your own internal motivations?

2. First, let's ask the big question...

In 1962, Clare Boothe Luce, the first woman in the U.S. Congress, gave some advice to President Kennedy. "A great man," he told her, "fits into a single sentence. Abraham Lincoln's sentence reads: "He defended the country and freed the slaves." Franklin Roosevelt's sentence: "He took us out of a deep crisis and helped us win a world war." Luce feared that Kennedy's attention would be so divided between different priorities that his sentence would be more of a confusing paragraph.

We don't have to be president of the United States or even just the local gardeners club to learn from this little story. One way to orient our lives toward a greater goal is to figure out our own sentence. Let's say one of these: "She raised four children, all of whom became happy and healthy adults." Or, "He invented a machine that makes people's lives easier." Or, "He helped everyone who just walked in to it, regardless of whether that person could pay." or "She taught two generations of children to read."
When we think about our goal, let's start with the big question:

WHAT IS MY SENTENCE?

3. ...then continue with smaller questions.

We definitely have to ask ourselves the big question, but that's not enough. Now come the little questions. True accomplishments are not born overnight. Anyone who is already prepared for a marathon, has learned a language, or is successfully leading their department can attest to the fact that we spend more time untangling heavy knots than basking in the rivalry light.

But there is something else here that can keep us motivated. Every night we ask ourselves if we were better that day than the day before. Did we work more? Did we work well? Or to be specific: have we learned ten new words; whether we called eight customers; did we eat five servings of vegetables and fruits; did we write four pages? We don't have to perform flawlessly every day. Let's look for small measures of improvement instead! How long did we practice on the saxophone? Did we endure not looking at our emails until we had completed the report we had to write? Reminding ourselves that we don't have to become a master in three days is the best way to become one in maybe three thousand days.

So before going to sleep, let's ask ourselves:

WAS I BETTER TODAY THAN YESTERDAY?

4. Let's do a personalized performance check!

Performance check - this is a corporate ritual that is repeated every year or two - is basically as enjoyable as a toothache and as productive as a train wreck. No one loves it - neither the one who gives nor the one who receives it. Performance check doesn't really help with professional development, as feedback often arrives only half a year after work is completed.

There may be a better way to do this. Maybe Douglas McGregor and others who suggest we do our own performance check are right.

Here's how:

Let's come up with goals - mostly learning goals, but some performance goals can come in handy - and then we invite ourselves to our office every month and evaluate ourselves! How are we doing? Where are we lagging behind? What tools, information, or support would we need to perform better?

Here are some tips:

- Let's have smaller and bigger goals, because when it comes time to evaluate, there will be some of them that have been fully achieved!
- We need to know about every aspect of our work and how it relates to the big goal.
- Let's be cruelly honest! The purpose of this practice is to help us improve our performance and reach a master level, so if we explain our failures or obscure our mistakes, we are just wasting our time.

But if this lonely evaluation isn't for us, let's call some of our colleagues together for a little peer review. In helping work, the staff is dedicated to this, which also has a monitoring and evaluation function.

5. If we get stuck, let's use the card.

Sometimes even the person with the strongest intrinsic motivation gets stuck. That's why here's a simple, easy, and fun way to pull yourself out of your spiritual slough. In 1975, producer Brian Eon and artist Peter Schmidt released a pack of cards with strategies to help you survive the stressful moments that come with deadlines. Each card contains only one, often mysterious, question or statement that has shaken you out of your normal routine.

- partnering children and parents in the process of awareness of needs and formulating goals by identifying an "individual roadmap" with concrete steps towards achieving the ultimate goal in the agreed work.

The plan in the form of a individual roadmap may include one or more of the following general steps:
- Providing assistance to children (and family) through active social and work mediation with institutions such as the Labour Office, social assistance service, agencies, potential employers, etc. in the process of sourcing personal documents, registering for social benefits, looking for and finding a job, etc.;
- Individual consultation on psychological and social problems, on personal budget planning, etc.
- Family counselling in order to support the process of changing problematic behavior, improving communication between family members, changing unproductive patterns of communication in the family, which are directly related to what the child has done, etc.;
- Targeted psycho-social/ cognitive behavioural group program with the aim of: increasing self-understanding and self-assessment, correcting erroneous cognitive and behavioral patterns, managing anger, dealing with the stress of change after leaving the residential service/ institution, professional guidance and acquiring new communication and social skills, etc.
- Targeted educational programs for literacy, completion of a certain degree and class, upskilling, re-qualification courses, etc.

Planning stages
First stage - Conducting an initial interview with the users /child in conflict with the law and his/her parents/guardians or other adults caring for the child/
The interview is a social situation of interaction between the specialist and the client/user/family, in which an agreement is reached between them regarding the purpose of the interaction, the rules of conversation and the time limits. Interview with users is a basic method for assessing the child /user/ or the given case and for intervention. The assessment in the interview includes the following topics: assessment of social functioning /hypotheses of problematic behavior/; stressful events; strengths and weaknesses of the child /family/; protective mechanisms; style of dealing with conflicts, etc. During the interview it is necessary to create an appropriate environment and atmosphere of conduct – cabinet, no interruptions by external factors, to agree the duration of the conversation, to choose the appropriate rules available to the specialist and the interviewee - to have no barriers between them, etc. The interview is dynamic in nature because it is related to the dynamics of the interaction process. The process concerns how things work, what happens between users and the specialist at the time of their meeting.

Following the procedure for assessing the risk and needs of the child and his family carried out by the specialist involved in the case, a conclusion shall be drawn up, which he shall

ANNEX 3

Case planning and management

Lesson duration: 90 minutes
Lesson contents:
1. Lecture (60 minutes)
2. Group discussion (30 minutes)

Lecture
Working with involuntary clients

Involuntaryness is a condition in which the individual obeys limitations. A typical external framework of involuntaryness is a custodial sentence, but such elements exist irrealessly in any obligation to comply with any restrictions – rules, norms, regimes, programs, etc. Internal involuntaryness is the result of limitations most often, but not always, of an unconscious nature (moral rules, internalization) or conscious in specific situations (programs, diseases, etc.).

Coercion creates resistance to its implementation and a desire to remove restrictions. Violation of external restrictions is sanctioned by various bodies and institutions. The pursuit of overcoming internal restrictions is sanctioned by internal, mostly unconscious mechanisms, and the main experience is discomfort, guilt, anger and other negative emotions.
Resistances are defined as superficial when expressed by basic and insignificant actions, but which are unsuitable for the current situation (turning around, restlessness, walking, exiting, turning their back, crossing hands or feet, frequent visit to the toilet, frequent drinking of water, etc.). The essential task is to uncover the deep resistances that cause the superficial ones. Overcoming deep resistance is the main task. There are several approaches. One is working with the resistance to clarify it and possibly overcome it. Another way is to work alongside the resistance – the situation around the resistance goes away as if it did not happen, remains unclear for the moment, but with the obligation to clarify it at a subsequent stage, when the client is not so emotionally tense. Working against resistance is a direct opposition to the customer's reluctance to clarify it and can sometimes become rude.

CASE PLANNING

Case planning as an element of a model for assistance and support for children in conflict with the law and their families is a logical continuation of the risk and needs assessment process. The content is oriented towards partnering and joint development of the individual plan for agreed between the specialist and the client/users work on the case.
Case planning generally focuses on:
- helping professionals to rethink realistically and accept the current situation they are in;
- motivating users to participate actively and hold them accountable during working with specialists;

(Some examples: *What would your best friend do now? You made a deliberate mistake, but don't even dare admit it to yourself. What's the easiest solution? Repetition is a form of change. Don't avoid what's easy.*)

If we feel frustrated at work, just draw a card from the deck! These intellectual mini-bombs are a great way to stay open despite the limiting factors.

Further information: http://www.enoshop.co.uk/

6. Five steps to professional development

One of the keys to professional development is what Anders Ericsson, a professor of psychology at Florida State University, calls "determined practice," which is nothing more than "a lifelong (...) effort to improve our performance in a particular field. " Determined practice doesn't mean you have to run a few miles every day or have to play the piano for 20 minutes every morning. This is a much more important, focused, and painful task.

1. *Remember that determined exercise has one goal: to improve performance*. "If someone goes to play tennis once a week for years, they won't improve, because they always do the same thing," Ericsson said. "Determined practice is about changing our performance, always setting new goals for ourselves, and forcing ourselves to always achieve a little more."

2. *Repeat, repeat, repeat*! Repetition is important. The best basketball players will not throw 10 penalties at the end of the team training, but 500 more.

3. *Seek constant, critical feedback*! If we don't know how we're performing, we won't even know what needs to be improved.

4. Focus strictly on the areas where we need help. "A lot of people practice what they're already doing well in," says Ericsson, "but only those who practice something they're weak in will get better."

5. *Be prepared for the process to be mentally and physically exhausting*. That's why few people dedicate themselves to it, but that's why it's effective.

7. Take the example of Webber and a card from our pocket!

In his book, *Rules of Thumb*, Alan Webber, founder of *Fast Company* magazine, offers a very imaginative and simple exercise for assessing whether we are on the right track toward independence, professionalism, and purposefulness.

Take some 7.5 x 12.5 cm blank cards. Write the answer to the following question on one of the cards:

"What makes me get out of bed in the morning?"

Write another answer on the back of the card answering the following question:

"What keeps me awake at night?"

The answer should be at most one sentence! If you don't like the answer you wrote, throw away the card and try again until you put something on paper that you can already live with. Then let's read what you wrote! If both answers make sense and provide some guidance then in Webber's words, "Congratulations!". Let this be your compass! Let's take it from time to time to see if it's still true! If you don't like one of the answers, it raises a new question:

"What do we do now with this?"

8. Make your own motivational poster!

Thanks to many websites, we can now create our own motivational poster with digital help. We can choose as serious or as silly an image or text as we want. Motivation is a private matter and only I know what words and images can affect me.

Another good tool to help you set realistic and achievable goals, to make decisions is the Vision Board, which helps you make a change. Technically it is showing personal dreams, plans and goals in a creative way. So instead of just writing a list of your goals, you make a board illustrated with pictures and drawings, where realization is really limited only by your imagination.

There are already programs available on the Internet for creating Vision Boards, but the best way to create a creative experience is to create it yourself. It is best to use a cork or magnetic board but if you do not have one, an A4 sheet will do.

What should be on the Vision Board? First, think about which areas of your life you want to set goals for, what you would change. Don't feel limitations above you. Change can affect your entire life or just a few areas of it. What is most important to you now? What do you definitely want to change? Smaller changes may be enough in some areas, but they are at least as important as larger goals. Show on the board the desired state, the goals, everything that inspires you the most.

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and social competence cannot be drawn, but still higher competence implies better adaptation and lower risk.

An essential side of the risk assessment is the ethical stability of the researchers. They are exposed to the danger of counter-imbalance; especially since often the behavior of the persons surveyed is provocative.

Specialised risk assessment tools. Documenting the case

Risk assessment is a modern trend in its statistically formalized version – precise tools. The risk assessment has a prognostic orientation and requires strict rules for its implementation. The requirement for a clear and stable theoretical basis of the creators, scientific development and proven efficiency, stability of the system in which it will be applied, collateral with staff and finance is introducing. The most essential qualities of the instrument with which the evaluation will be carried out are its reliability and validity.

Although oriented towards different objects, the principles of operation of the instruments are similar – examination of static and dynamic factors and circumstances, complexity and systematic re-evaluation. Static factors, although from the individual's past, determine to a significant extent the severity of the assessment in view of their asocial and antisocial content. Dynamic factors have rather prognostic-optimistic content, i.e. subject to active correction. Researchers are increasingly interested in constructing more perfect tools, which is why teams are often merged, and tools are complemented by others.

The training of assessors is as essential as the construction of a tool. However, a systematic professional supervision is needed to maintain these qualifications. Psychodynamic supervision and intervision are also active tools for maintaining the team.As formal as the documentation requirement is, it is inevitable that due to the need to fix the results, compare them with other results, compare them dynamically over time, take account of the progress of the activities, facilitate planning.

Adolescents at risk are characterized by difficulties in relations with others, difficulties in mastering learning material, stand out uncharacteristically for peers behavior. According to studies, adolescents at risk have the following characteristics:

- Insufficient, incomplete or absent integration of societal values; they are convinced of their worthlessness and inability to achieve their life goals;
- Frequent projections and reference to the failures of parents and family;
- Frequent experiences of emotional rejection;
- Frequent experiences of internal conflict and excessive stress;
- Increased level of anxiety and aggression;
- Fixation on pleasure experiences;
- Violated focus of interests and activities;
- Differences in the demonstrated material status, relative to the material status of the family;
- Excessive self-centeredness;
- Stereotyping in actions and attitudes;
- Refusal to perform required activities, accompanied by apathy, depression;
- Frequent and deep emotional fluctuations;
- Conduct in conflict with the law, etc.

Risk assessment

Risk assessment is a universal phenomenon, part of everyday life. Specialized approaches are required due to some very specific research and prevention objectives. The development of this trend accompanies people's desire to control undesirable phenomena, in particular asocial, antisocial and criminal manifestations. The risk assessment of such manifestations is an essential element of prevention, including prevention, but especially in individual prevention. This also applies to its categorial axis (type of risk) and to the intensity (degree). Risk as a social phenomenon is subject to scrutiny. Its assessment brings a prognostic benefit to the individual, which allows the risk to be minimized or even controlled.

Two approaches are possible in the risk assessment. One, rather historical but still valid, is based on the inner intuition of the experienced professional, who recognizes the type and degree based on previous experience. The modern trend is the risk being evaluated instrumentally, with the application of specialized evaluation tools that are scientifically developed and statistically proven.

Historically, two main groups of factors have been established that influence the probability of the risk event taking place or not. Over time, they have been expanded or reduced, depending on the statistical evidence. One is unchangeable circumstances of an individual's past, static factors that give a basic characteristic of his life (gender, previous lifestyle, previous offences, convictions, age of the first offence, characteristics of the victims, etc.). Dynamic factors are mainly elements of individual development (education, occupation, social status), but the most important section of dynamic factors are the personality parameters. A definite parallel between the degree of risk and the levels of mental, emotional

ANNEX 16

Basics of zentangle

Art therapy is a healing process that allows us to bring to life things that are deep down in our subconscious, to relive them, and then to process the resulting experiences into our daily lives.

The zentangle is an art branch. The word composition was derived from the words zen (a trend in Buddhism) and tangle (confusion). The first part of the term refers to immersion and silence, and the second refers to the irregular, unpredictable drawing of different, repetitive patterns and decorations.

The meticulous, usually black-and-white patterns of the representation mode are repeated over and over again; their preparation requires a great deal of attention and concentration, but at the same time the process of creating a zentangle is extremely calming. As we put the scribbles on paper, both our body and soul relax.

Draw in the given frame. Fill it with doodle motifs.

Simple technique, minimal tool requirements (sheet, pencil or fineliner).

Let's search in our memory a bit. When was the last time we scribbled? What did we do in Math class when we were bored? Either think of a long phone conversation or a boring day at work. To waste our time or reduce our tension, we instinctively began to apply the technique itself. We started scribbling spontaneously. No? This is exactly how the zentangle is made.

Psychological characteristics of children and adolescents at risk

Numerous studies in this area note that the general physical and mental development of children deprived of parental care differs from the development of their peers who grow up in a family environment. In children deprived of parental care, there is a change in the rate of psychosocial development, with the most significant deviations observed in intellectual development, emotional sphere, imagination, and at a later age in terms of self-control and behavior.

Children raised in residential institutions are more often characterized by pronounced dysfunctional basic beliefs about the world, themselves and others, which intensify social stressors and have a significant negative impact on experiences and behaviors, which is characterized by irritability, outbursts of anger, aggression, frequent and/or excessive resentment, conflict, difficulty communicating, etc. Children with stabilized dysfunctional underlying beliefs more often experience disappointment, which in childhood and adolescent carries the potential of severe psychotic episode, which manifests dysfunctional underlying beliefs.

Early and preschool
Preschoolers who are raised in a risky social situation more demonstrate imperfections in cognitive development – poor speech, inferiority in mental development and communication skills, conflict in relations with their peers.

This earliest age of development is characterized by the child's skills to observe and assert boundaries, to socialize, to recognize his own emotions and the emotions of others, to communicate, to explore the world, etc. Children who are raised in a risky social and/or psychological situation much later begin to recognize themselves in a mirror, are afraid of their own image, more difficult to build a complete image for themselves, the world and others. They stand out with a lower degree of self esteem and experience of enjoyment of their own achievements, lack of interest in the assessment of an adult and/or authority, difficulty to find the difference between successful and unsuccessful actions. There are difficulties in speech development and the ability to purposefully organize the perception of their interest.

Primary and upper school age
In children at risk who are in primary school age, differences in the emotional and behavioral sphere of development stand out. An extremely indicative marker of the presence of psycho-social risk can be difficulties in contact with peers, frequent manifestation of aggression and lagging behind in school. Studies have shown that children raised in a risky environment and situations differ in terms of self-control and self-esteem.

Adolescent

ANNEX 2

Types of risk. Characteristics of children at risk. Risk assessment

Lesson duration: 90 minutes
Lesson contents:
1. Lecture (60 minutes)
2. Group discussion (30 minutes)

Lecture
TYPES OF RISK AND REASON TO PAY SPECIAL ATTENTION

One of the most important and at the same time the most difficult areas for working with children is socio-pedagogical and psychological work with children with risky behaviors.
The term risk shall be used to indicate a probable possibility relating to the deviation from one or more results of one or more future events from their expected value. With regard to its use in psychological, social and pedagogical work with children and adolescents, this term acquires a negative connotation that points to expected negative and/or unwanted behavior and/or experiences of the child, which illustrates the degree of influence of certain undesirable factors on the development of the child. In general, these factors could be considered in two aspects: risk to the public and the risk to the child or adolescent itself.

Risk factors could be grouped as:
- Medico-biological (health, hereditary and congenital disorders and/or features in mental and physical development, prenatal damage, difficulties in childbirth, various diseases of the mother and fetus, diseases of the child, etc.);
    - Socio-economic (financial, psychological adversity within the framework of family functioning and growth, peculiarities in the behavior and socialization of parents, societal changes, etc.);
    - Psychological (rejection, neurotic reactions, emotional instability, difficulties in communication, lack of interaction with peers and adults, lack of personal formation and development, integration of dysfunctional coping patterns, etc.);
    - Pedagogical (inconsistency in the content of the programs of the educational institution and the educational level of the child and/or adolescent, mental development and upbringing of the child and/or adolescent, lack of interest in training and development, etc.).

Under the influence of these factors, children are at risk. This usually includes the following categories of children:
    - Children with developmental problems that do not have pronounced clinical and pathological characteristics;
    - Children deprived of parental care;
    - Children from families in need of socio-economic and socio-psychological assistance and support.
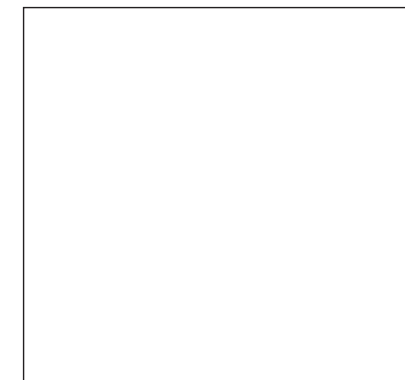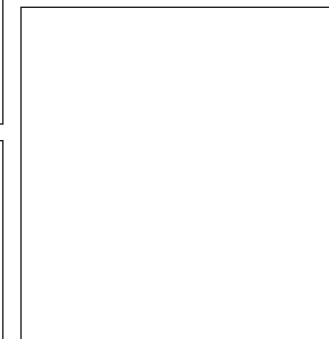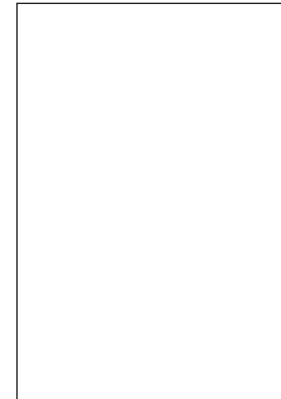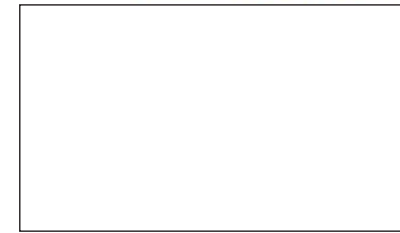
ANNEX 17

Paint your emotions.

Without any particular thought, try to reproduce a feeling with colors and shapes, either a current one or a previous, often recurring emotional state. Let your hand move freely, do not control the process of creation.

Tip 1: You can use any paint and paper (surface), but try watercolor on watercolor paper once! It will be an interesting experience because the work will continue to shape even after it is made, depending on how much water you used.

Tip 2: If you paint your feelings about a situation on a regular basis, you can see how your feelings change over time. Experience diary - without words.

MOOD METER
How are you feeling?

ENRAGED	PANICKED	STRESSED	JITTERY	SHOCKED	SUPRISED	UPBEAT	FESTIVE	EXHILARATED	ECSTATIC
LIVID	FURIOUS	FRUSTRATED	TENSE	STUNNED	HYPER	CHEERFUL	MOTIVATED	INSPIRED	ELATED
FUMING	FRIGHTENED	ANGRY	NERVOUS	RESTLESS	ENERGIZED	LIVELY	ENTHUSIASTIC	OPTIMISTIC	EXCITED
ANXIOUS	APPREHENSIVE	WORRIED	IRRITATED	ANNOYED	PLEASED	HAPPY	FOCUSED	PROUD	THRILLED
REPULSED	TROUBLED	CONCERNED	UNEASY	PEEVED	PLEASANT	JOYFUL	HOPEFUL	PLAYFUL	BLISSFUL
DISGUSTED	GLUM	DISAPPOINTED	DOWN	APATHETIC	AT EASE	EASYGOING	CONTENT	LOVING	FULFILLED
PESSIMISTIC	MOROSE	DISCOURAGED	SAD	BORED	CALM	SECURE	SATSIFIED	GRATEFUL	TOUCHED
ALIENATED	MISERABLE	LONELY	DISHEARTENED	TIRED	RELAXED	CHILL	RESTFUL	BLESSED	BALANCED
DESPONDENT	DEPRESSED	SULLEN	EXHAUSTED	FATIGUED	MELLOW	THOUGHTFUL	PEACEFUL	COMFY	CAREFREE
DESPAIR	HOPELESS	DESOLATE	SPENT	DRAINED	SLEEPY	COMPLACENT	TRANQUIL	COZY	SERENE

ENERGY / PLEASANTNESS

9

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others you can only get drunk / get high"; "the others owe me"; "others will respect you only if you impress them by committing a crime"; "others keep trying to screw you."
- basic attitudes about themselves are characterized by negative, underappreciated experiences about the own abilities and over-value attitudes about own fitness, achievements and style of behavior.

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9 Source: https://www.ps120q.org/mood-meter

with peers, forming a hobby, imitating a significant object are intensified. Often these changes cause an asocial and antisocial deviation in behavior.

According to survey data, about 90 percent of recidivists have stood out with antisocial manifestations to the point of covering the criteria for behavioral disorder at the beginning of puberty. This may be due to stabilization at an early age of antisocial coping strategies, including in mutually reinforcing processes of individual (asocial / antisocial) behavior => reaction of the microenvironment => reaction of the macroenvironment.

An early marker of children's deviant attitudes is lying. According to a study by Loeber and Dishion in infancy, it is among the most reliable signs of predicting deviations in adolescence and adulthood. In children who lie at primary school age, there is often also a propensity for other violations (escapes from school and home, fraud).

Use and misuse of psychoactive substances
Although they are similar to alcoholism and drug dependence of adults, these deviations in children have a qualitatively different impact due to the inevitability and unfinished development of the organs and systems of the body with the resulting instability of neuro-vegetative processes. They give rise to both organic and functional disturbances, as well as psycho-social, at significantly greater health risk. This abuse leads to mental degradation, irreversible disturbances of mental activity regardless of the development of withdrawal syndrome. It always provokes antisociality. In recent years, the age of abusers has fallen.

Relationships
In minors with asocial behavior, relationships with peers are disharmonic due to the strangeness of their worldview and experiences. Often attitudes towards the world, themselves and others do not correspond to those of others. This is a condition for rejection and further frustration of at-risk children, which leads to asocial and antisocial manifestations. Rejected children become close to others like them, which mutually strengthens and stabilizes the deviations. When children are accommodated in residential institutions, cohesion is objectively conditioned.

Attitudes
Research on moral attitudes shows that juvenile offenders are much more likely to express:
- selfish attitudes to meet one's own needs without altruistic experiences. The researchers comment on understated opportunities for empathy with the victim of the negative manifestation;
- distortions in integrated attitudes to resolve difficult life situations through direct aggressive response.
- dysfunctional attitudes towards the world, themselves and others significantly increase the risk of forming and strengthening asocial and antisocial behavior.
- dysfunctional experiences of the world such as "the world sucks"; "in this world, whatever you do, you'll always be screwed"; "the world must not exist"; "the world is mine" etc.
- dysfunctional experiences regarding "others" as hostile include attitudes such as "others are your friends only when they benefit"; "others are an obstacle and should be removed"; "with

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Coloring books made for adults may be familiar to everyone. Their origin comes from Carl Jung, who used it in his own work as a method of self-knowledge to reach the subconscious. Professionals / psychologists have since used this method, coloring, as a therapy for their clients, and it can have a number of positive effects on mental health.

The main advantage of coloring is that it diverts attention from the problem and bad habits and worries to a calm, safe and productive, creative direction. The theoretical background to this is that coloring soothes the amygdala, which is the part of the brain that processes and stores emotional reactions, where the "fight or escape" response to each situation is born. The concentration and serenity that coloring or any creative activity, creation provides, soothes the heightened state of the amygdala and gives the brain the rest and peace it needs.

Just imagine when we are creating, we are actually turning off, we are not paying attention to anything but the joy of creation, we are concentrating, which requires less energy for adults than for children, so we are less tired in this process e.g. in the case of coloring, it is no longer a burden on adults to stay within the line.

[10]

Colors also have meaning. They also affect our health, well-being, feelings and mood. Everyone has their favorite colors and there are some that they like less. What we don't like points to a trait we need to work on.

E.g.: (not exhaustive list)

Yellow
It is an expression of eternal light, majesty, power, mediation between people and gods. Light or golden is the color of faith, goodness, intuition, intellect. Yellow similar to orange is the Sun, a symbol of warmth; the color of divine love, of wisdom; greenish-yellow, on the other hand, was associated with death, envy, and transgression.
In Buddhism, resignation, despair, humility, the color of monks.
In China, it is the color of the Earth, the center. Originally an imperial color — only those who belonged to the imperial family were allowed to wear yellow — it later became an expression of nobility.
The high value of yellow also appears in the Christian tradition: it can be an expression of holiness, of revealed truth, but dark yellow can be the color of heresy, of betrayal.

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[10] Artwork of a prisoner in Vác High and Medium Security Prison, 2021.

Symbolic meaning: vitality, healthy lifestyle, intellect, gained knowledge, happiness. The unfolding of personality, will, independence, power. This color is closest to sunlight; it radiates warmth, enthusiasm and life-giving power through its sun-like nature. The symbol of the father, the color of the teachers.

Red

It can be a symbol of death as much as life; in both cases it can be associated with blood. The symbol of gender, the color of libido. In prehistoric times, red powder was sprinkled next to the dead during the funeral ceremony. It is an ancient superstition that has apotropaic power, protects it from demons and dangers.

The Egyptians painted their trees, their beasts, and their property red, to protect them from fire and other damage, and to make them fertile.

The Jews painted their doorposts with the blood of sacrificial lambs to protect their houses from the killing angel of the ten plagues.

In Greece, a red veil was covered on the dead, symbolically inaugurated as a sacrifice to reconcile with the underworld so that they could descend into their empire.

In antiquity, it is an expression of love, affection, passion; in Rome, the bride wears a fiery red veil, this is called flammeum.

It is also a symbol of strength, fire and power. In the Jewish and Christian tradition, it is the color of seriousness, majesty. In the New Testament, it is the color of sin, , atonement, and sacrifice.

Its negative meaning is related to the stigma of bodily passions, scarlet red being the color of the "great Babylonian harlot".

Brown

The color of the earth, hence the meaning of motherhood, care, fertility, diligence. As a material symbol, it is also an expression of the sphere of instinct. It has taken on the meaning of atonement, simplicity, humility since ancient times.

In the Middle Ages it connected to the following meanings: silence, contempt for worldly beliefs, poverty; therefore it will be the color of the attire of the Franciscan order.

Symbolic meaning: land, fertile soil, mundanity, traditions. It creates harmony in our family, in our home, in our material existence, in the needs of our body, in our state of health. It provides security, reassurance, and symbolizes naturalness.

Emotional meaning: resignation, grief, remorse, trustworthiness. A strong attraction to the color brown often indicates that the individual is insecure, low in self-esteem, afraid of full development of his or her talent, and is overwhelmed by a feeling of stagnation. He or she lacks security, strength, reliability and self-control from his or her life. It indicates the desire for roots, family and home. Brown gives emotional security, physical comfort, peace of mind.

Take the four color personality test (DISC)

DISC (Four Color Test) is a test that measures behavioral style. It distinguishes four types of behavior, the acronym comes from these: Dominance, Influence, Steadiness, and Compliance.

The main reason for the formation of both is rooted in early childhood (up to 3-3.5 years), and psychodynamically oriented specialists attribute it to the attitude of parents and significant adults.

Antisocial personality disorder (diagnosis criteria):
- Over the age of 18.
- Has expressed disregard and violation of the rights of others from the age of 15, manifested by three / more of the following:
1) Inability to comply with the law: repetitive actions that warrant detention;
2) Fraud: continuous lying, using false names or cheating for profit / pleasure;
3) Impulsivity or inability to plan;
4) Irritability and aggressiveness, repeated frequent brawls or attacks;
5) Reckless disregard for his or someone else's safety;
6) Constant irresponsibility with inability to hold a job and perform financial obligations;
7) Lack of remorse: indifference / rationalization of caused harm, mistreatment or theft.
- Evidence of behavioural disorder starting before the age of 15
- The above are manifested not only in schizophrenia / manic episode.

Borderline personality disorder (diagnosis criteria):
Pronounced instability of relationships, self-perception and emotions, pronounced impulsivity with a beginning in early youth and manifested in different contexts with five / more of the following:
1) Desperate efforts to avoid real/imaginary abandonment, which does not involve suicidal/self-harming behavior;
2) Unstable and intense interpersonal relations with inherent alternation (abrupt extremes) between idealization and devaluation;
3) Impaired identification: a pronounced and constantly unstable idea of self or self-perception;
4) Impulsivity in at least two potentially self-destructive spheres (spending, sex, drug abuse, reckless driving, overeating) without involving suicidal/self-harming behavior;
5) Repetitive suicidal behaviour, gestures or threats or self-harming behaviour;
6) Emotional instability due to pronounced reactivity of mood (intense episodes of depression, irritability or anxiety, lasting hours and rarely more than a few days);
7) Chronic sense of emptiness;
8) Disproportionate intense anger / difficulty in holding back anger: frequent outbursts, constant anger, repeated brawls;
Transient paranoid ideas under stress or severe dissociative symptoms.

Behaviour
Although the first years (from birth to about 7) are key to the formation of delinquent behavior, asocial and antisocial biases in most children begin only with puberty. In the period of sexual maturation, trends towards individualization, infatuation and sex drive, grouping

ANNEX 18

Nine point task

Let's look at things and problems from a different perspective.

Given nine points, the four corners of a square, the midpoints of its sides and the intersection of its diagonals. The task is simple: connect all nine points with four straight lines without lifting your pen. So go through every point and don't break the line once.
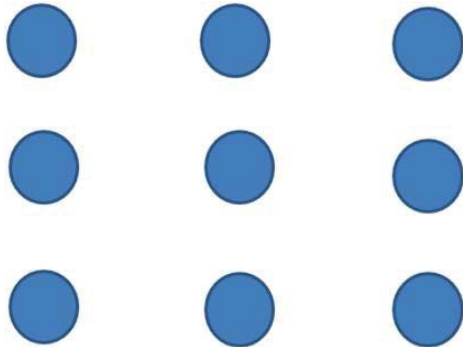
During the time we spend with ourselves, our brains refresh and we can also look at problems with a different eye (me time).

Solution:

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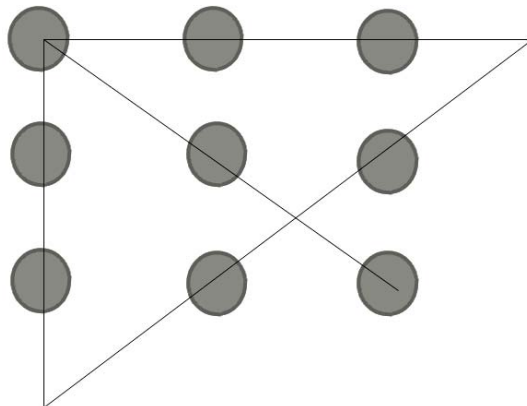
learn functional social patterns without open aggression, and boys are encouraged to showaggression.

Ethnicity
Ethnicity is not an independent risk factor. The research does not support the widespread belief among society of a drastically stronger criminology of a particular ethnic group. According to the last census, 84 percent are Bulgarian, 9 percent are Turks and 5 percent are Roma. These ethnic communities are represented in approximately the same proportion in the group of children with deviating behavior: 74:15:9, with increases in values in minority groups being explained by non-risk circumstances (discriminatory attitude of institutions, increased public sensitivity to negative manifestations of these children, lower birth rate in Bulgarians, which shrinks the group of children).

Attention
Disturbances in attention directly affect overall cognitive functioning. The most common pathology is associated with hyperactivity syndrome with attention deficit, which includes several behavioral features:
- distraction (the child does not listen / easily dissipates, does not engage in the same activity for a long time);
- impulsivity (the child reacts before thinking, quickly changes one activity with another);
- overmotor activity (unseeded - the toddler can not stand still, it is feverish, makes a lot of noise and speaks excessively).

This diagnosis is among the most common in childhood. These children have a great difficulty concentrating and performing tasks that require good attention fitness (of its sustainability, distribution, scope and volume). They are hampered in school adaptation and the integration of academic knowledge. Unlike most disorders in childhood, the clinical picture is aggravated over time, they difficult to digest learning material and form asocial, even antisocial behavior. There is still no consolidated scientific opinion on the phenomenon of attention deficit syndrome. Some scientists assume that children with this syndrome are born with a biological predisposition to hyperactivity. Others, based on environmental impact theory, explain it as environmentally driven.
In 1990 Loeber proves that exposure to toxic substances leads to retention in neurological development and provokes hyperactivity. According to Muffitt, the majority of children with „hyperactivity" tends to misbehave as early as 5-7 years of age and is not only difficult in interpersonal contacts and the learning process, but is much more prone to the formation of asocial behavior not only in childhood, but also in adulthood. Specialists in the field of child development believe that the most common problems in children with hyperactivity syndrome and attention deficit are: divisiveness and use of psychoactive substances.

Intellect and thinking
The research clearly establishes a significant correlation between psychological intelligence levels and the commission of a criminal act. Among children with a success rate of

or/ and offences. Parents who are too close to their children and establish a type of friendly relationship as between peers do not facilitate this task, but on the contrary increase the deficits that the adolescent took on with his birth and who has aggravated himself throughout childhood. The minors in such a family situation feel paralyzed, unable to resist, sad and passive. Such behavior of excessive closeness and friendship is deeply depressing for adolescents, who are inclined at best to reject the "parent-friend" in the world of "old people" on the pretext that they do not have the same tastes, and at worst, they will make the most of it until they commit a violation and are finally punished by the adult.

However, it is important to stress that the adolescent does not love or need any authority, namely the authority that is both close but also instills respect and has an individuality, the authority capable of taking over its function, and therefore neither a friend nor a subordinate nor an abuser.

In adolescence, the role of parents retreats to give preference to that of the so-called "reference group of peers". The natural need for a group to be relevant to, to be associated with and to receive support in the process of individualization can often prove risky for the adolescent in terms of his involvement in anti-social manifestations, especially if the latter is also addressed by the specific deficits of family upbringing.

Every adolescent needs to be included in a friend group in order to move away from their parents and build up as an independent person. In this sense, the group gives them a significant, albeit illusory, secure and soothing environment and model with which he can identify. Hence what the group authorizes becomes the rule, and the adolescent prefers to break the external law, perceived as that of adults, than to lose the love of the group. Moreover, in the group, everyone's responsibility seems blurry and the anti-social act of the individual member is largely exonerated.

BIOLOGICAL AND PSYCHOLOGICAL PREREQUISITES FOR BEHAVIOURAL ABNORMALITIES

Biological risks
Age
The beginning of deviant conduct that is in the 5th–7th grade is most common. This coincides with the period of entry into puberty.

Gender
Boys are statistically more often committed asocial and antisocial manifestations at a relatively equal proportion to the proportion of girls committing most crimes. For serious crimes, their ratio is 9:1. Some researchers explain it with the hormonal and biological gender gap associated with differences in absorption of different types of prosocial behavior. Despite being born with equal aggressive potential with boys, girls stand out as more adaptable and

ANNEX 19

Happiness chemicals and how to hack them [11]

ANNEXES - Burnout prevention and treatment; stress management

ANNEX 1

What is health?
THEORY
Health is the condition and process going beyond that represents the physical, mental, and social well-being of a person. Health is not just the lack of disease, but value: influencing it from the individual through the institutions of society is everyone's competence. the resource and condition for the optimal self-realization of the individual; it interacts dynamically with the physical, psychological, biological, and social environment; and its quality is characterized by the minimization of individual handicaps and the realization of equal opportunities.

What is mental health?
When do we feel comfortable in our skins?
- We have goals.
- We live in peace with ourselves and others.
- We're important to someone.
- We can recharge.

Finding our own mental and spiritual balance
This requires us to identify what takes our energy in our own lives and what recharges us.
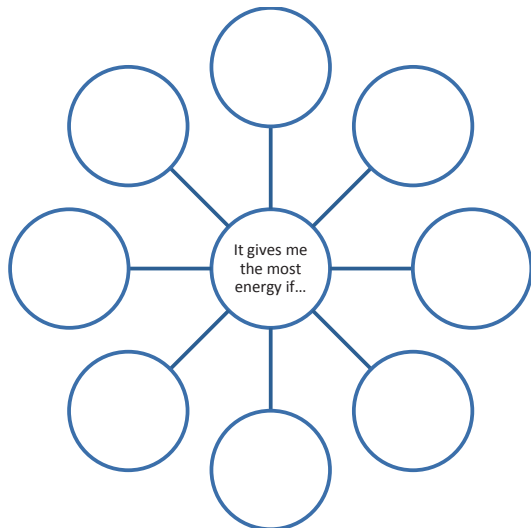
ANNEXES - Target group-specific basics: Characteristics, risks, needs of juveniles in residential services. Holistic approach and key elements of effective practice in working with the target group

ANNEX 1

Lesson 1: Characteristics of juveniles/ juvenile offenders in residential care. Biological and psychological factors

Lesson duration: 90 minutes
Lesson contents:
1. Lecture (60 minutes)
2. Group discussion (30 minutes)

Lecture
FEATURES OF ADOLESCENCE
One of the main tasks of adolescence is to separate the child from the parents, from their affective, intellectual and moral dependence, in order to choose their own values. The adolescent needs a framework of rules and sanctions, but also respect for his personality, in order to cope with the challenges of his own age. What he paradoxically calls for is someone with authority to set boundaries, forbid and permit them, tell them what he should and shouldn't do. This saves the teenager from his own anxiety and confusion of age. The father is the most important figure for the child during adolescence, and it is he who should prevent the adolescent's painful encounter with reality. This suggests that the parents themselves, and the father in particular, have achieved their own adolescence.

The provocative behaviour of minors is a call to more austerity and the introduction of rules that are missed in the family. This examination of the determination of adults to respond occurs when other methods have failed and because the father has not been able to hear the request made to him if he was present in the offender's family at all. In fact, this adolescent's request for respect and sanction is difficult to formulate and understand by many modern parents, because it is both a call to "be punished" so that they do not feel guilty and at the same time strong resistance to such treatment.

If the parents have not been able to raise their child by opposing his whims, to say no to his whims, and especially not to treat him as an adult and their peer, they will find themselves in front of an arrogant adolescent, even if behind this arrogance and aggressiveness lies need for authority. During the teenage years, many adolescents sought the authority they did not recognize in the family, and in good cases they found a mentor or model that replaced the father figure, or, in the worst case, because of the lack of one, began to resist dangers that they themselves had induced in the form of risky behavior through extreme sports, drug addiction

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https://pergakata.eoldal.hu/cikkek/a-pergamencsipke-keszites_-avagy-a-pergamano-utja.html
(downloaded on October 10, 2021)

ANNEX 2

For me "being healthy" includes…

In the second column, tick the six statements you consider to be the most important aspects of your health.

Then, in the third column, rank these six things in order of importance - mark the most important with 1, the next with 2, and so on, down to 6.

If you have worked in groups, compare the list you have made with the others. Observe the similarities and differences, and discuss the reasons for your choices.

Number	"being healthy" - statement	column 1	column 2	column 3
1	Enjoy being with family and friends.			
2	Living until a respectable age.			
3	Being happy most of the time.			
4	To have a job.			
5	To almost never take pills or other medications.			
6	Having an ideal weight for my height.			
7	To exercise regularly.			
8	To be at peace with myself.			
9	To never smoke.			
10	To never suffer from anything more serious than a mild cold, flu or a stomach ache.			
11	Not to confuse or disproportionately view things - to realistically assess individual situations.			
12	Being able to adapt easily to larger changes in my life, such as moving to a new place or a new job.			
13	To consume alcohol only in moderation or not at all.			
14	To enjoy my work without too much stress.			
15	To have all parts of my body be in good condition.			
16	To get along well with other people most of the time.			
17	To eat "sufficient food".			
18	To enjoy some form of relaxation or recreation.			

ANNEX 3

Why is it good to acquire self-knowledge?

Because once you have the right self-knowledge, you will:

- know your abilities and so you can take advantage of their potential,
- know your own boundaries, so you can set realistic goals for yourself,
- be aware of your own motivating forces that can give you energy on the way to your goals even when you are facing difficulties,
- be aware of the impact you have on others, so you can build and maintain relationships for the benefit of all,
- be able to identify your feelings and emotions and thus deal with emotionally heightened situations in an appropriate way,
- be able to face your fears so you will not be afraid of challenges,
- be able to accept yourself with love and build trusting, intimate relationships.

ANNEX 8

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mandalaparapocs
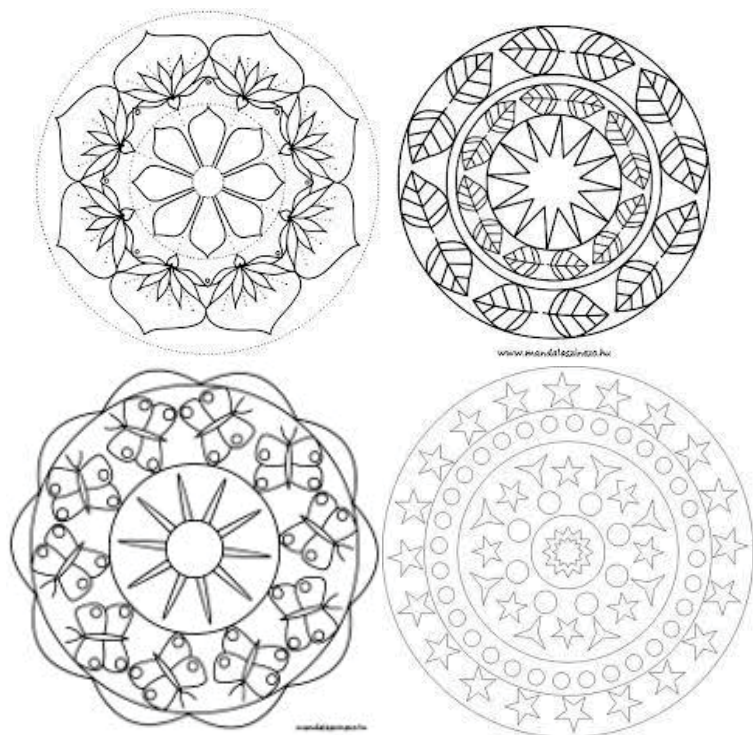
ANNEX 4
How stressful are you?[12]

		yes	no	sometimes
1.	Are you often dissatisfied?			
2.	Do you get easily upset?			
3.	Do you always find yourself pressured by time?			
4.	Are you jealous?			
5.	Do you easily lose your temper?			
6.	Are you annoyed when someone talks slowly?			
7.	Do you get offended easily?			
8.	Do you feel insecure in the presence of a person in power (boss, superior)?			
9.	Do you worry a lot?			
10.	Do you take everything literally?			
11.	Do you think you have to do everything yourself?			
12.	Do you always want to achieve more in your profession?			
13.	Are you scared sometimes?			
14.	Is your health often compromised?			
15.	Do you have stomach discomfort?			
16.	Do you often have a head ache?			
17.	Do you feel overwhelmed very soon?			
18.	Do you do exercises less often than three times a week?			
19.	Is your resting heart rate above 85/min?			
20.	Is your body weight much more than you consider ideal?			
21.	Are you sensitive to noise?			
22.	Are you postponing decisions?			

Each *yes* answer is worth two points, *sometimes* answers are 1 point, and *no* answers are worth 0 points. Add your points together.

0-6 points: the topic may be of interesting to you, but stress is of little concern for you.

7-12 points: you sometimes suffer from stress, it would be good to get rid of it.

13-18 points: eliminate some unnecessary sources of stress.

19-26 points: start making changes right away, stress concerns you closely.

27 or more points: you suffer greatly from stress. We strongly encourage you to look for ideas on how to reduce it permanently.

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[12] Source: Antony Fedrigotti: 30 Minuten Stressbewältigung. [30 Minute Stress Management] Offenbach. 2011. GABAL

ANNEX 5

What is stress?

THEORY

In everyday vocabulary, a state of stress means an anxious, (negative) state of tension. It occurs when people are faced with an event that threatens their physical or psychological well-being.

In fact, a lower level of stress (eustress) is a challenging, exciting state.

"...stress is the salt of life," said Hans Selye, a Hungarian-born medical researcher who deservedly became world-famous for his theory of stress. An optimal stimulus level is performance enhancer.

The triggers for a stress experience are stressors, basically anything that a person classifies as harmful, dangerous, stressful, and unable to overcome. So any life event can become a stressor in which emotional saturation is too high. So any emotion can trigger not only negative but also positive emotions. Too high an emotional saturation is detrimental to performance.

Sign, symptoms of stress

Physiological reactions

In the short term: a "fight-or-flight" reaction.

In the long term:

- insomnia
- headache
- indigestion
- heart rhythm problem
- sexual dysfunction.

Mental reactions

- hypersensitivity
- worrying
- panic
- depression.
- anger, aggression.

Behavioral responses to stress

- signs of anxiety
- performance degradation
- decrease in effort
- attempts to escape, avoid
- violence at work, sabotage
- interpersonal aggression, anger.

At the end of the workshop, we view each other's creations and ask for feedback from participants about the feelings they experienced during the workshop.
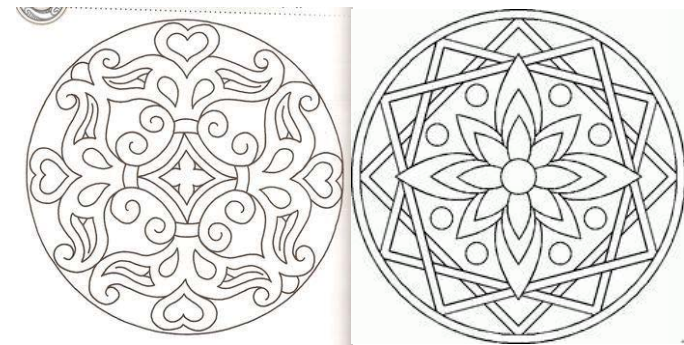
We put double-sided tape to the back of our almost finished work on as few places as possible.

We fold an A4 cardboard paper in half and place our finished work on the outside. And we stick the letter written at the beginning of the workshop on the inside.

ANNEX 6

Burn out test

Answer the questions below honestly; if the number of yeses is higher, there is a high chance that you are also struggling with burnout.

Have you been feeling that your performance at work is not recognized and valued by anyone?

○ Yes

○ No

Do you suffer from persistent or recurrent exhaustion, fatigue, and concentration problems?

○ Yes

○ No

Do your colleagues often tease you at work?

○ Yes

○ No

Have you noticed that you have been fed up with clients in your workplace and find them repulsive?

○ Yes

○ No

Are you lacking the praise of your superiors?

○ Yes

○ No

Do you have any physical complaints that make your life difficult, but the doctor did not find any organic cause in the background?

○ Yes

○ No

Do you more and more often doubt that what you are doing makes sense?

○ Yes

○ No

Do you often wonder about your problems in work in your free time, do you breathe and sleep them?

○ Yes

○ No

Have you had any serious disappointments in your private life in the last two years?

○ Yes

○ No

Is your workplace performance-oriented, have high expectations and do you have little say in the scheduling and shaping of your work time?

○ Yes

○ No

If there're more to yes answers than no, it's worth thinking about a lot about work to reconsider everything regarding your job and work. Danger of burn out!
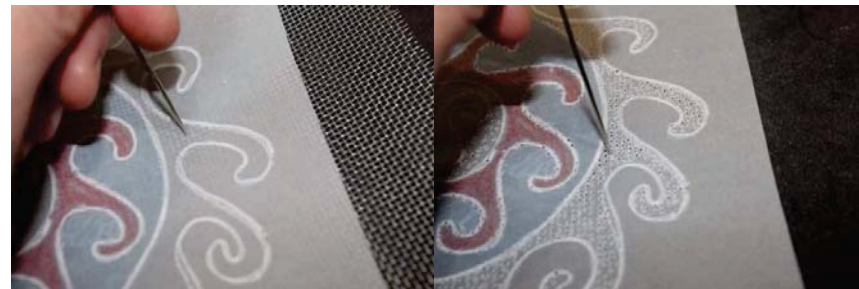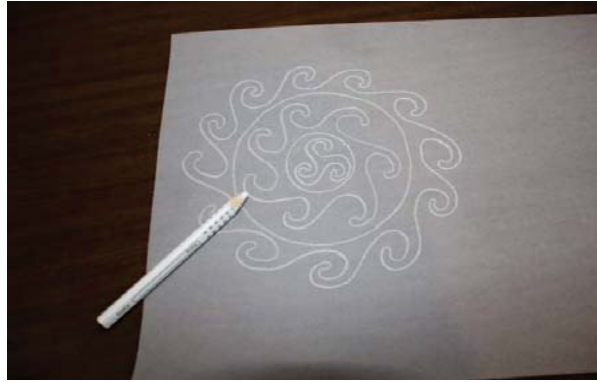
We place our parchment sheet on a rubber sheet with the drawn half at the bottom, then we use an embossing pen to redraw along the lines, embossing the sheet, making the desired part convex and even whiter.

If required, on this side, which will be the back of our work, we can also color the image.

ANNEX 7

Burn out - concept, stages, prevention

THEORY

Burnout syndrome is a widely researched phenomenon that affects those who perform a social support function in the course of their work, who need much more empathy than average for their work (doctors, nurses, social workers, teachers, etc.).

The term burnout syndrome, even if many are familiar with it, is used in a medical sense only in connection with jobs that can be described as such.

The concept of burnout syndrome was coined by psychoanalyst Herbert J. Freudenberger in 1974, defining it as a chronic emotional strain, physical, emotional, mental exhaustion due to stress, accompanied by feelings of hopelessness and incompetence, loss of goals and ideals are characterized by negative attitudes towards one's own person, work or others. "To deplete oneself. To exhaust one's physical and mental resources. To wear oneself out by excessively striving to reach some unrealistic expectation imposed by oneself or by the values of society. The extinction of motivation or incentive, especially where one's devotion to a cause or relationship fails to produce the desired results. Burnout manifests itself in various symptoms of a physical, mental, behavioral and/or emotional nature. It is also accompanied by a feeling of being overloaded, by loss of motivation that at one time served as a major."

The concept was slightly modified by Ditsa Kafry in 1981: "Burnout is the result of a sustained or repeated emotional strain in the context of a long-term, intense effort for other people."

There are several reasons leading to burnout: a lot of stress, intense mental strain, a decrease in motivation to work, lack of recognition at work, deterioration in workplace relationships, and consequently a decrease in self-esteem.

Often the reasons are causally related to each other and sometimes it is not easy to decide what the initial problems were. The problem often affects people who start their job with high expectations, following an idealized picture. If the expectations are not met, the process can easily start.

In 1977, psychoanalyst W. Schmidbauer published his book "Der hilflose Helfer", which describes the helper syndrome. He argues that individuals associated with helper syndrome may be characterized by special personality traits that roughly potentiate the effects of components that contribute to the development of an early burnout.

According to him, helpers with personality traits with helper syndrome choose the profession in order to avoid realizing their own unrecognized mental needs. In his view, the motivations of these individuals are hidden, meaning they are not conscious.

Unreal goals, the stages of burn out

The process of burnout has also been studied in many ways by many. From the studies it is possible to set up a mechanism characterized by burn out, which takes place in a more or less similar way for all concerned.

- **The stage of idealism**. Initial enthusiasm is often excessive, meaning that when they start working, they set unrealistic goals for themselves, idealizing the work.
- **The stage of realism**. Often, this high level of enthusiasm is further enhanced by the workplace with initial praise. At this stage, the person doing creative, effective work is socially sensitive.
- **The stage of stagnation**. Later, performance does not increase, the relationship with clients deteriorates, and the potential for support decreases.
- **The stage of frustration**. If they are not careful, the pursuit of perfection can easily become a compulsion to act and prove, which can be seen as a hotbed of burnout. This leads to declining social needs, more and more of their days being filled with work, their private sphere shrinking, and their own tasks being forgotten. They are often aware of this themselves, but they are increasingly trying to stifle the anxiety they feel about it, trying to hide it from the outside world. At the same time, their social relationships are becoming infrequent and existing ones are becoming poorer. Workplace performance is deteriorating, and the effectiveness of assistance from a typical job is declining. These changes are perceived as personal failures, manifested in negative attitudes towards clients, possibly in direct contempt.
- **Apathy**. In the end, the person concerned avoids meeting with clients, rejects the intention of the staff to help, and sees no chance of any improvement.

How can we protect ourselves?

The first and most important protection against burnout is to make ourselves aware of the danger of burnout. Everyone who works in a vulnerable job should be prepared to avoid burnout with a conscious lifestyle.

It is important to be aware that while the job of a helper can only be effective if one is mentally involved in the life situation of others, one needs to know very precisely where the boundaries lie. We need to know the point when the time has come for the helper to block his or her own thoughts and feelings. This requires a mature, stable individual, the development of which can even be a workplace task.

Just like in all similar cases, prevention is crucially important, which is one of the biggest responsibilities of the employer. The most important thing is to understand the importance and significance of each employee. The possibility of professional development and the continuous maintenance of motivation must be ensured. Where possible, support systems should be set up, in the form of such as group meetings, face-to-face consultations, teamwork, supervision, even holidays, etc.

ANNEX 7

What is your message for the future? - life path planning, self-knowledge workshop with making postcard using the parchment lace technique - practical lesson

Aim: to practice the formulation of positive, adaptive messages about one's own life, as well as to practice realistic future planning, to develop a positive self-image and creativity.

Time: 2 hours

Tools needed: white parchment sheet, white pencil, double-sided adhesive, embossing pens, needle, colored pencils, metal mesh that has small holes, rubber base, scissors, templates (Annex no. 9), and colored A4 cardboard sheets.

Course of the exercise:
Participants are asked to walk around the space expressing their movements as they arrived at the workshop. Once everyone has managed to take this position the additional instructions are:
- walk around in the space as if you were half as old as you are now
- walk around in the space as if you were half the age of the previous task
- walk around in the space as if you were half as old again as you are now
- walk around in the space as old as you are now
- walk around in the space as if you were a year older
- walk around in the space as if you were five years older
- walk around in the space as if you were ten years older

After completing the exercise, we ask them for feedback, especially about their future selves. Participants are then asked to write a letter to their future selves. What would they tell him/her? What would you warn yourself about? For what would you praise yourself? 3-5 sentences are the required minimum. The finished letters are set aside. In the following, we will deal with the decoration of these letters.

We briefly describe the technique of parchment lace. Participants will then be asked to choose from the templates.

We draw the desired pattern with a white pencil on the white parchment sheet.

We garnish with a two-row hem at the end.
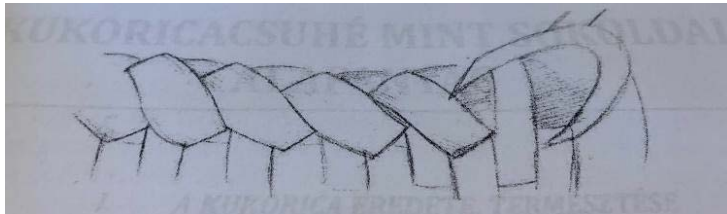
When the mats are done, we view each other's creations and ask for feedback about the creations experienced during the process as well as the finished creations.

What can you do when you feel like some problems have arisen?

- Be objective and see if you are working in the right job. No job is worth putting your health at risk, and if you have to move on, take action: you may have to change jobs or workplaces.
- Take care of stress relief. Many people want to do something about the hamster wheel they live their everyday life in, but they think it needs some kind of radical change. Start in small steps: give yourself some free time when you are only dealing with your own needs. Move around (football, squash, running, anything can be good that helps relieve stress) and find yourself a hobby that turns you off. Don't neglect your own needs.
- Listen to relaxation music and try to meditate. No, you don't have to go down to depths like Buddhist monks, just have some time for yourself when you let go of all the negative things and let the problems get away from you.
- Try to recharge at work as well: take advantage of the lunch break (don't eat at your desk and don't push this break just because you're stressed or because of a task); and of course talk to colleagues (over a coffee or a tea), but not just about work.
- Look for new challenges: overcome routine-like work by looking for new opportunities. Those who seek developmental points in their work are more likely to endure the tension of monotony.
- Learn to delegate: If you have a task that you can outsource, do so because it reduces the workload and improves efficiency.
- Ask your partner to help: listen to each other and be honest about your problems. Don't suppress issues that upset you.
- Consult a psychologist or counselor (coach) because they can help you self-manage and get to know yourself even better.

ANNEX 8

Sources of satisfaction and resources in working place

Step 1) Participants are divided in groups of 3-4, and interview each other asking questions such as: How do you get satisfaction from your job? What gives you harmony and strength? Present/Future: Do you need to change something in the future and what? etc.

Step 2) Each group creates an artwork to present the groups views/thoughts on these themes. In order to foster creativity and expression you should have a variety of art materials that participants can choose from. You can choose from pens to plastic paints to arts and crafts material such as pom pom, pipecleaners, feathers, strings etc. The size of the artwork is irrelevant, participants can choose from a variety of paper- textures, paper-sizes, cardboards, play dough etc.

Step 3) Discussion and reflection on the process
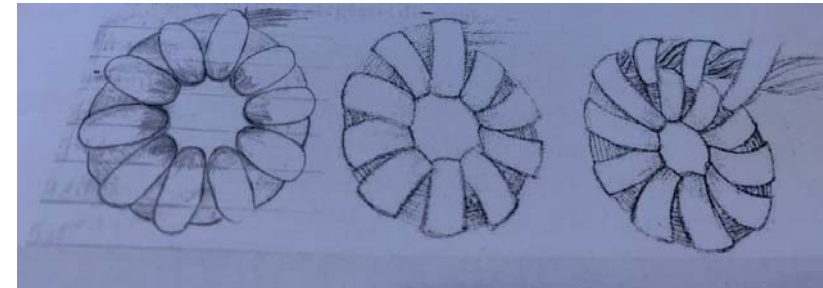
After creating the starting star, the making of the product can begin. First the bottom of the product and then, by spiral technique, the side wall of the product is made.

The punch is used to obtain a straight sheet when punched horizontally and an inclined sheet when punched at a 45 degree angle.

We wrap 8-10 dry sewing threads, this is wrapped around soaked sewing threads in a star shape. Then, by tearing and twisting the twisting leaves on the stalk, they are wound in a spiral in a clockwise direction, while fixing them with a damp sewing thread.

ANNEX 6

What holds you? - self-knowledge workshop aimed at mapping and raising awareness of family and social relations by making a mat made with cattail weaving - practical lesson

Aim: to take into account the retaining, empowering family and other relationships that have an adaptive effect on the individual. Those with whom they interact have a supportive, retaining power.

Duration: 2 hours

Number of participants: 4-6

Necessary tools: colored pebbles, A4 sheet, pen, cattail/rush threads, prick

Presentation of exercise:
Participants are asked to think about who is currently having a positive impact on their lives. We can help the process by listing: a family member, friends or a professional with whom he/she is in close contact. If they can't really find anyone, we can modify the question to: who have had a positive influence on you in the past? Once the list has been compiled, the A4 sheet is distributed and participants are asked to draw 7 concentric circles on the sheet. We then put out the colored pebbles and ask participants to select one that symbolizes themselves and then one for each selected person. These pebbles are placed on the circles so that the participant is in the epicenter and is able to reach the others, according to how much impact they had on the life of the participant (who had a great impact to be placed in a closer circle, who although had a positive impact, but not to a greater extent in a more distant one). When everyone is done with their own, they present it. They can also ask each other questions.

In order to "bring with them" the experience of what (positive) entanglements affect their lives and how sustaining they are, we suggest that we make a mat together with cattail weaving. We briefly describe the basics of rush/mat and cattail weaving.

The basis of all sewn mat (rush) products is the so-called starting star. The sewing thread, which has been prepared but not soaked, must be wound on the index finger in a clockwise direction. This operation should be continued until a "roll" with a diameter of 8-10 cm is obtained. When you have reached the right diameter circle, you can start cross-stitching.

ANNEX 9

Individual Image
Group stands in a circle facing out. The facilitator says a word or a theme related to work/workplace, and counts down from 3 to1 at which time the participants turn and face into the circle presenting a frozen image representing that specific word.

Group reflection on the process of the activity. Feelings and thoughts emerged.

ANNEX 10

Every participant gets two pieces of A/4 paper. They draw the contour of their right hand on one paper, their left hand on the other.

In the fingers of the left hand and in the image of the hand we write all our sorrows, our troubles that are disturbing us, those that hurt, the negatives that are present now (or have ever been) in our lives.

In the fingers of the right hand and in the image of the hand we write the things that have a positive effect on us that make us move forward, those that are (or have been in our life) "good things."

When we're done, we take a good look, we think about whether we really wrote what we wanted.

After that, the paper depicting the drawing of the left hand (with the "bad things" on it) is torn into small, tiny pieces, and we get rid of them symbolically (and physically) as well.

On the other hand, we can even decorate the drawing of the right hand, or frame and decorate it: the point is to put it in a place where it's always in mind (symbolically, we "always bump into" things that have a positive meaning to us).

In order to cover the seam, a felt cord is made (using the above technique) and sewn on.

At the end of the workshop we view each other's works, we ask for feedback on the feelings and experiences, experienced during the session.

We check the grip everywhere with gentle, smoothing movements. Sometimes the pattern moves at some point, here we can help with fixing with gentle movements. There is still to strengthen and compact the material. Strengthening can be achieved by rubbing and rolling. We rub it up from the table, by picking it up between our palms, as if we were "washing it out". Where we rub, it gets stronger, so we should turn it as often as possible. We do this for approx. 10 minutes.

We put a small linen on the table. We dip our felt in hot water, lay it down on the pattern and then roll it up tightly together with the linen. This small roll is rolled with our palms for 1-2 minutes, rolled. We squeeze it out, we spread it out. Since the half of our felt from which we wound it has become much stronger and shortened, we turn it crosswise, dip it again in hot water, and roll it. We do the same from all sides. Finally, it is washed in clean water, rolled straight on all sides with a rolling pin and dried.

It is ready when the pattern has entered the base so that its fibers are also visible on the back, the surface is fluffy, uniform. It is one-third and a quarter smaller than the original size and can stand on the table when placed on its edge. This will be the patterned side of the pillow. The above process is then repeated without unloading the sample. When we are done with it and both of our felt sheets are dried we sew them together and fill them with wool.

ANNEX 11

Obstacles

Ask each member of the group to use any of the objects that are in the room (chairs/tables/cushions etc) to make 3D large-scale obstacles.

Each participant has then to physically overcome the obstacle he/she has made for him/herself while the rest of the group sit silently and observe the process. The group can give feedback to the participant if they see that he/she struggles in any way with overcoming the obstacle.

Discussion/Closure
Discussion focuses on exploring the obstacles individuals encounter while struggling with stress and depression. Goals include increasing self-awareness by examining the differences between one's present circumstances and his/her ideal circumstances. Implementing a plan of action toward recovery may be focused upon.

Outcomes:

- provides an opportunity to strengthen self-confidence and self-identity of each participant by finding their own self-symbol and personal meaning;
- reminds the participants about their achievements, help them notice their strong points and increase self-image/self-concept;
- promotion of positive emotions.

ANNEX 12

Clay activity

Ask the group to make a circle. Then give each participant some modeling clay. Instruct participants to think about what they have learned during the day and mold something from the clay that expresses what they learned. Then have them pass their figure to the person next to them who will add something to the artwork until each person has contributed something to each artwork and everyone has a team-created item to take back to the work with them.

There is a good amount of soap and water if the lawn is completely soaked, the surface is soapy, slippery, but no excess water flows around.

For the next five minutes, we work in the direction of the thread with loose stroking movements. As a result, the top layer becomes felted. After 5-10 minutes, rub in the transverse direction with a slightly stronger pressure. Make sure we always work in a central direction, otherwise we will thin our whole work too much!

We should also deal with the edges because they are thin and stretch very easily. We can firm it in two ways: rubbing between two fingers or with both hands - one above, we walk around the edges from the other side. If the edges despite the firming get thin, the best solution is to fold them back and then smooth them with loose movements.

After rubbing for 10-15 minutes, it can be reversed. It is a good idea to look carefully at the corner to check if the pattern is attached to the felt sheet. If the pattern remains on the table, we need to continue working. If the threads of the pattern have clung to the base, we can turn it over.

ANNEX 5

Where do you lay your head? - self-knowledge workshop mobilizing resources with felt pillow making - practical lesson

Aim: inventory of resources, development of creativity, immersion in creative activity, self-knowledge

Time: 2 hours

Number of people: 4

Tools: mandala circles on thicker paper (Annex no. 8), wool (raw and multi-colored), soap, hot water, linen, towels, and rolling pin.

Presentation of the exercise:
We first discuss the concept of resources with those who come to the workshop, and then the participants draw a card that symbolizes their own resources. After everyone explains why they drew the card they had, I invite participants to create a pillow together that reminds them of their own internal resources. They can even put a symbol on the card. I will briefly describe the technique of felting.

The wool fur is disassembled into thin layers. We then tear it apart into smaller pieces that are three fingers larger than our two palms. The layers are stacked so that their fiber directions intersect. There is always good quality wool at the bottom and top, we can put less good ones in between. The color of the top two layers will be the base color of our felt.

Make sure the whole sheet is evenly thick. We place any pattern of colored, thinly drawn wool on top. There are three things to keep in mind:
- if the pattern is parallel to the sides, it is better to start two fingers from the edges.
- it should not be too thick
- the strands of the pattern should not cross each other

Press with small shaking movements, press with palm and then turn it over. The pattern will be at the bottom. The thread direction of the top layer should be parallel to our fingers. We make warm water and soap by hand, forming a foam with our hands as when washing our hands and dripping them onto the back of the sheet with a little water. Evenly everywhere. We then press our two soapy palms into the center of the sheet, sticking them to the table with small vibrating movements. Meanwhile, we squeeze the air out of it.

ANNEX 13

Joint art creation – about joint work with joint work

The participants are given the opportunity to practice these skills through the creation of a group art work. The group is instructed to collaborate in order to create an image on a big cardboard (e.g. 70x100cm) that expresses what it means to be part of a working team. The group should collaborate in silence, listening less to what other people say, and more to their inner feelings, presence and intentions

The materials available are photographs, acrylics, pastels, markers, scissors, glue and an assortment of brushes. The facilitator encourages the team to begin planning the images they want to paint and then decide how to organize the production process.

Discussion-Reflection on the process of Group painting

Some thoughts to consider:

- Were there any members that stepped forward as leaders and others that were more comfortable as followers?
- Was the canvas divided into equal parts? Were there any people that took more space on the canvas than others?
- Did everyone work together?
- Were there people intervening in others artworks?

ANNEX 14

Mental and spiritual balance, self-knowledge, sober thinking, humor and much more, but perhaps these are the most important for those who want to work in a helping field (with people, etc.) in the future. Fill in the table by yourself first! Then ask someone who you trust his or her opinion or your co-worker or any professional and other group can fill it out. It is worth thinking about the "results"… Maybe it's informative and makes you think further, encourages action…

		mean value	
1.	material orientated		relationship orientated
2.	concrete thinking		abstract thinking
3.	emotional lability		emotional stability
4.	social adaptation		self-interest assertion
5.	prudence		enthusiasm
6.	flexibility		sense of responsibility
7.	restraint		openness
8.	emotional resistance		sensitivity
9.	trust		skepticism
10.	practicality		originality
11.	impartiality		conventionality
12.	confidence		anxiety
13.	security demand		readiness for change
14.	self-confidence		internal uncertainty
15.	teamwork		independence
16.	spontaneity		self-control
17.	inner peace		internal tension

color side of the sample. We cut out along the perforation, and then fasten the finished work on the folded cardboard with parchment or transparent hobby glue.

When gluing, the gluing is carried out only with the amount of a needle tip and preferably under the embossed part.

ANNEX 4

Theory of making parchment lace - theoretical lecture

Its roots go back more than 2000 years. For the invention of parchment is due to the ingenuity of the ancient Greeks. Parchment in Hungarian is membrane. It has been used since ancient times to record writing. They could write on both sides. These sheets were no longer stored in rolls, but in book-like form, stapled together, protected by boards. It was made of untanned, depilated animal skin. The peeled animal skin was soaked in lime water for days and then the softened fur and flesh were scraped off. The cleaned leather was stretched on a frame, dried, and its surface was evenly sanded with pumice. To make it even smoother, it was rubbed with a mixture of lime, flour and egg whites. At first, the texts of codes, legal documents, scientific, official, and religious documents were placed on thin films.

The beginning of parchment lace making dates back to the 14th century. The first such works were altarpieces and sacrificial cards of nuns living in monasteries. Then, with the development of handicrafts in the 15th and 16th centuries, it brought beauty to the common people of Europe, as the hand-inscribed sacred images were also decorated in monasteries, also with a hand-embossed border. In the 15th century, the first printing presses appeared, which made it possible to produce them in larger numbers. The biblical theme of the parchment lace images was typical until the 18th century. After that, larger works of art became fashionable, surrounded by a wide, hand-laced, embossed frame. This lacy, perforated decoration technique is still used today.

The parchment technique also has endless possibilities. Variations on basic techniques mean endless variety of different coloring options.

The basic operations of the technique are drawing, embossing and lacing the pattern.

As a result of the pressure, the parchment paper stretches and changes color, and we can use it to make various patterns. Prick the already embossed surface on the back. It should be punched evenly with quick movements. We also make perforations by punching, which can even remove pieces of paper from a sharp, curved-edged scissors.

As a first step, we draw the pattern on the parchment paper using a white pencil. If necessary, we fasten them together so that they do not move. We place the embossing pad under the parchment paper and use the embossing tool to emboss the shape from the back of the sample. The next step is to make perforations between the arcs using a needle on the color side of the pattern. Use a perforating grid for even perforation. When done, we turn the paper over again and emboss the pattern that gives the frame from the back. Then cut out the perforation on the

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ANNEX 15

What does success mean to me? Personal success expectations[13]

I

1. For me personally, success means (*in one sentence*):
....
....

2. As a successful role model, these people come to my mind *(three names):*
....
....

3. I value the followings in them (personality traits, activities, etc.):
....
....

4. Who defined my vision of success?:
....
....

5. In my opinion, this is what distinguishes successful people from those who fail:
....
....

II

Make a survey of your current situation by answering these questions:
- What have been your biggest successes in the last 12 months and how have you achieved them?
- Think about exactly what you want to achieve in the following areas of life:

    in terms of your own behavior and your relationship with yourself
    in your behavior towards your family members and friends
    in your behavior towards your work environment
    to improve physical and mental fitness / energy.

The definition of success is questionable. It is up to everyone to decide what they consider a success. Everyone needs to find out for themselves what they want to achieve in life and develop strategies to make it happen. Whoever wants to be successful must be ready to change and evolve.

"The 10 rules of success, so successful people...
- have a clear idea of what they want to achieve;
- they do what they are happy about to do;
- are always open to new experiences and expand their knowledge for the rest of their lives;

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[13] Source: Jörg Lohr - Ulrich Pramann: 30 Minuten Erfolg [30 minutes to success]. Offenbach, 2011. GABAL Verlag

- live a healthy life and take active steps to be fit;
- can concentrate well;
- put themselves in situations where they have to pus themselves a little harder, always giving their best;
- are aware of their own abilities and they work to be unique in at least one thing;
- treat others the way they want to be treated; they spare no recognition and praise; pay attention to others ("good audience");
- they are extremely active, even socially, they initiate actions;
- they pay energy and attention to what is important: today. They don't get lost in the details and they always keep in mind what's important."

ANNEX 3

Theory of cattail weaving – theoretical lecture

Cattail weaving is a branch of folk craft that has a strong tradition in the material culture of peasantry. It originates from Egypt. Memories about cattail weaving have been found in this area dating back to about the 15th century. By the end of the 19th century, rural and small-town intellectual circles also contributed to the maintenance and spread of cattail weaving.

The Cattail or Typha is also referred to as the "sailing people" because this plant ventures most into the water, it's easily recognizable by its dark brown mace, also known as páka. It thrives in stagnant waters, around waterlogged meadows, in peat swamps, but it can be found everywhere where water is found for most of the year.

There are two types of cattails:
- Typha latifolia (Kádárgyékény)
- Hazelnut or silk cattail

The Typha latifolia (Kádárgyékény) has wider, softer leaves and flexible stems, so it can be spun well. The doormat is made of this.

The stem of the hazelnut or silk cattail is rounder and longer, the leaves are thinner. It is used for making baskets and trays, as well as other woven and wicked products.

Cattail weaving was usually done by men. They used to work sitting on the floor or on a footstool, holding the preparation between their legs. However, other members of the family also played an important role in some of the work processes.

The cattail consists of several leaves, to be picked up at the beginning of the work on its leaves. The two sides are the shortest; these leaves are bad, useless. Moving inward during this, the fibers will become softer and stronger. At the edges of each leaf is a thin, strong membrane called "silk" with which the leaves stick together, this must be removed. The resulting elastic leaf is cut to a sufficient width (2 cm) and the bottom is cut straight with scissors. The cattail leaves prepared in this way are sprinkled with lukewarm water and wrapped in a towel. And thus becomes sufficiently flexible. The inner leaves will be the sewing thread. The ears of the products, as well as Christmas and wall decorations, are also made from the round casing. Two-thirds of the base material is flexible, this is the sewing thread, and the harder third is used for twisting.

The inner, flexible leaf of the cattail is split to the same width with a blunt knife (a sharp knife would damage the leaf) and the "silk" at the edge is removed. You can only work with the sewing thread when it is wet, otherwise it will break and the product will be ugly.

that only the teeth of the comb touch each other. In this way we comb the fur smooth. The bottom and top should be rotated continuously, once the bottom is at the bottom, the top at the top, then vice versa: the top at the bottom, the bottom at the top.

The wool can be dyed after cleaning, if required. We can color them with paint plants but we can also buy paints for this. However, in such cases, care must be taken to comply with certain rules. The deposition time of different colors are distinct: usually first black and other dark colors, then lighter and finally yellow. The water in which the wool is dyed should not be boiled; it should be kept below boiling point, as hot water will cause the wool to become felted and unusable. In the lukewarm water, we mix the weighed dye and then add the wool, but it should not be moved and vinegar should be added to the dye water to give a more lasting color. The quality of the dyeing is also determined by the quality of the wool (breed, sex, fineness, whether the animal was sheared in autumn or spring). With this method, we can dye not only raw wool, but also our already felted, finished creations.

Felting techniques

Three basic techniques of felting can be distinguished. One of them is soap felting. This means that the fibers that are parallel to each other are placed next to each other in a roof tile-like manner, so that they face in one direction. If we have laid down the first layer, the second may follow. Now we put the wool on, in a 90 ° angle. The third layer is also rotated 90 ° and so on, depending on the thickness of the material to be obtained. Then we sprinkle it with soapy water and rub it gently until the surface forms. If one side is smooth, we gently turn it over and caress it again with gentle but ever-intensifying circular motions. Be sure to make it in a place or surface that cannot be soaked. It is advisable to place a plastic tablecloth, a larger nylon bag or a material that is impermeable to water under the wool. When stroking the wool, you can put a piece of curtain on it (which we no longer use and don't mind throwing away), which helps prevent the fibers from slipping apart. When placed under a bamboo roller or mat, it compresses faster. Once the layers have solidified, place first in warm then cold water, gently unscrew, and wrap in a bamboo roller or mat, tie it tightly so it does not slip apart, and knead from each side for about ten minutes. Then we wrap it in linen, knead all sides and then we dry it. With this method, we can create not only felt sheets, but also hollow creations of different shapes (i.e. hats, slippers, boxes, etc.). The only difference in the process itself is that you need to put a template between the layers, work together the edges well and then, once assembled, we cut it out at the right point and take out the template. It is then caressed with soapy water inside and out to make it more stable, and then kneading can follow. If the shape so desires, it can also be hardened.

The other two techniques are not relevant to the curriculum.

ANNEX 16

Reflection and closing

Topics to be discussed:
• A vision of their ideal team
• Principles and behaviors to guide team performance
• A plan for monitoring progress toward achieving collective performance
Because the Module's activities have focused on people working together, it can sometimes be effective to close with an individual activity. Provide each person with paper and ask them to reflect on what they learned during the session about themselves and their co-workers. Have them write three positive traits about each of their teammates or ask them to write three goals for how they will act differently when they return to the workplace based on the skills and information they gained during the team building session.

ANNEX 17

Straight to crossed

All participants should sit in a chair. There is an object (e.g. a plush, a beanbag, etc.…) and it is thrown at each other arbitrarily, while the thrower can say: - straight – to crossed, or - straight – to straight, or - crossed – to straight, or - crossed - to crossed, depending on how the legs of the thrower and the catcher are positioned! (E.g.: If the thrower has his or her legs crossed and the catcher has them "straight", the thrower says " crossed to straight".) The referee knows the rule; participants have to figure it out.

Goal: playing together, laughing, vitalization.

ANNEX 2

Theory of felting - theoretical lecture

Felting is an ancient craft that was present even before our time. The condition of its development was the appearance and domestication of sheep. In ancient times, felt making was known only in Eurasia (to the best of our knowledge it was not practiced in other continents). The earliest written records are in Chinese, Latin and Greek, but they also learned it from the Turanian people, the Scythians and the Huns.

The most important raw material for felting is feltable animal fur. Most commonly we use sheep wool, but we can also create beautiful materials by using camel, llama, alpaca or angora (moher) goat fur. The quality of the fur used determines the nature of the finished work. The use of finer fibers produces thinner materials, while coarser fibers produce thicker, more rustic materials. The use of sheep wool is outstanding because of its quantity and quality.

Sheep must be sheared once a year. This period is in the spring, usually from late April to mid-May. Lambs born in a given year are an exception, they are sheared in August or the following season. The shearing process is done with sheep shears and should only be performed by a competent person. Nowadays, the use of a mower is becoming more common, but it is much more dangerous for the animal than scissors. Unfortunately, you can hear about lots of accidents which involved using the machine. It is advisable to separate the more valuable and the worthless, fecal, tufted parts before shearing, so we can save ourselves from having to sort when the shredded and collected wools are already in a pile.

If you already have the wool you want to use, you should wash it out. Before we put it in water, it is advisable to shake it a bit so that we can get rid of the various contaminants. You can then start washing by placing it in a tub or bucket. Use lukewarm water. You can change the water about every hour until it is clear. During continuous water replacement, there is initially a brownish, unpleasant-smelling liquid under the still soiled wool. That it will gradually clear and in the end it will be colorless and odorless. During the process, the soaking wool must be stirred with a stick or other suitable device for this purpose. Then it is placed in detergent water, pressed and rubbed a little. You can leave it in this detergent water for several hours, but if you leave it in for a day, that's not a problem either.

When the wool is dry, carding follows. Carding is the process of removing knots using different aids and moving the fibers in one direction. This can happen with our hands (without tools), with tearing movements, but in the long run it is tiring and unfortunately we cannot produce so much from the separated (carded) wool in this way, or only with great expertise and practice. But it can also happen with special comb (the so-called körömpő). You need two pieces, one for the upper and one for the lower körömpő. Place the bottom one on your knees, put a small dose of wool on it, and then pull the upper körömpő along the bottom, gently so

- indirect conversations during the workshop provide an opportunity to express their opinions, get to know each other's thoughts and opinions, shape their worldview, develop their social competencies;

All these effects on their personality help the reintegration of the target group into society. Works made from the above mentioned techniques can also play a role during the reparation program (making souvenirs, making and offering functional objects, organizing exhibitions and creative workshops).

Due to the equipment requirements of the folk techniques I have listed, they can be applied primarily during aftercare.

ANNEXES - Methodological possibilities in the helping work with a special target group (offenders, prisoners and released)

ANNEX 1

Theory

The helping relationship[14]

„So if you can make good relationship with the helper, it will help you through everything, literally everything"

(Excerpt from an interview made with imprisoned and released youngsters)

A helping relationship means that the helper helps another person through a human relationship, endeavours to achieve changes in the helped person's emotions, thinking, actions and behaviour, even in one's moral judgement of it. The goal of helping relationships is to contribute to the helped person's better conformation to one's environment. Its predominant characteristic is that it mostly tries to achieve mental health and personality development. Ultimately, the essence of helping relationships is leading the individual to selfhelp. A helping relationship includes regular meetings, an emotional relationship between two people and a particular sequence of joint experiences. So finally helping is nothing else than making someone do particular actions, changing.

One of the fundamental conditions of helping is forming a favourable atmosphere between two people. Not only the helper has to accept the helped person, but also it is absolutely necessary that the client accepts the helper.

A helping relationship endeavours to achieve changes. The changes happening inside the helped person can be achieved by identification with the helper. This does not mean a whole identification with another person, it actually means finding one's own personal identity.

The process of identification is an essential element of the helping relationship. The sympathy, trust, attraction to the helper make the changes of thoughts, emotions, etc. possible. To sum it up, the words of the helper have a weight and mean a lot to the helped person.

This is what a client tells us in the following interview excerpt:

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[14] Forrás: Individual, customized support: mentoring, individual development/training and learning paths. Edited by: Michal Čipka and Martina Špániková. 2017. http://www.preproject.hu/O6.html

"They could influence me, unintentionally, you know, they just said the things, and I found it interesting because I liked them and took their advice. And not always advice because they don't give any a lot of times, we were just talking and I started to think about myself, like, oh my God, I see thing wrongly. So this was nothing like I had imagined and unintentionally, well I say that they influenced me. But this is a very bad word, but still they did influence me. And I started to change this way…"

(Excerpt from an interview made with imprisoned and released youngsters)

Under normal circumstances by the inner self-independence the original dependency from the helper decreases; this helps the constructive ending of the helping relationships. The meetings of the client and the helper are decreasing in number, the time between the meetings is getting longer and longer and in the end the work stops.

The "through-care"

The essence of our activities is continuous (after)care (in the English professional literature it is called "through-care": the building of the contact with clients already starts in the penal institution and continues during the crisis before, through and after release), moreover, the civil support system (= mentor system, helping relationship). According to our belief and experience the building of a safe human/helping/civil relationship already starts inside the penal institution. In addition, winning and strengthening of trust, the forming of continuous emotional safety and the help of an accepting community form the basis of decreasing the crisis of release and the prevention of recidivism.

Mentoring, helping relationship, coaching

Personal care, counselling and development are methods of continuous, personal care about prisoners, which give an opportunity to form the psychological-mental-ethic self-control against recidivism and in this way prevent it. Aftercare can be started in the penal institution, 1- 0,5 year before release, so it provides a way for processing the crisis of release and the difficulties of the following time period, in addition, the non-stop support of the client which continues in the post-release life.

The tasks of the helping relationship in details:
− psycho-social treatment, solving of personal problems; mental hygiene service, psychical care;
− conscious support of the development, changing of the client;
− securing support in crisis;
− information-flow from the outside world, its goal is the preparation for release (under detention);
− representation of interests, advocacy (e.g. towards the organization's staff);
− help in formulating, exploring, processing problems;
− conscious recognition and applying of one's own skills and knowledge;

ANNEXES - Possibilities of applying elements of folk techniques in reintegration

ANNEX 1

The role of folk techniques (felting, cattail weaving, parchment lace making) in reintegration - theoretical lesson

Felting, cattail weaving, parchment lace making are object making activities. During their preparation, the cohesion of the individual and the community is strengthened and the principle of building on each other appears in them, which symbolizes the series of steps that occur in everyday life: continuity. The acquisition and performance of these techniques (also) takes place in the community, which strengthens social competence, develops communication and the coach's tolerance of frustration. Intense and continuous work with natural material in the field of emotional experiences greatly enhances the feeling of security, also helps to develop the personality's coping strategy, by providing a kind of psychological immunity. The work can become a self-healing practice and also influence the psychic functions that determine learning ability. During the performance of the subject folk techniques, cognitive abilities develop, especially attention and concentration, and among the sensory abilities, shape and formality, tactile perception and eye-hand coordination are strengthened. In the field of fine motor skills, grip ability, tool use and differentiated finger movements are developing. These skills can also lead to developmental leaps in other areas of life and improve the quality of life. In the works and in the process of creation, the inherently renewable processes of nature appear which supports adaptive coping strategies. Folk art forms, motifs and symbols are a starting point for experiencing the processes of nature, which can provide a framework for the symbolic processing of the traumas and emotional neglect suffered in a self-expressive way, or they can provide a liberating pattern for an individual struggling with a sense of incompetence, as they feature primordial images that work equally in all historical ages. Folk techniques reflect the closely interrelated movement processes of nature so it is suitable for us to experience processes in which things are interconnected and build on each other, thus helping the integration of the functioning of the personality and the development of the personality.

The completed works provide a projection interface, create opportunities and support self-expression. At the same time, the tempers and emotions are transferred in to the form they create, thus the internal anxiety is reduced and any blockages can be resolved.

During the workshops organized using folk techniques, the participants:
- leave their previously known comfort zones,
- spend their free time in a structured and useful way
- develop their creativity;

it! With blood and tears, until his last breath. Now go on your way, but never forget what you just heard!

The lad was amazed by the speech. So many things can happen with a man in this world - he pondered.

Well, let's go! And he started again. He wandered until he found the farm, with the old lady and her young and beautiful granddaughter. When they had dinner under the mulberry tree, the old woman hired him also for the work.

After the chime of the evening bells, the well filled up with stars, and he begin scooping out the stars. He too struggled, but didn't stop.

- No and no! Again! If I tied the bell up, I have to pull it! - he encouraged himself. And behold, with crumbling tendons, with a stuttering head, with a swollen arm, around half past midnight, he sees that the stars are running out.

- Now, once again! - he encouraged himself. – The hard loaf said, to hold on. And he continued scooping.

And when dawn came, the star scooping boy stood in front of the well triumphantly.

There were no more stars left in the well. Around the well, the yard and garden was covered with golden, silvery star flowers.

Well, I have never!

- My beloved son - said the old woman - you are a trustworthy lad. My house, my land, and my beautiful granddaughter is yours.

Well, I could tell you everything, but I could not describe Jankó's great joy. He was happy with his beautiful bride and thought gratefully of the hard loaf that his mother baked.

He didn't wait long; he immediately sent a carriage for his mother and his two brothers. They had a wedding that included seventy-seven countries, and on Érmellék they are still talking about it.

(Source: Edited by Gábor Mihályi, János Nagyerejű, Athenaeum Publishing House, 1950.)

− feedback for the current situation;
− confirmation in (positive) decisions, positive confirmations;
− contact keeping, cooperating with relevant professionals;
− helping of relatives, family members;
− supplying administrative duties;
− social administration;
− talking about the future – realistic – plans (planning, shaping/development of futureorientated thinking);
− support of forming an individual life style in compliance with the value and norm system of the majority society;

The helping relationship can expand to any life situation of the client and continues up to the point when the client can live an independent, adult, responsible life. So the goal is to form the skill of self-help, independent solving of one´s own life problems, in other words the development/widening of communicational, conflict management and problem solving repertoire.

The helper's task is to induce changes, furthermore, to constantly monitor the intent/will. As a result of this the client (released and/or prisoner) can form a corresponding picture of his/her personal incitements and the given resources, taking advantage of opportunities. Competencies, self-power, optimism and emotional intelligence form the basis of personal motivation. Motivation being basically one of the defining factors of personal development typically helps use personal resources in the field of personal life and work and at the same time it helps the professionals plan the interventions. It is important to emphasize to the clients that motivation does not come from "outside", but from "inside", so everyone is responsible for their own decisions.

So case management/helping work can be defined as problem solving. From the point of view of the case leader/helper professional this is a regular and conscious process, which is based on an (written and/or oral) agreement between the client and the helper/mentor.

The agreement includes:
− problems to be solved;
− distribution of tasks;
− deadlines;

The topics of a helping conversation can be the following:
− getting to know myself, self-esteem (competency development);
− mapping personal resources and skills;
− mapping external resources, helper (natural social system and/or other organizations);
− rehabilitation of human relationships;
− solving housing;
− job search, job keeping (job coaching)

– career planning, career orientation, working competencies;
− opportunities for education/training (supported, personally paid);
− livelihood, money management;
− other practical knowledge;

Excerpts from some interviews made with our clients which plastically show the theoretical context:

„… a good relationship with M has formed during that.
How has it formed?
I don't even know, I just know that it is good. He was the one who cared about us when I came, and I went back to him when I had a problem, since he was the one who I knew…he was very positive about everything, so I willingly came back to him after a while…
What does this good relationship mean?
You could talk with him. And he wasn't that overbearing. I mean, he was all the time, but in his way, and it wasn't bothersome.
How was he overbearing?
I have to do this and this, take this exam and that exam…blablabla.... but he was like you should do this, please, read it…he was overbearing in a totally different way, which was not annoying.
What did you tell him?
I talked with him about everything. Everything. And I was totally at my ease, because he said that I should know that he is tied by the secrecy, I can totally calmly speak with him, so I was totally okay with it, discussed everything with him."

„ What is very important in the programme?
The role, personality of the helper. So if you can form a good relationship with the helper that literally helps you through everything"

"People coming from the outside who don't want to hurt me, but help me had a great influence on me… But now I feel very good here, it helps me to get myself together, my thoughts and not to think about everything. I don't start to do stupid things…"

"What is very important is that when I have problems I can talk with someone about them… and I always had somebody to ask help from. Or if I have problem, or I am upset about something I come here, tell you, and you listen to me, we laugh about it, or something."

"Here it is like we can recharge our energy. And in the end I am charged up with energy, because I see happy faces. They don't have the attitude that is like hey, it is vulgar. I can be around normal people, and it is cool."

… "After all we can discuss everything, if I have any kind of problem. Maybe if I have family problems, or if I bump into difficulties, like getting a job and we can talk about these. And this is very important. Because if someone can't talk about it, because it is also very important to talk about it, and the other important thing which is even more important to talk about with someone. So I get an answer, or also get examples like XY can get out of this, or how someone can get out of this according to them. And also some phone numbers and ideas, like how I can get a job and where and it is very good. It is good, because these are real ways, and can fit into everyone's value system. Nothing is out of place or has a negative effect. So you can only get positive experiences here…
I feel like I got everything that I needed. Anything which is necessary for studying or a little pi jaw, or anything, and these can be done always. So this is a whole."

He was walking for a short time, when a dog ran in front of him barking.
- Where there is a dog, there must be people around - the lad said. Indeed. He reached a ranch soon. Hearing the barking, an old woman came out on the porch and chased the dog home.
- Lovely welcome - the lad thought. - I'm going in here. There must be soft loaf.
He entered the farm and greeted the old woman.
- Welcome, wanderer - said the old woman - get inside. You must be tired, hungry.
- What is true, it's true, Grandma. I got tired and hungry. I'm coming from a long journey.
When the lad enters the foreground, he sees what a young and beautiful granddaughter the grandmother has. He couldn't stop staring at him.
While and after eating, the young man's migration and fortune searching came in to topic.
- Listen to me - said the old woman, - at my place you will find a wife and a beautiful life that will last until you die, but what are you good at?"
- In everything, Grandma! - the lad confessed.
- All right, then – nodded the old woman – we will see.
For now, I would like to ask you to, clean this well, here! There are a lot of stars in it. I thought if you scoop out the stars from this well, then I'll take you as my son. We'll see the rest. Will you do it?
- I will! - The lad promised. – I would, even if there were a thousand.
When the summer evening filled the farm well with flaming stars, the lad begins his work. He dipped in the bucket hundred and thousands of times, who could count it. He was dripping sweat in streams, rolled up his shirt, but all was in vain. It was already evening, maybe even nighttime, when the lad stopped, looked down at the frisking stars, and said with great anger:
- This old woman made a fool of me. Who can scoop out all these stars? It still has as many in it as when I started. I will become laughing-stock. - He ran away in shame.
When he got home, he complained about what he experienced. His mother just shook her head, but said nothing.
Now the middle lad set out to try his luck. As he was walking, he became hungry. He took out the hard loaf from the haversack. But he did the same thing as his brother. In his anger, he tossed the loaf among the bushes along the ditch, because it was hard and inedible.
He also reached the farm, the old woman, and her young granddaughter. He also begin scooping out the stars, but he stopped with the futile work around midnight, and ran away in shame. When he got home, he complained about his experiences. His mother just shook her head, but didn't say a single word.
Now it was the youngest lad's turn. Jankó - because that was his name – received his haversack.
- Be a trustworthy man, my son, don't fail me – said the mother as she said goodbye.
- It will be so, my mother - Jankó said, and set off at dawn.
It was already noon, if not later, by the time Jankó became hungry. He immediately sat down on a small hill, putting the haversack into his lap. He found the loaf in it. But it was as dry as the oven bench, maybe even harder. His mouth was bloody as he chewed the loaf. But then the loaf spoke:
- Do you hear me, trustworthy lad! You are a man because you did not stop what you started. Because don't believe that luck awaits a person somewhere in the world. He has to work for

"What is in your bread?"

I hand out the writing pads, everyone writes down what they brought with them. Anyone who wants to will share it. The cards are then folded into four and discarded

"Now you have a loaf, you can go."

I ask them to get everyone on their way in the circle where they are sitting. You must not step on the stars! Everyone arrive at their own star, which they have drawn with the task on the back.

"Do you still remember how Jankó encouraged himself when he was tired?"

If I tied up the bell, I have to pull it!

I walk up to the wall and turn it into a church tower:

"This wall is not a wall, this wall is a church tower!"

One by one, they pick up the star, walk over to the church tower, and begin to ring the bell. Everyone in their own style. While ringing the bell, they can tell what task was written for the star. You can shout, whisper, it's completely up to them. Anyone who has already rang the bell will take his/her place in the circle.

Exiting the fairytale space: I use the last sentence of the bread: "Now go your way, but never forget what you heard!" They then choose a star stone from the haversack and leave the room.

Required tools: bread bites, piece of paper with a riddle on one side and a rhyme on the other, pebbles on which I drew stars, blank white paper discs, haversack, writing pads.

Annex No.6.2.

TRUSTWORTHY JANKÓ AND THE HARD BREAD

Once upon a time, there was a very poor woman in the world. She only had as much as she could hang on her back, like a snail. Her three little children were carried by the poor woman wherever she went. She set them on the edge of the land in the shade of the sunflower and spud, collected hemp or whatever was in season. Sure enough, the poor woman was afflicted with enough trouble, but she thought that her little turkeys will grow up soon and they will be able to help her.

The three lads grew up, like three strands of wheat.

- Listen up! – said their mother one day. "You're mustaches has grown out, you better go now and try your luck, because whoever doesn't try won't win anything."

But when the time came to hand out the haversack, the poor woman was very sorrowful.

- I raised three children, three of them wrinkled my skirt till this day, and no one will be around me anymore? - She thought, finally only letting the oldest lad leave. Maybe the oldest would bring luck.

The end-of-village gardens and weeping reeds in vain tried to detain the lad, he went on his journey. Who knows how long he went until he was suddenly hungry. So he sat down on the edge of a ditch, put his haversack into his lap and began to eat. But he couldn't even bite off a small piece from the loaf baked by his mother. It was as dry as an oven bench. The lad becomes angry. He grabbed it, threw the loaf between the nettles, and walked on.

"And it wasn't like you come inside, and you act like we are criminals, and it is because you have to, but you come to us like a human to humans. Humanely. if there was any kind of problem you tried to help solve it. It was not like you tried to keep aloof from the thing happening with us inside or outside… You were interested in us. That is how we were, humans. And this means a lot inside."

"Yes, you said you got other kind of help too…"

I got mental help. Obviously I need more mental help here, than inside. Inside I didn't really have time for anything, because I did so many things, but I also couldn't do a lot of things, and I was like I didn't really do anything. But it was loads of course. There didn't really need a mental care. Now it is also not that necessary but it is more needed.

Why is it needed more now?

"Because sometimes I have had enough."

"You light up that I am a human too, and I am not different than anyone else in no way except my past. I have goals, dreams and emotions."

"The group can totally get me out from the dull everyday life, and it also charges me up, gives me an extra, so it is easier to bear the isolation."

"What did they help you in?"

"When I have a really bad day, they sit down with me and just talk. And they talk with me as long as it is needed to get me calm again."

(Excerpt from interviews with the clients of the organization)

ANNEX 2

Practical issues in the helping work, in the helper-helped relationship [15]

There are some important written or non-written principles, which define our relationship and communication with prisoners and ex-prisoners.

14. The helper always has to stand next to the client.
15. A certain distance keeping is also needed during the helping conversations. The helper cannot identify with the client thoroughly because then the helper actually moves away from the client, since he/she starts to think about personal problems and not about the client and his/her problem. Effacing borders between the helper and helped person is dangerous from several aspects, among others because in this way the helper won't be able to support the client appropriately and effectively.
16. The helper has to communicate accurately and constantly and show his/her borders relative to the client. A close relationship is important, but getting too close is hard to maintain and not quite operable, among others because it can cause the involvement of the intimate sphere and confusion for both parties. Being close to someone, but not too close is a delicate balance, which is hard to find and maintain and it is the helper's task.
17. One of the most important goals of the helping relationship is letting the other person speak his/her problems out, giving him/her an opportunity to raise his/her own questions, issues. The helper should avoid classification. The important things are not those that the helper is curious about (especially at the start), but what the other person would like to share with us. The client knows his/her problems much better, so he/she will share what is important for him/her, so it also has to be important for us.
18. People only start speaking when they find someone who listens to them. The skill of listening is one of the hardest tasks in helping work. The skill of listening is not a passive activity, but an understanding, active listening, which makes the other people even more open, enable him/her to bravely share and tackle the important problems of his/her life.
19. Creating a suitable atmosphere is very important. This is also the task of the helper. A suitable atmosphere means that the client compared to the possibilities feels the biggest safety and so opens up about his/her problems.
20. In the context of the helping relationship it is very important that the helper never gets morally outraged about the things that he/she heard about the client. This is always valid, even when the helper hears something which is extremely shuttering. The helper has to act without prejudices in every situation, or at least has to endeavour to act without them (it means that every helper has to know his/her own prejudices, and has

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[15] [15] Forrás: Individual, customized support: mentoring, individual development/training and learning paths. Edited by: Michal Čipka and Martina Špániková. 2017. http://www.preproject.hu/O6.html

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Each riddle is written on a different color of paper, preferably one that fits the solution (the well is dark blue, the oven is red, the star is some light color, the bell is yellow). I draw a question mark under the riddle and write this rhyme on the other side:

Small well, wonder well,
A fairytale well full of treasure,
Has no bottom, has top,
Neither back, nor front,
No way in, no way out,
But he who is fair, gets in.

In the text, I arbitrarily changed the good to the fair because of the purpose of the occupation. A draw well is placed under the rhyme.
Once they have chosen, I will tell them that they will need the side of the page that has the question mark on it, read the riddle and think about it. After that, they get a white disk, and I'll tell them to draw a nice, ornate star on the disk while they try to decipher the riddle. They are then given a bite of bread so that if they get hungry during their journey, they can eat it whenever they need it. (Sending them off to the road)

Introduction to the tale:
When everyone has taken their place and is ready with the star, we will say the rhyme together three times. We keep getting quieter. They can still read it the first two times, after that I want to see everyone's eyes. After that, we tell very quietly to the quarter, eyes closed, while everyone brings something with them from the fairytale-filled fairytale well. We then discuss solving the riddles. Each riddle is read aloud by someone who chose it, and can then be answered by shouting. (Solutions lead to the pictorial world of the fairy tale)
The next step will be to ask them to think about what the task is and they will need a lot of work. This is written on the back of the star. (In addition to the pictorial world of the tale, this also helps to tune in the content)
The group lays out the starry sky from the stars in their hands. So the middle of the circle will be covered with stars.

Storytelling: Trustworthy Jankó and the hard bread (Hungarian folk tale)
Fairytale related questions: Where do you see yourself in the fairy tale? What sounds do you hear? What smells and tastes do you feel? What time of day is it? How do these scenes relate to your life?
(Share)
Association game: What is the bread in the tale? They can say anything with free association. Afterwards, to direct the conversation, I will say that it is the same as the cake baked in the ashes in another tale. Afterwards, if the conversation doesn't spin out of itself, I'll just say in headlines: it's baked by my mother, it's soft and hard, there's an inedible, charcoal part, there's a delicious part. So bread is everything we bring from home. It is our heritage that has heavy and easy ingredients.

ANNEX 6

Personal responsibility taking in tales through personal experience - practical lesson

(Scheduled time: 1.5 hours)

Aim of the fairy tale workshop: developing the inner need for responsible work, raising awareness of work as an essential virtue. The tale conveys values that are important for personality development. I find it important for participants to become familiar with the value of hard work and how much extra it contains over the prosperity gained through dexterity. In addition, the pictorial world of the fairy tale is very sensitive, even novice fairytale workshop leaders can easily open it.

Selected fairy tale: Trustworthy Jankó and the hard bread (**Annex no.6.2**)

Tale guide technique:
1. Life situation: Facing our things brought from home, learning to work responsibly. The importance of responsibility and perseverance, becoming an adult.
2. Conflict: Bread brought from home is almost unbearably hard, the order depends on whether there is enough endurance in someone on the road, to eat it.
3. Development: Jankó learns and uses the knowledge and outlook on life he hear from the bread he brought from home; understands that this is the only way to get the beautiful, young bride and the "beautiful life that lasts until death".

Entering the fairytale space:
I greet them with "What are you doing here, where not even the bird flies?" then, "Are you looking for something or are you running away from something?" (interrogation) After that, I point to the door and say, "This door is not a door, but the gate of the realm of fairy tales. (If you said you were looking for something, I would add that I hope you find it inside.) To find your way inside, you will need a few things. First, choose one of these cards! " I make four types of cards with the following riddles (of course the solution is not written on them)

It increases, if they take from it and it decreases if they add to it. (well)	Dawn collects golden nuts In its silver basket, That it will bring up to its dark attic in the evening. (stars)	They pulled the bull in the tower, He hangs his tongue out, The sound he makes Can be heard all over the village. (bell)	My mother baked a bread as big as this wide world, yet what is bigger? (the oven in which it was baked)

to be able to handle them). The helper always has to overcome his/her personal feelings, maybe revulsions, tactless curiosity. Anything can happen in any kind of situation – this is a valid thesis for helping conversations.

21. The helper does not participate in power struggles. He/she knows the possibilities of misunderstanding in the conversations. The helper knows that the complaints of the clients (prisoners and ex-prisoners) are desperate signs of a human wounded inside. He/she does not have to deal with these on the level of facts, but the task is to support them in finding some kind of way out.
22. The helper can not serve a foreign interest. He/she can help in the communication between people, can mediate between two people with the corresponding methods, but cannot function as e.g. the representative of prison service's interest. Naturally, he/she also does not represent the client's interest without criticism in front of others.
23. The helper has to know that the problems firstly mentioned by the client are not the most important ones. The helper has to unmistakably indicate this to the client, if he/she is willing to have further, deeper conversations.
24. In front of other people the helper can never talk about the things that the client has confidentially shared – this has to be self-evident. It is very important to make the clients experience that the things they told us concerning their lives, mistakes, failures and their confidential matters, which must have been a very hard thing to share, are not used against them, they never hear those thing back from a third, maybe fourth party. Obviously the crew, the professional group of co-workers, is an exception.
25. Humour as well as laughing can have a healing power. It can be and has to be used; obviously the helper has to pay attention that it never turns into taunt or cynicism.
26. According to our conviction it is indispensable for the helper to love life and people in general.

ANNEX 3

Basic concepts: approach, method, tool

Theory

An approach is a way for someone to look at certain issues and / or phenomena that are tied to a worldview / ideology / philosophy. This includes the vision, perception, view, attitude, process implementation, etc. developed on this basis.

We talk about a method if we consciously use an application way of our choice to achieve a goal. It's a practical process, procedure, management with which we perform a task, we strive for efficiency, and in order to achieve the results we choose the application method accordingly. It can be interpreted as a consistent and conscious process.

A tool is an activity required to achieve a goal, which may be part of the method or independent of it, but can be used well for that purpose.

To this the master said:

-You know, I come here to rest for two weeks every year. The best rest for me is to be able to walk in nature. During these walks, I often visited the fields of grain and observed the crop. When I found a particularly beautiful spike, I took off its seeds and collected it for you in a bag. So these seeds are not "magic seeds" but the result of your land and work. I just picked the most beautiful ones out of it and then gave it to you to plant it.

Exiting the tale

In a small linen bag, they get a handful of seeds from the bowl at exit. They also put their now identified resources, written on small paper, in order to remember their found internal resources, to care for them, to nurture them, but at the same time not to forget about an opportunity that has not yet been realized.

Required tools: scones, various weather pictures, scarf, Dixit card, a bowl of wheat seeds, small linen bags, ribbon bind, paper, pens.

Annex no.5.2.

THE MAGIC SEEDS

Once a knowledgeable master decided to travel from the city to the countryside for 2 weeks to rest. Of course, as news of his travel reached the countryside, farmers began to compete for grace so that one of them could welcome him in their home. The master was not picky, and accepted the offer of the first farmer who approached him and moved in for 2 weeks.

When the 2 weeks had passed and it was time to say goodbye, the master expressed his satisfaction and at the invitation of the farmer, he promised to come again next year. As a farewell gift, he gave the farmer a bag of grain and told him that these are very special grain seeds. He instructed the farmer to plant them on a separate piece of land, and take special care of them.

The farmer took the advice and placed the magic seeds he had received from the master on a separate plot. A year later, when the famous master came to stay with him again, he was delighted to report that the crop was good in all his lands, but in the place where he planted the seeds he had received the quantity of the crop was ten times bigger than usual. The master gladly listened to the farmer and when the two weeks passed again and they said goodbye again, he gave him a bag of grain again as a gift and gave the same instructions to the farmer, who of course invited him again to stay with him next year.

This went on for at least ten years. The master came every year, spent 2 weeks with the hospitable farmer, and when he left, he gave him a bag of "magic seeds" as a farewell gift. The farmer, thanks to the high yield, was of course very rich and was able to welcome the master more and more ravishingly. His wealth and crops became famous far and wide, so much so that the locals all began to come to him for seeds.

So after his tenth visit, when the farmer said goodbye and got a bag of "magic seeds" again, he couldn't take it anymore and said to the knowledgeable master:
- Master, please allow me a question.
The master smiled and nodded and the farmer said,
- Dear master! This is the tenth year that you have come and blessed my house and its people with your presence and it is a great grace to us. Not to mention the priceless gift we receive from you every year, which has made our reward a wealth. But please tell me, where do you get these amazing magic seeds from?

ANNEX 4

What is creativity? In the 50s Guilford started to do researches on creativity. According to him, creativity is the ability to create in which the organization of different abilities makes it possible to connect isolated experiences, to interpret them in a new way and to present them in a new form.

Creativity is a manifestation of divergent thinking, thereby connecting things that are independent of each other, incompatible, or that look like it, thus creating something new, something different, unusual. Creative activities presuppose a diversified thinking, but also an introspection, inward-looking, and willingness to do so; and so as a skill it can be developed. The development of creativity is nothing more than the development of personality traits necessary for creativity (curiosity, desire for knowledge, perseverance, independent thinking, physical and mental activity, openness, enthusiasm). At the same time, the process and product of creation develops one's personality (self-knowledge, self-esteem, community work, attention to each other, recognition of each other's work)

All this may mean, based on adult learning, the application of non-formal learning pathways and the semantic expansion of the concept, the emergence of motivation towards other, formal learning pathways (too).

Creative activities have a beneficial effect on our well-being, mood and soul, and thus on our health. During creation, our inner tension and anxiety gradually decreases. Creation as a process heals, primarily by allowing us to encounter and even correct our own unconscious contents in an accepting medium. Art is an integral part of human life, and the arts support the fulfillment of our emotional lives through stress reduction and spiritual catharsis. Through our creations, we can get to know ourselves, communicate deeply and honestly with ourselves and the world.

The basis of art therapy is that everything we create is a little part of ourselves, we are basically in everything we create, we express ourselves, our emotions. The work not only helps to turn inwards, but can also create a basis for communication outwards.
The work gives an insight into the inner world of the individual, discovering step by step the constructive power of the creative processes. It helps those who have difficulty expressing their emotions, having difficulty putting their worries and problems into words. All this provides an opportunity to make it easier for these creative forces to manifest themselves in the scenes of everyday life.

ANNEX 5

„You must change your life."[16] - Coaching

Theory

Coaching was born in the 1980s in Milwaukee, USA, where Insoo Kim Berg and Steve de Shazer's research team was trying to figure out what was most beneficial to the client and the counselor when and why the client starts to do something successfully in order to achieve the goal he/she set for themselves. The essence of solution-focused (brief) coaching is to look for and find solutions, thus dramatically reducing consultation time (by about 70%) than in traditional therapy. They began to consciously search for and describe the questions and methods that led to useful outcomes in the client's life.

Afterwards, several trends and tools developed within coaching over time. Its definition is also very broad, from "picture framer" to "taxi driver," metaphorically helping us to understanding.

In our interpretation, coaching brings about development and change by changing or eliminating thinking and behavioural ways, paths. Coaching focuses on the future and is not, or only if necessary is interested in the past. It doesn't focus in the problems that concern you, but on the solutions. We believe that all people have internal resources, the goal of which is to find and exploit them. It teaches the client to learn, the ability to look at the world with a different eye, to consciously view and analyze our own actions, thoughts and feelings, and to take responsibility for it. /… / Coaching is a self-discovery path based on the principle that our development or prosperity depends on our ability to function as part of the system.

Real intention to change and make a change is the basic condition for coaching. "I want" - this is the keyword from the client, if any, when the coaching process can be started. It is not possible to control anyone from the outside, at best just to influence the intention to change.

The coaching process has several important features that contribute to its effectiveness and popularity:
- exclusive - the coach focuses only on the client during one session;
- personalized - the coach considers the client to be unique and unrepeatable, tailoring the process to him/her, shaping his/her knowledge, experience, questions and tools for the client based on "here and now";
- creative - a variety of tools can be used in the process, taking into account personalization and exclusivity; in addition, during the process, the coach provides an opportunity for the client to try and develop new ideas and behaviors;

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[16] Rainer Maria Rilke: Archaic Torso of Apollo

-Where do you see yourself in the tale? How many years have you been sowing magic seeds? Do you already know what your magic seed, which you plant, care for, and leap into a stalk, bears abundant fruit?

-What do you plant, what do you grow from the seeds? What do you strengthen yourself? What will you use the ripe crop (found resource) for?

- What touched you in the tale? What grabbed you? Is there a situation or task in your life right now that requires your new resources? What do you need to accomplish this? Where is this power / trait in you? What have you been proud of lately? Is there a connection between the tale and your life? (image seen in a fairy tale) Think about when you felt the strength in your life, you were in possession of the resource you needed to solve a situation. What are the praises you get and you have a hard time believing, accepting? When was the last time you were at the top of your life? When did you move forward at a dizzying pace, providing the maximum of your knowledge and abilities?

-How do internal resources develop? During events when the outside world has confirmed the legitimacy of your existence. When you lived the acceptance. When you get to a point in a learning process that you can confidently be able to use everything you have learned. You create playfully, creatively, almost effortlessly. The image you have only seen in detail until then comes together and you see the bigger whole. Just listen inside. Where is this in you? Where do you feel? Let your inner wisdom work. When it comes to a picture, word, thought, feeling, anything, watch it.

-How can you find the inner resources you thought were lost? How can you recharge them from the positive experiences you have had in your life? How can you make them available in your everyday life?

At the end of the exercise, they write down their newly identified internal resources on small papers.

Post tale activities, tasks:
We are still sitting in a circle. I spread out a pack of Dixit cards in the middle. Everyone draws 5 cards. Using the drawn cards, tell a story of your own that happened to him/her and in which he/she was able to solve the situation well, relying on his resources. If they feel like it, they can also model a situation that is currently waiting to be resolved. Because the card acts on the unconscious, it can also be interpreted as calling images, hidden resources that you may not have thought of before. Write this down on the little papers as well, for the rest.
At the end of the group session:
-I'm asking you, if you feel like it, to finally play out how you accomplished the creation inside you this afternoon. Remember how the seed becomes a fruit; the fruit is a tangible, created thing. You will take it with you and you can recall it at any time if you need it in your daily life. Remember, whatever was taken into the ground today will determine what you reap later.
Let's say we play the following rhyme:
From earth to seed, from seed to stem, from stem to flower, from flower to spike, from spike to loaf, from loaf to body, from body to soul, from my soul to your soul.

Introduction to the tale, attunement

Once everyone is inside the room, we sit around in chairs. For participants, there is a picture of the weather that they have chosen. I ask them to introduce themselves with the pictures.

-Introduce yourself with this, what's in you? How do you relate to the image? What does this mean for you?

-How does this picture appear in your life now? How does power prevail in your life now? How have you been feeling lately?

Once we get around, I ask them to stand up, we're going to play. The aim of the games is to help us move away from our everyday roles, to warm up, to tune in (from the visible to the invisible), to reach and form a modified state of consciousness.

Body awareness exercises

-Walk around in the space, feel the ground under your feet. Try several movements, move slowly and then fast, or walk backwards. How does it feel to you? How do you feel in your body? Is this feeling familiar to you? Then, about watching inward, open your attention a little to the others. Connect with others, first with eye contact.

-And now I'm asking you to show the weather inside you without words, just with gestures. If the weather has changed in you compared to the chosen image, that it is also good. Then display it. After all, the weather is not constant. Just listen inwards, what's in you now? This is the realm of tales, here you have the opportunity to try many things.

I allow them time to go deeper, to expand their consciousness. Then I ask them to stand around and continue the game.

- Do you want to chant a rhyme with me, keep playing? Keep listening to yourself, and if you feel like it, tell me the rhyme. (Meanwhile we mimic it at least three times).

Small well, wonder well, a fairy tale well full of treasure, has no bottom, has no top, has no back, has no front. There is no way out, no way in, but he who is good gets in.

Storytelling -The magic seeds (Indian tale)

I put a bowl of seeds and candles on a nice cloth in the middle of the room. We light the candle and ring the Koshi.

Tale related questions: (awareness, integration)

Sensory sharpening, physical work related to the tale.

-Enter the tale; find the picture that was important to you. What smells, tastes, sounds are there? Bring taste, smell, sound, image from there.

-Imagine what the master looked like. What was the field of wheat sown with magic seeds and what was the rest of the land. How did the farmer feel when he reaped the abundant crop on the land with special care?

-What did you do, what would you have done in your place as a farmer over the years? And would you have acted differently in place of the master?

Turning on the personal plane.

- purposeful - deals with one goal at a time, each step of the process is determined by that goal;
- well-applied and simple methodology - agreement, goal setting, description of the desired future, display of environmental perception of change, signs of change from the past, scaling, signs of progress, closure / recognition;
- results-oriented - achieving the goal with a concrete result, step by step; the formulation of change.

Coaching can be done almost anywhere and with everyone - in all fields and target groups - the only condition is the intention to change. It can be started, paused, terminated, and resumed at any time. Perhaps there is only one drawback: since the main form of expression is linguistic expression, both the coach and the cochee must have at least a basic level of verbal and communication skills. The use of the "restricted code" of Bernstein can also complicate the process. Awareness of this and preparation for overcoming difficulties is crucial for disadvantaged target groups.

Further features:

1. In each case, coaching conversations focus on the client's resources and skills to improve their own situation. The emphasis on hopes and successes, joys and opportunities can highlight the need for a change of perspective, even for those in extremely difficult situations. Acknowledgments and the mapping of the desired future bring the stuck individual closer to the constructed and desired future.
2. Coaching is not a "simply" a conversation, but it is not a mystical discourse at the same time. It is a communication based on a relationship of trust between two people, where one of the parties helps the stuck individual in a personalized and supportive way, using some special methods and tools that are realized in the dialogue.
3. Coaching cannot and does not want to help with social disadvantages and obstacles, such as solving housing difficulties and/or taking practical steps to find a job. Counseling and/or consultation is the appropriate method for this. Coaching can be a complement to this, but finding a solution is always and every time a matter of the client, coaching supports him/her in this, to help him/her discover, exploit and mobilize his/her resources and skills.
4. The formulation of the desired future - due to the relationship between language and thinking - can bring it closer to its realization/implementation. It is advisable to strengthen the positives, to set goals, to verbalize resources and skills - thus (also) getting closer to the desired future, to the goal, to eliminate the obstacles.
5. Confirmation is not the same as the "positive only!" approach in our interpretation. Recognition of feelings, often pain, is essential, and we can easily become not authentic if after showing a difficult life situation we say "Let's look at the positive possibilities of the situation." After acknowledging the difficulties, it is worth continuing the discussion with solution-focused and/or coaching questions – i.e. not always with a positive, however, all the more constructive (constructive, progress-oriented) approach/focus.

6. The question arises as to how to deal with "ready-made answers". In the case of some target groups and situations, such as penitentiary institutions, the client group has unauthentic desires; however, those are complying with all the expectations of the prison staff, such as "I want to be a useful member of society." "After release, I will work and start a family and integrate into society", etc. Because we work with what the client tells us, we must accept that, we do not label it or consider the truth of it. Drawing the desired future brings you closer to the real idea anyway, and we can make the "finished" panels come to life, making it lifelike, authentic and trustworthy with the right questions.

7. Using limited code makes conversation more difficult in my experience so far. There are often basic vocabulary deficiencies, and if characteristics are to be listed, the concept must first be clarified or a list should be provided for assistance. This is often very difficult to formulate - construct - themselves, their future and their goal, and it also slows down the process of change. We must be aware of this.

8. Often, the "uncomfortable topics" (insecure, intimidating, out of comfort, etc. topics) also complicates the conversation. This can be done by creating an appropriate climate of trust and by turning towards the client we can make it a little easier.

9. Based on our experience so far, it is conceivable that the connection points are missing with prior knowledge and existing experience, i.e. when the question arises, "When was it that you hae done like this before? How did you do it? " (we try to count the signs of change), there is simply no answer because there was no such thing as "something like this" "functionally" in the past, especially an entire process. That is, it is difficult to transfer the issue to one's own practice - this is especially the case for offenders in a very difficult situation, typically juveniles.

ANNEX 5

Discovering and connecting to individual internal resources, building on resources through tales - practical lesson

Aim of the tale workshop: finding and activating internal resources, connecting to one's own resources, nurturing talent, highlighting positives, believing in praise, positives. Build on the values and resources found. Elimination of the goal of loss of purpose and lack of motivation.

Selected fairy tale: The Magic Seeds (Indian Tale) (**Annex no.5.2.**)

Tale guide technique:
Life situation: To realize the treasures inherent in ourselves, to believe in ourselves instead of "waiting for a miracle from the outside".
Conflict: Only the seeds received from the Master will yield abundant fruit. The miracle received from the Master brings abundance. The improvement in your own situation comes from the outside.
Development: By the end of the tale, the farmer sees that his own work has yielded results. Although he relied on outside support, he managed with his own resources throughout.

Entering the tale space
(Detach from where you came from, leave rational, real life behind, disconnect from rationality)
I am waiting for the participants in front of the hall door. I receive them one by one.
- What are you doing here where not even the bird flies? Are you looking for something or are you running away from something?
This door is not a door; this door is the realm of fairy tales and can only be entered by anyone who answers the following riddle:
I'm green in the spring. Yellow in the summer. I'm white by the time they put me in the bag in the mill. (Wheat)
-Because you answered correctly, as a reward, take a scone baked in ashes on the way and enter. (Scone baked in ashes: everything you bring from home, knowledge, emotions, etc. These are also needed to find and connect to your inner resource; you need the knowledge you already have in it to be able to develop further.)
-Inside, on the table are cards, choose one that appeals to you. (Approximately there are about three times as many cards there as are participants. Sunshine, storm, rain, snowfall, lightning, gentle, peaceful weather, flood, etc. - Images downloaded from the Internet, from legal source).

Annex No.4.4.

ANNEX 6

Coaching "crash course"

Theory

Why is coaching?

Coaching is a partnership with the client, a thought-provoking and creative process that inspires the client to get the most out of themselves, both personally and professionally. (ICF)

Basics

Milwaukee Brief Family Therapy Center, 1980s, Steve de Shazer, Insoo Kim Berg and colleagues

"Solution talks create solutions."

- Searching for resources
- Exploring a possible, targeted future
- What is already working?
- The client is an expert on his/her own life.

Basic assumptions

- DO NOT fix what works well!
- If something works well, do it more often!
- If something does NOT work, do it differently!
- Change is continuous and inevitable.
- Let's look for positive changes!
- We have an impact on the future.
- Small steps can lead to big changes.
- Where the problem comes doesn't matter for the solutions.
- There are always exceptions to problems, not just problems.

New paradigm

learning about and changing internal drivers (motivation, personality, etc.) + external factors (environment, family background, etc.)
INSTEAD
joint solution building = in social interaction, with common language use, jointly constructed reality

As a professional you:

- have to assume that **everything is constantly changing**
- **focus on resources rather than deficits**
- use **as few assumptions as possible** (situation, client)
- believe that everyone is an **expert on his/her own life**
- use an interactional approach: the "interpersonal" **approach rather than the "within person" perspective**
- work for the client's goals starting from the client's interpretation framework, while retaining your own (external) point of view
- treat each case as unique and shapes the process according to what the client says, rather than fitting what you hear into a theoretical interpretive framework. The process is different in each case depending on what the client says, does or wants.

Annex No.4.3.

1	Earthly remains	He experienced it on his own skin
2	Takes over	At the end, the whip snaps
3	To your liking	He who takes a sword will perish by the sword
4	He his heels in	Your just a shadow of yourself
5	Someone going to grave with someone	Pretend you're alive!
6	Tying something to the cart	Becomes very angry
7	He takes it to heart	A good trees branch blooms in time
8	It gives him a thorough lesson	Beyond all expectations
9	All the time	From what will become the beetle
10	Let's forget it!	Bite off more than one can chew.
11	This is still the secret of the future	No one can escape his destiny
12	There will be human death here	The way you welcome some, the same way you will be received
13	He/she can withstand pressure	The Moor has done his duty, the Moor can go.
14	Now comes the hard part	Where wood is cut, the shavings fall
15	Even the blind can see	He signs his own death sentence
16	It's over for him/her	He takes his own skin to the fair
17	It has an effect on something	He/she places him/herself into someone's heart
18	Its selling like sugar	This is where he turns the rod of his chariot to
19	It comes to life	A shadow of suspicion casts on him
20	Gains new strength	Not a hundred funerals are worth a wedding
21	He sees behind the scenes	Like woman, like servant
22	Looks can be deceiving	An old eagle is worth more than a young owl
23	It goes its own way	Trial and luck
24	He's on his trail	What does someone know, who didn't tried anything?
25	Bring it back from the grave	He boast with someone else's feathers
26	Call sb to account	Rare as a gentle squirrel
27	The fruit of love	As you loaded, you fired

girls. With this the fox disappeared and Peacock feather went back to the king. "Welcome," said the king, "where have you been hiding, we have been looking for you, but we could not find you?" "I was not very far away," said Peacock feather, "I was a squirrel on your daughter's lap." I have passed the trial; all I have to do now is take your daughter. "Don't be in a hurry," said the king, "You'll face another trial tomorrow." The next morning the king lined up twelve in the middle of the court who looked like the princess. Among them was his daughter. "Find my daughter among the girls" instructed the king. Peacock feather begin to look at the girls, while he secretly opened the matchbox. The fly flew out of it, and landed on the king's daughter's forehead. The princess grabbed it with her right hand, Peacock feather took her hand, led her away from the others, and said "Come, for you are the one for whom I am tired a lot, get ready and come with me." She spent the whole day with the preparation. The next day they set off in an ornate carriage. When they went through a field, they saw people gathering around a well. They stopped and the new bride asked water carriers about the water in the well. "It's called living-dying water," they answered, "and it has such a rare and great power, that whoever dies by accident, if he/she wasn't very old, the water can resurrect him/her." The bride dipped a jug in the water, put it in the carriage, and they continued their journey. When they arrive home, King Alexander saw Peacock feather sitting next to the new bride in the carriage. He flared up in terrible anger and wanted to kill him, but he put aside his anger this time. An hour later, they sat at a rich stacked table, with six foreign kings present, invited by King Alexander. When they got up from the table full of food, King Alexander said to Peacock feather, "Prepare to die, for you must die!" Poor Peacock feather didn't even know what to do in fright. He began to apologize; he was sitting next to the bride only because there was no other place in the carriage. None of those present hurried to his excuse except the new queen, but that was in vain, for King Alexander drew his sword and cut off the head of Peacock feather. The festivity turned into a funeral, and the guests set out to take Peacock feather to the cemetery. When they got there, the new queen told them to put the coffin down, open it, so she can say good bye to the one who has worked so hard for her. As the queen was kind, they gave in to her word, set the coffin down, and opened it. The queen had a small bottle in her hand, filled with living-dying water. She watered the dead boy with it, and everyone just stared when they saw that Peacock feather had come back to life. Peacock feather got out of the coffin, took his sword, and said to King Alexander, "Well, ungrateful one, remember that day when you came from the hunting, I told you " I will take the heads of six kings, yours will be the seventh. " You cut down the ivy that grew out of me, and you set it on fire. And you, who risked my life to bring you a good wife, lost me for no reason. Now it's time to pay for all things that you have done to me. As he said these words, he cut off the heads of the six kings, and Alexander, and threw them into the excavated tomb. Then he took the queen's right hand, and said, "Come, let us go home, for I am yours and you are mine. I know, you know how much I suffered you. With this they went home, and lived there in great abundance and peace, until the day they died.

(János Kriza: The dream seeing boy - Székely Folk Tales - Ferenc Móra Publishing House Budapest – 1961)

Coaching process 1

1 COACHING AGREEMENT What do you think is the best thing you can get out of this conversation? How will that be shown? And how else? What positive impact will that have?	2.1 DESIRED FUTURE Let's suppose that somehow, we don't know yet how, but this happens: What are you going to do then (differently) that you are not doing now? And what else? And what else will be different?
2.2 DESIRED FUTURE Who will notice these changes in your environment (without telling anyone about it)? What will make that person notice? How will that person react? And what will your reaction till be to his/hers?	3.1 SIGNS When was the last time you did like this a little bit? When else? How did you do it? What is your part in making it work?

Coaching process 2

3.2 SIGNS On a scale of 1 to 10, where 10 is the complete achievement of your goal and 1 is the opposite, where are you now? What makes you stand on the scale at (...) and not on one? What's in it? What are you doing already differently now? On the same scale, where are the signs that we have talked about earlier?	4.1 THE STEPS FOR PROGRESS Suppose you have somehow reached a higher value on the scale: What makes you notice you're one step ahead? How do others notice that you are one step ahead? And how else?
4.2 THE STEPS OF PROGRESS After our conversation, what will be the first sign that you are already on your way and taking steps forward? What else? What gives you confidence and affirmation on this path?	5 CLOSING I was very impressed with the way you… Mention, please, some of the points that you take with you from our discussion. How can we finish this conversation to make it as useful as possible for you?

Arising issues

- Exploring resources that are already working, targeted future - language competence
- Bernstein: restricted code
- "Done" answers
- What has already worked: crime
- What he/she wanted: unrealistic
- Involvement of significant people - a question of methodology (who is the "protagonist"? Why did we meet?)
- Omnipotent helper
- Counseling, consultation, mentoring - "slipping into those"
- Penitentiary system: organizing, "countering".

my daughter." "And what will be the trial?" Peacock feather asked. "Just that" the king replies, "that you have to hide wherever my daughter doesn't find you." Peacock feather went out of the king's court and tried to figure out what to do. Suddenly the fish comes to mind. He leaves, and finds the fish exactly where he first met it. "I know what your problem is," said the fish "just hide in my throat and I'll hide, so no one can find you." That's how it happened. The fish opened his awful big throat, Peacock feather walked in, and a great fish took him down to the bottom of the river. The king says to his daughter, "Well, my daughter, look for Peacock feather." The princess had a miracle book from which, even if they looked inside, the whereabouts of anyone and anything could be easily known. The girl just glanced in and exclaimed, "Well, Father, I found it, but he hid himself well, he is at the bottom of the river, in the stomach of a big fish." The big fish brought Peacock feather back to the shore, and Peacock feather hurried straight from the water's shore to where he saw the big eagle. Well, the eagle is floating there again. Peacock feather tells him, "Well, you eagle, help me now, if you have a way, and hide me somewhere." The eagle descends, takes a Peacock feather on his back, and takes him behind the clouds. "Where did Peacock Feather go from the fish's stomach?" the king asks his daughter. The girl pulled out the magic book again, and she looked. "I found him again, sitting on the back of an eagle above the seventh cloud." The eagle hovered up there for a while, then landed and put Peacock feather on the ground. Peacock feather thought no matter if he wins or lose, but he would try again. He went into the royal court, and there the king said to him, "We have found you twice, if we find you for the third time, not only will you not win my daughter, but you will lose your head." Peacock feather was very upset about this, he went out of and looked for the fox in the bush. He told the fox about the difficult trial. "Don't be afraid of anything," said the fox, "just somersault once." Peacock feather somersaulted and turned into a beautiful little squirrel. The fox also somersaulted and turned into a merchant. Then he rolled under an oak tree, and the leaves that had fallen off, all turned into beautiful handkerchiefs. The merchant packed the handkerchiefs on his back, put the squirrel on his shoulder, and went into town. He stopped at the gate of King Kócibár's palace, pitched a tent, and began selling the handkerchiefs. The squirrel jumped with great merriment on the merchant's head, on his shoulder, and the handkerchiefs. The king's daughter heard news of the merchant and sent her servant to choose a beautiful handkerchief. The servant went to the merchant, and saw the squirrel. She went back to the palace, and told the king's daughter that she has seen a beautiful squirrel playing in the tent. The king's daughter borrowed the squirrel from the merchant and played with it. As she was playing, the king told her, "Enough with the playing, look for Peacock feather. " The girl takes out her book, searches for him, but can't find him. She says to the king, "I can't find Peacock feather anywhere, I can see his shadow, but I can't take out where he is." The squirrel was just lying in the girl's lap, waiting. Soon the merchant asked the squirrel back, because he has to move on, as no one bought anything from him in this town. He went back to the bush, with the squirrel, and they turned back to their original form. The fox turned to Peacock feather, and said "Listen here, I'll give you a matchbox, there's a fly in it, take this with you, and you'll have an advantage." The king will dress up twelve girls at night, to look like the princess. You just let the fly out of the match box, it will fly on the forehead of the king's daughter, and when she reaches for the fly, take her hand and lead her away from the other

Annex No.4.2.

PEACOCK FEATHER

Once upon a time, a very, very rich king, Alexander, lived in the capital of a land. This king had a great desire to hunt. Once when he would come home with his hunting companions from the snowy forest; he sees a bald horse's head rolling in front of him on the road. He commands his comrades to break it. The horse's head says, "Do you hear me, King? I will take the head of six kings, and yours will be the seventh!" – Catch it! The king commanded his companions, and they picked up the horse's head, and brought it into the city, and on the king's command they buried the head under the window of the palace, so that it can't do harm. The next night a giant ivy grew out of the horse's head, that its branches overgrown the palace window, infiltrating all four walls from the inside, blooming beautifully. The king's old mother woke up at dawn and was amazed at what she saw in the palace. She walked over to his son's bed and waked him up, "Get up, son!" - "look, a beautiful, beautiful ivy tree grew under our window at night, and even filled our house with flowers." "Oh, my gracious mother," the king said with a sigh, "this is not a joy to me, but rather sadness." The king rises from his bed and issues the order to cut the miracle ivy tree without delay. He calls for the most beautiful maid and tells her, "Got in a hurry, call twelve woodcutters from the town." When the girl walks past the window, towards the gate, the ivy tree begins to speak: "Do you hear me maiden? The woodcutters, I know, they are coming to cut them out." When the very first one cuts his ax into me, a piece of shaving escapes from my trunk, pick it up so that no one will notice it, and put it on your chest. The girl did this, carrying the shaving in her bosom, and such a miracle happened that from its miraculous power she gave birth to a beautiful boy. Because he was a rare beauty, it was named Peacock feather. When this boy grew older, he was the king's favor for his beauty and skill. The king often took the boy hunting with him. It happened once that he said to him during the hunt, "I see, you are a clever lad; bring me the daughter of King Kócibár, so I can marry her. Peacock feather set off on the long journey the next morning. As he was roaming by a large river, he saw a very large fish swimming towards the shore. He turned his gun to shoot, but the fish said, "Stop Peacock feather, don't shoot here!" I know that wherever you travel now, you will be in big trouble. Just come here, call me and I'll help you. Peacock feather hung his gun back around his neck and went on. He saw a large eagle floating above his head. He also aims to shoot it, but the eagle also says, "Stop, Peacock feather, don't shoot here!" I know that where you are traveling now, you will not prosper without me, just come here, call me and I will help you. Peacock feather did not shoot the eagle either, and continued his journey. In a scrub, he saw a fox hunting for mouse. He also drew his gun. The fox says: "Don't shoot me, Peacock feather, because find out that when you're in the biggest trouble, I'm going to help you out of the trouble" - and so the fox has survived. Peacock feather went through mountains and valleys until he arrived in the capital of King Kócibár. He went in to the king's palace, greeted him in the name of his lord, and told him why he had come. "Oh, son of a foreign country," says the king, "a girl like mine is not so easy to win." I will not deny your king's request, but you will have to endure great trials first, and if you do not fulfill them, do not hope that you will win

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ANNEX 7

Question types[17]

"As for the violinist's violin, the question of the coach is: an instrument without which he cannot practice his profession." Our client's answers and solutions can only be as good as the questions asked from him/her.

And how do we know if the questions were appropriate? From the answers! Whether the client was inspired by the questions or not: if the question is inspiring, inspiring answers will be born.

The category of good question includes a wide variety of questions
The most important questions are asked at the beginning of the process. We will find out the goal of the client and whether there will be a topic on which you can work together in coaching.
Later, questions follow that not only unfold the situation, but rather point out what the direction of the change might be and what impact it could have on the client.
Many times, our client only knows what they don't want, and if you can understand what the direction of the shift might be, it makes the job easier. Defining the goal and direction, drawing the goal image, and explaining the effects of the desired state are the key to the success of the solution-oriented coaching process.

If you have a goal and know what the desired state is - you still have to resist the temptation to come up with smart ideas for your client. Let's ask more!

"The client needs to be set in a direction," needs to be led to see what difference it would make if the change occurred. The client can see how many thing, how much energy, opportunity, result could be made free for him/her. What could be the next, perhaps larger context and personal goal on which, if the client's current problem is solved, he/she could focus. Maybe this is the point where the client starts their own solving processes.

Asking is effective in solution-oriented work because it makes the client work .Keeping his subject, at his own pace, his solutions first. With questions and active listening, we can create a good relationship and a climate of trust to work together.

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[17] Source: Martin Wehrle: Die 500 besten Coaching-Fragen. [The 500 best coaching questions] Verlags GmbH. 2020.

Overview of question types

Hypothetical question: it starts with an (often very imaginative) assumption that opens up new perspectives for the client (*Suppose you are the President of the United States - how would you begin your speech?*)

Circular question: focuses on what people around our client think about the client and their relationships (*If your colleagues talk about your leadership style during a coffee break - do what do they discuss?*)

System questions: Explores the rules of the game and the evaluation criteria in a given community (*What should you do to get a brownie point from your our boss?*)

Framing question: helps the client see certain contexts in a new, usually surprisingly positive light (*If we were to look at the pandemic as an excellent teacher, what could you learn from it in the coming months?*)

Resource question: focuses on personal qualities and relationships that can help our client overcome a challenge (*Imagine that your experiences are such assistants that can support you in your current position. How many members are in this team? And which one could you help you the most now?*)

Goal question: Helps our client clarify their goal and break it down in as much detail as possible (*If you were to watch a movie about your life, how would you recognize that it was made before or after your goal was achieved?*)

Question regarding solutions: are interested in strategies that the client used to solve a similar problem in the past or that could be a temporary way out from their current situation (*You just mentioned Wednesday as the best day of the last week. What strategy did you use to stay the course?*)

Feedback question: gives feedback to the client and encourages him or her to reconsider his or her previous thoughts (*I'm not sure it would serve your purpose to criticize your boss with these words. How do you think your supervisor would react?*)

Deepening question: encourages our client to deepen their thoughts and discover new aspects (*You have mentioned three points so far. What else comes to your mind? And what else?*)

Fine-tuning question: helps the client to see their own situation in a more nuanced rather than black-and-white way (*What percentage do you consider your unemployment to be a risk - and what percentage do you feel this is an option?*)

The soul rings, the word rings,
The love door rings.
(The rhyme fits well with the tale.)
After that, everyone tells the saying that he/she has chosen and the reason for their choice.

Storytelling: Telling the story of Peacock Feather

Post tale processing: Recall a picture from the tale that grabbed you strongly for some reason. Where do you see yourself in the tale? Who are you there? What do you see? What do you hear?
Is there any smell there?
How do you feel there with your skin? Your desire, hope, thought there?
Is there anything that many of us have in common or similar?
(Only if it matches with what has been said, it can be built on: What qualities and abilities does Peacock Feather have?)
Who needs similar knowledge in real life?
Possible questions (finally turning to where the group's interest takes you):
How could a hero get into a deplorable state like a bald horse's head at the beginning of our tale?
What is the thing that makes your strength decrease?
What else can be a great joy for a mother (the old queen), a sadness for her son?
What is a joy for you, but an inconvenience to those in power?
Why the maid sent for the woodcutters did undertook to hide the shaving?
What are you being sent to the neighboring kingdom for?
Who can be your helpers in real life?
What can bring you back to life after a great injustice?

Related activities:
Everyone gets a card with five animal silhouettes: horse, eagle, fish, squirrel and fox. These can include what the participant would entrust to the fairytale animal to deliver to him or her as a message sent from the world of the fairy tale to reality. (Annex no.4.3.)

Exiting from the tale
Common association of the "I live until" rhyme with movements; "dancing" it.
This door is not a door, this door is a gate to reality.
Farewell one by one, from everyone.
Gift: a wood chip.

Required tools: task cards, Koshi-water, tea light, animal drawing sheets, stationery, wood chips.

ANNEX 4

Developing self-awareness, self-acceptance and self-confidence in and through tales, through personal experience - practical lesson

(Scheduled time: 1.5 hours)

Aim of the session: Confirmation in the possibility of a permanent restart. Illuminating the relationship to power. Finding potential helpers. Self-image amplification. Reaffirming the importance of our own helping role.

<u>Selected tale:</u> Peacock feather (Székely folk tale) - **Annex no.4.2.**

<u>Tale guide technique:</u>
1. Life situation: unquenchable, presentation of surfacing life force. The appearance of a series of actions with the possibilities of continuous renewal and resumption. Facing exploitative, destructive (internal) forces. Inventory of internal helpers.
2. Conflict: a clash of old and new forms. Eliminating no longer functioning, exploitative life situations, creating a vibrant, fertile way of life.
3. Development: Peacock feather evolve in vitality. From a flicker (rolling bald horse head) to an all-encompassing ivy tree. From a single chip into a reborn child. Growing up, he became the king's hunting companion and then his wife finder. (The latter is cunning trap: if Peacock Feather succeeds, the king wins a beautiful bride, and if he fails, he at least gets rid of it). Once on the path, he is enabled by his helpers to enter the lower and upper worlds, and to transform himself in the mundane world. He acquires the matchbox, which often represents the ultimate life force of dragons, which is not a destructive force but a helping force. He is eventually killed, but the princess resurrects him, and after revenge, they live happily ever after until they die.

<u>Entering the tale space:</u>
In front of the hall door, I greet the participants one by one with "What are you struggling with or what are you running away from?" question.
Everyone draws a task card. "This card is not a card, this card is a gateway to a fairytale realm."
Text of the card: Choose one of the two sayings/proverbs!
1. Give a concise explanation.
2. Briefly explain why you chose this!
(A list of sayings is attached - Annex no.4.2.)

<u>Introduction to the tale:</u>
We learn the rhyme:
I live as long as I live,
As long as the soul rings in me,

Clarification question: Encourages our client to clarify general statements by listing examples and facts (*You said your boss is criticizing you all the time. What exactly do you mean by criticism? In what type of situations does this happen? And specifically when did it start?*)

Provocative question: this question lures our client out of restraint and shakes him/her emotionally by provoking him/her cautiously (*You mentioned that your boss knows no boundaries. To what extent could this be a consequence of you not laying down any to him?*)

Paradoxical question: it asks about unwanted behavior instead of desirable, thus getting our client to get to the solution by going out of their way (*What should you do make your business partner angry at you?*)

Balance question: the goal is to make the client see his/her change in all its contexts, along with its pros and cons (*What would be the most positive effects of your promotion? And what would be the side effects?*)

Intuitive question: it tries to reveal the client's intuitions, these treasures in his/her subconscious (*Suppose that your inner intuition can have a say in this decision. In what direction would that take you?*)

Emotional question: mobilizes the client's emotions and thus warms him/her to a higher emotional temperature (*How did it feel to be neglected and watch after all those years of hard work that your colleagues were put on a pedestal?*)

Practical question: helps the client to bridge the gap between coaching and everyday life (*What kind of protective barriers could you incorporate into your life so that you don't deviate from a new path in difficult situations?*)

ANNEX 8

Coaching by drawing[18]

Historically, the first example that comes to mind about visualization is the cave paintings made by prehistoric man. If we examine it carefully, the coaching profession can be clearly identified already in the creation of the cave paintings. Undoubtedly, the prehistoric team coach could have made the paintings, which facilitated the discussion of the hunters before the mammoth hunt. Another area of use for these paintings was the resilience coaching that was still unfolding when the ancestor, the shaman, supported the mental training of hunters who risked serious injuries and therefore produced motivational problems and burnout symptoms.

It would be difficult to see any other explanation in these pictorial representations than the first manifestations of drawing-assisted coaching, as the goal (animal to be killed), teamwork (the army of hunters), the opportunity for cooperation and its potential appeared, the tools appeared (bow, spear,), and the whole culminated in the theatrical dynamics of the action, the fight: on one side the hunters, on the other the beast.

So the concept of coaching by drawing has actually been tens of thousands of years old. This is another reason to be confident in its applicability, as it is one of the most future-proof methods.

It is often the case that a drawing, a metaphor, contributes to insights, brings to the surface ideas that were not yet intellectually formed in the partner, so he/she could not even verbalize them. Drawing can trigger processes in him/her that unfold his/her story. At the level of the words, the answer, the transfer idea may not have been born yet, but a drawing helps to decipher, unfold, and articulate it. Thus, drawing-based tools are also useful because they help to systematically structure our partner's message, thoughts and feelings that have not yet been poured into words.

When we draw our brain works on a more abstract level, and thus content, thoughts, and ideas that are not yet accessible to our consciousness can come to the surface. The process of drawing can be able to turn on the right hemisphere, thereby activating imagination, creativity, and intuition. In addition, as a result of drawing, in our experience, many times the partner is much stronger and more enthusiastic about the topic and has a transformative insight due to his/her deep involvement.

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[18] Járdán Tamás, Pataki Anna: A coaching by drawing módszer. Hogyan indíts el változást egy rajzzal? [Coaching by drawing method. How to start change with a drawing?] Bp., HVG Kiadó, 2021.

ANNEX 3

Functions of tale workshops

(Lesson duration: 1 hour)

Aim of the lesson: to specify the purpose of group work with the tale, the way the workshop leader works.

When working with tales, it is important to keep in mind that tales represent a "unified and consubstantial" worldview, no matter which ethnic group's tale we use. What all folk tales have in common is that there is a way of experiencing and living the world in which there is an "Order": there are no contradictions between experience, knowledge and practical implementation. The aim of the tale workshops is for the participants to experience this order in such a way that they experience the sustaining, supportive power of the joint experience, the community existence. Another important goal is its preventive nature, in which we give patterns of behavior and thinking through tales, and after the narration we prepare for possible future changes. When determining the purpose of storytelling workshops, it is important to decide what its function will be. If only a soul refreshment, temporary forgetting of the problem, we will design no more suitable series. However, if we want to aim at the already mentioned functional and behavioral changes, it is worth planning several series of sessions that build on each other and are coherently connected.

The group itself can have a holding function: it holds and holds together, protects and demarcates, it provides shelter; it can even be endowed with authority functions: supporting and sanctioning, favoring and punishing. In fact, it is not the person of the leader who carries (only) these functions, the group, through its norms, cohesion and traditions, can "act" in its own role. Of course by some of its members. But the members are very capable of behaving uniformly, forcing, influencing each other to make the renitents behave in a conforming manner. The way in which fairytale workshop leaders lead is characterized by facilitation, nondirectivity, confrontational, clarifying, and encouraging behavior.

etc.) In these sessions competence is also important, as working with the body can deepen quickly.

Important aspects when planning post storytelling processing are:

- resonating with the purpose of the tale workshop
- reinforcing tale focus questions
- time management, remember that there is a tale in the center, the activities associated with it, only strengthen, but do not replace the work of the tale.
- keep in mind the abilities of the participants, do not plan an activity that they cannot do.

2.6. Closing the tale workshop (feedback)

As we have entered the participants of the tale workshop, we must also lead them out from the tale space. The function of this part is to symbolically bring them back to everyday life, armed with freshly acquired knowledge and experience. It is also important in this section to ask for feedback on what participants experienced, what was important to them. In addition to verbal, classic feedback (What are you taking with you from here today?), we can also ask participants to express what they feel in color or in any other symbol or movement. We can refer back to the tale or subsequent processing in our question (Where does your path lead from here?). Following joint feedback, the exit will be made individually. During the exit, the workshop leader can also give an object (e.g. pen, stone, cake, etc.) to the traveler to remind him/her of the experiences he/she had experienced. They also take the works made in the tale workshop with them.

Feedback is important not only for the participants, but also for the workshop leader, as it will be an indicator of which element was "spot-on" and which is still worth working on.

A drawing can give a special perspective by visualizing the change. This way you can walk around it, get a taste of it; you can experience a little bit what it will be like when the desired future comes true. Drawings, metaphors help to add simple dialogue to storytelling.

Another important argument in favor of drawing is that while speaking it is difficult to observe what is being said at once. At the same time, if we draw and write our main thoughts next to the figure, we can look at it from the outside; we can observe and evaluate the content appearing on the paper.

In a conversation, we can decide things, set goals, tune in to a challenge which if we stay at the level of words, will live on in our ever-fading memories. At the same time, drawings can help to capture this entire well with the help of a symbol, a story, or a structure that the drawing emphasizes. Visual representation of a solution can give tremendous strength and handle to the implementation. If we draw something, its effect can become more intense than if we just say it, because its appearance is more explicit. We'll be able to watch it again later, we can recall, we can even modify it; furthermore, they live longer on their own, they continue to evolve in the partner - and often in the person who is the coack - between two conversations.

In addition to the above mentioned, in the drawing, the sequence of movements itself soothes and recharges the individual at the same time. It reassures the person because the unfolding has begun and he/she is recharging because something is being created there as well. It doesn't matter if the finished doodle looks good or not. Scribbling changes a person's state of consciousness. Soothing activity when we are upset or stressed can help us become more focused.

ANNEX 9

Gamification

By the term we mean the process of incorporating the psychologically motivating elements and mechanisms that exist in games into a non-playful environment in order to make those processes more interesting and effective. Gamification can be used with excellent results in many areas of life, e.g. in the workplace environment, healthcare, culture, or education, where playful methods and developments can have significant positive effects. By using modern tools the range of educational tools and applications is also expanding. Gamification can be implemented with great success in an area that is particularly difficult/effortful and/or it is difficult to gain personal experience. It also has a positive effect on motivating participants, the development/learning process or facilitating it, and overcoming difficulties. With the help of the mechanisms taken from the game a "learning material" can be mastered much more effectively, the interest can be maintained for a much longer period of time, and it provides a greater experience of success for both the participant and the group leader. The benefit of the gamification methodology is that the playfulness, the game elements ("everyone loves to play") make the user (prisoner, pre-release, members of the majority society, etc.) more motivated, the opportunity to play reduces the stress experienced in real life (e.g. release crisis), decisions have to be made during the game, which takes place safely in a simulated situation, i.e. techniques can be practiced and mastered, which can be transferred to the "real world". The participant in the game is independent, he/she can immediately experience the results and consequences of his/her decision (immediate feedback), and he/she can experience the "reward" of making the right decision. Games develop a number of competencies (communication, decision-making, access to and use of information, problem-solving, etc.), and in the case of board games, cooperation skills are also developed. Games provide an opportunity for even participants of different ages, educational backgrounds or competencies to learn from each other and participate in joint activities in the same way as in real life ("community learning", i.e. learning based on community interaction). Except in the online context, the term "community play" refers to individual, personal interaction, which also provides the interpretation of community learning, responsibility, and attention to each other, to the individual, regarding the concept.

Change Fever[19]: A board game about preparation for release is based on the first 30 days of release by completing post-release tasks to be performed in real life ("missions"). It is a combination of a board game, a card game and role-playing games and alternative reality game. The board game, after some development, which is primarily visual design/style, can also be used for sensitization. It can be played in groups (4-6 people); the interactions between the game master and the team members are decisive in the process. The game can be used several times, based on the principle of "everyone wins" (experience).

[19]

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focus is on exploring resources, we look through the tale line to see which characters in the fairy tale have which resources, and how to access them. One of the indicator levels of the deepening of the group is if they can draw a parallel between their own functioning and the functioning of fairy tale characters.

2.5. Elaboration of sessions related to the theme of the tale workshop and the tale (use of art therapy tools, basics of drama pedagogy)

The function of the related sessions is to deepen the experiences and feelings related to the tale, to incorporate the experience brought from the tale into everyday operation. The most important consideration when choosing an occupation is to keep in mind the purpose of the tale workshop. When planning the sessions, only our imagination and the available time limit us.

We can design a work/creation with some fine art technique (we rarely ask for illustrations, but rather to display feelings); in this case an important aspect is the technique we offer, as different techniques address different layers of the personality.

Watercolor helps change, relieves anxiety, stiffness, can reduce one-sidedness, obsession with performance, unrealistic expectations of ourselves. With this technique, the internal contents appear more easily, it cannot be repainted and obscured again and again. For participants who are afraid of waving emotions, this technique can cause resistance to loss of control. Participants are very fond of this technique, in which the emotional side is strong, the emotional function is dominant, and the flow experience develops quickly.

The use of pencil, ink and chalk drawings primarily affects cognitive processes, developing attention, concentration, perseverance and discipline. It helps to raise awareness and shape thinking. It is worth using when they are very emotionally involved in the story or in the conversation that follows the story, and it is important to bring them "back" to the here and now through post-story activities.

Working with clay almost always has a calming, antispasmodic, relaxing, "grounding" effect and from all the techniques, perhaps the most striking in this case is the interaction between the creator, the clay, and the form.

Collage-montage technique is a mean of displaying inner images of oneself, feelings, desires, goals, ideals. It develops the external-internal relationship, thus increasing sociability, helping to accept the outside world.

The above techniques can be combined, but any other means (beads, ribbons, stones, shells) can be used to display the desired content. We can organize a mini-exhibition of the works, where the participants can react to each other's works. In this case, it is important to draw their attention to the fact that they are only talking about how the given work affects them, not to classify the creator.

If it is in line with the purpose of the fairytale workshop, a joint work can also be created. In this case, the workshop leader should make sure that not one or two participants dominate the creative process, but that they all play their part together.

The tasks associated with the tale can also be dramatic in nature. Whether playing a scene (important to the participant) or just one element (e.g. show me how to cut off the heads of a seven headed dragon? Where do you feel the power? When and what would you use it for?

uniform, it rehearses the text well, but at the same time it can prevent anyone from feeling awkward in the group.

After the rhyme, the road finally opens up to storytelling, which is the central occupation of the tale workshop. Storytelling can be preceded by the ritual of lighting candles, which "evokes" the old days, where gathered around a fire, embedded in fairy tales, they listened to a storyteller who condensed the experience of the previous generation to the next generation.

If it is not possible to light a candle, the ritual can be substituted by taking a shawl and saying: this shawl is not a shawl; this shawl is a bonfire, etc. We can ask the participants to imagine and describe the fire, like, how big it is, what kind of wood it is made of, etc. This is actually a support for the inner ability to create images and the listening trance.

Each tale workshop leader develops his or her own rituals. It's not worth doing something just because we've seen or read about it elsewhere. It is important that we develop activities that we can identify with and be credible in developing a tale workshop leadership.

2.4. Elaboration of the central part (Storytelling, questions after listening to a story)

Storytelling is always a live performance. We consider this important because the story listening trance takes place during the live storytelling. The condition that accompanies listening to (and later reading) stories can indeed be described as a kind of mild trance, the main feature of which is that the person in the trance is physically calm and motionless, mentally active, highly concentrated and alert. In this state, the right and left hemispheres of the brain are in balance. Instead of external images, internal images come to the fore, while behavior also changes: for example, tensions and anxieties decrease, vitality and zest for life increase. Stories heard and experienced in a story-listening trance are stored in the unconscious and are only activated when they are needed. In particular, if they are built according to a defined structure (start, peak, end). When listening to a fairy tale, focused, simultaneous outward and inward attention helps to activate the creative imagination. In the process, internal images are formed and rearranged.

After telling the story, we start working on it. Related questions:
- What did you see most vividly, most clearly in the tale?
- Where would you most like to be in the tale?
- What's going on at that location? What's at stake? What is the conflict there? Who or what can help?

The locations of the fairy tales symbolically show the life situation and emotional state of the given participant. From here, the tale workshop can take several directions. Depending on the number of participants and the length of the fairytale workshop, we can go through the venues, drawing a parallel between the feeling experienced at the fairytale site and the similar feeling experienced here and now. If, on the other hand, we want to involve all group members, it is worth staying at the basic level of the tale, moving on the linearity of the story, thinking about related issues.

The most important aspect when working with a tale is the purpose of the tale workshop. For example, if the aim of the workshop is to present and take stock of different coping strategies, then we look through the tale of the coping strategies chosen by the different actors. Or, if the

ANNEX 10

Creative program with re-use technique (own experience gaining)

Coffee capsule recycling

Let's make jewelry and surprise yourself or your friends with a necklace and earrings. By using the capsules we can not only recycle, but also make completely unique jewelry, so we can be sure that you will not come across with the same design on the street.

Tools:
- clean coffee capsules
- glue gun (3) + soldering iron (4)
- scissors (6)
- recycled paper, newspapers, cardboard
- wallpaper cutter (1)
- rubber line
- ruler (2)
- recycled leather fibers
- pinchers (2)

verbal and movement games because nonverbal exercises can enrich the interpretation of dynamics with additional information.

The leader of the respective tele workshop also participates in these exercises. In addition to the name, it is worth providing some general basic information (education, professional experience, competencies, etc.). Furthermore, here we can talk about the framework and rules within which the group works and some other practical information that facilitates coexistence.

Basically, we do not use more than one structured practice in tale workshops, especially if we do not "contract" for a long time, because in this case the additional information that the participants acquire during a structured session is irrelevant. If it's just a one occasion tale workshop, structured sessions can be skipped. For the first one or two times in the tale workshop series, we can lead one by one, but make sure that these sessions are not self-serving, related to the next activity, and do not take up most of the time available to us. In all circumstances, keep in mind the purpose of the introductory/tuning part, if you delve too fast or get to know each other for too long, it will be more difficult for group members to relate to the next tale activities.

After the introductory round, we can continue to tune in to the tale. There are also several ways to do this. E.g. we can ask for a free association round (The group leader asks a question from a randomly selected group member and after his/her answer the questioning continues with another group member. Then, on the basis of the last answer, the group leader leads the topic into the story. E.g. What lives in the bird? Life. What lives in life? Heart. What lives in the heart? etc.)

We can use rhymes and folk songs that rhyme with the tale. It is believed that rhymes, folk songs are the siblings of folk tales, so (that is why) a well chosen rhyme can really pave the way for listening to tales.

Sayings are special texts which, because of their brevity, are easy to fit into the schedule of today's people, but at the same time they are a great way to positively program the subconscious. Sayings are used to fill the subconscious with the belief that it is worthwhile and good to live. This is the basis for positive thinking later on and for daring to live in joy and sorrow. The Sayings contain the life truths that are essential for mental health. And although they are primarily associated with childhood, they also have an impact in adulthood. Storytelling is worth doing if we ourselves believe in its "magical" power, because only in this way can we be credible in it. We can also ask the participants if they know any sayings or folk songs, and if so, if they would like to tell them and teach them to others. From there, it is a straightforward way to teach the participants a saying related to the story workshop. Similar methodological activities have already been carried out in Reintegration, and you can read more about them here:

Margó Luzsi: Prisoner food - for body and soul, Bródy Sándor County and City Library, Eger, 2020

Margó Luzsi: Prisoner Tales, Sándor Bródy County and City Library, Eger, 2020

We always play rhymes with a "mirror game". The group leader is reflected back in the group text, rhythm, movement. It's worth dividing it into small parts because it makes the rhythm

group with the second and third levels of the tale, the appropriate competence of the group leader is important.

2.3. Elaboration of an introductory/tuning part

The introductory phase is to warm up the group and tune it to the topic. Participants should be disconnected from their previous activities and the effects of other factors, and develop a "here and now" experience on that topic. Warm up and introductory exercises, among others, serve this purpose.

During tale workshops, this part is an entry into the tale space. Entry in the tale space is a multilayered symbol, which is most similar to initiation, the initiation ceremonies of young people, more precisely to its elements. There are three important elements to the ordinances of youth initiation:

1.   Separation rite: in archaic societies, this meant detachment from the past, from childhood, from the activities associated with it. On the occasion of a fairy tale workshop, this is the entry stage, which is also a borderline situation: I leave out everything that has been so far, I open up to what the tale wants to tell me.

2.   Borderline rite: in archaic societies it was then that knowledge was transferred and trials were held. In a tale workshop, this can be associated with telling a tale, answering related questions, and activities related to the tale.

3.   Inclusive rite: in archaic societies, at this stage, the young man was brought back to his community, to where he returned as an adult. In tale workshops, this stage corresponds to the rite of exit, in which the participant exits with the newly acquired insights, hoping that it will work.

Admission can be helped by asking questions that are not ordinary, but at the same time indicate what will be the main line of the time spent together:

-      What are you doing here, where not even the bird flies?
-      Are you looking for something or are you running away from something?
-      Are you nearing what is far, or are you furthering what is near?

In line with the objective of the story workshop, a small but still left-brain activation task can be given immediately after admission, in order to shift attention from the outside to the inside. E.g.

1. From the pictures on offer, chose the one that most appeals to you or that best displays how are you, here and now.
2. Images can be replaced with plants, colored papers or other objects.

If you are planning a long-term, multi-occasional tale workshop, it is worth taking the time to allow group members to get to know each other, build trust and start the process of becoming a group.

The warm-up, login games used at the beginning of the session play an important role. They give the group members a chance to think, and the group leader gets an idea of the current emotional/mood state of the group members, which greatly influences the activity of the given day. In addition, in introductory games, group members can be given the opportunity to share personal information with the group that they consider important. It is worth combining

Trendy bracelet made of coffee capsules

Using a hammer, flatten the used coffee capsule gently. Use a needle to pierce the edge in a total of four places so you'll be able to string it. Once you have it, prepare a pen, put the capsule on it and shape it into the right shape: you can turn it in and out. Then tie the pieces one after the other on a bracelet as far as it will wrap around your wrist.

+ information: Surprising ideas for recycling coffee grounds

Coffee grounds - great for plants that like sour soil
Coffee really has a sour chemical reaction and contains certain organic acids. However, they are soluble in water and dissolve completely during cooking. The pH of the coffee grounds is neutral, so it will not acidify the soil either. It is much more practical to buy peat in horticultural commodities and thereby mix the land of potted and other acidic soil-loving plants.

Coffee grounds are perfect for composting, for garden and houseplants as they contain nitrogen and other trace elements.
Technically coffee grounds are an organic substance, ground coffee seeds have the same value as fallen leaves or mown grass. It must be taken into account that it must decompose completely to become a nutrient. It needs time. The process of decomposing biological and plant waste itself is complex, requiring appropriate conditions and soil-dwelling bacteria. After that, if we spray the coffee grounds on the ground of the houseplant, it should not contain sugar, flavoring substances, and pieces of fruit, because these will cover our plant with muslins and other beetles and moisture can form mold.

Disinfestation of pest insects from the garden
It is not necessary to cure the parasites with insecticides, coffee grounds are a natural solution for this purpose. Sprinkle it around the plants and keep snails, ants and other intruders away. Moreover, the cat will far avoid the flower pots for using as a toilet by sprinkling a little coffee ground on the ground of the plants.

- Who develops in the tale and in what?
It is important to be aware of the operation and difficulties of potential participants in the tale workshop and the area we want to develop in their case.

2.2. Defining the goals of the tale workshop
In the case of tale workshops held by professionals working in the field of reintegration, the definition of the goal is of paramount importance. This will be the decisive moment in the construction of the tale workshop. An important and decisive question is what do you want to achieve with the tale workshops? Are the members of the group embarking on a process of self-knowledge towards lasting change, overwriting the already established behaviors, am I holding a mirror in front of them? The goal of storytelling workshops may be to present adaptive coping strategies and then move on to developing them. Obviously, as with any reintegration in this case, the most important goal is for the group members to find the right direction again, regain their hope and dignity, thus reducing the chances of their relapse in a preventive manner. When determining the purpose of a fairytale workshop, at the same time, account must be taken of the other activities in which the person is involved in order to achieve the main objective already mentioned. An important consideration in determining the purpose of a storytelling workshop is the competence of the workshop leader(s). These must always be consistent. It is worthwhile for a workshop leader practicing tale workshops at the beginning of the learning phase to set short term and not very in-depth goals until he/she starts to feel at home/navigate routinely in the world of tales and workshop leading. In the case of adults, these tale workshops are a one occasion event, a 2x1.5 hour session, and the structure and content of the classes are rounded out by the third hour. Obviously, in such a case there may be a need to continue, but in this case a new agreement or objective is needed, to be born between a group and its leader, leaders. If a specialist working in the field of reintegration has experience and appropriate competencies, he/she can set even deeper, more comprehensive goals for the group. This basically means a longer series of workshops built on each other. In this case, it is worth dividing the purpose of the tale workshop series into sub-goals, and at the same time keeping an eye on the fulfillment of the main and sub-goals.

The management of the tale workshops always requires thorough, prior preparation from the group leader. In addition to finding the right tale and figuring out the questions and practices associated with it, it is also important to have valid answers about the tale questions for yourself. At the same time, in addition to thorough preparation, it is also important to be ready to drop an issue or occupation in each case, if the operation of the group or the topic they raise so requires. In case the same group has been together for a long time and the sessions are built on each other, it is worth keeping in mind the group dynamics phenomena as well. Although in the case of fairytale workshops they are not usually markedly present, they are also better prepared in this respect.

An important aspect is that the tales open at different levels of interpretation, depending on the preparedness of the group leader as well as the group members. We can work with the basic level of the tale (the linearity of the story itself), a deeper level is the "pictorial speech," the interpersonal plane that appears in the tale, and the third level, when all characters in the tale are drawn in parallel with a personality function (intrapsychic level). In order to work in a

ANNEX 2

Tale selection, structure of tale workshops - theoretical lecture

(Lesson duration: 3 hours)

Aim of the lesson: Introducing the technique of tale choosing, the possibilities of using different types of tales, learning the elements of a tale workshop and understanding their contents.

2.1. Types of stories that can be linked to different areas to be developed
When choosing a tale, the most important aspects are knowing the target group, i.e. who, for which age group, we intend the tale, and what our goal is with the tale, as in what is the story workshop session built around. In addition to the question of what to story tell, it is also a very important aspect of how we approach a story, which aspects of it are highlighted and made the subject of joint investigation An important aspect in the choice of stories is that the workshops should not be organized around the symptoms of the target group, but focus on the root cause of the problem/deficiency. In prevention work, we focus on curiosity, causal consequences, what happens when bad decisions are made, situations where difficult feelings have to be lived with or dealt with adaptively. Or we invite the situations in the story, when the indicated target group wants to claim a type of state (i.e. happiness, success, self-realization, activation of resources, etc.), and we examine the path to that. We also tell badly ending tales in which we examine how it could have been ended differently, what could the fallen hero have done, to prevent the fall.
Different groups of tales offer different points of connection to the listener of the tale, to him/herself and the world, i.e. where he/she places the emphasis on the relationship between the world and human. When choosing the tale type, the focus is actually on which area we want to develop. In this sense, if the aim is to develop moral sense, we work with animal stories, because these stories present people with clear choices, while confronting them with the consequences of their choices. We choose this type of tale even if we solve anxiety, tension, increase courage. We tell short stories and legends if we want to strengthen conscious behavior, to retune thinking. If we want to activate hidden resources and motivate participants to take action, to achieve a state of order, to develop coping strategies, we tell a enchantment story. For life situations that present temptation, bad choices, unfortunate decisions, and to show the nature of addiction, we choose funny and lying tales as well as devil tales. Chain tales have a role to play in creating security, aligning, and recognizing order. After defining the area to be developed, the specific tale must be selected from the given tale group. Then, using the storytelling guide technique of the Metamorphosis Tale therapy Method, we make sure that our choice is fit for the purpose. This means that the following questions need to be answered:

- What life situation can I identify in the tale?
- What is the conflict of the tale?

ANNEXES - Group formation, group leadership, different types of groups

ANNEX 1

The group Method Theory

1.1. The group

The word group has many meanings in the ordinary sense. In understanding this module, it is important to clarify the meaning of the term. In reintegration, the group has a prominent role as personality formation, skill development, and activation of resources. During our socialization, through the family, we are born into this form; we grow up in a group, in such a framework where the acquisition and influence of social behavior also takes place (kindergarten, school, work groups). In the medium of the group, we get acquainted with the rules of society.
The group mediates:

- society through its values and norms;
- the formation of norms and values through regular, direct, mutual and personal interactions;
- this mediation will be effective as a result of the emotional attachment to the group, the relationship to the group members, and to the group as a whole.

This module deals with a very specific type of group, which differs from the other groups in:

- aims to develop its members (personality development, self - knowledge development, learning in a broad sense, social skills development, etc.)
- it is not formed spontaneously or on the basis of external aspects, but is created intentionally for the above purpose, we could say that the group has become institutionalized,
- predictably, often in a planned way, it encapsulates the main phases of change in human life and other groups: genesis, growth, decline and passing.
- the goal of the group is realized by itself, as in the group of individuals interacting is the framework, mediator and stimulator of the desired change and development.

In terms of content, it is important to clarify why teamwork is of paramount importance to the individual. Yalom[20] American analyst who became an existentialist group therapist points out the following aspects:

- arousing hope,
- discovering universality and difference,

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[20]Yalom, ID (1992 [1996]): Healing factors of group therapy, in Barcy, Bokor, Dévald, Piszker, Rácz, Szabó (ed.): Collection of group psychotherapy texts. Group Analyst Training Institute and Group Psychotherapy Association, Budapest, 91–101.

- information transfer,
- experiencing selflessness,
- recurrence of the primary family group and correction of early patterns,
- social learning through feedback and the development of social skills,
- imitative behavior,
- group cohesion,
- experiencing catharsis.
- internalization of the group.

Groups are used for a wide range of purposes in the field of aid-support-development. Some startup goals, without claiming completeness:
- organizational development,
- self-knowledge,
- skills development,
- aid,
- training,
- socialization to tasks,
- encouragement for self-knowledge work,
- illustration for group work, demonstrations.

These goals can be achieved in different group forms.

Point of view	Analytic	Rogers	Training
Goal setting	personality change correction therapy	self-image change development support self update	experiential learning efficiency development free, spontaneous communication
Features	regression	reality focus	rational-emotional balance individual integrity
Focus	past and here and now centered	present and feeling centered	individual- and organization- centered
Personality layer	unconscious	conscious	conscious
Group perception	group as a whole matrix	aggregation of individuals	group dynamics
Influencing factors	referrals interpretation	congruence acceptance openness	reflection
Tools	reworking referrals insight free connection	empathy expression of feelings self-expression	study of group work understanding

Cortisol plays a central role in the stress response. It actually draws our attention to something, helps us to focus on it. That's why it gets the leading role at the stage of storytelling when something that worries us happens.

Dopamine takes us one step further into the "rabbit hole" of the story. This is because this hormone is released when we have experienced a positive effect or expect a reward. From the point of view of the story when we follow the events imbued with emotions, which captivates us.

Oxytocin has the ability to reduce stress and aggression and plays an important role in selfless helping behavior and in developing our empathy skills, in evoking empathic behavior. Oxytocin is the queen of living out stories; according to scientific research, this is what allows us to identify with the hero, the protagonist of the story.

Simply put, when the story shows how a character we like faces a difficulty, the hormone oxytocin causes us to empathize with the character and put ourselves in his/her shoes, while cortisol is responsible for worrying and stressing about the character's problem.

Another important gift of stories is that they allow us to organize our thoughts. Our experiences, our interactions with the world, which are already meaningful to us, but we cannot fully understand and process them, so they take the form of stories that can be understood and interpreted. And then the stories composed by the brain through various processes turn into narratives, which serve as a kind of model for us later to interpret and process new experiences.

Working with folk tales creates an opportunity to bridge the social, emotional differences between the participants, so it is extremely important to be part of the toolbox of professionals working in reintegration. With the help of tales, the different stages and basic situations of personality development can be displayed, the decision-making and choice moments of the given life stage. In addition to the psychological impact of the tale (calming down, focusing, relieving tension and anxiety) and its knowledge-transmitting function, the tales are also suitable for creating, shaping and retaining a community.

Moreover, the great advantage of tales is that they teach without being noticed, as in, they deliver information to the right places without hindrance. If we take all of this into account, it becomes clear that we have a preventive tool in our possession that can prevent a lot of communication disorders, namely, by helping and developing without didactic tools and intentions. The messages of the tales also hold the keys to resolving the stalemate in life management. An important element of the sessions held with this method, in addition to listening to the story, is the processing: the post-story creation, as well as the oral sharing, which are important tools for creating one's own image, expressing emotions and becoming aware through verbal expression. The professionals participating in the module will learn the application possibilities of the listed functions.

ANNEXES - Working with tales in reintegration

ANNEX 1

Tale - tale therapy - possibilities in reintegration - theoretical lesson

(Lesson duration: 2 hours)

Aim of the lesson: to learn the basic concepts of tale therapy and to connect them with the possibilities of reintegration.

Through tales, one can gain valid knowledge about how the world, how it works and what life tasks a human has. How to get helpers, what to do with the evil and hostile forces that threaten us, and how to visualize and even execute something that everyone claims is impossible. The story itself, the plot of the tales, is like a given frame. On these frames, different eras hung different clothes. In these stories based on tale frames, certain stages of the life path, the individual stages of development, and their life tasks, challenges and problems can be discovered.

At the center of the plot of the tales, we can always encounter some kind of crisis or conflict - the life process of the characters so far is stuck, stalled or derailed - similar to the way it occurs in our everyday life. The tales symbolically refer to the roots of our problems and complexes in reality, lifting the veil from the so called real world stage, behind the curtain of which the kings, queens, dragons, witches, fairies, fairy tale animals, are the directing forces, as archaic psychic structures. The tale practically presents a coping strategy that we can learn to use. When they are unable or unwilling to communicate a grievance or trauma verbally, they have the opportunity to articulate it in the language of symbols, to relive it, to cope with it, and thus to process it.

The tale takes its listeners to a "place" where he/she rarely goes: to the unconscious, to the realm of ancient images, so the immersion itself has a liberating force. In addition, this immersion is done through a brain function that we operate in an almost minimal mode on a daily basis: the right hemisphere of the brain. Everything we learn or experience through stories is much more remembered than the elements of knowledge that we have ingrained or forced into our heads. One reason for this is that stories/tales always target emotions, with such force that it is difficult to withdraw from the influence of a tale.
Approaching the concrete from the abstract world, listening to a story that is good for us stimulates the brain in a way that stimulates the release of cortisol, dopamine and oxytocin hormones.

Communication tools	verbal	verbal nonverbal and actionable	verbal and actionable
Management/Leadership	non directional border holding container function interpretative	facilitation non directive confrontational clarifying encouraging	rational-emotional balance
Period	long	variable	short
Group size	6-8 people	10-20 people	10-20 people
Theorists	Bion, Foulkes	Rogers	Lewin

(Barcy, 2000)

It is clear from the table above that the purpose of the group determines its form. In reintegration processes, we mainly use the Rogers and training approaches. After defining the group form, it is important to consider what goal or goals the group leader wants to achieve with the potential group members. Considering the possibilities provided by time and space, as well as the capacity of potential group members, it is worth breaking this goal into further, smaller parts and build the series of sessions along it.
Regarding the choice of group members, two types of models can be found. If the group is formed within an organization or institution, then the group leader has little say in the composition of the group, especially in terms of motivation. The situation is different if you can apply to the group voluntarily, because in this case the conviction, goals and needs of the group leader determine the composition of the group. When selecting group members, it is important to strive for heterogeneity as much as possible, as they add color to events, increase role opportunities, create a larger projection surface, and all of these increase the efficiency of self-knowledge work. Ideally, the group can be mix gendered. The variance also appears in the age of the group members. The differences are beneficial because by experiencing otherness and encouraging patience for a different situation and mentality, you can increase the effectiveness of the factors of change. Because personality development is not intelligence dependent — anyone can change under the influence of the group above a minimum of understanding and verbal skills — a similar education or erudition is not a requirement either. However, care must be taken that excessive cultural distances can impede the learning process.
Both open and closed groups exist. An open group has no permanent composition its members can change, while the membership of a closed group is permanent. In this study, whenever we discuss a group, we think of a closed group.
Regarding the number of staff, the previous experience and competencies of the group leader and the goal to be achieved are the authoritative aspects. For Rogers and training groups, 8-16 people are ideal.
In all cases, it is professionally justified to have a preliminary interview and a conversation with the prospective group members, if this is possible, especially if the duration of the group exceeds 40 hours or the cooperation is longer than 2 months.

1.2. Group leader

The team leader works not only with his/her knowledge but also with his/her personality, so it is important that his/her self-knowledge is at a high level. He/she should be able to control his/her emotions and thoughts, recognize moments when he/she are unable to respond objectively to a problem raised by a group or a group member because of his/her own involvement.

The primary responsibility of the group leader is to create and maintain the group. He/she organizes it, invites the members, so he/she also has a big influence on who the prospective group will be. It also plays a major role in shaping group culture, even if not alone, as group members are already actively involved.

Another important function is to help individuals develop and create an atmosphere of trust where members can honestly open up. To do this, it is essential to:

- keep up the pace of the group
- be accepting with all members,
- he/she should exhibit empathic behavior, and
- although he/she leads the group, he/she should still be able to retreat into the background in certain situations.

The performance of the group, the mood and emotions of the members, the whole group work is determined by how they are led. We distinguish three leader styles:

1. Autocratic: everything is decided and determined by the leader, including relationships; subjectively and strongly qualifies; members do not foresee the whole process in which he/she is not involved. Authoritarian style leaders emphasize their own authority, suppress initiative, do not give much justification, and scold members a lot. As a result, the members will also be competitive, distrustful, overbearing and highly dependent on the leader. Scapegoating is common, with the weak partner experiencing all of their undetectable aggression toward the leader. The atmosphere, the relationships with each other are depressing, but the work goes on, the members work a lot and diligently, but only for as long as they need to. On command, without thought and without appreciating their work, often ruining it later.

2. Democratic: members discuss tasks, roles, working methods together, and then the leader decides based on this; ratings are objective; members know the goals and steps; it also supports by providing leading alternatives and is thus part of the process. A democratic leader may seem like the "ideal" boss: the head of the group behaves in a helpful, supportive, informative way. The atmosphere of the group is good and friendly, the members actively and responsibly help each other and put the questions up to vote.

3. Laissez-faire (hands off): the leader does not interfere in the development of the task, roles, way of working, does not qualify, does not initiate, does not participate in the discussion-planning, does not regulate, does not evaluate, but readily answers when asked.

The style and behavior of the team leader is a model for the members. What matters is not what he/she says, but rather his/her meta-communication.

FURTHER COURSE OF THE PLOT

EXERCISE 13: The trial rhythm of the plot and the discussion

Go back to EXERCISE 12.

Roll the six-sided dice. If the number is 1 or 2, you must proceed with the first outline. If the number is 3 or 4 then use the second. If the number is 5 or 6, you have to start on the third plot.

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THEORY: The nature and importance of characterization

We have already mentioned that literary works are predictable. The detective catches the criminal, the cowboy pulls a gun at the end, the poor man's youngest son finds his luck. However, if every story is a cookie-cutter story then what is good about them? How come the stories don't get boring?

It really is that we unintentionally identify with a character. Usually the one we know the most about. That's why we start to worry about the character, we feel almost like the character's fate is ours.

In addition, really good writers (like Dostoevsky) characterize their characters so diverse that different types of readers identify with different characters. This is the other attraction of literary works and of any other human creation anyway: not only does it entertain, but you can even talk about it with another person, and maybe the literary work brings you two together.

So once again: the essence is in the character's personality! And how we characterize our heroes can also be learned. And we will.

There are six tools for characterization, which will be discussed in more detail below with reference to examples. Then, of course, we return to our own story, because that's the most exciting thing. These tools are the **DIRECT CHARACTERIZATION OF THE WRITER** (1), the characterization with the **CHARACTERS' THOUGHTS** (2), the characterization with **ACTIONS** (3), the characterization with **EXTERNAL FEATURES** (4), and, no matter how surprising, the character can be characterized very well with **DESCRIPTION OF A LANDSCAPE** (5) The last characteristic is the **NAME** worn by the character (6).

Knowing the personality of the characters is required to notice or make others notice **CHARACTER CHANGE** or **CHARACTER DEVELOPMENT.**

1.3. Group dynamics

Each group, whether formal or informal, develops through characteristic phases. The set of group processes is called group dynamics. Group processes induce solitary forces that affect the members of the group and consequently, the group as a whole. Proper application of group dynamics can bring positive results in the functioning of the group, if the element of group dynamics is not taken into account, it can lose the direction and purpose of the group. The development of groups can be divided into specific stages.

1. Forming: Members observe each other. They focus on goal setting and the path to it. They try to make a good impression on others, understand leadership and roles. They are uncertain about expectations.
2. Storming: Individual differences are becoming increasingly apparent. The competition for the roles and the statuses starts among the members. Lots of debate, a lot of communication along the lines of explicit and openly committed conflicts.
3. Norming: Conflicts are resolved through the development of norms, rules and roles. It is clear what behavior the group accepts and what it does not. There is a high degree of cooperation within the group.
4. Performing: As a result of the group and communication structure as well as the division of tasks, the group joins forces to achieve the goal. The cohesive force, cohesion is formed. Group members focus their attention on the task.
5. Closure: This stage takes place when the group has been established for a specific period of time, or when it has already reached its goal and there is no chance of renewal. In this case, the group members evaluate their experiences and draw their conclusions. An important topic is how they can apply what they have learned in the group in the future. The leader's job is to help with the detachment, say goodbye, accept feedback, and acknowledge the work of the whole group.

Yalom[21] describes the course of the artificially formed groups based on the characteristics of therapeutic and other groups, in the following way:

1. The formation of the group, the beginnings

Each group has an orientation section, which is a search for goals and operational structure, a signal-disk. The person and role of the leader play an important role, the relationship with the environment around the group, as in the question of inside and outside. This orientation phase is accompanied by the fact that the characteristics of participation have not yet been developed (who are the members, who wants what, who has what type of expectations), only the purpose and ways of working of the group have been declared orally or on paper, but it still needs to be filled with content. Not only the uncertainty of role-finding, but also the questioning of the meaning of coexistence, the search for this, is given the greatest emphasis. Clumsiness and a very strong dependence characterize the behavior of the members, every

movement and word of the leader is emphasized, orientated and serves as a model. The leader takes on the role of parent, and members become dependent. The alien situation results in restraint, with people trying to stay on the ground of reality and rationality while scanning each other's behavior and trying to find similar or compassionate casual peers. They ask for advice and give advice. This stage is greatly aided if the group creator/leader systematically prepares the group work: selects and prepares the members, carefully assembles the group, making sure that there are no very prominent people (according to age, pathology, life situation, etc.), explains in detail to the participants (and possibly to the customers) the purpose of the group, the method, the mechanism of action and the whole system.

2. Conflict, dominance, rebellion

This is a stormy, busy stage, the stage of above and below. Instead of exploring the meaning of the group, members at this stage are interested in dominance, power, and control. They deal with the formation of the hierarchy, trying to reshape their relationship with others and the leader. There are many negative actions: criticism, hostility, judgment, dissatisfaction and prejudice. This is the time of confrontation: that the leader is not omnipotent and perfect, but neither is the traditional, authoritarian (authoritative, unambiguous) parent; or recognizing that this place is not a terrain of miracles either (he/she will not be the leader's favorite child, the most respected member of the group, authority, etc.). Members are often divided, ambivalent; there is a lot of conflict. The dynamic phenomena detailed earlier (aggression, scapegoating, rivalry) are almost legal. But, like any conflict, it has benefits. This is because change requires the abandonment of something, which can be followed by change and then consolidation. According to Yalom, "the period of abandoning old patterns naturally involves defiance and struggle".

3. The development of cohesion

The more peaceful stage of group development follows: the many divisions slowly develop into cohesion. The main themes are: intimacy, closeness, and self-discovery. In the spirit of mutual support and cooperation, the dimensions of closeness or distance stand out from the events: how close the internal relations are? how much the members can feel and think in unity? However, the many positives make it impossible to detect negative feelings, to declare difference. Only after these are expressed and reworked will there be room for a real work phase, teamwork.

As in our daily lives, we have different roles in groups. Thus, role formation is also characteristic of group formation. Several role forms can be associated with a group member, i.e. the initiator, the informant, the joker, the clown, the destructive, the knowledgeable, and so on.

Constructive roles in the group can be:
- initiator (changes, innovates, etc.),
- expresser of opinion (communication role),
- questioner (asks for information about everything),
- informant (gives information about everything)

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- rule maker (states group rules),
- generalizer (summarizes, clarifies, etc.),
- obedient (a passive, but important role).

Destructive (negative quality) activity roles in the group can be:
- captiousness (looking for fault in everything),
- rivalry (against other members of the group or the leader
- knowing everything (in a generalizing, exaggerated way)
- news bell (informs but also misinforms).

Constructive functions that help the group:
- encouragement, a mutually helping and inspiring expression of group members (even in the form of a recognition)
- care, such as for a younger group member or one who is less receptive to 'barriers'
- norm-setting, the behavior expected by the group against pattern-giving, undesirable manifestations
- active participation in observation, which helps to receive and process information,
- reducing and resolving tension - with humor, positive attitude.

Problems occurring in group operations:
- Aggression in the group: Extremely rare in newly formed groups that are relatively short-lived (if we are talking about a few-day long course). If group members disagree, internal tensions can manifest as aggression. Its treatment depends on the degree of development of the group and the skills of the group members. It is primarily the responsibility of the leader to find the stem of the conflict and to smooth the tension diplomatically, acceptable to all - by unraveling, interpreting and finding a consensual solution to the cause of the conflict.
- Scapegoating: A special, regressive degree of aggression. The responsibility of the leader is important here as well, he/she have to coordinate the ideas.
- Rivalry: Between group members (i.e. for the leader's graces or recognition) or with the leader for the leadership function. In order to avoid rivalry between group members, on the one hand, it is important to have equal attention from the group leader and to emphasize that everyone develops at an individual pace, which of course can vary in the quality of the works. On the other hand, the group leader maintains his or her leadership role in the group through his or her confident and calm behavior and communication, even as each group member tries to take control of the process. All this must be kindly but firmly rejected and dismantled.
- Presence of problematic group members in the group: The presence and manifestation of people with such attitudes in the group is relatively common. Such a person can be uncomfortable with everything, from the air temperature, "Why is there only tea, no coffee?!" through requests of a kind nature, to

comments that know everything better than everyone else. This hinders the work of the group, and this should be signaled to him/her, of course kindly and definitely no matter how difficult it is at times - by no means instructively or arrogantly.

- Phenomenon of staying silent within the group: Internal tension increases during staying silent, both at the individual and group level. Group members should be encouraged to formulate their thoughts, needs, and questions (No bad questions, just unanswered, stuck questions that leave white spots… You can move the group away from the level of listening with a personal question or appropriate humor).

The essence of the group is therefore not the similarity or difference of the individual members, but the interaction of the members. A change in any part of the group affects the status of all other parts (group members). So in group dynamics, the group is always present as well as the group member. The group and the individual always interact (back and forth), there is some kind of causal relationship between their current behaviors. Consequently, the group leader must always be present and notice within the group and on the members of the group those manifestations that would lead each group member and the group in a direction that is not beneficial to the individual, the group or the group leader (i.e. task refusal or leading the group into a negative spiral by a participant, etc.)! These manifestations need to be addressed immediately both on individual and group level!

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ANNEX 2

Group work Planning

Once the group has been set up, the group leader must draw up a program, define certain temporal, spatial and material frameworks, preliminary rules, principles and start the group work. The group leader first must clarify what goal he/she wants to achieve with the group within the time available. Secondly, a methodological package must be compiled that encourages the participants to gain their own experiences in the topics that define the given goal. Thirdly, you need to compile the knowledge that, based on experiences and group experiences, reinforces the changes that have recently taken place in the individual on a cognitive level.

Program preparation is not a rigid scenario that the team leader insists on at all costs. It is worth calculating with larger methodological reserves and more possible branch points. This means that at some points the joint work can continue at several points, leaving some topics and practices and incorporating others - this of course depends on the current state of the group, the level of emotion and understanding, the pace of progress.

The group process must be interpreted as a constantly changing, dynamic system, which can be designed at a certain depth under certain conditions. Planning a group process requires a high level of professional and personal preparation from the group leader. In this case we plan:

- the development processes assigned to each phase of the group,
- we need to assess the self-knowledge involvement, depth that can be expected during the group course,
- we must take into account the expected needs of the group at each stage of group development,
- it is necessary to determine how we can meet the initial state and development potential of each group member at the group level,
- we need to plan what other existing or substitutable competencies the development process requires, and what other competencies our development involves.

To determine the above, several factors need to be considered. The depth of the group process depends not only on how much time we spend with the group, but also on how long we spend that time. The increase in the number of hours and the increase in the duration of the group have a positive effect on self-knowledge and self-exploration, but the excessive compression of the group process hinders the depth of change and the internalization process. When starting a group, it is necessary to determine the methods and techniques within which the group leader would like to ensure development at group and individual level.

When selecting and using structured practices, it is important for the group leader to think about their operation and mechanism of action because otherwise they may cause effects that are not planned or may take the group flow in an undesirable direction. In each case, these sessions must be adapted to the group, and the following aspects must also be taken into account:

- If you are planning double or triple exercise, what will you do in case the group size is odd or not divisible by three?
- Are the experiences experienced during the session in line with the developmental phase of the group?
- Is the activity feasible in the available space?

It is important for the group leader to select only occupations in his or her repertoire that he or she has tried and has his or her own experience with.

In processes where the group leader does not find a structured practice that would fit the process, group situation games or role-plays can be a solution.

Before meeting the group, it is necessary to plan what topics and competencies the group will deal with at the given time. As with the entire group stream, each occasion must have an arc, so that each occasion fits the set goal. A group meeting is planned correctly if the warming as well as the cooling of the group is taken into account.

A group meeting can be planned with the following division:

- Warm-up: this includes re-tuning activities such as the check-in circle, short movement warm-up exercises, and tuning exercises that are short or even non-existent to process. Pair exercises can also play a role here.
- Active phase: a series of gradually deepening, then re-cooling self-knowledge and competence-expanding exercises, in which the deepest self-knowledge and competence development session can be found almost half of the time.
- Cooling: as a closing of the active phase, short, movement, derivations, and the evaluation of the given occasion are performed.

An important stage in the first meeting with the group is the introduction. This process needs to be carefully planned and adapted to the group flow that the group is facing. It is not worth planning long introductory games as part of a short group course, but in the case of a group with a longer contract, the group leader can devote up to half a day. If the group is topic-centric, it is a good idea to weave the presentation around the topic when planning your presentation.

An important part of the introduction is to memorize each other's names, and there are many ways to facilitate this. For longer-term groups, it's worth focusing on name-learning games, as it makes the name-learning process interesting and fast.

At the beginning of the group, the framework and norms within which the group will operate should be clarified. The framework is a summary of the technical operation of the group. Important of these are:

- The purpose of the group
- Latest arrival time
- Start date
- Breaks and their length, possibly lunch break
- Date of end of occasions
- Payment terms (if payment is necessary)
- Rules for using the room/hall

Make an OUTLINE of your own story!
Writing this requires at least an hour. Don't turn the page for that time.
EXPOSURE

CONFLICT:

1st turn:

2nd turn:

3rd turn:

SOLUTION:

END:
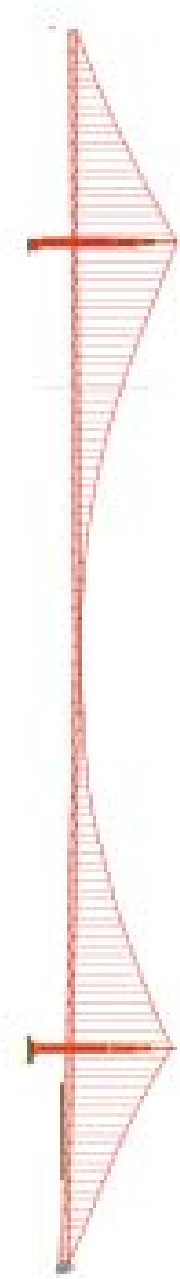
Precise clarification of the framework always contributes to enhancing the security of group members. Adherence to the framework is a shared responsibility of the group.

A much more difficult issue is the issue of creating group norms. It is necessary to contract precisely the norms that the group adheres to during its operation, which determine the way it operates. There are some basic rules to consider when developing standards:
- Create rules that can be followed by the group.
- Nor can the team leader go beyond the rules laid down, and he/she must pay particular attention to their observance and enforcement.
- There can be no rule that encourages deviance, especially not to encourage violations of society or legal norms.
- The group may jointly change the rules if one of them proves to be non-compliant or becomes obsolete or harmful for some reason, or if necessary, new rules may be introduced.
- Sanctions may be included in the rules that offenders must suffer, but these sanctions must not jeopardize the integrity of the group or the safety of individual members, in fact they have to serve security.

Some of the group norms are given by the group leader; others are added to the list based on the ideas of the group members. There are privileged rules that should be considered a basic norm in every group, and group members need to understand their importance as one of the basic factors of safety. These rules are the following:
- Confidentiality: What happened in the group only belongs to the group members. It is forbidden to take information out of the group space. Anyone can talk about what happened to him/her, but he/she can't release information about others or the group as a whole.
- Self-talk: Everyone in the group expresses their own opinion, in their own name. They cannot hide behind other people with their opinions and thoughts, they cannot represent interest groups.
- Respect and acceptance of each other: We do not rate others in the group. Everyone has an inviolable person, opinion and thought. It can be a dissenting opinion, it can be expressed, but in the meantime it cannot qualify the other or its opinion in any form.
- Freedom of choice: It is up to everyone to decide how much to "put" into the group.

There are rules that work well for the operation of the group, which are often raised by group members for their own safety. These can be the following:
- Mobile phone usage - everyone at the beginning of the group turns off their phone or mutes it completely so that it doesn't interfere with group work by vibrating.
- Punctuality - everyone respects arrival time as well as the end of breaks so they don't have to wait for each other.
- Passing - anyone has the opportunity to say no if they are unable to participate in a game, but others have the right to know the reason.

- The right to ask questions - anyone can ask a question about themselves, the group, the process at any time, and the group or group leader will try to answer it/them if possible.

Group rules can be documented in several ways by the group leader. Most of the time, it is enough to have the group verbally agree, but you can also write it down on a flip-chart paper and keep it in case a question pops up.

One of the characteristics of the groups is that although the topic they work with is often well defined and clear, there are many other expectations and fears that appear in the beginning, which are worth being aware of. These expectations and fears can be revealed at the beginning of the group, in the phase of getting to know each other, for which there are several solutions. For shorter groups, you may want to ask about them using small group collections. The small groups receive two papers (one for expectations, one for fears), on which they write down their fears and expectations about the group leader, the group, the joint work and themselves. In the case of longer groups, it is worthwhile to prefer individual work, because this may reveal information that is not available in the other method, or it may provide security if it turns out that the group member is not alone with his or her concerns.

Clarification of expectations is important because excessive demands may be eliminated which would make further work more difficult or create resistance and rivalry if the group leader could not meet the latent expectations, but it is also possible that the participants have too low expectations. Which the team leader can carefully increase.

Sociometric games help to get to know the group members and the group, and a lot of information can be gained from it by both the participants and the group leader. In these cases, we should not think of classical socimetric surveys, but of situations where we organize the group into space along certain information. Its basic forms can be:

- Along the scale - i.e. on a scale of 1 to 100, how confident are they. Members take their own position by asking each other.
- Using two or four specific values - the group is given a certain question and based on the answer given to it; a decision must be made as to where to stand. For example, who likes ice cream go to the right, who does not go to the left.
- Spatial layout - here the members arrive on an imaginary map, in which the group leader designates a base point. I.e. display of birth place of residence.
- Connections - in this group you can show the relationship with each other. This should be treated with caution at the beginning of the group, as sympathy connections can develop along first impressions.

Sociometric exercises can help cognition in a moving, dynamic form, and at the same time strengthen the security that group members are not alone with their qualities and experiences.

8. *The husband flies into a rage, crushes everything around him, and tells how hard it is to be a genius in such a petty place and different from the others. Somehow they start making love, this will not be easy to solve. The husband gets a heart attack.*

9. *Hospital, the husband is hovering between life and death for a week. The woman visits her every day, has remorse, realizes how strong the husband is. The husband dies.*

10. I*n the church again, the widow is very dignified. The cantor also appears, mourning, and sitting down aside.*

11. *Burial feast, pub, garden. (As you can see, the reason for the postman's actions, so why he was exasperating the cantor, why he was exasperating the girl, is not clear yet). Another conversation between the widow and the postman happens. The postman, who is an illegitimate child and didn't know who his father is, says he found out a year ago, it was the rich old man because they once got together with his mother. He then lived for revenge. Now he has finally managed his revenge, and because he is the birth heir, he deserves his fortune. Although he didn't really do it for the money.*

11. *The widow says there is a small problem: no matter how surprising it is, she has become pregnant that one time, so there is a legal son who can inherit.*

Continuation of the story: (DISCUSSION, SOLUTION, END):

1. *Although no scandal breaks out at that moment, but the whole wedding crowd and guests are very upset: they are whispering, they are whining, they are lamenting. The priest weds the groom and the bride, but meanwhile he is hot red out of anger.*

2. *The priest terribly lays into and fires the cantor in love because he doesn't need a "crooked" cantor.*

3. *The cantor goes to the pub, bumps into the postman, and continues to drink. The postman had previously been let into the secret that there was something between the cantor and the old man. The postman continues to give drinks to the cantor, who is already beside himself with sorrow, and persuades him to take even more serious revenge: put on a woman's dress and visit her cheating lover at the wedding feast. That's how it happens (meanwhile a storm breaks out), and the drunken cantor makes a scandal on the wedding feast, roughly before the waltz.*

4. *The ~~village~~ small town revels in the scandal. They don't say anything to the husband face to face (he is way more affluent and powerful than that), but they laugh behind his back. The husband tolerates this with dignity. The bride enjoys her husband's fortune, but before that, as she is only a 21-year-old gold-digger, money-hungry girl, she lays bar her fangs much more openly. Two weeks pass.*

5. *The young wife is treated by her husband like an upscale stranger, with a polite but cool distance: he gives her everything but brings no emotion into the relationship –s he cannot take this any longer. One night she visits his former favorite pub, where she used to go as a high school student. She bumps into the postman with whom she was schoolmates. They start talking.*

6. *The girl tells the postman that it was a marriage of convenience on her part and on the husband's side as well. The husband told her what was rumored of her and the suspicion had to be swept away, the woman married him as a fake wife. He agreed to this. Since then, however, the secret of the husband has been revealed, her life has became living hell, and that was not the agreement - moreover, some little attention would be good from the husband, who is a liar. The chick and the postman are flirting, they go over to the postman's apartment.*

7. *The girl goes all out with all her seductive tricks, the postman retains his cynicism. The girl - on the one hand because she was humiliated and on the other hand because she is drunk with a hysterical type - cuts her hair with scissors and yells that she cannot even be considered a woman if she lives with a non-man. The postman winds her up until the chick even wears such a French-rascal-like outfit and transports her home, saying that if she gets humiliated by the locals, she can humiliate him and tip her husband out of his calmness.*

In addition to sociometric games, the following techniques can be used during the group course:

1. Warm up, tuning exercises

Warm up, tuning exercises help the group to start and work later in a productive and good mood. Classically, this includes tasks for getting to know names, memorizing names, and making business cards.

2. Interactive exercises

Their essence is the interaction between members, when two or more people exchange verbal or non-verbal messages with each other. Classically, these include drawing, association, and perception-based games.

3. Self-knowledge questionnaires

These include the so called paper and pencil tests where participants evaluate for themselves or each other. Self-knowledge questionnaires are edited tests that help in self-development and in exploring personality.

4. Aquarium exercises

Three to four people have to play out a situation in the middle of the circle, for example, they have to discuss a delicate topic and they have to convince each other. The others sit around them and cannot intervene, only observer. They become active during the discussion at the end of the game.

5. Solving group task

This category includes problem-solving and group experiential games where collaboration and joint problem-solving become dominant.

6. Combined task solutions

These types of games mix individual and group work. Any type of task is suitable for discussing lessons in a plenum way, drawing conclusions, communicating our individual impressions and learning from each other before the plenum.

7. Role-playing games

Situational exercises, which are a basic type of task for most groups, allow emotional experience and experiential learning in risk-free situations.

8. Closing exercises

The aim of the closing exercises is to raise awareness of the end of the group, to return home, and to amplify the experience of closing. This is especially important for indoor trainings and marathon groups. Classically common to finish started sentences, when the training ends with a poll (i.e. how did I feel in the training? What did I learn about myself?). To which each participant then answers with one sentence.

If you have overlapping group sessions, take notes after each occasion to remember what happened. Also write down what you agreed on and what tasks you will have next. This makes it easier to plan for the next time and ensures continuity of work, building activities on top of each other.

As far as spatial conditions are concerned, it is optimal for the group leader to choose a place for joint work where:

- the group members can fit comfortably, sitting around and there is enough space to perform other movement required exercises,
- clear, airy, noiseless,
- be soundproofed and closed so that the inside processes cannot be heard or seen,
- relatively easily accessible to all (including group members with reduced mobility),
- it is not tied in any way to any living space of the group members.

Further course of the plot

EXERCISE 11: Starting the plot with the help of an accidental event.

Roll a 4-sided dice. You must continue with the **EVENT VARIATION** that you rolled the number of (if you draw number 4, throw again).

Copy your event variation here! Clarify and correct it if you would like to. Now you have to focus a lot on the story.

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Our story happened to be **EVENT VARIATION 2** - needless to say, we would have been much happier with the first, but we even would have preferred the third.

2. The song "Love must pass,"; the postman rushes out of the church. It had long been rumored that the aging groom actually loved men, but no one was sure if that was true. The number highlights that the female member of the pair was the cantor, who is already drunk like a fish, and thus sends a message to the false-hearted groom. The postman rushes out so they can't see when he bursts out laughing.

THE **DISCUSSION** is the part of the story that goes from **CONFLICT** to **SOLUTION**. In this section - to stay with the previous example, the princess and the stepmother, the result of the accidental event will be that the *stepmother* (of course) *hates the princess and wants to get rid of her*. However, the princess avoids that for a while.

ANNEX 3

Draft Group Sessions - Practical Lesson - Annex no. 3

1.1. Aim of the group: Self-confidence building, communication skills, conflict management session series – 1st occasion

Topic of the occasion (aim): Getting to know each other, teamwork, developing self-knowledge, developing communication skills
Time frame: 3 hours
The group leader describes the purpose of the group, the length of time spent together, the dates of other occasions, technical information (break times, use of toilette, kitchen, etc.)

<u>Warm-up</u>

1. Alliterative name
Aim: name learning, communication development
Time frame: 10 minutes
Required tools: /
Course of the exercise: Everyone says their name and something characteristic of them that starts with the same letter as their name. For example, "Judith, the joyful." "Tibor, the talented."
Practical guide: if a group member can't find an adjective with the first letter of their name, ask them to think a little more and move on. If he/she still fail when we return to him/her, please ask the other team members for help.

2. Names going around
Aim: To learn names, to memorize
Time frame: 10 minutes
Required tools: /
Course of the exercise:
The team leader determines the identity of the starting player. It is his/her job to state the name and the token associated with the name in the previous game. After that, the person to his/her right has to say the name of the first player, and then in a chain, each player says the name of the first player one after the other, trying to make it happen as quickly as possible. Once the namesake has returned to the starting player, the one to his/her right continues the game by saying his/her name, and the one to his/her right repeats it, then the next one in turn until the namesake returns. We play a name round with all the participants in the group. You need to strive for speed to keep it an exciting task. The practice ends when everyone's names went around.

3. Introduce me!

Aim: getting to know the group members, developing empathy, developing communication, and helping to build trust within the group.

Time frame: 20 minutes

Required tools: /

Course of the exercise: The facilitator asks participants to pair with a person from the group with whom they know each other the least. During a time set by the leader (i.e. 3 minutes), it is the job of the couples to tell each other the things they consider most important about themselves. Then everyone sits back in the circle and the couples present each other in a way that they stand behind the other's back and tell the information they heard from their partner in first person.

4. Creating a rule tree

Aim: To create group norms and rules together, to help build trust

Time frame: 10 minutes

Required tools: Large wrapping paper with a wooden drawing, colored paper, scissors, glue, felts

Course of the exercise:

The group leader puts the wrapping paper depicting the tree in the middle of the circle and explains that this is the rule tree that has no leaves yet. In order for the leaves of this tree to sprout, participants are needed. Participants should cut a leaf from colored paper, write a rule which is important for the safe operation of the group or for them, and stick the leaf on the tree. The resulting tree is viewed by the participants and the rules written on the leaves are discussed and then exposed in a prominent place.

Tuning

5. Directed drawing

Aim: helps to recognize and raise awareness of the participants' own positive qualities and prepares them to work together in a group, giving them the opportunity to try out different roles (manager, executive).

Time frame: 20 minutes

Required tools: stationery, pictures for drawing

Course of the exercise: Participants form pairs, sitting with their backs to each other to explain the image in front of them to each other so that the other member understands and draws the same drawing on the paper in front of them. Then re-perform the activity. During a role exchange, the other member of the couple tries to explain another image to their partner. After drawing, discussing and evaluating in which role he/she felt better, which was easier to accomplish, in which he/she was more successful.

THEORY: The nature of dramaturgy 2. How to continue the story?

The plot then, as we have already discussed, follows more or less the rules given.

The Golden Gate figure takes its name from the famous American bridge and is nothing more than a depiction of what parts a story has and how the tension changes within it. The main points are given by the beginning of the bridge, the two pillars, the connecting element and the end point of the bridge. And the tension increases and decreases in much the same way as the connective elements above it goes up and down.

CONFLICT:		**SOLUTION**
one of the climaxes		the other climax
OVERTURN BALANCE		*RESTORED BALANCE*

EXPOSURE	**INTRIGUE**	**END**
opening: we get to know the personality of the main characters.	also called discussion: it's usually divided into three main parts.	the situation is very similar to the exposure
BALANCE	*ATTEMPTS TO RESTORE THE BALANCE*	*NEW BALANCE*

You are alredy finished with the **EXPOSURE**. We know the main characters among whom something happened (this will lead to **CONFLICT**, or it is the **CONFLICT** itself). In the **EXPOSURE**, e.g. we say *Far, far away, there was once a king who had a beautiful daughter.* The apparent coincidence is that *one day the king's wife died, so the king brought a new stepmother to the house.*

Now comes the most complicated part, the **DISCUSSION** (the attempts for solutions, also known as intrigue). It is a pillar-to-pillar element on the bridge. Here we turn to the second most important part of dramaturgy, the **THREE UNITIES.**

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Communication development

6. Snowflake

Aim: To investigate communication and information exchange during problem solving. Presentation of individual differences in the interpretation of information. Demonstrate misunderstanding of verbal information that is short and accurate in content.

Time frame: 15 minutes

Required tools: Square sheets of paper

Course of the exercise:

The facilitator will give instructions that should be followed without objection or question. We ask the group members to fold the sheet of paper in half and then again in half. Then tear off the right corner of the sheet of paper, then turn it over and tear off the right corner again. Then tear off a small piece from the middle on the left side and so on… At the end, we ask the group members to open their sheet of paper, look at their snowflake, and then walk around the room to find another group member who has the same snowflake.

Questions for practice processing:

Did you find the same snowflake? How did it feel to find the same snowflake?

How did it felt to stand alone? What is the reason they did not find the same snowflake?

Everyone did what I said, yet there were no two identical results, everyone was different interpreted the same information.

7. Black-white, yes-no

Aim: To investigate communication and information exchange during problem solving. Experiencing how any restriction makes it difficult to communicate.

Time frame: 20 minutes

Required tools: /

Course of the exercise:

The group members sit in a circle, one group member will be the interviewer. The questioner can ask anything, others need to answer it quickly, but in a way that they can't use the words black, white, yes or no. It is important for players to answer the truth. Whoever makes a mistake or hesitates is eliminated. In the end, the new interviewer will be the one who lasted the longest.

Questions to process the exercise: How did it feel to answer quickly, without hesitation? In what form did the restriction made communication more difficult? How did the respondents felt?

8. From mouth to mouth

Aim: To investigate communication and information exchange during problem solving. The presentation of information distortion by serial information transfer. Demonstrate misunderstanding of verbal information that is short and accurate in content.

Time frame: 20 minutes

Tools Required: Paper with initial information

Course of the exercise:

All but one of the volunteers leaves the room. It is recommended to have a group member who stays inside all the time and watches the exercise as an external observer. For those who stay inside, the group leader reads a story:

"The blacksmith couple has two children. The boy has just graduated; the girl will be working from autumn. They decided to spend the summer together in Western Europe. They wanted to travel with their old Lada car, but they were afraid they wouldn't be able to travel the long way, so they went to Vienna by train, and from there they made the tour by tourist bus from a travel agency there. They first went through Austria while spending a few days in Tyrol. The Swiss-French border was crossed in Basel. Their main destination was Paris, where they wanted to see historical monuments and modern life. They did not reach the ocean this year, but they will spend a week at Lake Balaton. "

The second person is then summoned, to whom he or she tells the story from memory. Then comes the third person, to whom the second person also tells the story from memory. The practice continues in the same way until the last one hears the story. In the end, he/she tells the story he/she heard and reads the original. Observers report their experiences.

Questions for processing the exercise: To what extent is the information distorted? What did the observers experience? Was it difficult to remember such information? What was it like to recall the information? Did someone not understand the information they were given? Has there ever been an information distortion like this in real life?

Developing self-knowledge

9. Emotion guessing game

Aim: To raise awareness of emotions, to strengthen empathy, to develop self-knowledge, to experience the diversity of emotions that appear during a given situation

Time frame: 35 minutes

Required tools: guessing game cards for the forehead, the cards have opposite emotions, which can be paired: anger - joy, revenge - forgiveness, excitement - boredom, alertness-drowsiness, envy - selflessness, friendliness - suspicion, humor - seriousness

Course of the exercise:

Each group member gets an emotion on their forehead, but it's important that they don't know what's on their own foreheads. The goal is to figure out their own emotions and find their own opposite pair. Figuring out happens in such a way that they circulate in the room, stand in pairs and ask their partner a question to decide. After the answer, they are also asked one.

They then say goodbye to their partner and look for a new group member with whom they ask questions between each other. They continue to do this until they figure out what emotion is on their foreheads and who their opposite pair is.

Questions for practice exercise: How did it feel to guess that emotion? What emotions can we experience in a conflict situation? What does the lived emotion depend on? Can we give an example or tell a personal story about an emotion?

Your table and the EVENT VARIATIONS. Fill in the table based on the information so far.

1. TIME	2. LOCATION	3. WEATHER	5. CHARACTERS, [CHARACTER1]	7. SOUNDS [SIGNIFICANT SOUND]	EVENT VARIATIONS
					....
					....
					....

1. TIME	2. LOCATION	3. WEATHER	5. CHARACTERS, [CHARACTER1]	7. SOUNDS [SIGNIFICANT SOUND]	EVENT VARIATIONS
July 6, 4 p.m., Saturday	*church*	*scorching heat, high air pressure, the promise of a storm; sweat odor, perfume, incense, floral scent, cigarette smell*	*6. priest (45)*	*6. falling songbook thuds*	*1. The drunken cantor plays the Beatles song "Please Mr Postman" instead of the wedding march, for which the postman rushes out of the church because he was the bride's old lover and can no longer watch what will happen. The song was played by the drunken cantor, deliberately because he was the postman's childhood friend, and with that he wanted to remind the bride that true love is worth more than money.*
			5. little girl (7)	*5. organ sound*	
			4. little boy (9)	*4. bell sound*	*2. The song "Love must pass,"; the postman rushes out of the church. It had long been rumored that the aging groom actually loved men, but no one was sure if that was true. The number highlights that the female member of the pair was the cantor, who is already drunk like a fish, and thus sends a message to the false-hearted groom. The postman rushes out so they can't see when he bursts out laughing.*
			3. postman (25)	*3. motorcycles*	
			2. bride (21)	*2. nose blowing*	*3. The song the cantor begins to play is "Hatikvah," the Jewish anthem. The aging husband was a converted Jew. The cantor is a confirmed anti-Semite, and with this gesture he signals that he hates Jews, as well as those who marry a Jew even though being a Goy. The postman in this case is the son of the groom, who is terribly ashamed of the insult and decides to take revenge.*
			1. groom (60)	*1. bench squeaks*	

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10. What would I be, if…?

Aim: To improve self-knowledge and getting to know others.

Time frame: 10 minutes

Course of the exercise: Participants have to define and articulate themselves with the help of a living creature or object. The group leader asks i.e. "What would you be if you were a flower? Why would you be that flower? " Group members tell the answer with the name of a flower and justify the choice with a "property" of it. I.e. "I would be a violet because the violet is a modest flower". Once everyone has said the answer to the question, another question may follow - I.e. "What would you be if you were a house pet?" And so on. Depending on the time and the mood of the group, more questions can be asked. I.e. what would you be if you were an object? What would you be if you were a body part?

11. Positive self-messages

Aim: To give and receive feedback, strengthen group cohesion, exercise positive reinforcement

Circumstances: Group members sit in a circle, normal group position

Time frame: 10 minutes

Required tools: ball of yarn

Course of the exercise:

The group members sit in a circle, with one of the group members holding the ball of yarn. We ask them to throw the ball of yarn to the person they met today and would love to share something good. To whomever the ball of yarn was thrown, he/she would throw it to a third person whom he/she had also met on this occasion, and would give some positive thought and so on. A cobweb will be formed, which is also a sociometry. If the "cobweb" develops in such a way that someone is left out, they form a pair and give each other feedback on the time spend together.

Closing exercise:

12. Show it!

Aim: to give feedback about the workshop, to formulate and express emotions experienced

Time frame: 10 minutes

Course of the exercise: Show in a gesture how you felt here.

1.2. Aim of the group: Self-confidence building, communication skills, conflict management session series – 2nd occasion

Theme of the occasion (aim): development of communication skills, deepening of self-knowledge (2nd occasion)

Duration: 3 hours

Warm up

1. Blob-tree

Aim: To get to know the individual's current emotional-mood state
Tools required: "blob-tree" figure (Annex no. 4), colored pencils
Time frame: 10 minutes
Course of the exercise: The group leader distributes the "blob tree" figures (Annex no. 4) and asks the participants to select a figure appropriate to their current emotional-mood state and color with a color of their choice. After coloring, participants share their experiences extensively: How do they feel? How did they arrive? How are they currently? What impact the previous occasion had on them? What do they expect from today?

Tuning

2. Emotion activity

Aim: To raise awareness of emotions, to strengthen empathy, to develop self-knowledge, to experience the diversity of emotions that appear during a given situation
Time frame: 30 minutes
Required tools: activity cards with emotions
Course of the exercise:
The group members sit in a circle, going out and selecting an activity card one by one. What emotion was drawn should be drawn, described or acted out. The others try to figure it out. There is no competition; the goal is to present the emotions as accurately as possible. People of any number can try themselves.
Questions for processing: How did it felt to show off /draw/rewrite the emotion?
What emotions can we experience in a conflict situation? What does the lived emotion depend on? Can we give an example or tell a personal story about an emotion?

Self-knowledge development

3. Group bank

Aim: To deepen self-knowledge, to get to know each other deeper
Required tools: envelopes, sheets of paper, writing instruments
Time frame: 50 minutes
Course of the exercise: The group leader explains the course of the exercise. The table in the middle of the room forms the group bank with sheets of paper, envelopes and writing instruments. Each participant will take an envelope and write their name on it, this will form their own safe. It will be up to the group members to think through what qualities and behaviors characterize them. They can write down the negative traits and behaviors they would like to get rid of, and they can write down the positive traits and behaviors they would like to share with others. Everyone can use as many cards as they want. In the following, everyone can put the features in their own safe. When everyone has completed this operation, the group leader forms triads. The task of the group members will be to share their properties

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So the **STATE OF BALANCE** is suddenly **DESTABILIZED**. We will continue from here.

THE CONFLICT, i.e. the overturning of the state of balance

EXERCISE 10: Linking the SIGNIFICANT SOUND AND CHARACTER1

We could have found a number of ways to destabilize the **STATE OF BALANCE** - but we thought that accurate observation could have an increased role in it.

Study this table carefully then fill in your own on the opposite page based on this one.

Our table and the EVENT VARIATIONS:

THEORY: The nature of dramaturgy 1

In fact, somewhere deep down, every story can be drawn on the same scheme. It has been the great Aristotle, in the 5th century B.C. also wisely stated that "A whole [story] is what has a beginning and middle and end."

In addition, it is worth noting that - and here we are quoting the idea of George Orwell, the famous British writer, who explains that one of the secrets of good works is predictability:

"[This book] *in a sense it told him nothing that was new, but that was part of the attraction. It said what he would have said, if it had been possible for him to set his scattered thoughts in order. It was the product of a mind similar to his own, but enormously more powerful, more systematic, less fear-ridden. The best books, he perceived, are those that tell you what you know already."*

We love to read about the already known, the familiar, and we have expectations about this. We expect the cowboy to defeat the evil by the end of the movie (with a gun, in a hat!). We expect the Doc to figure out what that mysterious disease is, regardless the Doc being called *Brinkman*, *House*, or *Doug Ross*. The investigator needs to figure out what the crime was - if it weren't, the reader would rightly be disappointed.

The plot begins with the **EXPOSURE** (opening): here we **get to know the location, the time and the main characters, and we will be pretty much aware of what kind of (genre) story we will be dealing with.**

When a young man and a girl show up, we definitely expect a love story (*Romeo and Juliet, Titanic, A Little Romance*). If an old soldier or gun hero is the central figure, by the end of the story, it should turn out that he is still the same warrior as he was at his time (*Obi-Wan Kenobi, Toldi, William Munny*). There is nothing accidental in a good literary work, Chekhov put it this way: *"If in the first act you have hung a pistol on the wall, then in the following one it should be fired. Otherwise don't put it there."*

A you can see, you are already finished with your **EXPOSURE.**

The rest of the story is **CONFLICT**, which is always triggered by an **UNEXPECTED EVENT**. From then on, the story could go on in a number of ways.

In the musical *Hair*, *Bukowski*, a young farmer from Oklahoma, accidentally sees a girl rifing a horse in Central Park and begins to take an interest in this girl. The plot could have continued differently: let's say the chick is thrown off from the horse. It could have happened that the girl runs over *Berger*, the Brooklyn hippie kid, with her horse

with their other two peers and then trade in their properties. Triads can work together for ten minutes, and then new triads can be formed that can also work together for ten minutes. After completing the exercise, the whole group comes together and the participants report their feelings by carrying out the barter. They review the priority order of their property list. How characteristic are the list of attributes and behaviors possessed at the beginning and then at the end of the practice.

Communication development and conflict management

4. **Bridge construction**

Aim: To present the structure and role distribution in the group. Collaboration within and between groups, promoting group cohesion, developing communication skills, conflict management
Tools per group: 2 pieces of A/0 size cardboard.

                1 pair of scissors and 1 piece of approx. 30-40 cm straight ruler.

                1 tube of paper glue (optional)
For observers: Observation aspects
Time frame: 80 minutes
Course of the exercise: Four or six subgroups are formed, each receiving two sheets of cardboard, scissors, ruler, possibly glue. The group leader designates the group pairs to work with each other. He/she communicates their task: a bridge made of cardboard with the tools at their disposal build in such a way that both groups build half the side of the bridge; the two bridge sides shall be assembled after completion. - The groups move to separate rooms, if possible, followed by an observer. Collaborating groups have the opportunity to communicate with each other through a representative outside their own place. They have the opportunity to do this three times in a two-minute period. Groups can work for 60 minutes. After this, they have to bring their creations into the original group room, joining the bridge halfs together.
A jury of observers will decide the rankings according to the following criteria:
a) the length of the bridges;
b) stability of bridges (it must be able to hold a ruler without collapsing);
c) the originality and beauty of the bridges (based on the subjective decision of the jury).
The whole group discusses the experiences, the feelings of the participants, the feedback from the observers and the general lessons learned.
Observation aspects:
1. How did the group get to work? How did it organize itself?
2. Was there any group structure? What roles did each person take on? How did the others react? Was there a leader (or leaders)?
3. How was time managed? How long did the period of preparation, planning, construction last? What was the pace of work? Weren't they time-consuming?
4. What was the atmosphere like? Did everyone participate in the work? Were there any tensions in the meantime?
How did they feel?

5. How was the issue of communication with partner groups resolved? Who was the representative and how were they satisfied with him/her?

6. What was the level of motivation of the group members and did this change in the process?

7. How did the group receive the jury's decision?

<u>Closing exercise:</u>

5. Blob-tree

Aim: To get to know the individual's current emotional-mood state

Required tools: "blob-tree" figure (Annex no. 4), color pencils

Time frame: 10 minutes

Course of the exercise: On the "blob tree" diagrams distributed at the beginning of the session, again select the figure corresponding to your current emotional state and color it with a chosen color (different from the one at the beginning). After coloring, participants share their experiences extensively: How do they feel? How did they felt during the sessions? What effect did this occasion have on them? What do they expect from the sequel?

1.3.Structured practice repository for group leadership

This collection is made without claiming completeness, but it gives beginner group leaders the opportunity to expand their practice repertoire.

1.3.1. Getting to know, warm-up exercises

I have never…

Aim: to get acquainted

Time frame: 10 minutes

Required tools: /

Everyone forms sentences with this beginning: "I've never…" I.e. "I've never traveled by plane."

Variation on the game: They check to see if the sentence is also true for someone else. If not, the person gets a point. If it's true for anyone else, no one gets points.

HEAD SLAPPING

Aim: to get acquainted, stress reliever

Time frame: 10 minutes

Required tool: 1 newspaper

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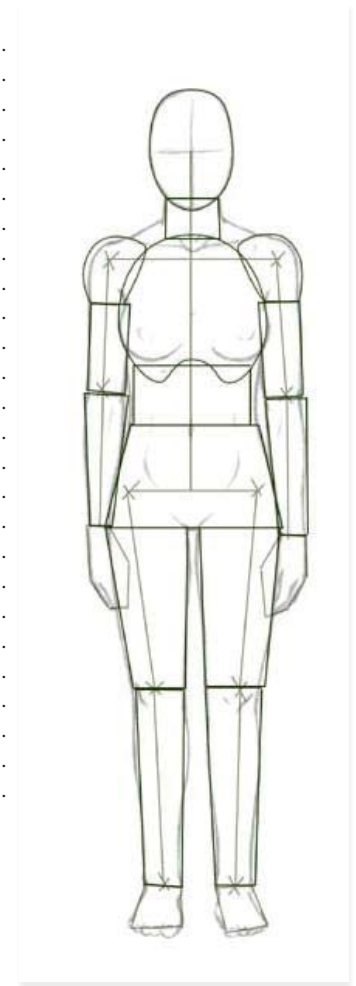
Later, in the course of future events, when there will be a change in the characters' fate and mood, it will in any case be expressed by a change in clothing and in their appearance at some level (even if it seems insignificant).

EXERCISE 9: Characterize the character with the help of costume, mask, and props

In a similar way as in **EXERCISE 7** (when you described the character's physique), dress up your character now. Describe as many pieces of clothing as possible, in as many details as you can, and as accurately as possible! The piece of clothing should refer as much as possible to the characteristics of the character, either to the real characteristics or to the features that the character wants to emphasize! If it helps you, you can draw in the schematic figure.

ATTENTION: The pieces of clothing also have colors, and it matters if something's sky blue, fiercely green, or pus-colored.

If possible, try to find items of clothing that induces a strong change in the character's features or in the reader's mood.

Note: The second version is not a name learner game, but rather a concentration game.
The group forms a circle, someone standing in the middle of the circle with a rolled up newspaper in their hand. Someone from the circle says a name, and then the one in the middle must hit the head of the name owner with the newspaper. He/she can avoid the hit by saying another name as soon as po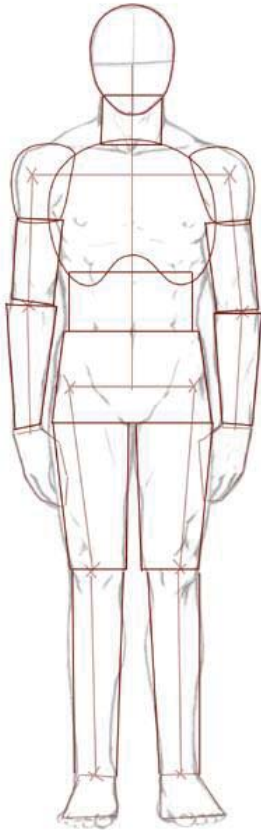ssible who will be the new target for the one standing in the middle. Whoever is late in saying the name and has been hit in the head, or who says a name that is not in the group, swaps places with the one in the middle. In exchange, the hitter is entitled to say a name first. (If the game is played while sitting, you must say a name before you can take a seat; otherwise you can hit him/her in the head and he/she will have to return in the middle of the circle again.)
Version: Everyone chooses an animal or plant name for themselves, and then uses it instead of their own name, to avoid headaches. This version is more difficult as we have to keep in mind the names the others gave themselves.

OWN SIGN, OWN COAT OF ARMS

Aim: to get acquainted, self-knowledge, communication skills

Time frame: 15-20 minutes

Required tools: pen, paper

Number of people: 8-15

Everyone is asked to draw the most important moments of his/her life in three or four drawings and then draw a sign, a symbol for themselves. Once we they are done with the drawings, they will show them to the others.
Everyone can explain why they drew what they drew.

1.3.2. Tuning, stress relief sessions

Walk like a…

Aim: to relieve tension, to practice mentalization

Time frame: 10 minutes

The team leader gives the following instructions:
- o   Walk like an old man!
- o   … As if you were crossing the ice during a cold winter day!
- o   … As if you were a stealthy cat! Etc.

ABC

Aim: tuning, warm-up session

Time frame: 15-20 minutes

The task of the group is to find an object for each letter of the ABC that can be found in that space.

SYMPATHETIC SOUND SOURCE

Aim: attunement to each other, nonverbal communication

Time frame: 10-15 minutes

Required tools: /

We play with our eyes closed. He or she looks for a place in the room, and then he or she hears a sound, a series of sounds (preferably as original as possible) and repeats it. In the meantime, he/she also pays attention to the sounds made by the others and, with his/her eyes still closed, sets off in the direction of the sound he/she likes. In this way, small groups are formed.

Version 1: Half of the company is located on one side of the room with one eye closed. On the other side of the standing space, on different points of it, the other part of the company says calling words. The "blind ones" head towards the sound source they like, until they meet the "heard" partner.

1.3.3. Team building exercises

GROUP DRAWING

Aim: to strengthen group cohesion and cooperation

Time frame: 10 minutes

Required tools: /

*Number of peopl*e: 20-25

We wrap a sheet of paper around the group. Everyone draws a line on this sheet, complete the resulting drawing. Once everyone has drawn on the sheet, they can look at the finished picture together. Give the image a title as well!

ROPE TRIANGLE

Aim: To develop cooperation, group roles, communication.

Time frame: 30 minutes

Required tools:
- 1 piece of 12 meter long plastic rope or twine
- 15 blindfolds

EXERCISE 8: The face

If you may have forgotten to describe the character's features meticulously, well, we'll give you a schematic male and female face. If you haven't forgotten about the face, congratulations!

Write down in detail what facial features the character has. Write about his/her hair, eyes, cheekbones, skin quality, etc. Write as many such features as possible.

It is worth noting that if you simply describe that the girl *has white skin and freckles*, it is unnecessary to describe that she has *red* hair and that she has *green* eyes, because this color scheme is usually typical - although of course there are other variations. .

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If the character accidentally became an animal, **circle it and describe its characteristics**.

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The course of the exercise:
The group leader leads the group to the center of the room, where he/she lays the rope/twine on the ground, distributes the blindfolds, and issues the instruction. No one can talk in the first minute of the practice, after it is possible. The task is for the group to form an equilateral, regular triangle from the rope with their eyes closed so that their full length is used and that the rope/twine is held by everyone for the 15 minutes available. If the task is not completed within 15 minutes, the group will get excluded. If the solution does not appear in the 13th minute either, they can remove the blindfolds, but then they can no longer talk to each other.

Our house

Aim: To develop cooperation within the group and a sense of belonging

Time frame: 30-40 minutes

Required tools: large wrapping paper, felt-tip pens

Description of the game: the task of the group is to jointly design a house in which they will live together. Make a top view drawing of this. If the building is planned to have more than one storey, make a plan view of each storey. Also design and draw the equipment and the possible garden. Then we discuss the plans and how they managed to reach an agreement, how much they could/wanted to take into account the aspects and wishes of all of them.

1.3.4. Communication exercises

We came from America

Aim: The game aims to develop non-verbal expressive skills, to experience how difficult it is to express something with mere gestures. On the other hand, since it is a competitive situation, conflict and rivalry also appear in a playful form.

Time frame: 10-30 minutes.

Required tools: /

Game description: It is a well-known child's game. The group is sitting in a circle. Two people go out and agree on an occupation. Their task will be to return to the group and present the given occupation with gestures. Returning to the room, they say, "We came from America, the coat of arms of our craft: x (The initial letter of the given occupation)" The others have to figure out what the occupation is. Whoever succeeded, can choose a partner for him/herself and they will be the guessers of the next trial.

Just focus on me!

Aim: The task is a kind of communication struggle between three parties for attention, in this way it can also be a measure of the level of social effectiveness.

Time frame: 20-30 minutes

Required tools: /

Game description: The group members sit in a semicircle, three people will be the players. The task is simple: two people talk in depth so that they can only pay attention to each other in the meantime. The third task is to attract the attention of one of the interlocutors by any means, but without reaching the other two players. It is worth setting the time frame in advance, let's say between 2-5 minutes. Afterwards, other group members can try their hand at the role of 'conversant' and 'disruptive'.

Repeat in other words

Target: Developing communication skills. But it also develops vocabulary and enriches the expression of emotions.

Time frame: 10-20 minutes

Required tools: /

Game description: The group is sitting in a circle. Someone from the group tells an arbitrary short story. The person sitting next to him/her repeats the same story in other words, the stipulation being that no same word can be used in the meantime. Whoever makes a mistake has to repeat the story twice. We play until everyone has been both a storyteller and a repeater.

1.3.5 Conflict Management Exercises

Angel-Devil-Human

Aim: experiencing the nature of conflict

Time frame: 10 minutes

Required tools: /

Ask the group members to lie down on the carpet and dream a dream: imagine themselves as angels. Let them also realize this dream: to move freely in the room and interact with each other as angels. Allow at least 5 minutes for the events.
We repeat the previous step, only now we ask the group members to imagine themselves as devils and to act accordingly.
Finally, we ask group members to interact with each other as humans (who combine both angelic and demonic traits).
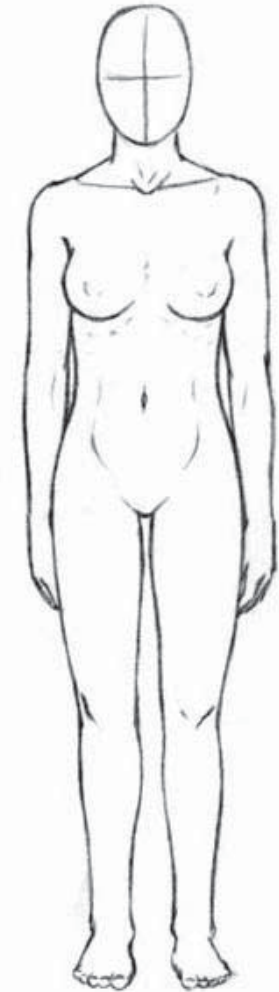
Do it!

Aim: Demonstration of intergroup conflict in situations where insufficient resources are available. Groups have the opportunity to "do business" with each other, so the task may also be suitable for developing negotiation skills and social effectiveness. In addition, as the work

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If perhaps this character was a woman the **metaphors** could be particularly expressive. A *goose-like neck* is very different from a *swan-like neck*, the former lady would obviously not give the impression of an elegant lady in the reader, the latter all the more so. It matters if the eyes are *tabby* or the lady has a *dull cow look*.

> **ATTENTION**: The enclosed lady has a rather beautiful figure – your hero can be lean or plump regardless.

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EXERCISE 7: Characterization of the character with his external bodily features

Describe as accurately as possible the appearance of **CHARACTER1** drawn in **TASK6**. For help, we have provided a schematic drawing of each male and female so that you can write the external features next to it. If you accidentally wrote an animal for a character and managed to draw it, you would describe it under the animal figure.

Feel free to use metaphor, analogy, circumscription when describing external features (*pale blonde, platinum blonde; he was the size of a two-door closet; no longer a young person*).

Don't write clothes or accessories for the time being, just focus on the biological properties of the character. Be as careful as possible, pay attention to the details (e.g. skin quality, mole, scar).

Do not forget about the character's voice (*deep, velvety, resonant, bleating etc.*).

> **ATTENTION**: The enclosed man is rather handsome - your hero can be scraggy or overweight regardless.

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takes place in small groups, so the cooperation within the small group also strengthens the feeling of belonging somewhere.

Time frames: 30-45 minutes

Required tools: 1 roll of adhesive tape, 1 pair of scissors, 1 glue stick, and lots of newspaper with colorful pictures, colored paper, 4-5 larger sheets of cardboard.

Game description: The group is divided into subgroups of 5-7 people. The task of the subgroups is to create the most beautiful collages possible in 15-20 minutes. The materials needed for this are scattered throughout the room. Groups can put together everything they need for the collage, but they can also exchange it with each other. Obviously, the group that comes first finds that having only 1 glue, 1 scissors, and 1 tape is in a more advantageous negotiating position. We then judge the collages together and discuss what it was like to be in the game; who was in a negotiation situation, who tried to convince others, whether someone used "inadmissible" tools such as theft. How did it felt to realize that the important tools needed to complete the task had gone to another group?

Games of assertiveness

Aim: to clarify the three possible behaviors (aggressive, assertive and submissive) in a conflict situation, to give members the opportunity to try out different solutions through role-plays.

Time frame: 30-60 minutes.

Required tools: /

Game description: The members sit in a circle. The group leader briefly explains the difference between aggression, assertiveness (determination, strength, push, not to stand up for oneself aggressively) and submissiveness (subordination "being a chicken"). This is followed by role-playing games. Volunteers will be the actors; the others will provide the auditorium as if it were a theatrical performance. The actors have to play different conflict situations, aggressively, assertively or submissively. The game is followed by a discussion with the group, who saw what, how the conflict was resolved, how aggressive, assertive or submissive the actors were.

1.3.6. Closing exercises

Gift

Aim: at the end of the group, members give and receive feedback with their help.

Time frame: 20-30 minutes

Required tools: a number of sheets of A5 or A4 paper corresponding to the size of the group and writing implements.

Game description: The group leader states that since the time for the last practice has come and the group is splitting up, he/she wants everyone to bring home some symbolic gift. He/she therefore asks everyone to send each of their groupmates a personalized gift on a piece of paper, just for him or her, which he or she assumes he/she will like. Then, on the handed-out sheets of paper, everyone writes a symbolic gift for a groupmate and signs, folds the paper, and writes the recipient's name on top. Then, when everyone is ready, the gifts for him are placed on everyone's chair.

Other remarks: We can ask group members to give feedback on the gifts they receive, to report their feelings, impressions, but everyone has a personal right to publish as much as they want.

Badges

Aim: to give a symbolic gift to each group member at the end of the group, and give feedback in a symbolic form

Time frame: 30-45 minutes

Required tools: white cardboard sheet (approx. 5x10cm) for each participant, different colored felt-tip pens and safety pins.

Game description: The group is divided into small groups of three. One member of the trio retreats from the other two, who design an award for the third, that symbolizes his/her qualities, personality, thinking, demonstrates his/her group behavior. The retired third, meanwhile, tries to imagine what award the others are designing for him/her and records his/her idea on a piece of paper. When the award is ready, another group member steps aside, and the same thing happens as in the first case, eventually the award is prepared for the third person in a similar way. When they are ready all three members will receive their award. Within the triad, they clarify who received what and why and how this corresponded to their preconceived notions, fantasies, and collectively try to clarify what their coincidence or deviation from the actual award can be traced back to. Then the whole group gathers, everyone puts out their badges and walks around for about 2-3 minutes so everyone can see everyone. Then they discuss their feelings, impressions, and learned lessons.
Other remarks: in the end it is possible to find out who might have made a different badge for another group member.

Opinion box

Aim: The aim of the task is to get feedback from the participants at the end of the training.

Time frame: 15-20 minutes

Required tools: sealed box with slot on top, paper, pen

EXERCISE 6: The first character

Roll the 6-sided dice.
The number of characters corresponding to the result will be the first character (**CHARACTER1**).

CHARACTER1:
....

EXERCISE 5: The characters

Describe six different people who are present where your story begins. As a last resort, you can also write down an animal, but a human would be better.

(You can also choose to imagine yourself in the story - in which case you will be forced to write in the first person. However, this first person narrator should be a fictional character.)

ATTENTION: Don't forget that if you write yourself or a first-person fictional character in a literary work, you narrow down your own possibilities! A so-called **OMNISCIENT WRITER** can write about the feelings and thoughts of any of his/her characters, he/she can bounce relatively freely in time and space - the first-person narrator cannot step out of his/her own role. Be sure to indicate the gender of the character and their **age** in parentheses.

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Place your character on the map of EXERCISE 4 with the symbols of ①, ②, ③ etc.

Game description: Participants are asked to write down their feelings, positive and negative criticisms about the training on a piece of paper anonymously and throw it in the box. At the end, we open the box and discuss what is described.

Other remarks: It is important that the group leader has sufficient self-knowledge and tolerance for frustration to deal with negative opinions. No one should get offended or become hostile, when hearing the feedbacks.

ANNEX 4
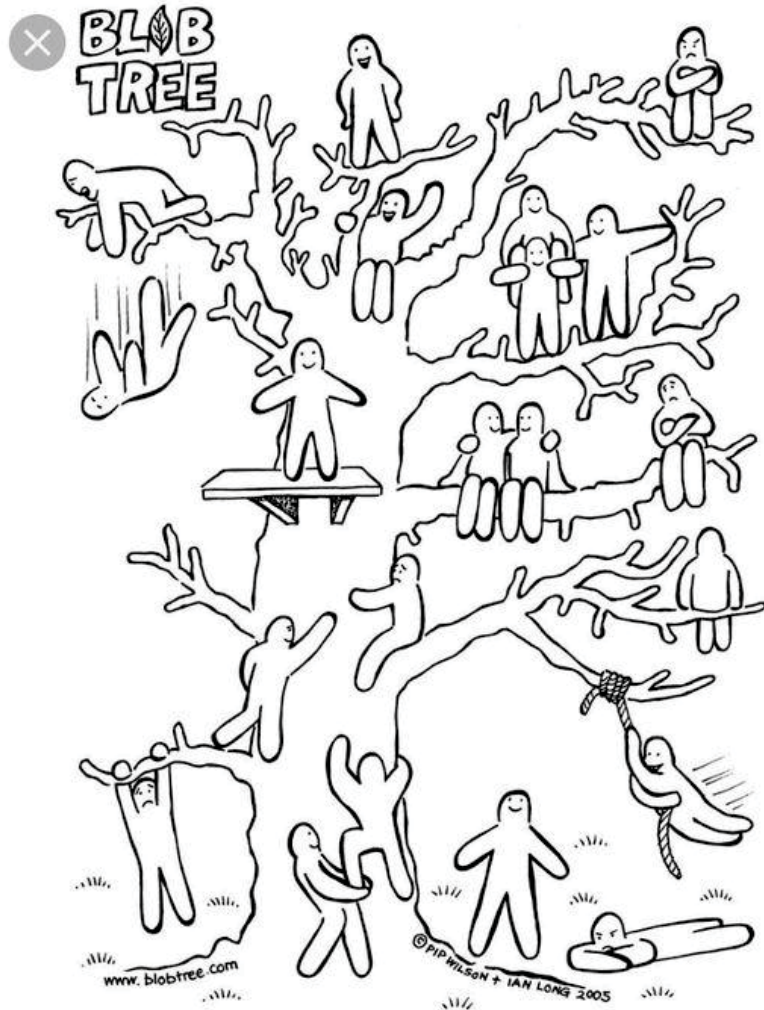
picture of where the shadows are going to fall or if the sun is shining into the eyes of the characters.

For example, if your story begins in Budapest on November 10, the weather is bright and the protagonist is walking towards the Danube on Széchenyi Street, then it is impossible to see a friend's face coming towards the character, because the sun shines in the face and nothing can be seen.

Of course the map can be redefined, modified later.
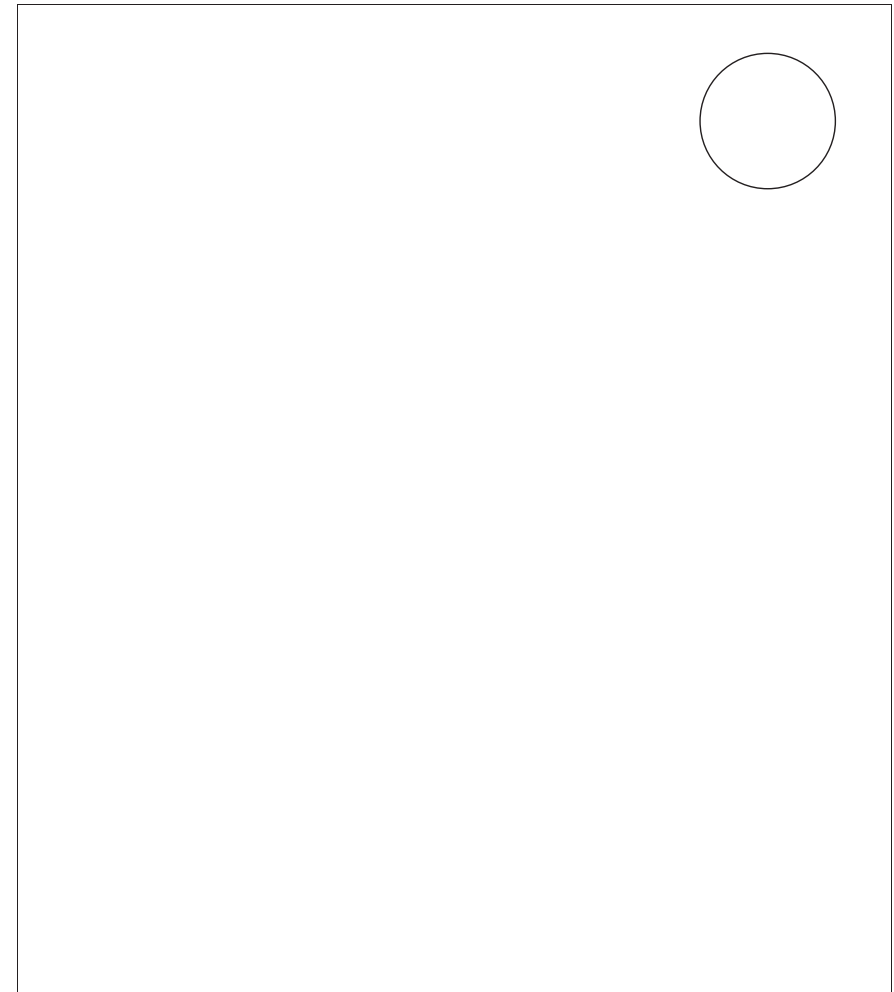
16	farm	nursery	dentist	library
17	newspaper editorial office	hairdresser's	mental hospital	convent
18	printing house	cannery	monastery	bus
19	stable	tailor shop	tobacco shop	tram
20	submarine	underpass	old people's home	lake shore

The place you get is the place where your short story will start at the given time.

STARTING LOCATION: ....

EXERCISE 3: The weather

Make sure the weather is typical for the location and time.

Of course, if the venue is an enclosed space where the outside weather is not perceptible (for instance a swimming pool or iron foundry), the temperature, humidity, etc. of the indoor space should be described.

So: What is the weather like at (or around) your location? Be sure to answer in whole sentence(s). Remember: the weather has an effect not only on our sight, but also on our smelling and touching, i.e. you can write about the smell of the rain, the electricity you can feel in the air, the smell of sweat, and the people panting in the heat.

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EXERCISE 4: Planning the location, placing the characters on the venue

Make a sketchy **map** of where your story will begin! Mark the cardinal directions in the circle in the upper right corner so you know where the sun is shining from, so it's pretty much a

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ANNEXES - Method of literature therapy (bibliotherapy) (possibilities, tools, suggestions for conducting creative programs)

ANNEX 1

What is literature therapy?[22]
THEORY

The method of bibliotherapy uses literature as a tool. The method is well applicable for maintaining our mental health, preventing various mental health problems, but is also used successfully in rehabilitation and in the treatment of addictions; or simply in processing / assisting general life issues. There is a trend that attaches importance to the quality of the literary text and connects it to the therapeutic effect. Another variety does not prioritize the chosen literary work, it shows personal issues in any text - and through this it achieves results.

Developmental literature therapy is a loosely structured therapeutic method that works with narratives, and which has a primary therapeutic goal of *general personality development*. That is, it deals partly with the deepening of self-knowledge and partly with the development of factors that are among the most important criteria of a healthy personality (e.g. general adaptability, competent interpersonal behavior, emotional and motivational control, social skills, integration).

Secondary goals include, for instance, the promotion of reading, the development of mother tongue literacy, and the development of literacy and aesthetic sense. These secondary goals are also obviously more important in case of a target group that is severely underdeveloped in these areas, such as having literacy difficulties or lacking in literacy and education.

According to its American roots, the concept of bibliotherapy usually refers to personality development activities with readings, so the narrative that forms the starting point of therapeutic work can vary besides fiction (folk tale, biblical story, therapeutic story, newspaper article, diary, textbook, dime novel, etc.). Developmental bibliotherapy can also be a good tool for exploring the central elements of self-image and identity. This is based on the realization from Norman N. Holland's psychoanalytic art perception theory (Holland, 1990) that aesthetic responses can be treated as an imprint of one's identity, and the personal

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[22]Source: Csorba-Simon Eszter: Self-knowledge Work Behind Walls - The Role of Literature in Closed Institutions. Different Ways of Using Art Therapy with Marginalized, Vulnerable Social Groups (Studies /analyses - Best practice guidelines / report). Edited by Lídia Lindner and Mercedes Mészáros. 2021. http://www.unlocked.hu/assets/io1---different-ways-of-using-art-therapy-with-marginalized%2c-vulnerable-social-groups.pdf

EXERCISE 2: The location

Roll a 20-sided dice and a 4-sided dice. The first result will define the row, the second the column.
Circle the location.

	1	2	3	4
1	homeless shelter	office	ship	construction site
2	university	resort	airport	train
3	pub	port	bus station	railway station
4	police station	private flat	theatre, cinema	restaurant
5	amusement park	swimming pool	court	prison
6	mall	park	church	zoo
7	playground	market	pastry shop	iron foundry
8	supermarket	jewelry shop	bank	bakery
9	cemetery	bridge	fire department	barracks
10	book shop	concert	post	sport field
11	hospice	forest	field	student camp
12	petrol station	repair shop	hotel	guesthouse
13	kindergarten	brewery	attic	cellar
14	high school	canal	carpentry shop	beach
15	elementary school	seminary	brothel	circus

Creative writing (story) – short exercise book [38]

EXERCISE 1: The time

Roll the 30-sided dice. If the number thirty came out, you would be free to have either 30 or 31. In this case, so if you roll 30, roll again. If the number thrown is 15 or lower, 30 will be your final score, if 16 or higher, it will be 31.

Circle the number.

DAY 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 34 25 26 27 28 29 30 31

The number you get will be the day your story begins.

Roll the 12-sided dice.
Circle the number.

MONTH   1   2   3   4   5   6   7   8   9   10   11   12

The number you get will be the month your story begins.

Roll the 30-sided dice until you get a number less than 25.

HOUR 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24(=0)

Your story will start at this hour.

Throw a six-sided dice. The number you get will be the day of the week, so 1 will be Monday, 2 will be Tuesday, and so on. If you roll six, throw again. If the next number is between 1 and 3, you get a Saturday, if between 4 and 6, you get a Sunday.

DAY OF THE WEEK   1   2   3   4   5   6   7

So your story will begin on …….. of the week.

So the date of your short story is

....

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[38] Highly abbreviated, rewritten version of Bence Aradi's Creative Writing Workbook (Váltó-sáv Alapítvány, 2018)

response to a perceived work or text depends largely on one's individual identity themes, personality traits, individual lives, experiences.

Literary therapy is a multidisciplinary interactive form of activity that is related to reception aesthetics and hermeneutics, *so the effect of reading on the reader is important, not the interpretation of the literary work*. Literary therapy is an *interactive, reflective, verbality-based support work* based on psychotherapeutic techniques, in which the personal experience of reading and writing, as well as the *quality support relationship itself and the interpersonal processes and deep encounters support the individual in change.*

Two basic features of bibliotherapy can be highlighted: the intention to influence and develop the personality, and the use of texts - mostly, but not necessarily - literary works. There are many aspirations to work with non-literary works, such as academic texts, newspaper articles, diaries, folk tales, tales, and lyrics, and in these respects, the stimulating effect for personal conversations is usually not missing in the same way as in the case of literary works.

One of the basic tenets of the sociology of reading is that if the reader succeeds in understanding and experiencing a given work, he or she has the opportunity to *begin to view the world with a renewed way of thinking.* But the effect of emotional identification does not mean that the individual attitudes of the reader have changed. The reception of a work is a constellation in which a person who is constantly forced to act may, even for temporarily, suspend his or her decisions about action. In this situation, he or *she has the opportunity to follow and identify with other behaviors without consequences.* If this effect is sufficiently strengthened and integrated into the personality of the recipient, specific and changed goals may be formed.

Thus, bibliotherapy is nothing more than the use of selected readings to treat and prevent psychological problems, and to personality development. It is also true, especially in the case of literature therapy that we are talking about an interdisciplinary, verbal therapeutic method that is one of the art therapies. Art therapy in general is a set of effective methods in the fields of pedagogical development as well as therapy, prevention and rehabilitation through the promotion of the reception of works of art or their details and the promotion of creative artistic activity, through the special processing of experiences. Art therapy, like bibliotherapy, can be active and receptive therapy. In active therapy, the participant creates something himself or herself: writes a poem, a CV, keeps a diary, paints, makes a film, shapes a clay pot, strings pearls, makes music. We talk about receptive therapy when the object of reception is a work of art: a literary work or a part of it, a film, a painting, a piece of music or a part of it, and so on. By then, we are already working with finished pieces, while *in active therapy the process of creation is the point, regardless of the aesthetic value of the finished work*. Depending on which branch of art we utilize, we can talk about bibliotherapy, music therapy, as well as fine arts therapy, dance therapy, film therapy, etc.

The *goals* of bibliotherapy can be various: in general, these goals range from the topics of treating mental problems, personality *development, development of self-knowledge, social skills*, empathy, tolerance, community building, and possibly recreation. The basic idea of the working principle of bibliotherapy is that *a reading can help the reader to see his problems from an external perspective*, to learn an example or even a counterexample to a certain life situations, *to think of solutions without consequences.*

Literary texts often express ordinary, everyday human problems with an artistic expression form. This type of communication encourages participants to try to use their vocabulary to accurately express their problems. By identifying with the actors of the processed text, it is possible to resolve the conflicts of the actors first, and later to apply the lessons to one's own life situation and to solve one's own problems. Existing texts are usually easier for therapy participants to discuss, as this way they can express their own opinions. Participants have control over the process throughout, as they have the opportunity to choose the level of spiritual revelation that is still safe for them. Numerous - even contradictory - opinions can be formed between the participants about the same text, so the method is an excellent way to develop tolerance for each other, respect for the opinions of others, and tolerance for conflicting emotions.

A literature therapy session is always *organized around a pre-selected literary work* that, if possible, targets a similar problem of group members. In connection with the work (part of the work), there is a *personal conversation* under the direction of the group leader, which is therefore not a literature lesson and not art analysis centered. The remarks attached to the text and the associations, ideas, memories, emotions related to the text of the work help the group members to clarify their own relationship to the topic or problem suggested by the work, as well as the parts where they get stuck, the shortcomings in it, which would be difficult for the individual to get over without an external help. This leads to important insights into getting to know oneself and judging others, and *can re-tune already stiff personality structures*. Although the participants often compare the session to a literature lesson, we do not expect art analyzes, literary extracts and showing off of individual literacy knowledge during the session, but the personal, own experiences of the participants are given the main role, we try to bring those to the surface. In the sessions, the selected literary work is processed in an experiential way, and the leader of the session helps/can help this process with guiding questions, which *allows us to think further about the problems and to find and accept messages and solutions tailored to individuals.*

To put it simply, **bibliotherapy is reading a book or books together with the purpose of helping the reader cope with some personal problem.** The importance of reading and talking together also brings bibliotherapy into the category of sociotherapies. In a sociotherapy sessions, we recall the whole psychic inner and social world of the group member, the characteristics of his or her value system, which enables the group member to understand himself or herself in several ways. We also make people aware of the values of the

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c) **Le super livre à inventer des histoires** [The Great Story Creating Book][37] (Mélanie Grandgirard- Juliette Sumands): Come up with new, exciting stories.
Each page of the book is cut into four sections. There are different characters, locations, actions, events. And the suggestions at the top of the page spice it all up: they determine what style to use, as well as what sentence should be in the story.

Variations:
- **One story**: the storyteller turns over four pages at random. He or she tells a story from beginning to end based on the elements chosen. The more detailed and colorful the better it is. Depending on the age and storytelling of the storyteller, you may decide to use the suggestions at the top of the page.
- **Multi-part story**: before the storytelling begins, players agree on how many parts the story should consist of, and then randomly select four items. The first player tells the first part of the story, then chooses a few more items for the second part, and so on, until the closing part. Each part can be narrated by one, two or more players alternately. By considering the suggestions at the top of the page, you can decide if it applies to the entire story or varies from part to part. Who will be the most imaginative?
- **Duel**: two people play and both players choose four items for themselves. The younger player starts and strives for his hero to win. But every time he uses a new item, the other player interrupts the storytelling with a sentence that starts like, "Unfortunately ..." Luckily, the first player comes in again, who has the opportunity to help his hero again. And so on...

ANNEX 11

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[37] Le super livre a inventer des histories. Fleurus, 2017.

b) **Story cube**

Participants use the discarded symbols into a story, without any limitations: they can take turns telling their own stories - or even together, continuing each other's thoughts.
Variations:
My hero: Roll 3 dices and make a character out of them. Then roll all 9 dices again and tell your story by using your previously created hero. What will happen to your hero on top of a pyramid in ancient Egypt? Or as a good friend of a turtle?
Story chains: The first player rolls all 9 dices and then begins a story. Each successive player adds another chapter to the story, which he or she has came up with. The last player must complete the entire story.

individual and their social environment, and we also aim to influence the social environment and shape its values through a process of socialization.

Literary therapy aims to help readers gain personal insight and increase their self-knowledge. This insight means being able to identify emotions that arise during reading and be able to talk about them. This was most aptly worded by Bruce Colville: The right story for the right person is like an arrow to the heart. It can hit and trigger what is hiding in the reader (or listener), a secret insult, anger, or sense of absence lurking deeply that is eager to break to the surface. Some bib liotherapists seek to induce emotional catharsis in the children they work with. Catharsis means that emotional or psychological tension is released when the reader experiences the emotions of the characters he or she is reading about.

Additional goals of bibliotherapy can be:
- problem solving, which can be helped with literature for the reader.
- most bibliotherapists are agree that assistance with the help for increasing personal insight, inducing catharsis, and problem-solving participants can see through the eyes of others, an can become more empathetic. The ultimate test of bibliotherapy is the emergence of behavioral changes.
- it helps to establish effective and satisfactory social relationships. The group has a motivating effect on the individual, and the importance of the shared experience in the group can play a big role in the lives of the participants. Books create a point which around common interests and common experiences can be discovered, from which friendships can later develop. In addition, books can reduce feelings of personal isolation by allowing the reader to identify with a character in the book.
- bibliotherapy can serve as a source of information for readers who are isolated from their environment due to certain problems. This problem can be related to family or social relationships, or to illnesses. Books can serve as a guide, an example, and show the reader a possible route.
- entertainment: people also read because reading is fun. A good book can pique the reader's curiosity, helping to shape new behaviors.

In fact, of course, bibliotherapy can have as many goals as there are professionals who use it and as many types of groups as the bibliotherapist has to deal with. Based on these, on the session led by me I aimed to develop communication skills, creative thinking and self-knowledge, build patience and tolerance, and promote reading and make participants like reading. Additional goals of the therapeutic process were to increase active participation, discuss problems together, recognize problem situations, and *motivate participants to change*.

ANNEX 2

The rise of bibliotherapy

George Eliot, aka Mary Ann Evans in her original name, is said to have overcome her grief over the loss of her loved one with the help of a reading program led by a young man. The therapist, who later became the husband of the writer, believed that art was the closest thing to life, a way to expand our experience, to extend our relationships beyond the confines of our personal destiny. Of course, not everyone shares this hypothesis: Suzanne Keen, a poet and feminist critic in her 2007 book *Empathy and the Novel*, expresses doubts about whether the empathic feelings created by reading fiction will indeed result in selfless, prosocial behavior in real life. According to her view, books alone cannot make a difference, and even a lot of bookworms seem more antisocial. "*Reading novels is not a team sport*", she notes, adding that reading nonetheless is an immersive experience that has many health benefits, such as getting

While reading a novel alone may not necessarily bring a breakthrough in our lives and shape our personality, an in-depth, focused, professional-guided engagement with texts can even bring about radical changes in solving personal problems or self-knowledge. Biblip or literary therapy (the difference between the two will be discussed later) encourages change for therapeutic effect. The term was first used in an article in 1916 in the issue of *Atlantic Monthly* titled "*A Literary Clinic*". "*A book may be a stimulant or a sedative or an irritant or a soporific. The point is that it must do something to you, and you ought to know what it is. A book may be of the nature of a soothing syrup or it may be of the nature of a mustard plaster*", writes the author.[23] The novelty of the method is somewhat contradicted by the fact that bibliotherapists Ella Berthoud and Susan Elderkin trace the idea of the healing power of literature back to the ancient Greeks, as indicated by the inscription above the entrance to Thebes Library: "this is the healing place of the soul." However, the practice of the therapeutic application of literature can be dated much later, to the end of the 19th century, when Sigmund Freud began using literary works in his psychoanalyses. Traumatized soldiers returning home from the front after World War I were also required to read in England; librarians were even trained on what books to put in the hands of doctors working at the front. In Hungary and abroad, the wider application of the method began in the 1970s, in addition to closed hospital institutions and libraries, and literatute therapy is now taught at several universities.

Benjamin Rush, considered to be the father of American psychiatry, has been using literature therapy since the 1800s. It spread for the first time in Europe in the Anglo-Saxon countries, and reached Hungary mainly through German and Austrian mediation. The method became known with the help of a district doctor from Szentendre, dr Oláh Andor, in the 70's and 80's, who always gave healing readings from the books he kept in his office in addition to the recipes. It was used in libraries in the 1980s, sporadically, usually as a result of individual

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[23] Source: https://www.theatlantic.com/magazine/archive/1916/09/literary-clinic/609754/

What is this? What is this?
6. My attitude towards my **own uniqueness**
   Song

5.d Six-word rule: how do we summarize our lives in six words?

Instruction:

Writer Ernest Hemingway had a drink with friends in a New York restaurant. They talked in all sorts of ways, as they used to be, until one day they started discussing how long a good novel was. Hemingway claimed he could write one in six words. The others bet in ten dollars what he wouldn't be able to do it. Hemingway wrote the following on a napkin:

"For sale: baby shoes. Never worn."

There is a terrible tragedy behind these six words. Who does not have a sore throat when reading this has a heart of stone.

Other examples:
- A 27-year-old man abandoned by his love summed up his current life in six words:

"I'm still making coffee for two."

- Or another young man:

"Dad has died, mum went crazy."

- Stages of human life:

"We grow up, we shrink, we disappear."

Sum up your life in six words.

5.e Flash Fiction, postcards

The essence of short writings is a set form with a maximum length of 500-1000 words. This has been further developed by many: for example, the editors of the extraordinary Hoot literary magazine, who select one of the writings they receive each month and send it to their readers and subscribers by printing it on a postcard. The special magazine is also an exciting

enthusiasm and aspiration. More and more can be heard about this method in recent years, but for the most part it is still a specialty.

"There is no friend as loyal as a book", believes Ernest Hemingway, Nobel Prize-winning novelist, short story writer and journalist.

[24] This student created his own cozy atmosphere today and I absolutely love it   pic.twitter.com/xBQKeJAQxj

— Ms. Mileham (@MariMilehamIHES) May 11, 2021

ANNEX 3

What makes literary texts a therapeutic tool?[25]

- They present similar life situations, thoughts, feelings, proving that we are not alone with our own issues.
- They offer different solutions and options to help you look at the situation from a different perspective.
- They expand and diversify our thinking and communication, making them more self-reflective.
- They help to articulate the problem; they can put words in our mouths that we would not otherwise be able to say.
- They address us in a language we do not speak in everyday life, so we cannot express our inner world.

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[25]Source: Jakobovits Kitti: Irodalomterápia, A könyvespolcod pszichológusszemmel. [Literature therapy. Your bookshelf through the eyes of an psychologist]Bp., Kulcslyuk Kiadó, 2021.

István Örkény Inventory

Hilly landscape (after a storm)
3 cauliflower clouds
1 fishpond
1 dike keeper house
1 man (leaning out the window)
1 shout
1 row of poplars
1 muddy road
Bicycle track (in the mud)
1 women's bicycle
1 shout (louder than before)
1 pair of sandals
1 skirt (fluttering in the wind, flapping the trunk)
1 flowered blouse
1 piece of amalgam filling (in teeth)
1 woman (young)
1 shout (even louder)
New bicycle tracks
1 closing window
Silence

Processing option:
- When and how do you usually make an inventory? What is reckoning?
- Let's make an inventory of our lives with a pattern of Örkény, but other topics of your choice are also possible (e.g. the happiest moment of life, what was needed for that, etc.).
- Comparison with other reckoning poems (E.g. Dezső Kosztolányi: Happy, sad song, etc.)

One Minute Stories give you unlimited "way of use"[36]:

1. My attitude towards **myself**
    Good news
2. My attitude towards **expectations**, compliance
    Some variations of our own realization
3. My attitude towards (unexpected) **opportunities**
    A call at dawn
4. My attitude towards **my own life**
    Thoughts from the cellar
5. My attitude towards **my goals**

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[36] In the lecture of Erika Juhász (Possibility of creative programs in penitentiary institutions, Lurdy Conference Center, February 28, 2018)

5 Compaction, abridgement

5.a Text message poem(s) in 160 characters:

Dániel Varró Text message poems

i write 2 u now in 1 sms
that I fall into luv w u, my dear
desires tossing me ashore
unlock the keypad of your heart

5.b The shortest tales of the word[35]

"/The shortest tale in the world... is about / Not really, because the shortest tale in the world is about a bunny ear that heard everything, but unfortunately there were no rabbits to it.

...

Not really, it's about a pimple, which was accidentally got on the youngest and most beautiful princess, instead of teasing the old witch, leaving only one tailor out of a thousand and a thousand suitors crowded in the yard, because according to him the prettiness of the princess was for this ugly, hairy pimple.

...

Not really, the shortest tale in the world is about a picky prince setting out to find a wife, passing all the trials, yet finding only an ogress, so instead he became old.

...

Not really, the shortest tale on the word is about a bank robber who could pop out paper bags as if shooting with Kalashnikov, tossing oranges as if juggling with hand grenades, all he had to say to the safes was open sesame, and all opened to him, but after a young banker lady stole his heart and ever since he has been wearing the striped prison clothes of love. "

5.c István Örkény One minute stories

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[34] Salvador Dalí: The Persistence of Memory
[35] Forrás: Ijjas Tamás-Laczkfi János: A világ legrövidebb meséi. [The Shortest Tales on the Word] Bp., 2014. Móra Könyvkiadó

ANNEX 4

Methodological trends in literature therapy [26]

1. RES-model

The method comes from Nicholas Manza, an American consulting psychologist and poet who is the founding editor-in-chief of the *Journal of Poetry Therapy*, who also wrote a number of literature therapy books.

This integrative poetry therapy model summarizes how language expression and literature can be utilized in psychological counseling. All three components can help psychologists work by helping to map and express aspects of human experience related to thinking, emotion, and behavior.

a) The essence of the R-component (*receptive / presciptive*) is that it approaches the text from the recipient's side. This is the way in which the therapist selects a work according to the topic of the particular session or with the intention of directing the process and reads it out to the individual or group.

b) The E-component (*expressive / creative*) approaches the text from the creative side, so it asks the client for active writing. This may stand on its own, but also in connection with the work taken as a receptive text, but the point is to be more active in self-examination and inward-looking in each case.

c) The S-component (*symbolic / ceremonial)* essentially means storytelling with symbols, metaphors, rituals, which allows the client to reframe a problem, resolve resistance, and convey content that is otherwise difficult to express.

2. The four-step literature therapy model

The work of Arleen Mccarty Hynes and Mary Hynes-Berry (mother-daughter) was pioneer in the history of literature therapy: Arleen launched her first comprehensive literature therapy training and then became the first president of the American National Federation for Biblio/Poetry Therapy. Their joint handbook, published in 1986, became one of the cornerstones of the literature therapy method. In this they write about a four-step model of bibiotherapy, the steps of which actually indicate an emotional process that can be experienced during the session:

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[26] Source: Jakobovits Kitti: Irodalomterápia, A könyvespolcod pszichológusszemmel. [Literature therapy. You bookshelf through the eyes of an psychologist]Bp., Kulcslyuk Kiadó, 2021.

a) *Recognition*: the first moment of encountering a text. The state before the deeper cognitive and affective processing come into play, when the text I hear / read only affects me at the level of perception and triggers "something" out of me without more precise identification.

b) *Examination*: processing begins, a more thorough formulation and understanding of "something" begins. What did the text trigger in me, what part of it triggered it, and what does that mean for me?

c) *Juxtaposition*: how and at what point do I connect to the text? In this step, I compare the thoughts, feelings, events, points of view that appear in the text with those that I have my own experience of. What new can I see in it?

d) *Application to self:* a summary of the first three steps. I review and interpret the content that the earlier phases of processing brought to the surface, and with this greater insight I can articulate what the text started in me and how and what I can change in my life/myself by it.

In summary: Mazza's model presented three different techniques or "trends" that worked independently of each other, and the Hynes family presented successive, or at least closely related, *emotional states*.

3. Developmental literature therapy (steps for the *implementation* of a literature therapy session)

a) Preparation: contact creation with the target person, defining the problem together, accurately assessing the extent and nature of the problem.

b) Selection of the material: finding the most suitable text possible, taking into account the reading level of the target person, their interest and the nature of their problem.

c) Presentation of the materials: getting to know the text, arousing interest and the reading phase itself.

d) Supporting comprehension: analyzing the text and its story, talking about the characters and the plot, all compared to their own lives and experiences.

e) Monitoring and evaluation: promoting the intention to act, defining action plans and follow-up regarding the success of implementation.

In the case of developmental literature therapy, the first and last phases can be omitted (typical of clinical bibliotherapy).

4 Surrealism

"As beautiful as the chance encounter of a sewing machine and an umbrella on an operating table"

The famous sentence of Count Lautréamont, who lived in the late 19th century, is the basic of surrealism. The image in the quote above is an astonishing and unusual sight.

The surrealists wanted to create new art by depicting a perceptible reality beyond reality, deliberately drawing attention to the injustices in the world with annoying, provocative works. "*There can be to us neither balance nor great art. Here, already, for a long time: the idea of Beauty has been stale."* they wrote in one of their open letters. And in their famous manifesto, they try to define the essence of surrealism: "*Psychic automatism in its pure state, by which one proposes to express -- verbally, by means of the written word, or in any other manner -- the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern."*

Attila József's poem cycle entitled *Medallions*: observe how time and space disappear, how the present and the past blend together (the distant past and the distance of millennia), how inanimate things pass through, the sun, the moon, the dust grains how quite different animals get close to each other: the elephant, the finch, the snake and the piglet that has turned to stone.

Brain-relaxing and boundary-pushing exercise: imagine the meeting of two randomly placed objects. We can even display the encounter by randomly placing two objects in our environment next to each other. They can also start a dialogue - but do not make a whole story of it, just a part of a story should be placed into a poem.
Example: The encounter of a toy teddy bear and a teacup.[33]

[34]

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[33] Source: Molnár Krisztina Rita-Laczkfi János: Titkos versműhely. Kreatív írás ötletek és tippek. [Secret poetry workshop. Creative writing ideas and tips] Bp., 2019. Móra Kiadó

3 Dadaism

Dadaism is an avant-garde style trend in the early 20th century that primarily denies meaning. His best-known figure is Tristan Tzara, of Romanian descent who lived in France.

Tristan Tzara: To make a Dadaist Poem

Take a newspaper.
Take some scissors.
Choose from this paper an article the length you want to make your poem.
Cut out the article.
Next carefully cut out each of the words that make up this article and put them all in a bag.
Shake gently.
Next take out each cutting one after the other.
Copy conscientiously in the order in which they left the bag.
The poem will resemble you.
And there you are—an infinitely original author of charming sensibility, even though unappreciated by the vulgar herd.

[32]

ANNEX 5

The effect of reading[27]

Reading has many functions. At least as many as there are individual explanations for why people like to read. It relaxes you, recharges you, calms you, makes you think, gives you answers, stirs you, entertains you, teaches you, sets an example, gives a reflection, takes you away, educates you, etc.

The method of literature therapy usually focuses on the encounter of a current problem and a literary work read in the present, but on occasion the two events may not "happen" at the same time. The works you read can have a long-term impact, providing successful coping strategies in advance and make it easier to get through a difficult time.

It has been shown that there is a relationship between how much we read and the quantity and quality of our social relationships, which is nowhere near such an exclusive, and by no means indicates a negative relationship. It can even be to our advantage if we fall in love with Mr. Darcy, crying about what is happening to Dobby, the free house-elf, or engage in any other story on a similar level that is difficult to recover from for a while. The appearance and experiencing of deep emotions is important for the development of our personality even when we experience them in fictional events.

And why do we reach for books in times of crisis? Obviously for information, answers, solutions, often for safety, sometimes for distance, and sometimes maybe for survival. Not only does reading have a developmental function, reading can also retain. And there are times when we need that the most, instead of any kind of development.

Immediate effects: it is difficult to articulate, but probably everyone knows the special state of consciousness that one experiences almost only while reading: attention narrows, yet at the same time frees up, time stops but also accelerates, the individual calms down and experiences excitement that has never been experienced before. Our bodies are motionless, but our thoughts are racing, and our emotions are lurking behind them - if they are not directly preceded by them. For some people it is relaxing, for some it's stirring, for some it's a refuge, for some it's a journey. Readers are also familiar with the term book hangover, pointing out that it is a kind of altered state of consciousness after which we may find it difficult to return to the true rotation of the world. Moreover, they often talk about addiction to the love of reading and books. There are many ways to describe this condition, but what they have in common is simply that it feels good to read. Not because we learn, develop, or have fun

[27] Source: Jakobovits Kitti: Irodalomterápia, A könyvespolcod pszichológusszemmel. [Literature therapy. Your bookshelf through the eyes of an psychologist]Bp., Kulcslyuk Kiadó, 2021.
Béres Judit: "Azért olvasok, hogy éljek". Az olvasásnépszerűsítéstől az irodalomterápiáig. ["I read to live." From reading promotion to literature therapy] Pécs, Kronosz Kiadó, 2017.

through it, and not even because of the many therapeutic factors that reading offers. It feels good in itself.

All in all, let's read about anything at any time, even if we've never been involved in anything like the characters are, since we don't know when it's going to be good to reach back to this inner library of ours. If we try to define a goal it is something like this: we can increase our preparedness by developing a preliminary literature toolkit. This is fundamentally in line with the action mechanism of literature therapy, that by reading we can live through situations without even leaving our armchair ourselves. We can become more experienced through the stories of others, and we can really take advantage of that later: when we encounter the situation ourselves, it will be familiar, as if we have already "experienced" it, so we can go into it easier and more confidently because we know pretty much what can happen. But we definitely know more about it than if we had never even read about it. We may have some idea of what can happen in a situation like that, what we can do or say, what opportunities we can expect. If we are very conscious, we can even remember which reading experience was a negative and for which a positive example for us.

The habit of getting used to the fact that the more we encounter a certain stimulus, the less intense it will be after a while, it will become more natural the more we get used to it. The incorporation of these reading experiences, especially when it comes to solitary reading, is most likely not done consciously, and perhaps it will not be recognized when a similar situation comes into our lives. However, the thought of "read anything in advance at any time" can be at a more conscious level, too. We will somewhat remember the works in which we encountered the subject, so when we need to use them as tools in real-time and more thorough processing, the authors or titles will already be in our heads. So we don't have to be afraid that with the sign "it will be good for something once again" we should memorize every story that comes our way over time. It is enough to have an idea about that we have encountered this previously - believe me, our subconscious has stored a lot more of it.

From this point of view, none of our reading experiences are clearly unnecessary or useless, even if we feel it at the moment, because we cannot predict whether it will be of help to us at some point later.

[31] Painter: Gábor Wawrik. Above: Matsuo Bashō Japanese poet

In haiku, the poet always captures some natural image. This image also expresses a feeling, suggesting smaller or more profound vibrations of the soul.

The most famous Japanese haiku poet is Matsuo Bashō (17th century). His most famous haiku evokes the sound of a frog jumping into the water.

an ancient pond
a frog jumps in
the splash of water

Or a haiku from a contemporary writer:

András Ferenc Kovács: Autumn Nights

yellow chrysanthemum
looking at a full moon - split
pumpkin laughing

Before we get into haiku writing, it is worth studying the poems of old and new haiku poets more closely. It also helps to delve into the world of another branch of art, Japanese painting and ink drawings.

The haiku poets themselves wrote their poems in beautiful calligraphy — artistic handwriting — often adorning the text with subtle and meticulous images. Japanese landscape painters, like them, saw refined, meticulous attention, inner silence, as one of the basic conditions of the work.

Let's get our impressions, memories of the world.

Haiku is characterized by a season word - which immediately recalls the season we have chosen and, of course, has a symbolic meaning. It can be a color, a peach blossom or an icy flower window.

When writing a haiku, make sure that the first and fifth syllables are not unaccented - so these syllables do not have adjectives or other short syllables.

ANNEX 6

Why do we love crime stories?

Dr. Liz Brewster of the University of Lanchester studied the effects of bibliotherapy on crime reading. *Murder by the book: Using crime fiction as a bibliotherapeutic resource*, which brings together several studies and research results, seeks answers to questions such as what basic psychological need of us made this genre's popularity unbroken since the 18th century, or what it satisfies in us who in us, why we read so much and what positive effects it can have.

Participants in empirical studies have talked about the strong narrative of crime that helps to relax, predictability gives a sense of comfort, and safe distance from events gives a reassuring feeling that crime reading is a refuge from the world. If we read in order to break away from our real life and its difficulties, it can be easily interpreted as a distraction mechanism, as well as a coping strategy. This "habit", also called escapism, can be exaggerated, and it can be worrying if someone live inside the stories for a long time and more and more, and thus does not face obstacles. But to some extent, dissolving in the book may also mean that we are currently reducing the amount of stressing about a problem. Diversion of our attention gives us rest time, and it can stop destructive processes that would only exacerbate the problems, further harming our mental health.

Crime stories also have the peculiarity that they basically all have similar, mostly permanent structures and storytelling. And this repetition provides the same kind of confidential acquaintance that makes children so often cling to their favorite tales, for example. For them, re-reading the same story provides a routine and confirmation that provides security. In some ways, crime story reading is an adult version of this practice. In the case of several books, although we do not read the same story over and over again - and this gives the experience of novelty and challenge - we still encounter the same general and conventional structure. Thus, while reading, we can experience the thrill of novelty and the security of familiarity at the same time.

An interesting question is why there can be something reassuring that already has some kind of aggression, most often murder, as its starting point. The key is a fair distance from the story: the fact that we are not experiencing events in real time and space and not experiencing the consequences on our own skin can justify our positive feelings.

One of the explanations for this is the phenomenon of catharsis, that is, the way in which the feelings that cause tension dissolve in us when we receive works of art. In addition, in the case of crime stories, it is also worth emphasizing that the violent act or murder itself is not usually seen, the events are often passive and indirect. We don't meet them face to face, they often happened before the first sentence of the book, and then often only the characters talk

about them instead of appearing in the plot, so the negative experience they can trigger is much smaller. The third - and perhaps most important - factor is that the genre of crime stories always offers the possibility of closure. We know that by the end of the book, the mystery will be solved and things will return to their usual order. And as a reader, we can learn from this: it shows how no matter how cruel a thing happened or what the personal cost of the events is some order can always be restored.

This research is also important because it shows the points that counterbalance the view that the therapeutic text should have its place in both literary quality and cultural value. The case of crime fiction in the popular literature shows that "therapeutic" value and aesthetic judgment move on a different axis. And the reading experience is something that no one can take away from us and no one can question in what text we find reassurance or lesson.

ANNEX 10

Some exercises, tasks for reception, creation

1 One-liners

Sándor Weöres:

Egghell

Questions, topics to be discussed:

- What comes to your mind first?
- List words that come to your mind about the work (eggshell, darkness, womb, night sky, baby chick, etc.)!
- If we accept that lines that are condensed into the poem and are not described are also part of the poem, we can write a single-line "explained" version!
- We can also write our own single liners.
- Let's illustrate the poem (poem by Sándor Weöres, our own poem).

Other one-liners:

Ákos Fodor: Adolescent

penniless prodigal

János Pilinszky: Life Sentence

The bed is shared.

The pillow isn't.

2 Haiku

The haiku is a three-line poem consisting of a total of 17 syllables, and the syllables are divided 5-7-5 in the three lines. The first two lines of the haiku contrast somewhat with the third, slightly a punch line-like line. The last line contains alliteration, that is, words that begin with the same consonants. Sometimes in the previous lines of the poem as well. Thus, although the haiku does not rhyme, its musicality is still perceptible (since the poem is not just a feeling or thought captured in pictures, but also music).

ANNEX 9

We have listed work titles. Choose one and summarize the possibilities of a literature therapy session plan in a few major notes.[30]

- Örkény István: Ki mit tud (Who knows what)
- Somlyó György: A Tale About How People Love
- Lázár Ervin: The Blue and the Yellow
- Juhász Magda: De jó lenne (How good would it be)
- Karinthy Frigyes: Encounter with a young man
- Szabolcsi Erzsébet: Pozitív (Negative/Positive)
- József Attila: Én nem tudtam (I didn't know)
- József Attila: The sin
- Áfra János: Félreértések kicsiny tárháza (Small catalogue of misreadings)
- Erdős Virág: Egy kaméleon gyermekkora (The childhood of a chameleon)
- Szabó T. Anna: A férfi helye (The place of man)
- Lackfi János: A nő helye (The place of woman)
- Szentmártoni János: Befejezhetetlen vers önmagunk állásáról (An unfinished pome about the state of ourselves)

[30] From the lecture of bibliotherapist Eszter Csorba-Simon (Possibility of creative programs in penitentiary institutions, Lurdy Conference Center, February 28, 2018)

ANNEX 7

The effects of writing

In addition to reading, writing is another major and at least as important area of literature therapy. It is no coincidence that it is called an active component, as writing requires a much more active participation from the client, while reading puts him or her in a more passive receptive role. Here, most of the therapeutic values are provided by your own expression and formulation, the first step is within this, and everything else starts from there. In the case of reading, it works the other way around: the first field is more outside the client, in the text, and everything that happens in the client follows it.

It's surprising how many people there are who don't write anything after their school years. Of course, during these years, the process of writing is intertwined for many with a constrained and obligatory performance and grading, from which they won't even ask for more if they can finally get rid of it. But that may not be the only reason, as also during school years, many children and young people write for themselves, and often only for themselves: diaries, thoughts, reflections. And this shows that we have a fundamental need for thinking and self-expression through writing, regardless of the school framework, and often ahead of it. Still, it also often disappears in everyday life. Yet it would be good to bring this back, if not permanently, but as an opportunity we can turn to when we want to deal with ourselves.

In recent years, more and more research has focused on the beneficial effects of writing. Intuitively, without thinking much about the reasons, surely many of us have already been relieved when we have written off some difficult and depressing experience.

Why, how, and in what areas can writing be healing?

Pennebaker[28] first divides the beneficial effects into categories: biological, psychological, and behavioral changes. By biological changes we mean the physiological processes that take place in the various systems of the body as a result of writing. Emotion writing improves emotion regulation, so it can play a beneficial role in the functioning of our brain and immune system. Some research has found that regular expressive writing exercises support the function and growth of helper T cells, which help other white blood cells in their immunological functions: they increase the antibody response to the herpesvirus EpsteinBarr virus (EBV) and against the hepatitis B virus. Besides they also speed up wound healing and relieve the symptoms of asthma and arthritis. Moreover, even study subjects with sleep disorders reported that their sleep routines became calmer and more balanced during the time they performed emotionally expressive writing exercises on a daily basis.

[28] Source: Pennebaker-Evans: Expressive Words: Words that Heal. Enumclaw, WA: Idyll Arbor, Inc., 2014.

Pennebaker also cites research findings that show that emotionally expressive writing also helps people with chronic illnesses. For example, lung function is improved in asthmatics and joint mobility in those with persistent arthritis. Studies in patients with cancer have shown that emotional writing reduces pain and other bodily symptoms, results in better sleep, and generally more lively daytime activity. Experiments in healthy adults have found that writing has slightly reduced resting blood pressure. Other researchers examined different indicators of stress and found that when subjects wrote / talked about deeply personal experiences, their immediate biological reactions were similar to those who performed some relaxation technique, i.e., decreased systolic blood pressure and heart rate. Immediately after they wrote about the emotionally stressful topics, their blood pressure dropped and their heart rate slowed.

In the case of psychological effects, Pennebaker places particular emphasis on distinguishing between direct and long-term effects. This is important because writing about a difficult, perhaps traumatic, experience is not easy at first, and we may feel even worse at first than we did before we started. Recalling what has happened can be a stirring experience and bring up all the negative feelings and thoughts that have been stored with the experiences somewhere. In everyday life we call this something like tearing up old wounds - which is, to put it mildly, unpleasant. But in order to be able to work with something and be able to reshape it, this initial, painful surfacing is unfortunately necessary. It can help if we try to think in the meantime, we are doing this now to finally get things right in us, and the initial sadness or upset is only a temporary state.

After the effect of short-term negative emotions, we can perceive much more positive changes: people who have been practicing expressive writing for some time feel happier than before writing, and in the weeks and months after writing, symptoms of general anxiety, depression, and dwelling decrease. By behavioral changes we mean changes that are perceptible in our behavior and thus even in our impact on our environment. Emotional writing, for example, improves working memory — our ability to think through and then execute complex processes without distracting us — allowing us to address the more complex issues in our lives in a meaningful way.

Other researches have found that writing about intimate relationships is also related to the length of the relationship, i.e., those who write more often about their relationship and its emotional aspects stay together longer. In addition, in couples undergoing psychotherapy for infidelity, emotional expression reduces the incidence and intensity of symptoms of depression, anger, and post-traumatic stress disorder.

Moreover, soldiers who reported returning to their families after their disarmament experienced increasing satisfaction in their marriage after practicing expressive writing.

Examining all these results, in the tool of writing we can therefore find that we can incorporate into our daily lives at any time, even for the sake of prevention.

- Helen Russell: The Year of Living Danishly: Uncovering the Secrets of the World's Happiest Country. Icon Books, 2016.

6 What would make you the happiest now?

THE MIRACLE - you go up to your cell / home / workplace, you do your tasks, you go to bed, and you fall asleep - You don't know about it, but a miracle happens. What you've been wanting for a long time is happening. THE MIRACLE. How would you notice that it happened? How would others treat you?

7 Other: ....

4 Write a poem about happiness [29]

Write a poem about happiness. The poem has a set form: it consists of 11 words, which follow each other in a predefined order in 5 lines:

First line: 1 word (thought, object, color, etc.)
Second line: 2 words (something about the first word)
Third line: 3 words (association: what happens?)
Fourth line: 4 words (your opinion)
Fifth line: one word (summary)

An example:

Yellow
The sun
Summer is scorching
Everyone wants ice cream
Heat

5 Happiness models

a) The happiest country in the world

1. Finland 2. Iceland 3. Denmark

Finland has been leading the ranking for 4 years. Of the 149 countries, Afghanistan ranks last.

Happiness stems much more from social interactions and personality than from material benefits, i.e. the country is happiest where:

- the GDP is high
- long life expectancy
- corruption is absent
- high social sensitivity
- freedom and generosity are core values.

b) Show some examples, e.g. hygge (Scandinavian), ikigai (Japanese), possibly flow, etc.

c) Literature used / usable:
- Megan C. Hayes: The Happiness Passport. White Lion Publishing, 2018.

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[29] But you can write about anything, any topic with this technique.

To have something to write about, you don't have to wait for something to be wrong. We could do the same part of maintaining physical and mental health as exercise, getting enough sleep, or a balanced diet.

ANNEX 8

Session plan sample

Topic: happiness

1 **Warm-up**: relax and recall the happiest day of your life. What happened, how did you feel, what was it like? Why was this happiest? Is it possible to transfer something from this to the everyday, the future? (Visualization, recalling a pleasant feeling, "let's make more of what was good in the past" - coaching).

2.a **Reading aloud Dezső Kosztolányi's short story: Happiness**

2 Discussion of the following questions:

- "good life", possession - happiness (cliche) - is this happiness ?!
- "*... we all dream of being happy some day. What do we have in mind when we say this*?"
- two parts: a series of everyday inconveniences - a notion of happiness that proved to be naive
- "*These images, then, have no substance and that is what makes them so appealing.*"
- Part 2 of the text: "*There is certainly such a thing as happiness. But it is quite, quite different.*"
- "*What I am trying to say is that happiness is like this and nothing else. Always it blossoms in the shadow of extraordinary suffering, and it is just as extraordinary as suffering that's suddenly over. But it doesn't last long, because we grow used to it. It is a passage, an interlude. Perhaps it is no more than suffering's absence.*"
- to experience life as a value (suffering-happiness) - so that "life has a meaning again"
- happiness can only be true happiness by remembering the experience of suffering
- travel story (= life)
- travel: hell walk, arrival: "*This was the moment that it began, the happiness I've mentioned*"
- contrasts (landscapes, times of day, weather, objects, colors, contrast of sounds)
- happiness: warmth, family intimacy, reverence of a holiday

OR

2.b **Reading aloud Dezső Kosztolányi's poem: Happy, Sad Song**

2.b Discussion of the following questions:

- the title: linking opposite concepts (oxymoron)

- accounting, summary poem, "life inventory", especially part 1: what he has (but also what he does not)
- it starts with a BUT
- In the journal of Nyugat [West], January 1917 issue (January poem, since in January we are reckoning in our life)
- with the verb of "is/are" the poet lists the mainly material things that he managed to acquire and achieve, the inventory-like cataloging of the goods achieved: bread, wine, poppy, nuts, etc. - in European culture (also) symbolizes abundance
- yet a question arises: "*Why should I grieve my heart?*" - that is, some elementary sense of lack also appears in the early stages of the poem
- the BUT conjunction shows the lack (treasure) that the child-young adult wanted and then forgot in adulthood, but during the reckoning it is still missing (e.g. desires, original goals, etc. that the poet has either forgotten, or no longer take on an adult lifestyle or simply worn out but used to be important)
- opposition, confrontation: past-present-future, reality dream, concrete values - indefinite treasure
- no part of the poem can be considered clearly happy or sad - therefore the comma, no conjunction - the values are relative, not hierarchical
- treasure - a desire, a goal to be achieved, indefinable / indefinite "something" - has no clear meaning - that is, we do not know what we are missing (maybe the poet himself does not know), in any case something important because he is feverishly looking for his own identity , is important because of his personality, some kind of search for certainty
- the poem emphasizes the need for self-understanding
- transferred to our own life / life?

3 Drawing a Tree of Happiness

What is happiness?

The concept of happiness, the creative representation of the thoughts and feelings associated with it.
What do I need for happiness? The longing for happiness is reflected in plenty of novels, poems and songs. There are recipes, tips and recommendations on how to be happy everywhere. Happiness and the feeling of happiness are defined differently by everyone, depending on their specific desires and experiences.

Make a Tree of Happiness with a freely chosen technique (drawing, montage, collage, etc.). The trunk of the tree symbolizes happiness, the roots are what happiness feeds on, the branches symbolize what you strive for, what you need to be happy.