

Scenario
of EduArt offer

Masks are falling
- Performative training in
empathic communication

made by
Poland

Day 1

Workshop day one (3.5 h)

Introductory session (approx. 0.5h)

- Introducing yourself, defining the goals of the workshop + social background of the workshop
- Getting to know you – everyone introduces themselves, says something about themselves and their motivation to take part in the workshop (Why are you here? What are your expectations?)
- Contract - establishing common rules during workshops, which we write on a flipchart (e.g. we speak only on ourselves, we do not judge, we do not force, etc.)
- Integration warm-up

Examples of short exercises:

Participants stand in a space that conventionally becomes a map of their country and are supposed to position themselves in it, taking the place where they were born, participants line up from the youngest to the oldest without using words, etc.



Main session (approx. 3 h)

1. Communication is like...

Each participant is to propose one metaphor for the word communication (e.g. communication is like a road, a key, a river that flows, etc.) and briefly tell about it. We write down the slogans/metaphors on a flipchart.

2. Collecting negative messages:

We collect from the participants all the negative messages that have grown into our everyday life, that we hear around, in the closest surroundings, at home, at work, on the street, etc. Those that we hear, that are directed at us or someone else, those that we ourselves communicate in relation to to others as well as those we express to ourselves. (e.g.: you can't do it, I'm too old for this, you don't listen to me as usual, etc.)

Option A:

a round with a ball, sack or other object that is easy to catch

The participants stand in a circle, the host throws the ball to the first random person while saying his message, the one who caught it throws the ball to the next person while giving his message, etc.

Option B:

Participants write their messages on pieces of paper and stick them to the flipchart - creating a map of negative passwords

(both variants are possible)

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3. Right to left

Everyone stands in a circle with a neighbor to their left and right. A conversation starts based on two rules: by turning to the right, we always send a positive message to the neighbor, and by turning to the left, we always send a negative message. Only one person can speak at a time. Each time the participant decides which way to turn and what kind of message he will send next.

4. Social bench

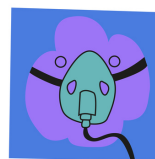
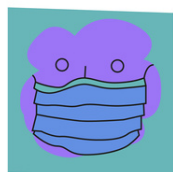
Two chairs are put next to each other in the middle, which symbolize some social situation (waiting room, park bench, office, bus stop, shop, etc.). Two participants work - the rest observe. We create an improvised scene using slogans-messages from a flipchart. One person is sitting on one of the chairs - the other comes to them by attacking them (a brawl in a shop, a tram, a brawl before leaving for work, etc.) The second person who appears in space selects a word/text from the flipchart (without saying what it is). The seated person reacts spontaneously. After the improvisation, the trainer talks with the people playing both roles and with the other participants observing (questions about the emotions of both sides: How are you feeling? Do you understand the other sides needs? Then we repeat the situations - the person entering repeats exactly the same thing - the sitting person tries to react differently (they know the scenario and use this knowledge to react more consciously - e.g. by controlling their own emotions). We invite more people to the task (we generate new situations).

5. Torture chair

One person sits in the center on a chair, and we select a few volunteers to stand around them. People standing around direct a series of negative messages to the person sitting in the center, they assume the role of an "oppressive person". Flipchart passwords can be used, you can come up with them on a regular basis, draw from everyday life, etc. We do the exercise in two variants - in the first, people outside stand with their backs turned to the person in the center, in the second, they look into their eyes while communicating with them. After completing the exercise, we discuss both variants with participants and observers (different perspectives, feelings, impressions). We pay special attention to the difference between the first and second version of the exercise.

6. A capsule of good mood

Each participant writes down their 3 strengths and 3 things they consider their weakness. We're going in pairs. We exchange our "statement" with the partner, adding some comment to it, telling more about this topic (the listener asks supplementary questions, collects material). We talk for a while in pairs about our strengths and weaknesses, as if we were at a session with a therapist. Then, willing people make a presentation of their partner on the forum (interchangeably). The presented person sits on a chair as if in a symbolic "capsule of good mood" - because there they will hear only good things about themselves. The presenter's task is to present the partner in an absolutely positive light as a wise, valuable person. The task is not about making things up, but about using language more consciously, finding value in each feature: turn up/emphasize positive things, and turn negatives into assets and find positives in them.



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Introductory phase (approx. 15-20 min)

Round: How am I feeling today? With what emotion I start work. What are my expectations?

Main session: (approx. 2.5 h)

1. Finish a sentence

We pose two questions to the task that opens further work: What closes us? What makes us stronger? (in the context of communication). On one large piece of paper, at the very top, we write the sentence: I feel good when..... On the second sheet, we write another sentence: I feel bad when.... We let both cards circulate, the person in possession of the card finishes the sentence in his own way by wrapping the edge of the card in a roll so that it is not visible and passes the card on. At the end, we unwrap the page and read all variants at the same time - as if they formed one common manifesto. Both sentences can also be put at the beginning of a large format or a flipchart sheet and the participants can be asked to complete the sentence, in the rhythm they want (everyone comes up and adds their ending or a few suggestions).

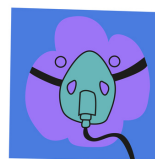
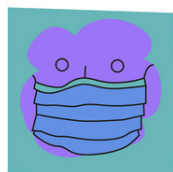
2. Drama scenes with a conflict in the background

Exercise for a longer time. Two volunteers improvise a situation based on the general assumption that a person standing is oppressive - a person sitting is treated "violently" - we check different roles. The person entering the improvisation proposes a starting situation, e.g. a despotic boss demands a report, a frustrated customer yells at the saleswoman, the wife complains about her husband, etc. We give a moment to develop a given scene and then stop it (freeze frame) replacing one person. The person entering the game decides who they want to change, whose role they want to play.

We do several views/situations with different participants in two variants:

- After a freeze frame - the person entering the exchange proposes a new, completely different situation
- The person entering the exchange continues the same situation, trying to give it a new color, enter the next stage, (relieve or escalate tensions, find a compromise, etc.)

Between different variants, we talk and discuss dialogue scenes from different perspectives (improvising and observing), we look at various forms of communication, we analyze and observe our own and others' attitudes, reactions and language habits. We are looking for ways to judge less, how to convey a message to the other person, describing the situation from the perspective of our own emotions and not only accusations towards the interlocutor (I feel like this and that and not like: you are like this and that...).



3. Dialogue with the negative; obverse/reverse (optional monologue)

Each person chooses one negative message from the jointly created database and writes a short dialogue (2 characters / 4 sentences) in which this text must appear. The dialogue that is to be created is to have a negative/oppressive overtone (a situation where one person has a grudge against another, attacks or blames them). It is indicated as if it were a situation close to the writer's, but it may as well be made up. Then we pair up and exchange written dialogues. On the other side of the card we got from the partner, we write a version of the same situation in the spirit of empathic communication, with an attempt to non-judgment/accusation and taking into account the needs of others. Then we exchange cards and the dialogue together with the reverse goes back to the owner, who takes it with them. We read the dialogue in pairs, with the division into roles.

4. The chair of compliments

We pair up (preferably with someone we haven't worked with much). We are to sit across from each other and look into each other's eyes for a moment in silence. Then find two great things about the other person, based on impression, feeling and being together close to each other, in direct contact. These can be things related to character traits, appearance or simply the aura of a given person. Haste does not serve the task. Let's take our time.



Final phase (approx. 0.5 h)

Summary, feedback, final round

Important:

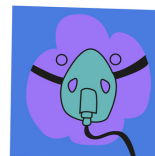
In general, the workshop should take into account:

- debriefing after each exercise, which may take more or less time depending on the energy and needs of the group. Do not leave open questions, unresolved emotions, etc
- at least one break during the daily module
- during the conversation between exercises, we rely on the basic principles of NVC and empathic communication.

You can also conduct a workshop with a specialist in these trends and then devote more time to it based on specific doctrines. Such a variant requires more time or resignation from some exercises in favor of expert discussion.

The final module of the workshop: interactive installation/exhibition (approx. 3 h)

The slogans, texts, messages or stories collected and developed during the workshops end up in one place. This exhibition is to be a communicative polyphony, a collective statement about how language affects our emotions, as well as a panorama of what strengthens us and what closes us in language. It can be an ordinary cork board on which the slogans written by the participants will be hung, a magnetic or chalk board, or a more sophisticated artistic installation. It all depends on your budget and creativity. It is important that the actors participate in the process of its preparation, that the installation has its continuation and gives space for the interaction of other people.



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