



THE REPUBLIC OF UGANDA
MINISTRY OF EDUCATION AND
SPORTS

LIFE SKILLS Toolkit

**Module 3:
Let's talk it out**



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FOREWORD

Children and adolescents in Uganda today live in a world of challenges and opportunities, including new technologies, changing labor markets, migration, conflict, environmental and political changes. To succeed within the current and future environment, all children in Uganda need access to quality education and learning that develops skills, knowledge, attitudes and values that enables them to become successful lifelong learners who can learn, unlearn and relearn; find productive work, make wise decisions and actively engage in their communities.

Life Skills, also known as transferable skills, 21st century skills, soft skills or social emotional skills allow young people to become agile, adaptive learners and citizens equipped to navigate personal, academic, economic, social and environmental challenges.

The Life Skills toolkit is part of MoES's ongoing efforts to expand, re-think and transform education and the learning system in Uganda to provide children and adolescents especially the most marginalized with quality learning opportunities that include the skills they need to succeed in school, work and life.

The toolkit is aligned to the Government of Uganda's vision of transforming Uganda's society from a peasant to a modern and prosperous country, through preparing well educated, skilled and healthy human resources essential to facilitate development. More particularly, the toolkit is aligned to the Ministry of Education and Sports' goal of achieving equitable access to relevant and quality education and training for all.

The Toolkit is also aligned with the Sustainable Development Goals, especially (SDG 4) to ensure inclusive and equitable quality education and promote Lifelong learning opportunities for all. Concurrently, Life Skills development also contributes to the fulfillment of other SDGs relating to Promoting healthy lives(SDG 3), achieving gender equality and empowerment of all women and girls(SDG 5), Promotion of full and productive employment and descent work for all(SDG8), promoting innovation(SDG9) among others.

The Life skills Toolkit as a competency-based resource builds on MoES existing Life Skills education materials (including but not limited to Reporting, Tracking, Response and Referral(RTRR) Guidelines, PIASCY, Journeys Handbook, Menstrual Hygiene Management reader, Guidelines for the formation and management of school clubs), compressed into a single toolkit and enhanced with UNICEF's adolescent centered skills building material.

The toolkit is designed for teachers and facilitators who work with schools clubs to help learners learn and practice essential competencies-set of knowledge, skills, attitudes and values that they need to form and pursue positive goals, cope with challenges , form healthy relationships and contribute to peace in their lives and communities.

MoES will deliver the toolkit using a system strengthening approach through capacity building of pre-and in-service teachers with appropriate pedagogical practices, formative and summative assessment of learners to measure skills acquisition. Lastly, MoES accentuates that effective Life skills development requires learning environments where all learners can participate and feel physically, socially and emotionally safe and where skills can be reinforced through positive interactions with teachers and peers.

Realizing the vision set forth in this Life Skills toolkit will require resources, partnerships, coordination and continuous learning based on data and evidence. I therefore call upon all stakeholders; teacher training institutions, schools, private sector, academia, donors to advance in this rapidly evolving area of Life Skills development and to support the government of Uganda to ensure that children and adolescents are equipped with skills they need for success in school, work and life.

For God and my Country



Dr. John C Musingo

Minister of State for Higher Education/ Holding the Portfolio for the Minister of Education and Sports

ACKNOWLEDGEMENT

The Life Skills Toolkit is a Ministry of Education and Sports (MoES) Resource book for Teachers within formal and non-formal education institutions.

The Toolkit utilizes and builds upon existing MoES Life Skills education materials including but not limited to Reporting, Tracking, Response and Referral (RTRR) Guidelines, PIASCY, Journeys Handbook, Menstrual Hygiene Management reader, Guidelines for the formation and management of school clubs as well as UNICEF best practice 21st century content “Adolescent Kit for Expression and Innovation” and Aflatoun International content on child social and financial education.

The Life Skills Toolkit was developed under the Leadership of the MoES Gender Mainstreaming Unit, with technical oversight from the MoES Life Skills Taskforce. The Toolkit was written and curated by Juliet Young, UNICEF Consultant, and Gabriela Gutierrez from Aflatoun International.

Ministry of Education and Sports convey special thanks to our development partners UNICEF, Embassy of Ireland and Government of the Netherlands’ PROSPECTS partnership for the financial and technical support.

Module 3:

Let's talk it out

The “Let's talk it out” module is for participants in a club that have had a chance to introduce themselves and get to know each other, as they prepare to learn more together and take on greater challenges. In this module, participants learn strategies for making their relationships stronger, while developing more understanding of themselves, their emotions, and their perspectives.

Participants begin this module by building their knowledge of basic terms for emotions, also recognizing that all emotions, including difficult ones, are a healthy and normal part of life. They practice competencies for recognising and empathizing

with the emotional experiences of others through storytelling and imagination.

As they progress through this module, participants learn about and practice positive ways to communicate with others. Building on these skills, they explore and prepare to use constructive strategies to manage and transform conflicts in their own lives.

Primary competency domains

Communication and expression; Coping with stress and managing emotions; Empathy and respect

Sessions in this module

-
- 3.1 Recognizing emotions

 - 3.2 Create an emotion story

 - 3.3 Seeing from different perspectives

 - 3.4 Communication without words

 - 3.5 Active listening

 - 3.6 Different ways to handle conflict

Key tips for facilitators

- When discussing emotions, encourage participants to understand that experiencing emotions - even difficult ones, such as anger or sadness- is natural and healthy. Never scold or try to correct a participant for describing an emotion they may feel, but do encourage them to understand that managing and coping with emotions is a valuable skill.
- An important goal of this module is for participants to develop and practice competencies for communication and expression, coping with stress and managing emotions, and empathy and respect. Make sure all participants have a chance to practice and use these competencies during each session- not only talk about the competencies, and why they are important.
- If participants want to continue any session, or want more practice in these competencies, let them repeat or continue the session in a future meeting time. Practice is a great way to learn- and there is never any reason to rush through the sessions or modules!
- During some of these sessions, you may learn that a participant is in emotional stress, or is at risk of or has experienced violence. Read the ["Sensitive topics"] guide to be prepared to respond supportively and connect participants with important services if this happens.

By the end of this module participants should ...

- Be able to name several emotions, and discuss why all emotions can be a healthy and normal response to different situations
- Describe and practice some strategies for coping with difficult emotions
- Be able to describe and explain how different people might have different perspectives on the same event
- Describe and explain what "nonverbal communication" is, and use a few examples
- Describe and use strategies for active listening, and explain their value.

3.1 Recognizing emotions¹

Overview

Session: Recognizing emotions											
Module: Let's talk it out											
Competency Domain: Coping with stress and managing emotions											
Quick description	Participants explore and learn about different kinds of emotions through drawing.										
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Simple and easy			Complex and challenging								
Time	45 minutes										
Learning outcomes	<p>Knowledge outcomes: <i>Participants will be able to..</i></p> <ul style="list-style-type: none"> Define and use at least six different words to describe positive and negative emotions <p>Competency outcomes: <i>Participants will...</i></p> <ul style="list-style-type: none"> Understand that experiencing both positive and negative emotions is part of a healthy life Develop awareness of their own emotional response to different types of situations 										
Key words	Emotion: a feeling, mood or state of mind, often brought on by a circumstance, experience or interaction with others.										
Preparation	Review the club's "club rules" to prepare to support them in sharing positive and helpful feedback when looking at each other's drawings. Make sure their club rules are posted in the activity space somewhere they are visible.										
Materials	<p>Chalkboard and chalk</p> <p>One large piece of paper per participant (a large one, if possible).</p> <p>Pencils or pens (participants may use their own)</p> <p><i>Optional:</i> Markers and other drawing materials</p>										

Step by Step

Start with your Opening Circle ritual.

START:

Ask participants to sit in a circle.

Facilitator says,

“Today we are going to discuss emotions. What are emotions?” Invite a few participants to respond.

Explain:

“Emotions” are feelings, moods or state of mind. They are often brought on by an experience or interaction with others or by a memory of something that happened in the past. We may also sometimes experience emotions without knowing the cause.

Ask:

What are a few words for emotions that you can think of? Invite a few participants to share their responses.

Organize participants into pairs.

Explain:

Participants will work with their partner to think of as many words for emotions as they can.

Optional: Participants can write down the words they think of in their notebooks and journals.

Optional: If participants in the club speak more than one language, write the words for each emotion in the languages they speak. Encourage them to practice saying the words for each emotion in different languages.

Give participants 5 minutes to think of as many different words for emotions they can. Ask participants to share the words they thought of. Write the words they thought of on one side of the chalkboard, leaving room for the chart you will draw in the next step.

Facilitator says:

“All emotions are a natural part of life. We cannot control how we feel, but we can try to recognize our emotions and think about how we manage the difficult ones and enjoy the good ones. I am now going to ask you to choose an emotion that is important to you, and to explore it through drawing.”

ACT:

Draw a large rectangle on the chalkboard, and divide it into four boxes.

Facilitator says,

“Each of you is going to choose one emotion and make four drawings to describe it.”

- In the first box, draw a picture of something that makes you feel this emotion.
- In the second box, draw a picture of what the emotion looks like to you.
- In the third box, draw a picture of how the emotion helps you.
- In the fourth box, draw a picture of how the emotion can be difficult for you.

1. I feel ... when I:	3. Feeling ... helps me when:
2. To me, feeling ... looks like this:	4. Feeling ... is difficult for me when:

Give the participants at least 20 minutes to draw and let them have more time if they ask for it. Observe their drawings as they work.

Check if any of the participants' drawings appear to refer to their past experiences of violence and/or emotional trauma, or an immediate risk to their safety or anyone else's, such a picture that appears to show a physical fight. If this happens, review and follow the guidance in the Toolkit Introduction on when and how to talk with participants about difficult experiences, and refer them for additional services and support when needed.

Ask the participants if they would like to share their drawings, but don't push them to show their work to others if they don't want to.

Optional: If several participants want to share their drawing, invite them to place their drawings in the center of your activity space. Then, hold a gallery walk so all participants can see the drawings.

REFLECT:

Discuss: While looking at each other's drawings...

- What makes you feel certain emotions?
- How do you express or show these emotions?
- How are these emotions difficult for you?

Continue discussion:

- What similarities do you see in each other's drawings?
- In what ways is expressing emotions helpful?

- Can expressing emotions ever be unhelpful?
- In what ways are these emotions helpful for us?
- Can difficult emotions like sadness or anger ever be helpful?
- When are emotions difficult for us?
- Can positive emotions like happiness or excitement ever be difficult?

End with your Closing Circle ritual.

Participant Handout

[none]

Facilitator Information Card

	<ul style="list-style-type: none"> ■ Let participants choose which emotion they would like to explore through drawing, even if they all choose the same emotions. ■ Let participants explore their emotions in whatever way they choose. Instead of drawing pictures they could express themselves through colours, patterns or words. ■ Observe each participant and look at their drawings. Notice if any participant shows signs that they may need additional support or services such as counselling. If necessary, speak with the participant individually outside of the session, and connect them to the support they need.
	<ul style="list-style-type: none"> ■ Do not push participants to talk about a specific emotion, or discourage them from exploring the emotion they choose. ■ Do not force participants to draw their emotions in a specific way.
	<p>For a group of participants who speak different languages, or who have recently arrived in a new environment where the language is new to them: Teach them a few new words for emotions. (However, limit the number of vocabulary words to six, to keep the focus of the activity on arts and expression).</p>
<p>Follow-up</p>	<p>Keep and display participants' drawings in the activity space, if they give permission to do so. (However, if participants wish to keep their own drawings and bring them home, or prefer not to share them, do honor their wishes).</p>
<p>Additional Reading</p>	<p>None required.</p>
<p>Additional Activities</p>	<p>If participants enjoyed the activity or want to spend more time learning about and discussing emotions:</p> <ul style="list-style-type: none"> ■ Repeat the activity. Add some variation by inviting participants to agree on one emotion they will all focus on, OR choosing an emotion at random, by drawing pieces of paper with words for different emotions from a hat. ■ Provide more time for participants to finish their drawings, create new drafts of their drawings. They may also explore an emotion through another artistic medium, such as poetry, riddles, songs or role plays.

Facilitator Resources

See Session 1.2, Ourselves on the Inside and Outside, Facilitator Resources: Gallery Walk Tool.

3.2 Create an emotion story²

Overview

Session: Create an emotion story											
Module: Let's talk it out											
Competency Domain: Coping with stress and managing emotions											
Quick description	Participants choose an emotion at random, and each create a story based on the emotion chosen.										
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1	2	3	4	5							
Simple and easy			Complex and challenging								
Time	45 minutes										
Learning outcomes	<p>Knowledge Outcome: Participants will be able to..</p> <ul style="list-style-type: none"> describe some of the the causes of different emotions, and identify ways to manage positive and negative emotions <p>Competency Outcomes: Participants will...</p> <ul style="list-style-type: none"> Experiment with new ways to express their thoughts about different emotions. Creatively express their ideas. 										
Key terms	Emotion: a feeling, mood or state of mind, often brought on by a circumstance, experience or interaction with others.										
Preparation	Have an emotion cube ready. Explain the emotion cube if participants have not used it yet.										
Materials	<p>One large piece of paper per participant (a large one, if possible).</p> <p>Pencils or pens (participants may use their own)</p> <p><i>Optional:</i> Markers and other drawing materials</p>										

Step by Step

Start with your *Opening Circle* ritual.

START:

Gather participants in a circle.

Facilitator says: In our last session we talked about emotions.


- Do you remember some of the different emotions we discussed in that session?
- What were some positive emotions we discussed?
- What were some difficult emotions we discussed?
- What are the different emotions we drew pictures about?

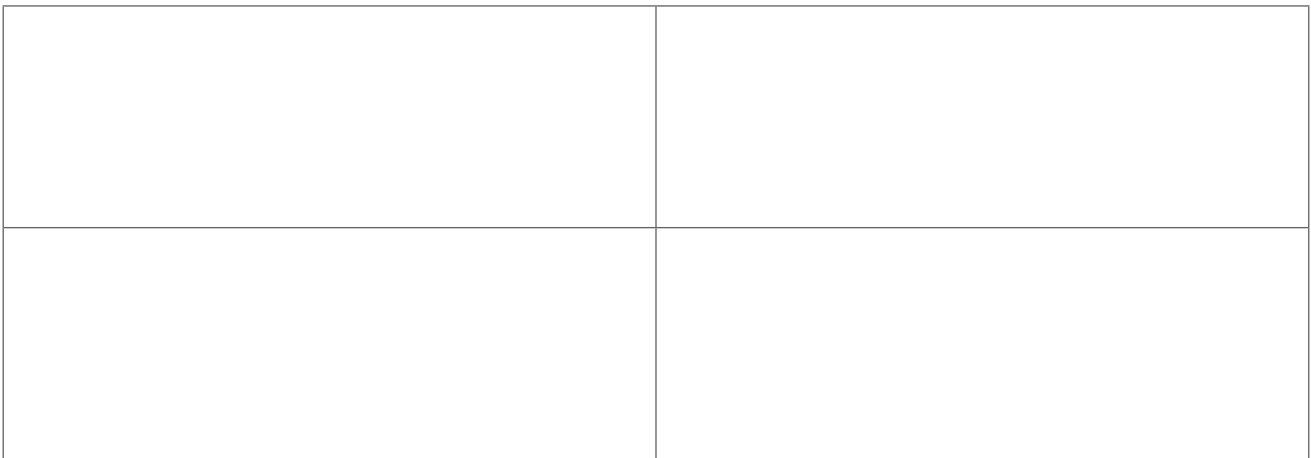
ACT:

Show the participants the emotion cube. Ask them to guess or explain what emotion each

Pass the emotion cube around the circle. Each participant should role the emotion cube when it is passed to them. Ask them to remember the emotion that was on the top side of the cube after they rolled it.

Explain: Each participant will create a story about the emotion they 'rolled.' Give each participant one sheet of paper.

Facilitator says:  "Fold your piece of paper twice so you create four rectangles." (Demonstrate how to do this. Your paper should look something like the diagram below).



“You can use this piece of paper as your storyboard. In the rectangle on the top at the left you can draw the first part of your story. The second rectangle on the top right is the second step of your story. The third sheet is the middle part of the story and the 4th sheet is the end of the story.”

Facilitator says: 

“Here are some ideas to help you create your story:

Imagine a character, someone real or not, experiencing this emotion.

- Why is he or she experiencing the emotion? Think about who the person is. Is it a young person, an old person, a boy or a girl?
- What happens before this person experiences the emotion? What happens after?

- Where is this person?
- What is this person doing?”

Facilitator says: 

“Now, draw the story of your person on your storyboard. Remember, you could draw the emotion the character is experiencing at any point in the story – the beginning, the middle or the end.”

Give participants time to draw their stories.

Bring everyone back to the circle. Invite participants to share their stories with each other. They could do this by organizing a **gallery walk**, and/or by taking turns presenting and explaining their storyboards to the entire group. (Take time for both, if participants are interested and if you have time).

REFLECT:

Discuss:




- What were some of the causes of the different emotions in your stories?
- What were some of the ways your characters managed emotions? Were those helpful or unhelpful ways to deal with those emotions?
- Is it ever challenging to manage positive emotions? What did your characters do to deal with their positive emotions?
- What are some new ways to manage difficult or positive emotions from these stories that you might try in real life?

End with your Closing Circle ritual.

Participant Handout

[none]

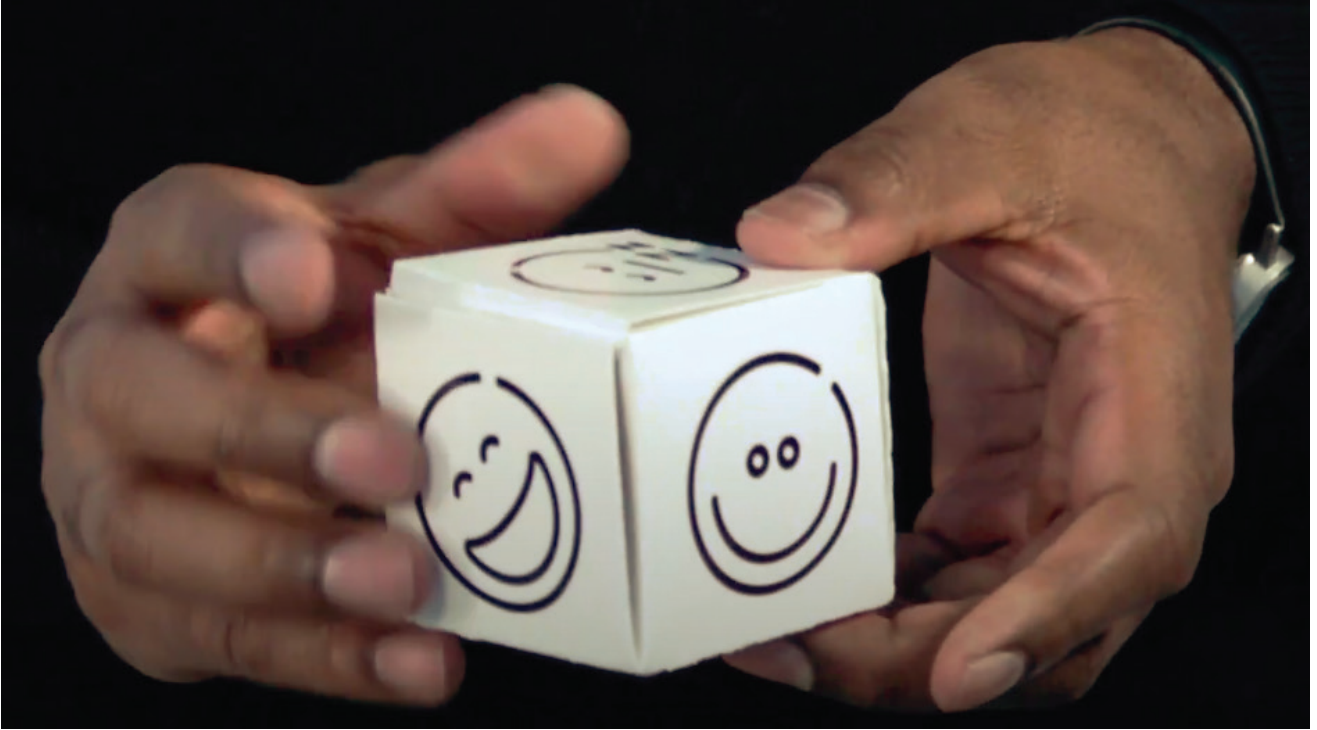
Facilitator Information Card

	<ul style="list-style-type: none"> ■ Let participants write about a different emotion if they are not comfortable writing about the one they 'rolled' on the emotion cube. ■ Encourage participants by commenting on the positive qualities of their storyboards, including creative, humorous or insightful parts of their stories. Help participants to feel comfortable experimenting with drawing even if they do not feel that they are "good at drawing."
	<ul style="list-style-type: none"> ■ Do not ask participants to write or draw about their own feelings or experiences, but do let them do so if they choose to. ■ Do not reprimand or criticize participants if they draw about violence, use harsh or inappropriate language when writing or telling their stories- but do talk with participants in private if you see these issues arise. Consider <i>not</i> sharing or posting drawings that may be upsetting to others, and/or that may reveal difficult, sensitive or personal experiences of the participant who made the drawing.
	<p>Low Literacy: Only use pictures for the storyboard, without words.</p> <p>Different language groups: Use the exercise as a chance to learn and practice the words for the emotions represented on the cube in their various languages.</p>
<p>Follow-up</p>	<p>Keep and display participants' storyboards in the activity space, if participants give permission to do so. (However, if participants wish keep their own storyboards and bring them home, or prefer not to share them, do honor their wishes).</p>
<p>Additional Reading</p>	<p>None required.</p>
<p>Additional Activities</p>	<p>Discuss other ways/activities to use the emotion cube.</p> <ul style="list-style-type: none"> ■ Practice learning and using words for the emotions represented on the cube as well as other emotions. ■ Invite participants to make their own emotion cube using the blank cube template. ■ Invite participants to create an "emoji glossary" for their entire club, by drawing one large poster with emojis for all of the emotions they can think of. Label the emojis with words for emotions. ■ If participants in the club speak more than one language, use any of these variations as opportunities for them to learn words for emotions in each other's languages. For example, on the "emoji glossary," label each emoji with the words for one emotion in more than one language. <p><i>If participants enjoyed the activity:</i></p> <ul style="list-style-type: none"> ■ Consider repeating it. Vary the activity by inviting participants to work in small groups, or in one large group, each creating one storyboard. ■ Take time for participants to expand on their drawing, or to create a new draft if they prefer. For example, they could add boxes to their storyboard, illustrating new moments in the story.

Facilitator resources

See Session 1.2, Ourselves on the Inside and Outside, Facilitator Resources: Gallery Walk Tool.

Assembled emotion cube²



For instructions to assemble the emotion cubes, [see this video](#), or follow the visual instructions below.

Illustration Emotion cube 1 (unassembled)

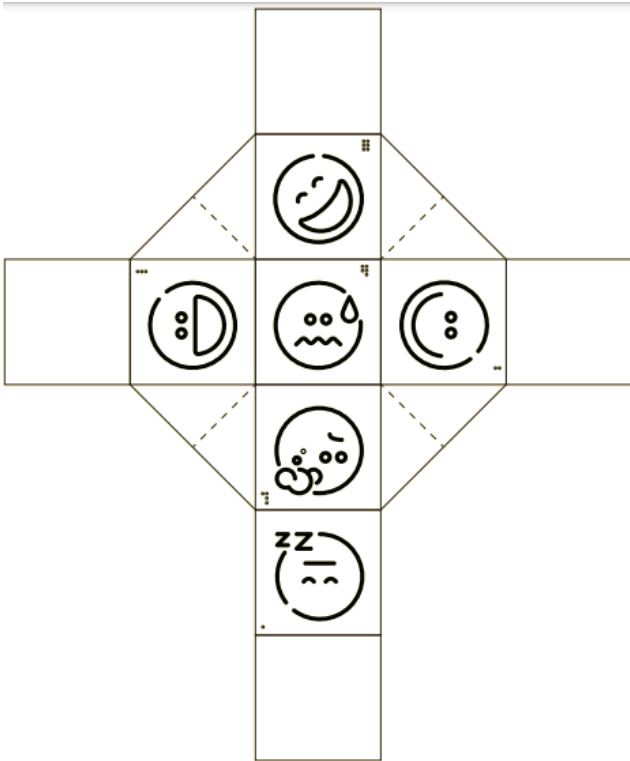
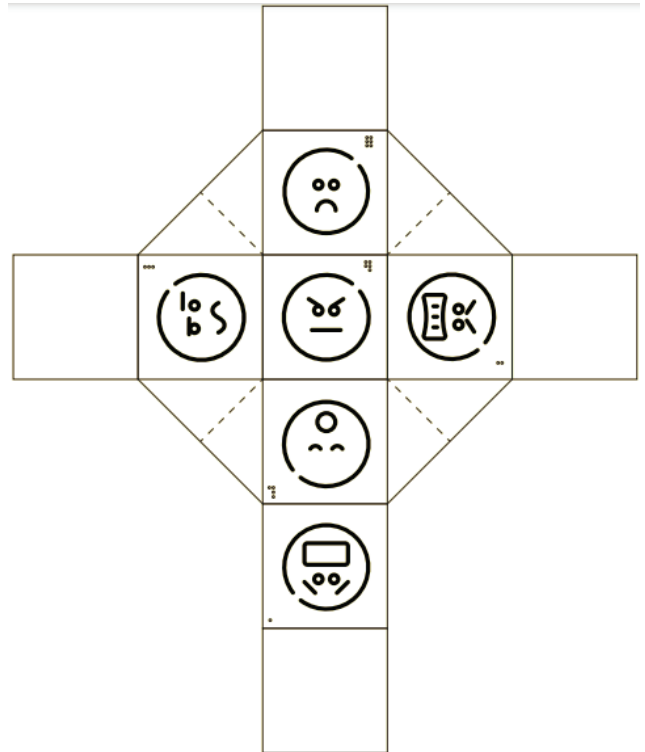
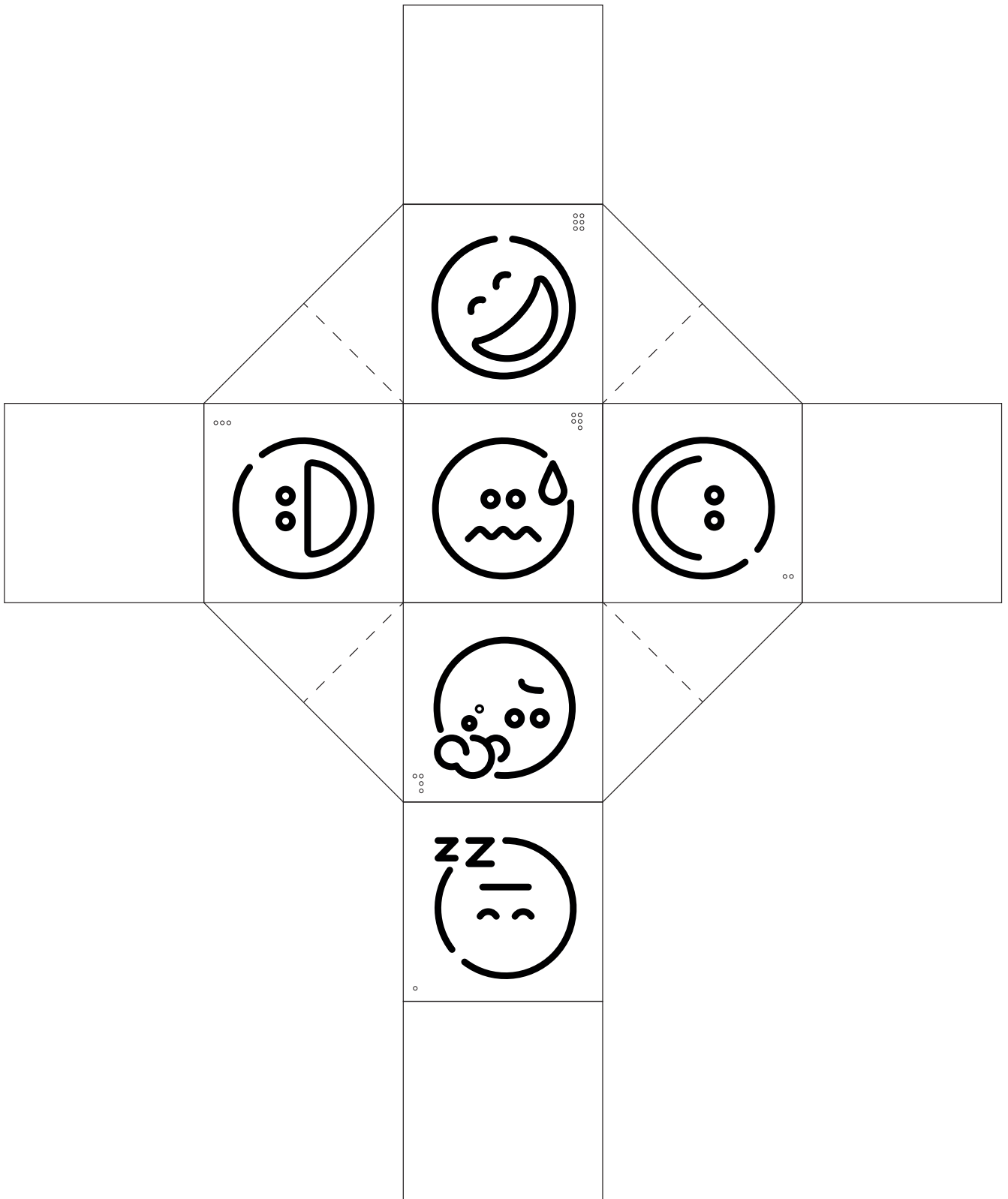
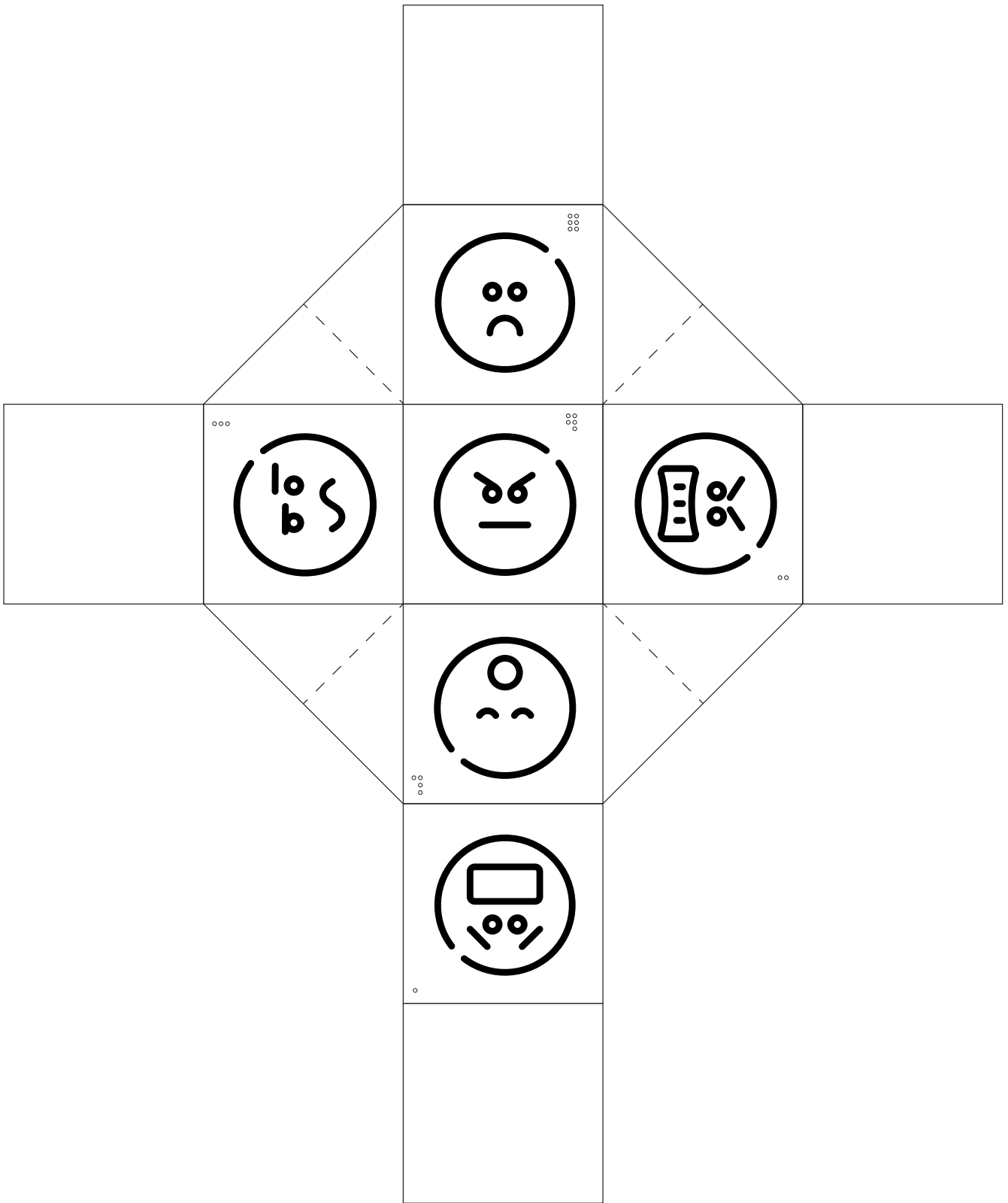


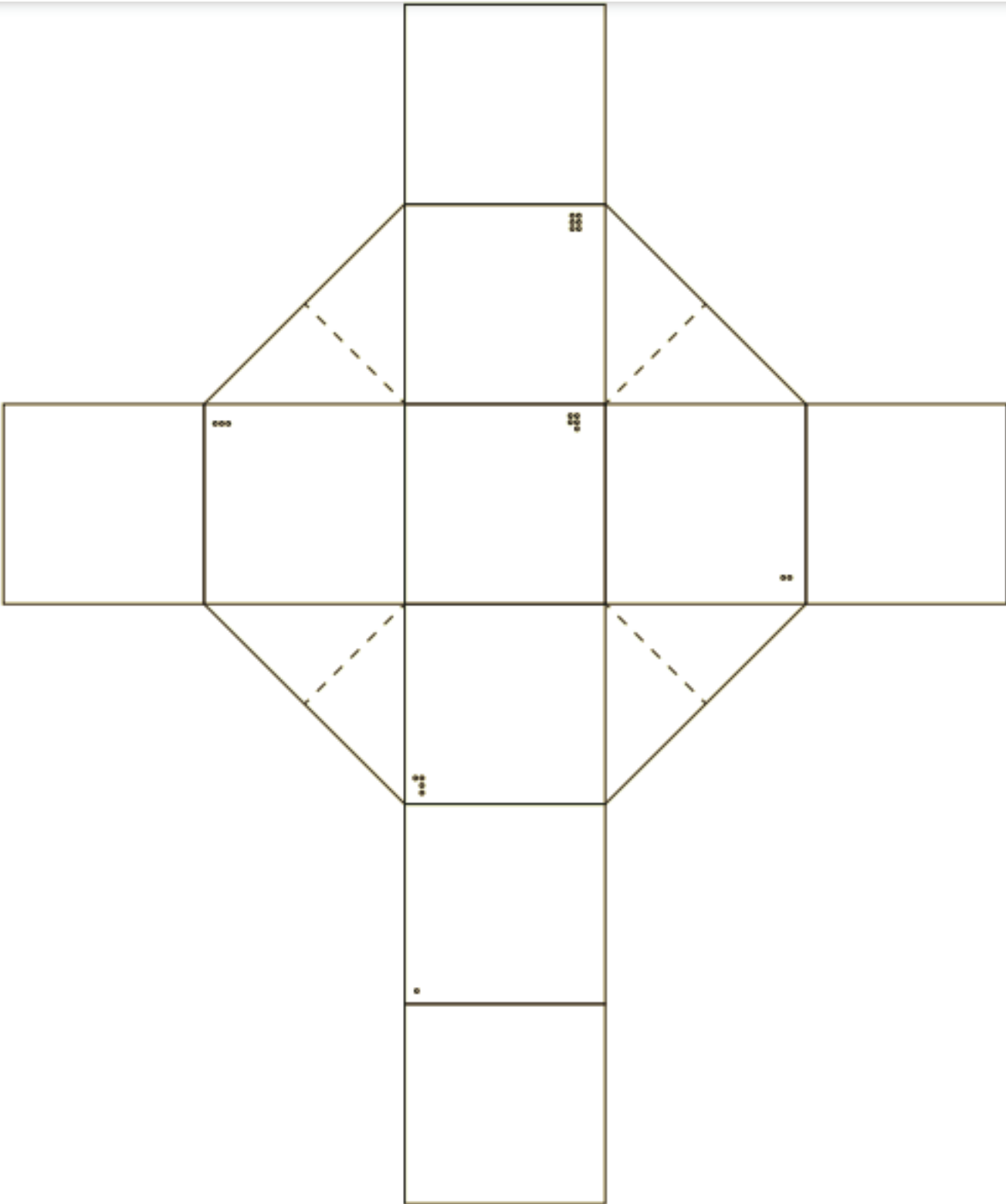
Illustration Emotion cube 2 (unassembled)



















Blank emotion cube (unassembled)



Guide to emotions represented in the cube

Note to facilitators: Use this guide to help adolescents to learn the names for the different emotions that are represented on the emotion cubes. However, remember adolescents may interpret emojis differently. For example, where one may see a sad face, another may see a tired face. When adolescents see different emotions in the same face, try not to correct them, since there is not one “right” or “wrong” way to interpret them. Instead use this as an opportunity to discuss differences in how people express or interpret emotions.

	Worried or anxious		Confused, skeptical or curious
	Happy or satisfied		Tired or bored
	Asleep		Frightened or upset
	Thinking or wondering		Angry or enraged
	Excited or joyful		Angry, grouchy or annoyed
	Very joyful or laughing		Sad, disappointed or discouraged

3.3 Seeing from different perspectives³

Overview

Session: Seeing from different perspectives																															
Module: Let's talk it out																															
Competency Domain: Empathy and respect; Communication and expression																															
Quick description	Participants explore other people's perspectives through writing.																														
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1	2	3	4	5																											
Simple and easy			Complex and challenging																												
Time	45 minutes																														
Learning Outcomes	<p>Knowledge Outcomes: Participants will be able to..</p> <ul style="list-style-type: none"> Describe some of the causes of different emotions, and identify ways to manage positive and negative emotions <p>Competency Outcomes: Participants will...</p> <ul style="list-style-type: none"> Explore other people's perspectives. Understand that different people may have different emotional responses or even a different understanding about the same situation. 																														
Key words	Perspective: an individual's personal understanding, feeling and experience of a situation, event or moment.																														
Preparation	None.																														
Materials	At least two pieces of writing paper per participant. A pen or pencil for each participant. (They may use their own).																														

Step by Step

Start with your Opening Circle ritual.

START:

Ask the participants to sit comfortably on the floor and give each of them a piece of paper and a pencil or pen. Explain, In this activity we will explore how two

different people can experience the same event, but may have very different feelings and understandings about what happened.

ACT:

Ask for two participant volunteers to perform a role play based on the following scenario. Read the scenario aloud for their understanding.

Role play scenario:

Two participants have just arrived in the community and don't know each other yet. One is very enthusiastic and friendly, and is excited to make friends. She likes to talk, and likes it when new people want to talk with her. When people are quiet around her she takes it as a sign that they don't find her interesting.

The other participant is very quiet. She wants to make friends and to meet new people. It makes her feel comfortable when people are quiet and not too talkative, so she tries to be the same way. If someone is too talkative she thinks it's because they find her boring.

Give a cue for the participants to start the role play. They should start when the two participants meet for the first time. (Choose a location for the scenario where participants might meet and gather in their community.)

Let them improvise for a few minutes and then give a cue to freeze the role play.

Facilitator says:

"Now, you are going to write a short letter from the perspectives of both of the girls in the role-play. Imagine each of them is writing a letter to a friend they knew in the community they have just moved from. Take your piece of paper and fold it down the middle lengthwise." Demonstrate with a piece of paper. It should look something like this:

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Facilitator says: 

“On the left side, write a short letter from the point of view of the talkative girl about her interaction. Imagine that she is writing a letter to a friend from home. Your letter can start: Dear Sarah, Today I met another girl...”

Give the participants a few minutes to write their letters.

Facilitator says: 

“On the other side of the paper, you are going to write from the point of view of the quiet girl. Your letter can start: Dear Amina, Today I met another girl...”

Give the participants a few minutes to write their letters.

When the participants have finished writing, ask for volunteers to read the letters from the talkative girl.

Discuss:

- How did the talkative girl see the other girl?
- How did she feel about the interaction?
- What did she remember?
- What was most important for her about the interaction?

Ask for volunteers to read the letters they wrote from the quiet girl. Discuss the same questions from her

point of view. (For example: How did the quiet girl see the other girl?).

Facilitator says: 

“Trying to imagine what the world looks like from someone else’s perspective can be challenging, but it is important for resolving conflicts. It is also a great skill to use when you are creating stories, drama or art.”

“To practice, try to think of a recent moment when you and someone else had different perspectives about something. You can choose a time when you disagreed or argued with someone, or simply had a different opinion or experience. It could be a conversation you had with a parent, someone working in a shop, a friend, or anyone else.”

Distribute a second piece of paper to each participant.

Ask participants to write a letter about the event they thought of, describing it from the point of view of the other person. For example, if they imagined the event from the point of view of their brother named Adam, they should write the letter as if they were Adam, and sign his name at the bottom.

Give them time to write their letters

Invite participants to read their letters aloud, or to share what they wrote about with each other.

REFLECT:

Discuss:

- As you thought about this memory from the point of view of someone else, what did you notice? What did you remember?
- When, or in what ways, is it difficult to imagine how someone else might have felt or understood an event that you also experienced?




- In what ways is it helpful to imagine someone else’s experience or perspective?

End with your Closing Circle ritual.

Participant Handout

[none]

Facilitator Information Card

	<ul style="list-style-type: none"> ■ Allow the participants to answer the questions honestly. Some may find it easier than others to imagine or remember a conversation from another person's point of view. Some participants may find it changes their feelings about that conversation. ■ Ask participants' permission to look at their letters as they are writing them. Respect their preferences. ■ Give participants a chance to show what they have written to you or others individually, if they want to share their work but don't want to read it aloud. ■ Step in if a participant shares a story about an experience that was very upsetting, and that may be difficult for them or for others to discuss (such as an experience with intense conflict or violence). After the activity, speak with the participant privately and supportively, and prepare to connect them with additional services if necessary.
	<ul style="list-style-type: none"> ■ Do not encourage or push participants to explore very difficult arguments or disagreements (unless they want to).
	<p>Low literacy: Instead of writing letters from the point of view of characters in this scenario, participants can prepare short monologues in which they say what they think each character might have thought during or after this dialogue.</p>
<p>Follow-up</p>	<p>If participants are interested, discuss whether they might wish to share their letters with the person who's perspective they explored during the activity. Support them in considering how they might do so in a way that shows the other person empathy and respect for their perspective, and helps to build a stronger relationship. (Do not push participants to take this follow up step if they are not interested or ready.)</p>
<p>Additional Reading</p>	<p>None required.</p>
<p>Additional Activities</p>	<p>Participants can experiment with seeing the world from different perspectives in many ways. They can:</p> <ul style="list-style-type: none"> ■ Draw pictures from the point of view of different people or characters. ■ Create stories by writing journal entries or letters from the point of view of different characters they invent or real people (such as historical figures).

Facilitator Resources

None

3.4 Communicating without words⁴

Overview

Session: Communicating without words											
Module: Let's talk it out											
Competency Domain: Empathy and respect; Communication and expression											
Quick description	Adolescents learn and understand the meaning of non-verbal communication. They practice expressing emotions using only non-verbal communication through role play										
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1	2	3	4	5							
Simple and easy		Complex and challenging									
Time	45 minutes										
Learning Outcomes	<p>Knowledge Outcomes: <i>Participants will be able to..</i></p> <ul style="list-style-type: none"> Identify and describe a few typical and culturally relevant ways that people communicate thoughts, feelings or ideas through nonverbal means. <p>Competency Outcomes: <i>Participants will...</i></p> <ul style="list-style-type: none"> Understand how ideas or emotions can be communicated through nonverbal communication. Use nonverbal communication to communicate some of their own ideas and emotions. 										
Key terms	<p>Nonverbal communication: a process of sharing information, messages or signals without words, such as by using eye contact, facial expressions, gestures, or posture.</p> <p>Body language: a form of “nonverbal communication,” which is a process of communicating through gestures and movements</p> <p>Verbal: Involving or using words. (“Verbal communication” is any communication that involves using written or spoken language).</p>										
Preparation	Review the “role play” tool.										
Materials	Emotion cube										

Step by Step

Start with your Opening Circle ritual.

START:

Explain: There are different types of communication other than talking.

Facilitator says: 

“Crossing my arms in-front of me might mean something to you. Rolling my eyes might mean something to you. These are examples of non-verbal communication.”

Facilitator says: 

“What other types of non-verbal communication can you think of?”

Call on volunteers to demonstrate some examples of things that can be communicated through gestures or body language. Ask the other adolescents to explain in words what the gestures or body language is communicating. Some examples include:

- Placing hands on hips.
- Placing hands over mouth.
- Turning your back to someone.
- Scratching your head.
- Smiling.
- Frowning.

ACT:

Organize participants into small groups of 3 or 4.

Explain: Each group will create a short, two to five minute role play. First, they will roll the emotion cube (where only members of the small group can see it). Then, they will work together to create a story about the emotion they rolled.

Start by imagining a character who is experiencing this emotion. Then, imagine who he or she is and why he or she is feeling that emotion. After that, imagine a person in his/her life who is experiencing a different emotion (it can be whatever you want). What happens when they interact?

The role play should tell a story using the character

created and only non-verbal communication (no speaking!). Give time for small groups to practice and prepare their role plays.

Give participants at least 15 minutes to plan and prepare for their role plays.

Ask groups to perform their role plays for the group.

The audience watching the role play should try to guess what happened.

- What emotions were the characters experiencing?
- What did they communicate to each other?

REFLECT:

Discussion: After the groups have presented their role plays, ask participants:

- Do you always notice when you are communicating non-verbally?
- Do you think others always notice when they are

communicating nonverbally?

- How can being aware of both our verbal and non-verbal communication help us?

End with your Closing Circle ritual.

Participant Handout

None

Facilitator Information Card

	<ul style="list-style-type: none"> ■ Let participants decide how they will organize their role play.
	<ul style="list-style-type: none"> ■ Do not correct participants, scold them or get angry if they use verbal communication as well as non-verbal during their role play. Instead, invite them to start over from the beginning, and try not to speak when they perform their role play the second time.
	<p>Different languages or cultural contexts: If adolescents are from different cultural contexts, invite them to discuss what different examples of body language or gestures mean in their culture. For example:</p> <ul style="list-style-type: none"> ■ In some contexts, making eye contact is a show of respect and interest, whereas in others it may be taken as a sign of disrespect, especially if a younger person looks directly at an older person.
<p>Follow-up</p>	<p>Encourage participants to practice noticing both their verbal and non-verbal communication in their interactions with others after this session.</p> <p>Suggest participants to observe others' nonverbal communication in their homes, schools or communities.</p> <p>In a follow-up activity, invite them to share what they have observed and noticed about their own nonverbal communications, and the nonverbal communications of others. Ask them to share examples and anecdotes about their observations.</p>
<p>Additional Reading</p>	<p>None required.</p>
<p>Additional Activities</p>	<p>If adolescents enjoy the activity, invite them to experiment with other ways to create role plays with verbal or nonverbal communication, or a combination of the two. For example, participants can choose a specific scenario to role play, and try to perform it with verbal communication only, or with nonverbal communication only.</p> <p>Have a discussion combining verbal and nonverbal communication. One group can role-play only verbal communication questions and one group can role-play only non-verbal communication responses. This can be a game.</p>

Facilitator Resources

See Session 3.2, Create an Emotion Story, Facilitator Resources: Emotion Cubes

Role Play⁵.

Role-Play

A role-play is a way of practicing life skills and stimulating imagination. Adolescents can use the role-play approach to improvise and to explore different situations, ideas and possibilities.

Adolescents are more likely to be creative with role-plays if there are consistent rules and cues. As they become more confident, adolescents can take turns to direct the action, using the cues below. (These can be changed to words that are more culturally familiar if that's helpful).

Role-Play

1

Action!

The volunteer actors begin to improvise and act.

2

Enter!

A new character enters the scene.

3

Freeze!

All of the actors stop moving and speaking while the audience discusses what has happened. This can be an opportunity for audience members to give the actors advice on what to do or say at this moment in the action.

4

Swap!

After a freeze and some discussion, an actor can be replaced by another adolescent.

5

Rewind!

After a freeze and some discussion, the actors go back to an earlier moment in their improvisation, and continue with a new approach (possibly one suggested by the audience).

6

Pause for applause!

After a freeze, or at any moment, the audience can show appreciation and encourage the actors by applauding them.

7

Curtain!

Use this cue to end a scene when it seems appropriate.

Always end with applause from the audience and an opportunity for the actors to bow.

Variation: fish bowl role-play

Imagine the role-play takes place in a large fish bowl where the adolescents are both the audience and potential actors. While the actors perform the role-play in an inner circle, the others stand or sit in an outer circle and can jump in and swap places with an actor. (But make sure that the actors in the inner circle are ready to change places). In this way more adolescents can participate in the role-play, and make it livelier.

Remember, role-plays are not acting competitions. The goal is to experiment with different ways of handling situations.

3.5 Active listening⁶

Overview

Session: Active listening																															
Module: Let's talk it out																															
Competency Domain: Empathy and respect; Communication and expression																															
Quick description	Participants learn about and practice active listening.																														
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Simple and easy			Complex and challenging																												
Time	45 minutes																														
Learning Outcomes	<p>Knowledge Outcomes: Participants will be able to..</p> <ul style="list-style-type: none"> Identify and describe strategies for active listening. <p>Competency Outcomes: Participants will...</p> <ul style="list-style-type: none"> Learn and practice strategies for actively listening when another person speaks Reflect on how using those strategies can help them to build stronger relationships 																														
Key terms	Active listening: listening with careful attention to the ideas, information and feelings another person wishes to share, with awareness of the meaning expressed through their words, voice tone, and body language.																														
Preparation	Prepare a demonstration role play in advance, using the scenario outlined below (see Step by Step), with the help of a participant volunteer. Use it to demonstrate helpful (active) and unhelpful listening techniques. Use role play tool.																														
Materials	None needed.																														

Step by Step

Start with your Opening Circle ritual.

START:

Ask participants to sit comfortably on the floor and place the marker board where they can see it.

Facilitator says: 

“What is the difference between hearing and listening?” Allow Participants to respond and discuss their answers.

Explain:

Hearing is something we do without thinking or trying. When we only hear something, we may or may not pay attention and remember it.

Listening means paying attention and making an effort to remember and understand something.

ACT:

Facilitator says: 

“Now [name of Participant] and I are going to do a role play. Watch us and see how well you think I am listening.”

Role play scenario: You (the facilitator) play the part of an older sibling. You are trying to study. The Participant plays the part of a younger sibling. He or she is very excited to tell you about a move they saw during a football match on the playground that day. Act uninterested, as if you are trying to ignore your younger sibling and focus on your homework. For example, you could look away from your younger sibling, say “uh-huh” in a very flat tone, or say, “Hurry up and finish your story, I’m busy!”

Complete the role play.

Facilitator says: 

“Was I listening to my younger sibling? How can you tell? What did I do to show that I was not listening?”

Ask Participants to list examples that show someone is not listening. These may include: Not looking at the person nodding, using other body language to show you are paying attention; and not using words that show you are interested and understand what the other person is saying.

Do the role play a second time, using the same scenario. This time behave as if you are interested in

your younger sibling’s story and listen carefully. For example, look at them as they tell the story, nod as they speak, and show emotions such as surprise, worry or laughter at appropriate moments in their story.

Complete the second round of the role play.

Facilitator says: 

“Was I listening to my younger sibling this time? How can you tell? What did I do to show that I was listening?”

Ask Participants to list examples that show that someone is listening and write them on the marker board. Try to include the following:

- Show interest through eyes and body language (Example: Nod and look at the speaker);
- Ask questions to show the speaker that you want to understand what they are talking about (Example: Have you ever seen him play football before? Did you think he was going to do that?);
- Summarize what the speaker says to show you understand. (Example: It is amazing to score a goal from that far away!);
- Don’t interrupt to start talking about something else; and
- Reflect feelings (Example: I can see why you were excited to see that team play so well!).

Divide the Participants into groups of two and label one person A and one B.

Explain: They will interview each other and practice active listening techniques: The topic of the interview is: Who is a person you know and admire, and why do you admire them?

Give the Participants two minutes to complete the first round of interviews, with As interviewing Bs.

Then, without debriefing, ask them to stop and switch roles. Bs now interview As.

REFLECT:

Bring the Participants back into a circle. Ask them to go around the circle and summarize what they learned from each other in their interviews.

Discuss:

- Which active listening techniques did your partners use when they were interviewing you?
- How does it feel when you are talking and someone uses active listening? Does it change the way you talk or tell your stories, or what you say?
- Do active listening techniques change anything for you as a listener?

Explain:




- When someone listens actively we feel encouraged to say more, we can concentrate on what we are saying and we can express ourselves more clearly.
- When we use active listening techniques it is easier to feel interested in and remember what the other person says.

End with your Closing Circle ritual.

Participant Handout

None

Facilitator Information Card

	<ul style="list-style-type: none"> ■ Demonstrate both positive and negative examples of active listening. ■ Discuss appropriate active listening behaviours in the local cultures and customs (see “adaptation,” below).
	<ul style="list-style-type: none"> ■ Do not give participants an interview topic that requires them to talk about difficult experiences or memories.
	<p>Cultural context: Use appropriate examples and descriptions of active listening for the local context.</p> <ul style="list-style-type: none"> ■ For example, in some local contexts making eye contact can be seen as disrespectful, and in others it is a sign of respect. ■ In some cultures, making comments (such as “I agree” or “I’ve heard that, too”) while the speaker is still talking can be a way to show encouragement and interest, while in others it may be seen as an impolite interruption.
<p>Follow-up</p>	<p>Encourage participants to practice using active listening in their day-to-day conversations and to see if it changes or improves their interactions.</p> <p>Support participants in setting goals for using active listening in their own lives. If participants in the circle feel comfortable sharing personal stories with each other, take time during sessions to share their progress with each other.</p> <p>Explore how active listening can help participants to resolve or transform conflicts, and understand other people’s perspectives and experiences, and to strengthen their empathy and tolerance.</p>
<p>Additional Reading</p>	<p>None required.</p>
<p>Additional Activities</p>	<p>If participants enjoy the activity, let them continue by performing their own role-plays about active and non-active listening, using scenarios they create. Always end with a positive example of active listening.</p> <p>If participants are preparing to interview Participants or adults outside their circle, help them to prepare by practicing their active listening skills.</p>

Facilitator Resources

See Session 3.4, Communicating without words, Facilitator Resources: Role Play.

3.6 Different ways to handle conflict⁶

Overview

Session: Different ways to handle conflict																															
Module: Let's talk it out																															
Competency Domain: Empathy and respect; Communication and expression																															
Quick description	<table border="1"> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> <tr> <td colspan="3">Quiet and restful</td> <td colspan="2">Energetic and active</td> </tr> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> <tr> <td colspan="3">No literacy required</td> <td colspan="2">High literacy required</td> </tr> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> <tr> <td colspan="3">Simple and easy</td> <td colspan="2">Complex and challenging</td> </tr> </table>	1	2	3	4	5	Quiet and restful			Energetic and active		1	2	3	4	5	No literacy required			High literacy required		1	2	3	4	5	Simple and easy			Complex and challenging	
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1	2	3	4	5																											
Simple and easy			Complex and challenging																												
Time	45 minutes																														
Learning Outcomes	<p>Knowledge Outcomes: Participants will be able to...</p> <ul style="list-style-type: none"> ■ identify and describe different ways that conflicts can be resolved <p>Competency Outcomes: Participants will...</p> <ul style="list-style-type: none"> ■ Explore strategies for dealing with conflict. ■ Practice problem solving skills. 																														
Key terms	<p>Aggression: A situation in which one person or group uses force or intimidation to coerce another to do things a certain way. Examples: Physical fighting, yelling, insulting.</p> <p>Compromising: a process by which two parties to a conflict give up a little bit of what they want, to try to find a middle point and solution.</p> <p>Giving in: a situation in which one person lets the other person have things the way they prefer.</p> <p>Avoiding or delaying: A situation in which one or both parties to a conflict pretend that the conflict does not exist.</p> <p>Appealing to an authority: asking someone in a higher position (such as a leader, a judge, a teacher or another adult) to settle a conflict or disagreement.</p> <p>Collaboration: A process in which two parties work together toward a common goal. Collaborating to resolve a conflict involves the two parties try to find a solution together. Collaboration usually includes finding common goals and hopes, listening and understanding each other's point of view, and suggesting creative ways forward.</p>																														
Preparation	Read the handout, "Six strategies for handling conflict" to build your familiarity with key terms and concepts, and prepare to explain them to participants.																														
Materials	Blackboard, marker board or chart paper, and chalk or marker. Role play tool (for facilitator's reference)																														

Step by Step

Start with your Opening Circle ritual.

START:

Ask the participants to sit in six small groups and place the marker board where they can see it.

Facilitator says: 

“Conflict is a natural part of life. What are some negative things that come from conflict? What are some positive things that come from conflict?”

Allow the participants to discuss.

Facilitator says: 

“Today we are going to talk about different strategies for handling conflict, and the different results- positive and negative- they can lead to.”

Write the following six words on the marker board or chart paper.

Aggression

Compromising

Giving in

Avoiding or delaying

Appealing to authority

Collaboration

Distribute the handout, “Six strategies for handling conflict.” Invite participants to take turns reading the terms and definitions in Part 1 of the handout.

Let the participants ask questions and help each other to grasp the concepts. Make sure they have a clear and accurate understanding of each strategy.

ACT:

Assign one strategy to each group.

Facilitator says: 

“Each group is going to organize a role play focusing on one of these strategies. All of you will use the same conflict scenario, about two girls named Amina and Mary. Use your group’s strategy to help Mary to resolve her conflict.”

Conflict scenario: Amina and Mary both have younger brothers and sisters in primary school. Amina promises Mary that she will take Mary’s younger brother home from school that afternoon when she goes to get her younger sister. This would give Mary time to meet with her study group to work on a school project. But when the afternoon comes, Amina tells Mary that she can’t help her after all, because she has to go home early to do her homework.

Give all of the groups time to practice and prepare for their role plays. Encourage them to keep their role-plays short so that there is time for discussion afterwards. Ask all of the groups to perform their role plays and then discuss which conflict strategies led to the best results.

Discuss: What were the advantages and disadvantages of each strategy?

Explain: There is no one right way to handle conflicts. However, some of the strategies can make conflicts better or worse.

Ask participants to read the “pros and cons” of the six strategies on Part 2 in their handout. For each, discuss:

Did we see the pros and cons described in your handout in the role play about this strategy? For example, when Amina and Mary tried to use aggression to resolve their conflict, did we see that this resulted in harm to people or their feelings?

REFLECT:

Give the participants the following Take-Away questions to think about after their session:

- Look at how the different people you see deal with conflict, and which strategies they use. See whether the strategies lead to positive or negative results for the people involved.
- Reflect on the strategies you use in the conflicts in your life. What results do you get?

Think of a different strategy you would like to use the next time you are in a conflict. (If participants are interested, take time in follow-up sessions to reflect on how well they have used that strategy, and what may have changed as a result.)

End with your Closing Circle ritual.

Participant Handout

Strategies for handling conflict

Part 1: Definitions

Aggression means trying to force or intimidate someone to do things a certain way. Examples: Physical fighting, yelling, insulting.

Compromising means that both sides give up a little bit of what they want, to try to find a middle point and solution.

Giving in means that one person lets the other person have things the way they prefer.

Avoiding or **delaying** means pretending there is no problem.



Appealing to an authority means asking someone in a higher position (such as a leader, a judge, a teacher or another adult) to settle the conflict.

Collaboration means trying to find a solution together. Collaboration usually includes finding common goals and hopes, listening and understanding each other's point of view, and suggesting creative ways forward.

Part 2: Pros and cons of each strategy

Strategy	Pros	Cons
Aggression	There are no advantages to using aggression to solving a conflict.	Aggression can cause harm to people, their lives and their feelings.
Compromising	Compromising can result in an agreement that reduces anger and frustration (if both people think it is fair).	A compromise may not last if neither person is happy with it.
Giving in	Giving in can work well if one person decides that they actually agree with the other person's point of view (this is also a kind of collaboration).	Giving in means that one person's voice is not heard. That person may remain frustrated and the conflict could arise again. When one person gives in the other person does not have the chance to learn from their perspective – and may not even realize there was a conflict.
Avoiding or delaying	Sometimes a short delay can give both people a chance to cool down and think about solutions.	Avoiding or delaying means the conflict is likely to come up again in the future, and may become more difficult over time.
Appealing to authority	Sometimes it can help to ask an authority to step into a conflict if both people are unable to find a solution that works, or if the conflict may lead to harm for either person.	Appealing to authority does not give the two people involved in the conflict a chance to be part of the solution or to rebuild their relationship.
Collaboration	Collaboration can be a very good way to resolve a conflict because it can lead to a solution that works for both people. When two people collaborate, they can also rebuild trust and good feelings.	It can be challenging to collaborate, especially if one person in the conflict doesn't want to, or if both people don't trust or feel good about each other.

Facilitator Information Card

	<ul style="list-style-type: none"> ■ Make sure that the participants understand the six strategies for handling conflict, and the advantages and disadvantages of each. ■ In follow-up sessions, discuss ways that participants can constructively explore a conflict that has affected them (if they want to do so).
	<ul style="list-style-type: none"> ■ Do not ask participants to describe specific conflicts they have experienced if they don't want to do so. ■ Do not allow participants to discuss conflicts they have witnessed that involve people that participants in the circle know –Community members may start to distrust participant circles if they feel that they are being talked or gossiped about. If participants are very concerned about conflicts they have witnessed, consider ways to engage them in a constructive dialogue with others in the community. ■ Do not refer to complex conflicts, or conflicts that have deeply affected participants' lives or communities in this introductory activity about conflict resolution. Instead, use simple, neutral examples to build a basic understanding of the concepts. (Consider discussing more complex conflicts or specific conflicts with participants in a future session, but only if you feel that you and the participants are ready to discuss sensitive topics together without this creating tensions or difficult feelings in the group).
	<p>Low literacy: If one or more participant has low literacy skills, when reading and discussing the handout “Six strategies for dealing with conflict,” use one or both of the following strategies:</p> <ul style="list-style-type: none"> ■ When introducing the handout, take care to invite participants with high literacy skills to read and explain the strategies for dealing with conflict, their definitions, advantages and disadvantages. ■ When discussing the handout, organize small groups of participants of varying literacy skills. Participants with higher literacy skills may read, repeat and explain the information to others and help to check for their understanding. <p>Take more time. If participants want or need more time to finish the activity, continue with the role plays in a follow-up session. Take time to explore each strategy in-depth as long as participants remain interested and engaged.</p> <p>Cultural context: Discuss how conflicts between individuals or groups are resolved through participants' cultural traditions. Explore whether these traditional processes are related to any of the six strategies.</p>

<p>Follow-up</p>	<p>Encourage participants to think about how they and the people around them deal with conflicts, and support them to set goals for using the positive conflict management strategies in their lives. If participants in the circle feel comfortable sharing personal stories with each other, take time during sessions to share their progress with each other.</p> <p>If participants want to understand a specific conflict that they have witnessed or that has affected their lives, plan activities that will help them to explore the conflict constructively and contribute to a positive solution.</p>
<p>Additional Reading</p>	<p>None required.</p>
<p>Additional Activities</p>	<p>If participants enjoyed the activity and/or are interested in exploring the six strategies for resolving conflict further:</p> <ul style="list-style-type: none"> ■ Repeat the activity with different scenarios so that participants can continue to practice different strategies for handling conflict (if they are interested). Invite participants to imagine conflict scenarios that can be the topic of their role plays. ■ Participants can transform their role play into a full-length drama. They could organize several skits to educate their peers about strategies for handling conflict and promote constructive behaviour. Alternatively, they could create a longer play based on a conflict that affects two or more characters.

Facilitator Resources

See Session 3.4, Communicating without words, Facilitator Resources: Role Play

Notes to Module 3

1. Adapted from: The United Nations Children’s Fund, *The Adolescent Kit for Expression and Innovation: Recognizing emotions*, UNICEF, New York, 2016.
2. Adapted from: The United Nations Children’s Fund, *The Adolescent Kit for Expression and Innovation: Seeing from different perspectives*, UNICEF, New York, 2016.
3. Adapted from: The United Nations Children’s Fund, *The Adolescent Kit for Expression and Innovation: Communicating without words*, UNICEF, New York, 2016.
4. Excerpted from: The United Nations Children’s Fund, *The Adolescent Kit for Expression and Innovation: Emotion cube 1, Emotion cube 2 and Blank emotion cube*, UNICEF, New York, 2016.
5. Excerpted from: The United Nations Children’s Fund, *The Adolescent Kit for Expression and Innovation: Role play*, UNICEF, New York, 2016.

