Creating Rainbows / Nagbimo ug Balangaw

ACTIVITIES FOR CHILDREN AFFECTED BY TRAUMATIZING EVENTS

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CREATING RAINBOWS: ACTIVITIES FOR CHILDREN AFFECTED BY TRAUMATIZING EVENTS

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in memory of
"Barbie"

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Message from the Australian Embassy Philippines for the "Creating Rainbows: Activities for Children Affected by Traumatizing Events" toolkit

The Australian Government is committed to advancing the rights of children to protection from all forms of exploitation, abuse and violence. The protection of children's rights and empowering women and girls underpin peace and prosperity in our communities.

We work with governments and civil society to follow through on this commitment. In partnership with the Philippine Government and The Asia Foundation, Australia supports efforts to protect children from online sexual abuse and exploitation, and to reduce the risk of children being exploited online.

This toolkit is a product of that partnership. The creation of this toolkit is a recognition of the collective wisdom and experience of people, organizations, and agencies who work hard to provide care for childr victims of sexual abuse and exploitation. It will hopefully provide basic skills and information in guiding frontliners and child protection practitioners serving the best interest of the child.

Australia will continue to support the Philippines in its commitment to championing the rights of children against all forms of abuse and exploitation.

AMANDA GORELY
Australian Ambassador to the Philippines

Message from the Asia Foundation

The Asia Foundation is pleased at the opportunity to share some of our learnings from various efforts and partnerships to help curb child trafficking in the Philippines. For the last three years, we have been working closely with the Philippine government agencies, such as the Department of Social Welfare and Development, as well as therapists and law enforcers in developing an end-to-end approach to the abuse cycle.

As the internet continues to revolutionize access to information and communication, the risks and spaces wherein abuse and exploitation occur online also continues to increase. This danger is magnified even more for young people whose online personas and activities often go unsupervised.

Through our practical contact with children who have been victims of child trafficking, we realize that children need an alternative way to express their experiences. This realization has led to the development of a toolkit of this nature, which can be useful for others who are attempting to contribute to the well-being of children who are facing the same challenges.

This publication has been made possible by the expertise of the authors — dedicated individuals who are passionate about the protection, development, and wellness of children. All the activities are inspired by the principles of Waldorf Education and offer practical guidance on supporting and caring for children who were subjected to traumatizing experiences. The toolkit is designed to be straightforward, easily understood, and easily implemented by people caring for affected children.

It is an honor for us to be able to put together such a resource that makes the first few steps to healing accessible. We hope that this toolkit proves to be useful to child protection practitioners as they provide better care and service to the children they serve, and will inspire further the development of studies and resource materials for this advocacy.

We look forward to a future of continued cooperation in our commitment towards eliminating abuse and exploitation in all forms.

Sam Chittick
Country Representative

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Note

As adults, we are responsible for nurturing the children under our care. Therefore, it is important that we strive for complete growth in what we think, feel and do through life-long learning. While this toolkit provides some basic skills and information to conduct the activities listed, we advise you to take part in further learning and training opportunities.

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Introduction

What is trauma?

Trauma is defined as:

> An event, series of events, or set of circumstances that is experienced by an individual as physically or emotionally harmful or life threatening and that has lasting adverse effects on the individual's functioning and mental, physical, social, emotional, or spiritual well-being.[1] (Emphasis ours.)

These activities can help young trauma survivors feel protected and secure, and experience love and understanding which will help them handle their situation.

Since trauma is a result of events that a person experiences as "harmful or life threatening" and can have lasting negative effects, a trauma survivor's view of herself, and the world, are severely affected by stressful situations and traumatic events. This can make it difficult for the child to trust others. Children and young adults are most vulnerable to trauma, so it is important to bring them to a safe and protected space.

How can we help children affected by traumatizing circumstances? Children affected by trauma cannot or might not want to talk about their experiences. This toolkit offers some alternative activities that you can do with or for children and young adults.

These activities can help young trauma survivors feel protected and secure, and to experience love and understanding which will help them handle their situation.

Children in shelters/centers are in a transition phase as they journey from being victims to survivors. Through the *Creating Rainbows* toolkit, we wish to bring colors and light to the "darkness" experienced by survivors of trauma via stories, art and movement.

We hope that through this toolkit, young trauma survivors can take the first few steps towards healing, growth and becoming whole again.

How do I use the Creating Rainbows toolkit?

The activities are organized into chapters. Please follow the order of chapters and activities as seen in the toolkit.

It is best to read through the manual so that you can prepare yourself and the materials needed for the activities before you face the child. Please make sure to read the guidelines included for the activities as well.

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1 Definition taken from the Substance Abuse and Mental Health Services Administration of the U.S. Department of Health and Human Services.

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Pre-activities while child is in the Observation Room

A traumatized child newly transferred to a shelter/center might exhibit extreme or disruptive behaviors (such as being withdrawn and quiet, or being aggressive) after being taken away from a familiar environment. In the shelter/center, the child may spend 1-2 weeks in the Observation Room.

In most shelters, the Observation Room is too crowded, especially if there are double decker beds inside. It may be necessary for you to find another space, another room if possible, where you can set up an "activity area" where the navy blue tent, open-ended toys, and art materials can be set up permanently. Ideally, this area should have enough space for the movement exercises as well. This may have to be a locked space, used only when a specific activity is going on with adult supervision.

Here are some suggested activities to help the child relax and become familiar with their new environment.

1. Be with the Child. Comfort the child with your gentle presence. If the child shows signs that she needs some space, be ready to step back a bit. Please do not pressure the child if she does not want to talk or do the suggested activities.

Here are some examples of what safe and nurturing spaces look like. You can easily set up this kind of space in a room.

2. Let the Child do Free Play. Do not give too many toys or play items to the child. Three to four toys are sufficient. Too many toys or items can overwhelm a traumatized child. Recommended items for free play: clay, wooden blocks, soft toys, and cloth.

Suggested Play House Set-up

Example of Doll House

Examples of Soft Toys

Some examples of practical items for Pretend Play

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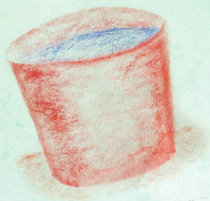
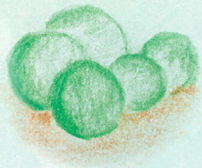
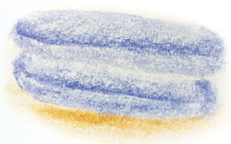
3. Give the Child a Foot Bath. A foot bath can reassure a child's sense of touch. When you give the child a foot bath with warmth and love, the child can feel that she is in a safe place and can relax.

The foot bath can also be done if the child is showing the first signs of a cold. When the child is relaxed, comfortable and warm after a foot bath, she can rest well and sleep deeply. However, do not give a footbath to a child with fever since it may interfere with the temperature needed for their healing process.

Materials







- A pail with warm water. The pail should be large and deep enough to soak both feet, with the water reaching about five inches below the knees.
- 4 or 5 pieces of Kalamansi
- A knife
- A bottle of virgin coconut oil
- A cotton cloth binder measuring 10 inches x 45 inches
- 2 safety pins
- A bath towel

Instructions

1. Fill the pail with warm water. Make sure that it is only as warm as the child can handle. Tip: Have the child test the water by dipping her elbow to see her tolerance level for heat.

2. Put the kalamansi in the pail. While the pieces are under water, cut them in quarters (4 parts). You need to cut the kalamansi in the water so that the juice from the peel will be absorbed in the water.

3. Gently bring the child's feet into the water, one foot at a time.

4. Cover the child's legs and the pail with the bath towel to keep the warmth in. Let the child sit comfortably with her legs in the pail for about 15 minutes or until the water begins to cool.

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5. When the water begins to cool, take one foot/leg out of the pail, pat dry and massage virgin coconut oil to keep the warmth in. Wrap with the cotton binder, starting from the toes, around the ankles and the calves. Secure the binder with safety pins. Repeat with the other foot/leg.

6. Allow the child to immediately sleep after this procedure, as the warmth will make her sleepy and promote restful sleep.

Is the child ready to join the other groups in the shelter/center?

After spending time in the observation room, you will know that the child is ready to integrate in groups when she:

1. Can make healthy eye contact while talking or doing other activities
2. Talk to you or other house parents
3. Talk with other kids
4. Join group activities (eating, etc.)
5. Ask for something she needs (for example, soap)
6. Is not aggressive or hurtful towards herself, others, or the belongings of others
7. Can smile
8. Has good quality sleep (has no nightmares, does not pee in the bed)

Introductory Activities (and the reasons for them)

Please do the Art and Movement activities in the introduction (see **foot bath** on previous page and **preparation of paint and paper** on next page) before following the suggested activities in the next chapters.

For the art activities, the preparation of paint and wetting of paper should be done right before the painting activities. Otherwise, the watercolor will crumble and the paint will dry up. Leftover paint can be re-used if kept in the refrigerator.

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Why are art activities for young trauma survivors important?

In the wet-on-wet painting method, the paper used is dipped in water, and the paint is diluted with water. This method allows the colors of the paint to blend quickly. Seeing primary colors blend and create new colors is a magical experience for the child.

Art: Painting with Watercolor – The Wet-on-Wet Method

Materials

- 3 watercolor tube paint: red, blue and yellow (these are primary colors)
- 3 small bottles for paint
- A container to hold water for cleaning the brush
- Soft-bristled flat brush (size 16, 18 or 20). Hair brush bristles (for example, sable) is ideal
- Watercolor Paper. For children below 12 years old, the 6”x 9” size is ideal. For older children, 12”x 18” is ideal
- A rag to dry the brush
- 3 popsicle sticks or tongue depressors
- Serving tray for water
- 1 clean sponge
- Painting board or a glass-top table

Preparing the Paint

1. Take a small container and add two tablespoons of water.
2. Squeeze the contents of one small tube of watercolor paint on a popsicle stick or tongue depressor. Add this to the water and mix well.

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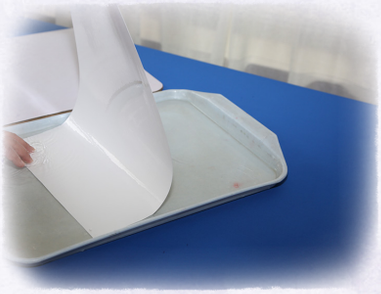
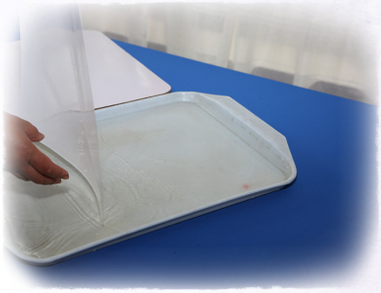
Preparing the Paper

1. Use watercolor paper. You can find watercolor paper or a watercolor sketchpad in the bookstores.

2. Take a serving tray and fill it with water.

3. Dip the paper into the tray of water for about 2-3 seconds or until both sides of the sheet are wet.





4. Using the clean wet sponge, gently lay the paper flat on a smooth plywood board or a glass table. Remove air bubbles on the paper by pressing the wet sponge on the air bubbles until they disappear and the entire paper is smooth.

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Movement: Why are movement activities for young trauma survivors important?

The purpose of the movement activities is to create balance, and encourage a healthy flow of movement in what we do, feel and think, so that one aspect does not dominate the others.

Our physical body experiences and feels everything we do. The emotions and pain we feel, and the trauma we go through influences our health.

What we do is affected a lot by what we think and how we feel. What we do, feel and think are so connected that one can affect the others.

Treatments or therapies that address only the thinking aspect — like talking about a traumatic experience with the child — may be uneven because this only addresses one aspect. In most cases, traumatized children go "inward" after a traumatic experience as part of their healing. Asking such children to talk about how they feel does not give them the "space" they need.

The purpose of the movement activities is to create balance, and encourage a healthy flow of movement in what we do, feel and think, so that one aspect does not dominate the others.

Movement which engages the body helps traumatized children reconnect to their physical bodies, and integrate and balance their behavior, feelings and thoughts.

A common experience of a traumatized person is a feeling of disconnection from their body. Imagine that a part of yourself that is unseen — like your "mind" or "soul" — leaves your body and goes to a safe place. Meanwhile, "nobody" is in your body. When this happens, you "cannot feel".

Sometimes, because of severe pain, people disconnect with their bodies so they will not "feel". This is the body's natural way of protecting us from intense pain. However, if the disconnection goes on for too long, it can become a disorder. Remember, we live in our body. This is our true home.

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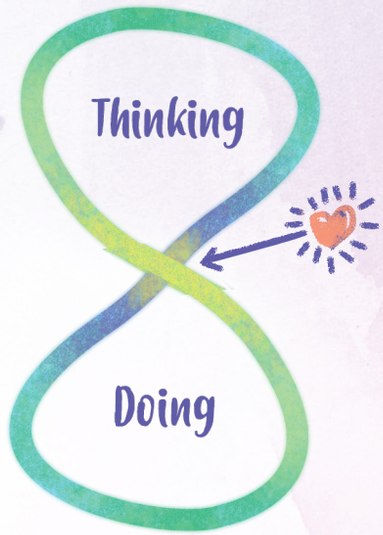
Movement connects us to our bodies. Our bodies are “containers” where all our capacities (abilities, talents, skills) are nurtured and expressed.

Physical movement, which involves the body, and artistic expressions (like painting), which “moves” the soul, help improve breathing. Thinking and doing “meet” or connect in breathing.

Imagine the number 8. The top circle is the “thinking” part, the bottom circle is the “doing” part. The center point is where they meet in the breathing.

Next, imagine a flow of continuous movement running in the 8. A healthy flow of continuous movement in the three aspects of a person aims to bring balance. Healthy physical movement moves and adjusts the three aspects of the person every time.



Movement therapy is also a kind of language, as it helps “say” what children are going through. Even if a child does not talk, she can “say” what is going on in her soul, in the invisible part of her, through movement. The barriers to being healthy in a child can be unblocked using repetitive and rhythmical movement.

Being “friends” with your body again is a major milestone in the road to recovery. Becoming comfortable with your body again will greatly improve your self-esteem and relationship to others.

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Guidelines on Puppetry & Storytelling

Stories are like Natural remedies – and like natural medicine, they must draw on the child's own hidden forces and capacities to redress an imabalance.

Susan Perrow, *Therapeutic Storytelling*

Why are Dolls and Puppet Play helpful for traumatized children?

The use of dolls and puppets in therapy assumes that children:

1. Identify with the doll or puppet
2. Projects their experience and feelings to a doll or puppet
3. Shift their conflicts to the doll or puppet

Because of the distance that is made possible through doll and puppet play, children can create separate "persons" in the dolls or puppets used, persons that express thoughts and feelings that children cannot do so directly. Using dolls and puppets can encourage self-expression, and children can find constructive ways to cope with their conflicts.

You can make a doll for a child by folding up an old napkin, making two corners into legs, the other two corners into arms, a knot for the head. . . If the child has before him the folded napkin, he has to fill in from his own imagination all that is needed to make it real and human. This work of the imagination moulds and builds the forms of the brain. . . Give the child the so-called "pretty" doll, and the brain has nothing to do.

Rudolf Steiner, *The Education of the Child*

Guidelines

- You can use your hands form the different characters or movements.
- Seeds, sticks, leaves, driftwood with the shape of an animal or figure, and other natural materials may be used to represent story characters.

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- Puppets and dolls can be made using old shirts, sack cloth, or recycled fabric.
- Cardboard tubes from tissue rolls can become the “body” of the puppet. Wrap this in cloth from an old shirt and use the cloth to form a ball for the head of the puppet.
- The scenery for the puppet play is best created using old plain scarves (silk is ideal because it is light), cotton, and natural materials like wood, shells, stones, tree bark and so on. You can spread these items on tables or on the floor.
- It is best to use pastel and light colored cloth and items. The right colors will create the appropriate mood for the story. A character who is going through a test of courage may wear red. Blue may show calm and green may color meadows and woodlands.
- Keep the set-up for the puppet play and storytelling simple. The child’s imagination will do the rest.
- The storytelling table setting is best prepared when the children are not yet around. This helps bring the “magical” element of the storytelling as the whole scene is shown to the children carefully, once they are ready and eagerly awaiting with wonder and surprise.
- It is better for the children to see the storyteller, so that they see that a person is in control of the actions of the characters and that the storyteller is the moving force behind the action.
- Please do not add your personal emotions and opinions while telling the story. (For example, do not say “What a bad animal! How naughty!” when talking about one of the characters.)
- Music can enhance the mood of the story. Some words or lines may be sung with a gentle melody and rhythm. Just keep the tone simple.
- Take time to prepare for storytelling time. Set the mood first. You can light a candle, sing a song, say a simple verse or play finger games.
- Know the story by heart. Memorize it if you can. This will help you connect to your audience better than if you are reading the story.
- A good storyteller also has a good sense of Self. Make efforts toward self-knowledge and self-discipline. As adults, we are called to give children worthy examples through our own behavior and inner attitude.
- If you find a story is too uncomfortable, you may opt to not tell it to the child until you are comfortable with or can relate to the story. However, difficult stories may be what a child needs. The story can have a positive effect on the child as she experiences — through the safe and sacred space of storytelling — difficult or uncomfortable images and events. As the storyteller, your kind and enthusiastic attitude and warm presence can help her feel calm, safe and secure. In the end, a joyful feeling arises from the child because you have survived the story’s terrible and mysterious events with her.

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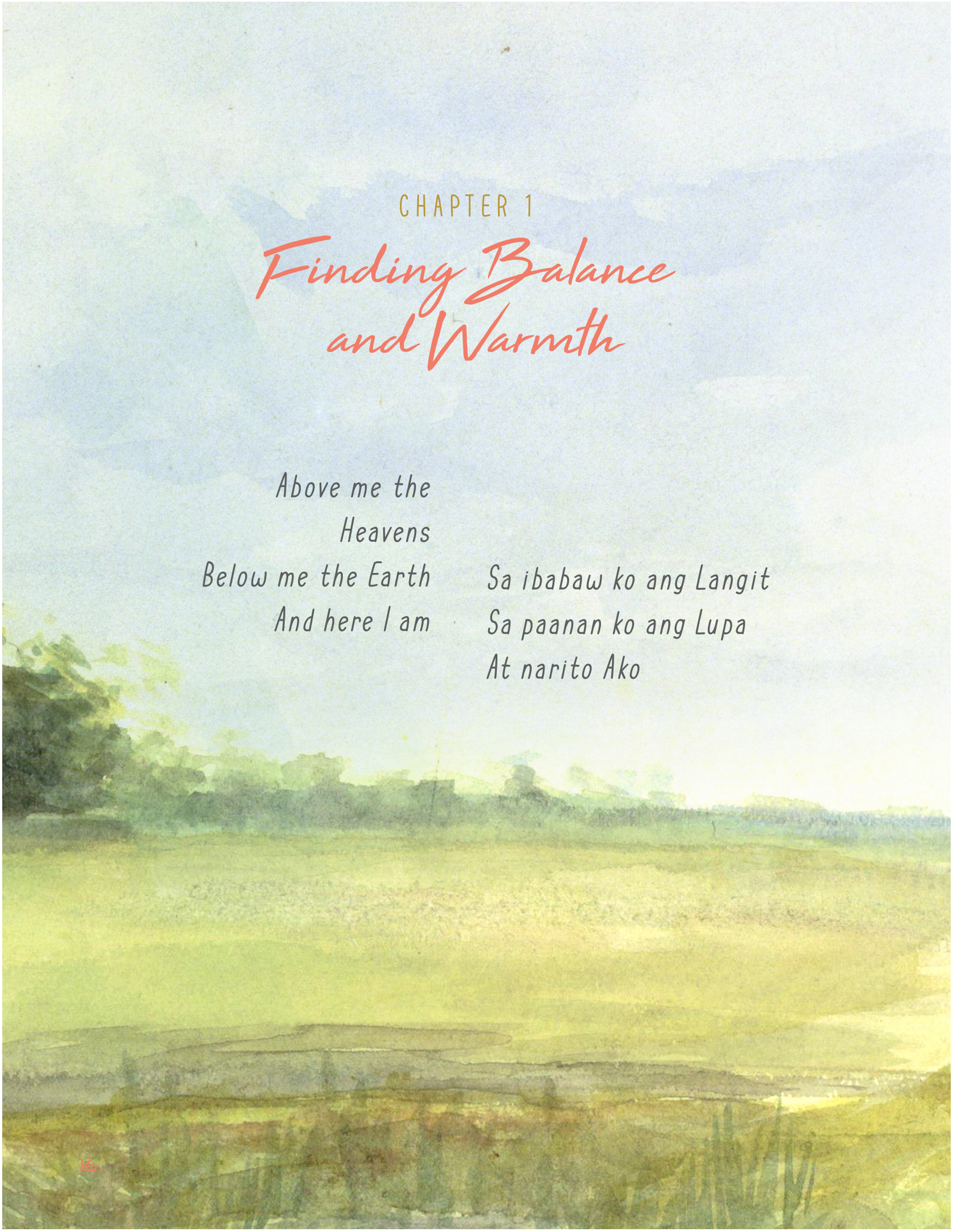
CHAPTER 1

Finding Balance and Warmth

Above me the
Heavens
Below me the Earth
And here I am

Sa ibabaw ko ang Langit
Sa paanan ko ang Lupa
At narito Ako



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MOVEMENT FOR OPENING AND CLOSING VERSES

Standing Position as both Starting and Ending Positions.
Hands on the sides, shoulders relaxed, feet a little bit apart from each other. Look straight ahead.

"Above me the Heavens"
Raise both arms above your head and place hands in a receiving gesture. Simultaneously or at the same time - your feet open up too and are farther apart from each other. Your arms now form the letter V and the position of your legs are in an inverted V shape.

"Below me the Earth"
Put down both arms at the sides of the body, with your hands positioned a little farther away from the thighs (around 3-4 inches), creating an inverted V position of arms. Hands are extended and pointing slightly midway between front and to the sides, with palms facing the ground.

"And here I am"
Simultaneously or at the same time - your left arm goes back to a normal, relaxed position on the side of the body and your right hand is positioned at the mid-line (chest) in an upright position (the fingers all pointing upward, with the palms facing left). Feet are now together.

Go back to starting position.

Reminders before you start

Please follow the order of the chapters. Go through Chapter 1 first, then chapter 2, and so on.

Prepare/do the following before facing the child:

- *Storytelling* Set-up of puppet play, learning the story by heart
- *Movement* Practice the movement acitvities beore doing them with the child

You can prepare the materials with the child around:

- *Art* It is okay for the child to see you preparing the paper and mixing the colors. However, it is best to try the painting exercises first before asking the child to try it

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Note: This play can be portrayed with knotted cloth dolls, using two extra pieces of fabric to wrap the giant's feet. The children can watch you making the knotted cloth doll characters.

STORY

The Giant and the Gnome

By Bronja Zalingen

There was a giant, big and bold,
whose feet were getting very cold.
He came along to our town
and walked the streets all up and down,
calling, "Is no one hearing me?
My toes are freezing bitterly!
No single shop that I could tell
Has stockings giant-size to sell."

A little gnome, both old and wise,
he gave him very good advice.
he brought two pretty bits of stuff;
the giant thought them good enough.
He wrapped his feet, his pain was eased,
and home he walked content and
pleased.

Ang Higante at ang Nuno[1]

Ni Bronja Zalingen (isinalin sa Filipino ni Bella Cotoner Tan)

May isang higante,
matapang at napakalaki
dumating sa aming bayan.
Pabalik-balik sa daan, nagtatanong,
"Naririnig ba ninyo ako?"
Mga paa ko ay nanlalamig tulad ng yelo
ngunit walang ni-isang tindahan
malalaking medyas akong mabil'han.

May isang nuno,
maliit at matalino,
Ang sa higante ay nagpayo.
kumuha ng dalawang pirasong basahan
at ang mga paa ng higante ay kanyang
binalutan.
Agad naman itong nainitan,
at sumarap ang pakiramdam.
Ang higante ay nagpasalamat sa nuno,
at ang dalawa ay naging magkaibigan.
Sila ay umuwing masaya at nakangiti.

How to do the Story Play

The story play can be done on the floor, a table, or the lap of the storyteller.

Allow the children to watch you knotting the cloth to make the doll characters if they want to. Some children enjoy seeing the characters being created.

1 Originally "Ang Higante at ang Dwende".

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How to Make the Giant (Higante)

Material

One big red square cloth (old scarf can be used) measuring around 24 x 36 inches, or 36 x 48 inches.

Instructions

1. Hold the wide side of the cloth with two hands.

2. Find the center of the cloth.

3. Take the center part of the cloth and tie into a knot to form the head of the Giant.

4. Giant head will look like this.

Making the Knotted Cloth Dolls

You can tell this story with the following props:

- Two Knotted cloth dolls (1 for giant, 1 for gnome)
- Two extra pieces of cloth to wrap the giant's feet

5. Pick one bottom corner of the cloth.

6. Tie the bottom corner into a knot (must be smaller than Giant head knot).

7. Pick the other bottom corner of the cloth and repeat step 6.

8. Knotted feet are done. The giant is ready to take a walk.

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How to Make the Gnome (Nuno)

Material

A red square cloth. Cloth must be smaller than the cloth for Giant doll. Recommended size: 12 x 12 inches or smaller.

Instructions

1. Pick up the cloth with two hands.

2. Select one corner of the cloth.

3. Tie the corner into a knot to make the gnome's head.

4. Hold the cloth up and take one corner. Tie this into a small knot to make the gnome's hand.

5. Take the opposite corner of the cloth and repeat step 4 and make another small knot.

6. Now the gnome has hands to help the giant.

How to Make the Giant's Socks

Material

Two pieces of cotton gauze strips OR old shirt cloth cut into 1 inch x 5 inches strips.

Instructions

1. Help the gnome wrap the giant's feet. One on each foot to keep them warm.
2. Take one piece of the cotton gauze/cloth and wrap around the foot of the giant. Repeat with the other foot.

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MOVEMENT

Cocoon Wrap

Sometimes, people who experience trauma cannot "feel" their bodies, surroundings, and other physical things. They also have a hard time relating to the idea of time, or being present in the "here and now."

Those who go through trauma, "numb out everything – their joy, their capacity to feel alive and their ability to feel safe in the world. It's frustrating. Their capacity to experience life is greatly diminished."[1]

The Cocoon Wrap can help children "feel" themselves and their bodies as separate from the surroundings, as the Wrap is like a second skin around the child. The Cocoon Wrap is also a safe way to embrace a child as it is done in a gentle way and gives a sense of security.

Some traumatized children might be aggressive or fight others because the way they deal with negative emotions/situations is to try to defend themselves as they feel attacked. The Cocoon Wrap can also give such children a sense of safety — inside the Cocoon Wrap they are in a "safe place" which gives warmth and calms them. Doing the Cocoon Wrap can help a child trust in his/herself and in others again.

Materials

Clean floor space.
Rubber mats or bed. Use plain colored rubber mats.
Plain blanket big enough to wrap the child from neck to feet. If possible, use plain, pastel-colored cotton blanket.

Time Needed

Five to ten minutes, depending on the child. If the child needs more time to be in the Cocoon Wrap, it is alright to extend the time frame.

Number of Facilitators

Two people: One person to help set up the Tent/Teepee and another person to conduct the activity.

This activity can help to:

1. Give the child a secure sense of boundary, warmth and silent "me time"
2. Support the sense of touch which helps the child feel her body again
3. Calm the child

You can try this activity with:

1. Aggressive children
2. Children who have a hard time keeping still
3. Very talkative children who are disturbing others with too much talk

1 Mowen, Karrie, "Trauma Touch Therapy," *Massage & Bodywork magazine*, October/November 2001 issue.

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Instructions

1. Spread the blanket on top of the rubber mats on the floor, or on the bed.

2. Stay on the right side of the blanket.

3. Invite the child to lie down on the right side of the blanket, facing the ceiling. Check that the child is approximately ten inches to the inside, left from the edge of the blanket.

4. The child's head should be outside the blanket and supported by the rubber mat (or a cushion).

5. Make sure that the child is comfortable. You can explain to the child: "I will wrap you in this blanket and you can start rolling slowly on your own". The child can put her arms on her sides, or cross them on her chest.

6. Hold the blanket on the left side of the child as she slowly rolls the blanket around herself. Ask the child to pause for two to three seconds after each roll.

7. As the child slowly rolls the blanket around herself, you can move along with her in a four point kneeling position and support the blanket on her left side to make it easier for her to roll.

8. Encourage and assist the child silently as she keeps rolling until she is fully wrapped in the blanket. Make sure that she is facing the ceiling once she is finished rolling and the blanket is wrapped around her. NOTE: The child can opt to sit instead of lie down. In this case, you can support the child by holding her shoulders and leading her to a chair.

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9. Tuck in the extra cloth of the blanket that is left after rolling — you may tuck at the foot and side of the child's body to make sure that she is wrapped snuggly.

10. Let the child rest securely wrapped in the blanket for five to ten minutes (or more, depending on the child's desire to stay wrapped in the blanket). OPTIONAL: Tell the story of the Giant and the Gnome with a soft voice, or hum a lullaby song while the child is wrapped.

11. If the child falls asleep, let her sleep.

12. Once the child wakes up, or when she says that she is ready to be unwrapped, help unwrap the child from the blanket. The child sits still while you unwrap her.

NOTE: The child will not roll anymore to unwrap herself. You will unwrap her while she stays still.

Guidelines

1. Make sure the room is quiet.
2. Help the child wrap herself in a blanket so she can roll it around herself gently and slowly.
3. Since the child will roll by herself, you do not need to touch the child.
4. After each roll, pause for two to three seconds until the child is completely wrapped in the blanket.
5. Make sure that the child is tightly wrapped but still comfortable.
6. Support the child's head with the rubber mat or in the bed.
7. Dim the lights.

MOVEMENT

Big and Small Steps (Polarity of Movements)

"The term 'Polarity' relates to one of the fundamental laws of nature, namely, the attraction and union of opposites through a balanced middle point."[1]

Experiencing trauma can have extreme effects on children, and "People who have endured traumatic events will often appear shaken and disoriented. They may not respond to conversation as they normally would and will often appear withdrawn or not present even when speaking."[2]

The Big and Small Steps Exercise encourages the child to do movements that are opposite each other. Doing opposite movements will encourage rhythm and stimulate balance in breathing. In the exercise, using big movements is like exhaling (expansion) and using small movement is like inhaling (contraction).

This exercise is done in the context of a story (in this case, the Giant and the Gnome) and doing this can also encourage the child's imagination, helping her "see" the movements in her imagination. It is a corresponding process of physical movement and breathing, which also gives warmth and balance to the child.

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1 "What is polarity?", *The Polarity Center,* accessed on April 20, 2018, https://polaritycenter.org/polarity-therapy/what-is-polarity/

2 "Trauma Symptoms, Causes and Effects", *PsychGuides.com*, accessed on April 20, 2018, https://www.psychguides.com/guides/trauma-symptoms-causes-and-effects/

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Guidelines

1. Do the movements barefoot.
2. Say the lines as if you were telling a story while doing the movements.
3. Movements can be done in a straight manner by turning about face at the end of one side of the room or by following any pattern. (For example, moving in a circle or square following the walls of the room.)
4. Rest in between, if needed.
5. Have fun!

Materials
Clean floor

Time Needed
Five to seven minutes

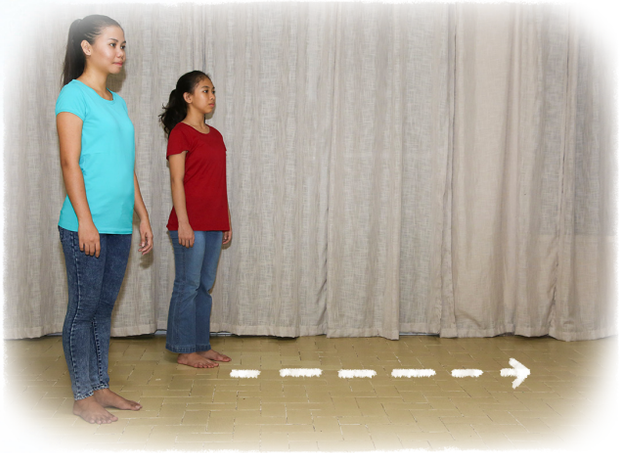
Number of Facilitators
Two people: One can demonstrate and do the movements together with the child while the other person can read the lines.

This activity can help to:
1. Encourage the child in finding balance as she experiences movements in polarities or opposites.
2. Improve breathing as the movements involve expansion and contraction.
3. Encourage movement that engages the body.
4. Nurture the imagination through storytelling and movement.

Recommended for:
Children who are often drowsy, sleepy, or slow

Walking naturally: Your normal way of walking, where your steps are not too big and not too small.

Instructions
1. Invite the child to stand on one side of the room. While looking at the child, one facilitator will say the following: "We will go on a journey to visit and experience the place where the Giant and the Gnome became friends. But first we need to travel over mountains, streams, valleys and fields. Come and let us start our journey."



2. Facilitator #1 will say: "First we walk." Facilitator #2 will start walking naturally while inviting the child to follow walking naturally.

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3. Facilitator #1 will say: “Now there are large rocks.”
Facilitator #2 will walk with big, exaggerated steps, stretching her legs forward as far forward as she can. Child will follow.

4. Facilitator #1 will say: “Then we cross a narrow road.”
Facilitator #2 will walk small tiny steps sideways. Child will follow.

5. Facilitator #1 will say: “And now quietly we pass where the butterflies are resting.”
Facilitator #2 will quietly and slowly walk with heel touching toe. Child follows.

6. Facilitator #1 will say: “Now we have come to a big field and we have to walk fast, for the animals might chase us”.
Facilitator #2 will walk fast and heavy steps (as if stomping). Child will follow.

7. Facilitator #1 will say: “At last we now arrive; this is the place where the Giant and the Gnome became friends.”
Facilitator #2 smiles at the child and invites her to sit down and rest for a while.

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MOVEMENT

Walking Towards your Goal

Traumatized children often "lose" themselves. They lose focus and become drowsy, slow, or sleepy very often. Children who are numbed (their feeling and thinking abilities are affected) by the pain of their experience either keep to themselves or disturb others with defensive or aggressive behavior.

The "Walking Towards your Goal" exercise encourages children to focus and center on a specific spot by walking with purpose towards the spot. This spot can symbolize a goal or a sense of direction — that of their "self". Walking requires the child to be upright and engage his body with focus on moving his feet. It is an activity that can integrate thinking (focus towards a goal), feeling (improved breathing) and doing (active walking).

Materials

Space to walk on that is approximately four to five meters long
Target on the wall (paper with a block dot in the middle will work)

Time Needed

Three minutes

Number of Facilitators

One

This activity can help to:

1. Improve the posture and balance of the child
2. Aid the child in finding her center and focus
3. Encourage to child to move with purpose

Recommended for:

1. Children who are often sleepy, drowsy, or slow
2. Children who have a hard time focusing and keeping still

Instructions

1. Draw a big dot in the middle of a sheet of paper. Place paper on one side of the room, at the eye level of the child. This serves as the "target" of the child.
2. Invite the child to stand on the other side of the room where the "target" is placed.

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3. Ask the child to look at the target and **walk fast and forcefully** towards the target.

4. Ask the child to return to the starting position (the side of the room opposite the target). Pause for five seconds.

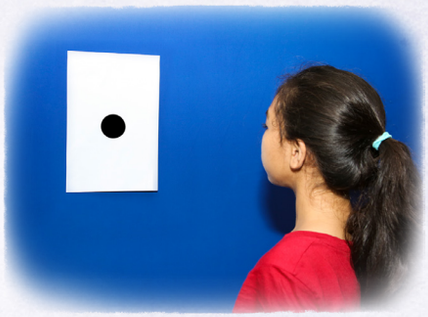
5. Ask the child to repeat walking fast and forcefully to the target. Do this three to four times.

6. Remember to pause for five seconds before asking the child to repeat the walk.

7. After doing the walk three to four times, ask the child to return to the starting position (the side of the room opposite the target).

8. Ask the child to look at the target again, but this time, instruct the child to **walk on tiptoes** towards the target.

9. Ask the child to return to the starting position (the side of the room opposite the target). Pause for five seconds.



10. Ask the child to repeat walking fast and forcefully to the target. Do this three to four times.

11. Remember to pause for five seconds before asking the child to repeat the walk.

12. After doing the walk three to four times, ask the child to return to the starting position (the side of the room opposite the target).

13. Ask the child to take three full breaths in silence to complete the activity.

MOVEMENT

"Sheltering" of Dark Navy Blue Tent

Most traumatized children — during their first few days or weeks at a shelter or center — prefer to be alone. They are not interested in communicating with others.

At the start, this is helpful for the child, as being in solitary gives her sufficient time to heal and be comfortable with herself before joining the daily social rhythm with other children at the shelter. As Houseparents, we should respect the choice of the child to be alone at first, as this is part of her healing process.

The dark navy blue tent gives the child a safe and sacred space. It is like she is protected and embraced by this dark blue tent. The tent is inside a room or space that is provided for her. Whenever the child feels she needs a safe place for herself, she can, at any time, enter the tent and be in silence.

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Materials

Dark navy blue cloth, preferably cotton, big enough to make a tent/teepee (around 5 meters long).
1 meter long string
Banig
Pillow
Blanket (optional)
Hook on the ceiling or wall

Time Needed

Average of fifteen to twenty minutes; can be longer, depending on the child

Number of Facilitators

One

This activity can help to:

1. Provide the child with a quiet safe space
2. Calm the child
3. Let the child feel a sense of or understand boundaries

Recommended for:

1. Children who specifically need a safe and quiet space
2. Children who want to rest and have their own space and time

Guidelines

1. If the child does not feel comfortable inside the tent, do not continue the activity.
2. Make sure to dim the lights inside the room.
3. Make sure that it is really quiet inside the room.

Instructions

1. Fold the cloth into four parts and hold the center.

2. From the tip of the center of the cloth, wrap your hand to cover a two inch area of the center of the cloth.

3. Tie the center of the cloth tightly, leaving the two inch area of the center of the cloth. Leave half of the string; do not use the entire string to tie the center of the cloth.

4. Put the hook either on the ceiling or wall.
5. Use the remaining string to hang the cloth.
6. Place the banig underneath the dark navy blue cloth.

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7. Open the bottom of the cloth to form a triangle, and support the bottom of the cloth with pillows. There will be a slit opening.

8. Invite the child to enter inside the tent/teepee and stay there for fifteen to twenty minutes, or allow the child to stay inside the tent/teepee longer if she wants to.

9. If the child falls asleep inside the tent/teepee, give the child enough time to rest.

ART

Free Drawing and Story

Materials

For the breathing exercise: a place to lie down
For the art exercise: some paper and crayons

Number of Facilitators

One

This activity can help to:

1. Correct the child's breathing and encourages relaxation.

2. Encourage the child to dream and imagine positive and calm images

The importance of Proper Breathing

When a person is watching a scary or suspenseful movie, a natural reaction is to hold one's breath during some scenes. When kids are threatened with danger or witness acts of violence, they also hold their breath. When kids are exposed to danger and acts of violence often, their breathing becomes irregular. The regular pattern of breathing — inhaling and exhaling in rhythm — is disrupted. Some hold their breath without knowing they are doing so; others inhale and exhale too quickly.

Without proper breathing, the body's organs cannot function well. Sleep is troubled and shallow. The heart, lungs and blood flow are affected and can lead to serious illnesses later in life. Also, if breathing is disrupted the child tires easily and cannot function well.

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Instructions

1. Ask the child to lie on her back and rest her hands right under her belly button in a relaxed way.

2. If pillows are available, place one pillow behind the child's head and another under the knees.

3. In a calm voice, ask the child to close her eyes.

4. Describe to the child that her belly is like a balloon: It expands when she inhales air slowly, and deflates when she slowly exhales the air. Ask the child to try inhaling and exhaling rhythmically while her eyes are closed. You can coach the child by saying, "The balloon is getting bigger (inhale), the balloon is getting smaller (exhale)," while asking the child to feel her belly rise and fall.

5. Continue to guide and encourage the child until she is breathing properly. You are now leading the child into breathing at regular intervals with her eyes closed.

6. When the child is breathing correctly and feels relaxed, you can tell her a short story. Gently say: "Keep your eyes closed and continue breathing in and out. Now I want to tell you a short story — about a golden key . . ."

Guidelines

1. It is okay to just complete the art exercise for Day 1.

2. If on the second day, the child wants to hear the story again, then the exercise for Day 2 can be followed.

3. If the child wants to hear the story again on the third day, then the exercise for Day 3 can be followed.

The Golden Key[1]

Once, at sunset, a young girl was walking along the sea shore. Her head and torso were bent, her eyes watching for the slightest movement in the sand. She was gathering mussels for dinner, hopeful that she could gather a bit more for her mother to sell at the market the next day. When she happily thought she had enough, her big toe felt a solid object in the sand. She stooped down and pulled out a golden key from under her foot.

Now, she believed that where there was a key, there must also be a lock. So she walked around until she found a small iron box, its edge sticking out from mounds of sand.

"If only the key fits!" She thought. "Certainly there are valuable things in the box." She looked, but there was no keyhole on the box. Finally, she found one, but the hole was so small that she could hardly see it. She tried putting the key in and it was a good fit.

Then she turned the key once, and now we must wait until she has finished unlocking it and has opened the lid. Then we shall find out what kind of wonderful things there were in the little box.

Day 1: What is inside the box?

After telling the child the story above, you can end it by saying:

"You are the girl in the story. In front of you is the mysterious box. Turn the key and imagine what is inside. Do you see it? Do you see what's in the box? I will count to ten,

1 Story adapted from "The Golden Key" from Grimm's Fairy Tales.

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and then I want you to open your eyes at ten. I will give you paper and crayons, and I want you to draw what you saw inside the box."

Slowly count to ten and then say, "Now open your eyes and draw what you saw in the box."

Day 2: My Favorite Place

After telling the child the story above, you can end it by saying:

"You are the girl in the story. In front of you is the mysterious box. Turn the key and imagine that inside the magic box is your favorite place — it can be a room, a garden, it can be real or imaginary — but it is YOUR space, your favorite place. I will count to ten, and then I want you to open your eyes at ten. I will give you paper and crayons, and I want you to draw your secret, favorite place that you saw inside the box."

Slowly count to ten and then say, "Now open your eyes and draw your favorite place."

Day 3: Myself in the Future

After telling the child the story above, you can end it by saying:

"You are the girl in the story. In front of you is the mysterious box. Turn the key and imagine that inside the magic box is a picture of you, ten years from now. Look at the older you: Are you taller? Do you have long hair? Are you a teacher? An office worker? Do you own a store? Do you drive a car? I will count to ten, and then I want you to open your eyes at ten. I will give you paper and crayons, and I want you to draw the picture of you that you found inside the box."

Slowly count to ten and then say, "Now open your eyes and draw the picture of you ten years from now."

CLOSING VERSE

See movement instructions at the start of the chapter and repeat these for the closing verses

Above me the Heavens
Below me the Earth
And here I am

Sa ibabaw ko ang Langit
Sa paanan ko ang Lupa
At narito Ako

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CHAPTER 1

Finding Balance and Warmth

Above me the Heavens
Below me the Earth
And here I am

Sa ibabaw ko ang Langit
Sa paanan ko ang Lupa
At narito Ako

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MOVEMENT FOR OPENING AND CLOSING VERSES

Standing Position as both Starting and Ending Positions.
Hands on the sides, shoulders relaxed, feet a little bit apart from each other. Look straight ahead.

"Above me the Heavens"
Raise both arms above your head and place hands in a receiving gesture. Simultaneously or at the same time - your feet open up too and are farther apart from each other. Your arms now form the letter V and the position of your legs are in an inverted V shape.

"Below me the Earth"
Put down both arms at the sides of the body, with your hands positioned a little farther away from the thighs (around 3-4 inches), creating an inverted V position of arms. Hands are extended and pointing slightly midway between front and to the sides, with palms facing the ground.

"And here I am"
Simultaneously or at the same time - your left arm goes back to a normal, relaxed position on the side of the body and your right hand is positioned at the mid-line (chest) in an upright position (the fingers all pointing upward, with the palms facing left). Feet are now together.

Go back to starting position.

Reminders before you start

Please follow the order of the chapters. Go through Chapter 1 first, then chapter 2, and so on.

Prepare/do the following before facing the child:

- *Storytelling* Set-up of puppet play, learning the story by heart
- *Movement* Practice the movement acitvities beore doing them with the child

You can prepare the materials with the child around:

- *Art* It is okay for the child to see you preparing the paper and mixing the colors. However, it is best to try the painting exercises first before asking the child to try it.

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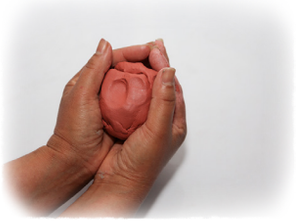
ART

The Clay Caterpillar

Materials

Potter's Clay: Clay used for making flower pots OR
Jovi TerraCotta Modelling Clay (available in local bookstores)
Popsicle stick or tongue depressor



FOR HOUSEPARENTS: Preparing the Potter's Clay

Instructions

1. Take just enough potter's clay that will fit comfortably inside your closed hands.
2. Knead the clay like you would knead dough for baking.
3. If the clay gets too dry, spray with a little water.
4. The clay is ready when you can use it to make a solid clay ball that fits into the palm of one hand.
5. Make as many balls as you can. Wrap each ball of clay in a plastic bag.
6. Spray a little water on the clay ball before you tie each bag.

Potter's clay is reusable, as long as you can still knead it and if you keep it moist inside a plastic bag. At least once a week, spray water on the clay and check the clay for moisture and firmness.

FOR HOUSEPARENTS: Making the Clay Sphere

Instructions

1. Take enough clay to fit into your cupped hands. Note: A child's hands may be smaller, so she would need less clay.
2. Squeeze and roll the clay between your hands to make it soft.
3. Make a clay ball by gently patting and rolling the clay between your palms.
4. Press out cracks and smoothen the clay ball.
5. Roll the clay between palms until it is a round, shiny ball.

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Making Your Hungry Caterpillar

Instructions

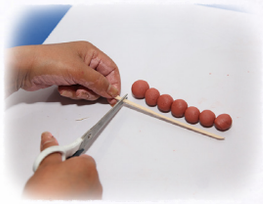
1. Give each child enough clay to fit comfortably in her closed hands.

2. Have the child press, twist then pat the clay, then smoothen it back into a ball. This will allow the child to be comfortable working with clay.

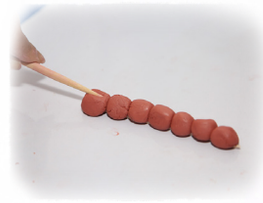
3. Let the child take pieces of the clay to make small balls, about one inch each in size.

4. Line up the small clay balls in a straight line.

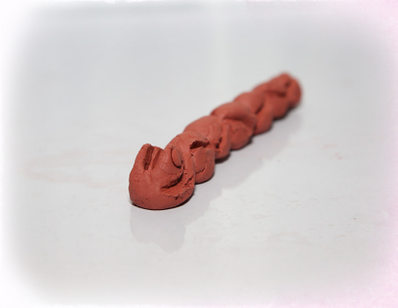
5. Cut a thin strip of wood from a popsicle stick or tongue depressor. Cut the strip of wood so that it matches the length of seven lined-up clay balls. Smoothen the sides of the strip of wood to remove splinters.



6. Hold up the strip of wood so that its edge faces up. Carefully press each clay ball on the strip of wood. Wet the sides of each clay ball with your wet finger so that they stick to one another.



7. Use a barbecue stick or sharpened popsicle stick to carve designs on the caterpillar. Carve out eyes and add bits of clay to make an antenna.



Guidelines

1. Alternative materials to Potter's Clay: You may use Jovi TerraCotta Modelling Clay (available in local bookstores in major cities). This material is ready for use and needs little preparation. The clay hardens after a few hours when it is exposed to air, so make sure to knead, wet and store the clay in a clean plastic bag.

2. Playing with mud is also very healthy for children. Remove sharp stones and litter/garbage from ordinary soil. Put some soil in a pail and add a little water. Mix the soil and water with a stick until it feels like paste. Allow the kids to make mud drawings on the pavement using their hands or sticks. Use leaves and small stones to decorate the mud drawings for eyes, a cocoon, wings, and other designs.

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ART

Breathing, Rhythm, and Painting

Note to houseparent: It is best if you try all the painting exercises yourself before asking the child to try it. Then the child can practice both breathing and working with watercolor.

Materials and Instructions for Preparing the Paint and Paper

See the list of materials for Painting with Watercolor — the Wet-on-Wet Method and instructions on Preparing the Paint and Paper on Page 10-11.

This activity can help to:

1. Encourage proper rhythm
2. Teach some practical tips: How to handle the paint brush, remove excess paint, and create colors like orange, green and violet from the basic colors of red, yellow and blue

Art Exercise Day 1 — Painting Red

Instructions

1. Follow the instructions for preparing the watercolor paint (see page 10).
2. Wet and prepare the watercolor paper (see page 11).

3. Dip the tip of the paint brush into the red paint. Paint red from the upper right-hand corner of the paper, slowly moving in one direction, from left to right.

4. Paint the whole sheet of watercolor paper red, following the left-to-right brush strokes. Start from the top of the paper and work your way down to the bottom of the paper.
5. Try to work with the paint so that the color is even on the paper.
6. Wash your brush well in clean water. Squeeze the excess water out. Dry your brush on a clean rag.

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Art Exercise: Day 2 —Painting Yellow

Instructions

1. Follow the instructions for preparing the watercolor paint (see page 10).
2. Wet and prepare the watercolor paper (see page 10).
3. Dip the tip of the paint brush into the yellow paint. Paint yellow from the upper right-hand corner of the paper, slowly moving in one direction, from left to right.
4. Paint the whole sheet of watercolor paper yellow, following the left-to-right brush strokes. Start from the top of the paper and work your way down to the bottom of the paper.
5. Try to work with the paint so that the color is even on the paper.
6. Wash your brush well in clean water. Squeeze the excess water out. Dry your brush on a clean rag.

Guidelines

1. Start at the top of the paper and move the paint brush from left to right.
2. Breathe in (inhale) when the brush touches the paper and breathe out (exhale) as you move the brush across the page. Try to do this slowly.
3. It is magical for the child to experience watercolor painting, especially if it's her first time.
4. Getting the paint to evenly cover the page is not easy, so don't rush the child.
5. Allow the child to enjoy the experience.

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STORY

Ang Kuwento ni Higad, Suso at Langgam

Ni Bella Cotoner Tan (isinalin sa Filipino ni Dr. Grace Zozobrado-Hahn)

May tatlong matatalik na magkakaibigan —
si Higad, si Suso, at si Langgam.
Sila'y magkakapiling na naninirahan,
sa malawak at magandang halamanan.

Si Higad ay mabagal gumapang,
'di sila nagkakalayo ni Susong kaibigan.
Kung si Langgam, kayang pasanin
ang anumang mabibigat,
si Suso, babasagin niyang bahay ay laging buhat.

Si Suso'y nagagalak sa tag-ulan.
sa basa-basang lupa siya ay nasisiyahan.
Masaya si Langgam, tag-ulan man o tag-araw,
basta't siya ay kumakain nang walang kaagaw.

Isang araw, si Higad ay nakaramdam ng
matinding gutom —
kaya't kumain nang kumain ng maraming dahon.
Makalipas ang ilang linggo, siya ay humaba at tumaba —
kaibigang Suso at Langgam ay matinding namangha!

Nang si Higad ay naging busog ng busog,
pumasok sa ginawang supot at nakatulog.
Siya ay nanaginip ng sari-saring kulay,
habang sa alapaap ay naglalakbay.

Sina Suso at Langgam, kay Higad ay naghanap,
ginalugad buong hardin, subalit siya'y 'di mahagilap.
Lubos na nalumbay sa pagkawala ng kanilang kaibigan,
ang muli siyang makita ang lagi nilang inaasam-asam.

Sina Langgam at Suso ay lubos na nabalot,
ng hapdi ng damdamin at matinding lungkot.
Nawawalang kaibigan ay laging hinahanap-hanap,
ang makasama si Higad ang kanilang pinapangarap.

Isang araw, habang sina Suso at Langgam ay
namamahinga,
napatingala sa langit at nagalak sa nakita!
Isang makulay at kay gandang nilalang,
ang marikit na lumilipad at pumapailanglang.

Ang tatlo ay matagal na nagkatinginan,
nadama na animo'y dati na silang magkakaibigan.
Itong si Higad, bagama't ngayo'y anyong-paruparo;
ang taglay na kalooban ay hindi nagbabago.

Lumilipad na paru-paro ay banayad na dumapo,
sa likod ng kaibigang Langgam at Suso.
Ang tatlo ay muling nagkatagpu-tagpo,
nabatid na sila ay hindi lubusang magkakalayo.

Fortunately, each one of us has the power to bring (storytelling) this joyful and healing activity back into our lives. It requires no special skill or equipment, only the intention and the will to begin.

Louise DeForest, *Tell Me a Story*

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The Story of Caterpillar, Snail and Ant

By Bella Cotoner Tan

Once there lived three friends so close,
Ant, and Snail, and Caterpillar dear.
A garden so pretty was the home they chose,
to spend their days in blissful cheer.

Caterpillar is slow, she walks so fine,
and Snail follows closely, never far behind.
Ant can carry heavy things for his snack,
Snail brings his house always on his back.

Snail loves rain and slippery earth.
One can almost hear his mirth.
Ant stays joyful, dry or wet,
As long as his hunger is always met.

All went well until in May,
Caterpillar fed on leaves all day.
She grew and grew as the weeks went by,
"How fat she's grown!"
said her friends with a cry.

Caterpillar was full; it was time to sleep,
in a sheath of silk, where no one could peep.
She dreamt in blue, and yellow, and red,
and floated on clouds as on a soft, soft bed.

Her friends, meanwhile, looked all around,
not in any corner was she to be found.
"Have we lost Caterpillar?" they asked each other.
They hoped and prayed they could still be together.

Ant and Snail were really sad,
they tried not to show the tears they had.
They wished, and wished, and wished some more,
for the return of Caterpillar,
the friend they so adore.

Then one day while Snail and Ant,
rested at noon under a favorite plant,
a fluttering above them caught their eye,
a Thing most pretty, flying in the sky!

They looked at each other and the three friends asked,
"Could it be that we know each other from the past?
Were you once Caterpillar
Now Butterfly most familiar?"

With the rainbow wings Butterfly flew,
to dear old friends, her heart well knew.
And deep within they felt that forever,
the three of them would never be far from each other.

"With rainbow wings Butterfly flew, To dear old friends, her heart well knew..."

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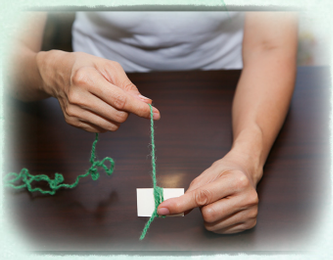
How to make the Caterpillar Pom Pom

Materials

Green yarn
1 x 2 inches stiff cardboard (can be bigger, depending on the size of the caterpillar you want to make)
Scissors



Instructions

1. Wrap the yarn around a stiff cardboard several times until it is as thick as you want it to be.

2. Cut off yarn.

3. Slip the yarn off from the cardboard while keeping the shape of the wrapped yarn.

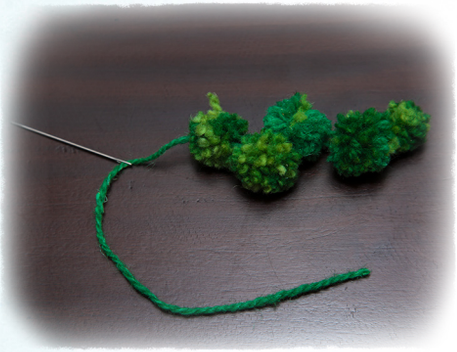
4. On the same yarn, cut off a piece to tightly tie up the yarn bundle.

5. Push a scissor blade between the loops and cut.

6. Trim the pom pom.

7. Shape the pom pom into a ball.

8. Make three to four pom pom balls. String them together to make the caterpillar's body.



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How to make Japanese Paper Butterflies

Materials

Japanese paper of various colors
Barbecue sticks or rib of coconut leaf Glue

Instructions

1. Cut a sheet of Japanese paper (3 x 3 ½ inches wide) and fold this in two.
2. Draw the shape of half of the wings of a butterfly and cut this out.
3. With another color (if preferred), draw the second set of wings and cut them out.
4. Stick the wings together in the fold with glue.
5. Stick the wings firmly on to the barbecue stick or coconut leaf rib through the middle fold of the butterfly wings.

Note: You may also use your hands to show the characters

hand gesture for "snail"

hand gesture for "butterfly"

MOVEMENT

Moving the Circle

The circle is a universal symbol for togetherness, wholeness, focus, unity, and nurturing. It is also a basic symbol of protection. In the exercise "Moving the Circle", the child experiences — physically and inwardly — the healing wholeness and gift of the Circle.

Materials

Quiet Room with floor space approximately three to five square meters wide

Number of Facilitators

One

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Guidelines

1. When you give instructions to the child, it is best that you also do the movements together.
2. Movement is done quietly after giving the first instructions.
3. Do Level I for the first few days. Move to the next Levels according to the child's comfort and capacity.
4. It is recommended to do Level III barefoot.
5. Pauses are important.

This activity can help to:

1. Engage the child to move the circle with her body
2. Improve breathing and helps center the child.
3. Encourage the child to feel her "wholeness" within, as well as a grounding or connection to the Earth
4. Encourage self-movement (hands and feet, body and eye tracking)

You can try this activity with:

Children who have difficulty communicating (both verbally and with eye contact)

1. Full breath: one inhale and one exhale. Recommendation: Take two to three full breaths.
2. Clockwise: Movement like in a clock. Start from the top, then right, bottom, left and back to the top.
3. Counterclockwise: Opposite of clockwise. Start from the top, then left, bottom, right and back to the top.
4. Pause: standing still with no movement. Recommendation: Five seconds.

Instructions

How to do the Starting Position

1. Invite the child to stand straight. Stand beside the child.
2. Make sure your feet are parallel and apart from each other. Relax your shoulders and arms on the sides.
3. Look straight ahead. Ask the child to take three full breaths (inhale and exhale three times).

Level I

A. Making Circles with the Right Arm

1. Invite the child to raise and extend her right arm in front of her, one to two inches above her head level (starting position).
2. Slowly move the right arm clockwise (right side) to form a circle. Do this by moving the right arm to the right side, below, left side and back to

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the starting position (arm raised). Say this line out loud as you complete one circle movement: “Ang mundo ay bilog, at lahat tayo — ikaw at ako — ay nakapaloob dito”.

3. Put the right hand down, on the right side of your body. Continue to look straight ahead and pause for five seconds.

4. Repeat steps 1-3 above for two more times.

B. Making Circles with the Left Arm

1. Invite the child to raise and extend her left arm in front of her, an inch above head level (starting position).

2. Slowly move the left arm counterclockwise (left side) to form a circle. Do this by moving the left arm to the left side, below, right side and back to the starting position (arm raised). Say this line out loud as you complete one circle movement: “Ang mundo ay bilog, at lahat tayo — ikaw at ako — ay nakapaloob dito”.

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3. Put the left hand down, on the left side of your body. Continue to look straight ahead and pause for five seconds.

4. Repeat steps 1-3 above for two more times.

Level II

Moving the circle with the arms and eyes

1. You can do Level I with the child, but this time, ask the child to use her eyes to follow the movement of her hands. The child should move her eyes only.

2. If the child moves her head while following her hand movement, gently remind her to try to follow her hand movement with her eyes only and to not move her head.

Level III

Repeat the Starting Position (see instructions above)

Walking the Circle

1. Continue to face front, look straight ahead, and slowly start walking clockwise (towards the right). You can draw an outline of a circle on the floor as guide , if needed.

2. Maintain your position of facing the front until walking the circle clockwise is complete and you and the child are back to your starting position.

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3. Pause for five seconds and repeat steps 1-2 two more times. Remember to pause for five seconds after each round.

4. Continue to face the front. Look straight ahead and slowly start walking counterclockwise (towards the left). Note: same instruction as Step 2, but opposite direction.

5. Maintain your position of facing the front until walking the circle is complete and you and the child are back to your starting position.

6. Pause for five seconds and repeat steps 1-2 two more times. Remember to pause for five seconds after each round.

7. 7. Take two to three full breaths.

ART

Creating Orange

Materials and Instructions for Preparing the Paint and Paper

See the list of materials for Painting with Watercolor — the Wet-on-Wet Method and instructions on Preparing the Paint and Paper on Pages 10-11.

Instructions

1. Prepare a fresh sheet of wet watercolor paper.

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2. Paint two-thirds of the paper with the red paint.

3. Turn the painting board with the paper around (or walk to the other side of your painting table) so that the empty white space on the paper is now on the top, above the red portion.

4. Dip your clean brush tip in the yellow paint.

5. Starting with the top of the page, paint yellow from left to right.

6. Continue painting yellow even over the red portion until you've covered two-thirds of the paper with yellow.

7. The middle portion of the paper should now turn into an orange color. Clean your brush and add enough yellow or red to even out the orange tone. Remember to clean your brush with water, and squeeze the excess water out before you change colors.

8. Smoothen and balance out the paint so that the red and yellow meet at the middle of the page and combine to make orange.

CLOSING VERSE

See movement illustrations at the start of the chapter and repeat these for the closing verses

Above me the Heavens
Below me the Earth
And here I am

Sa ibabaw ko ang Langit
Sa paanan ko ang Lupa
At narito Ako

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