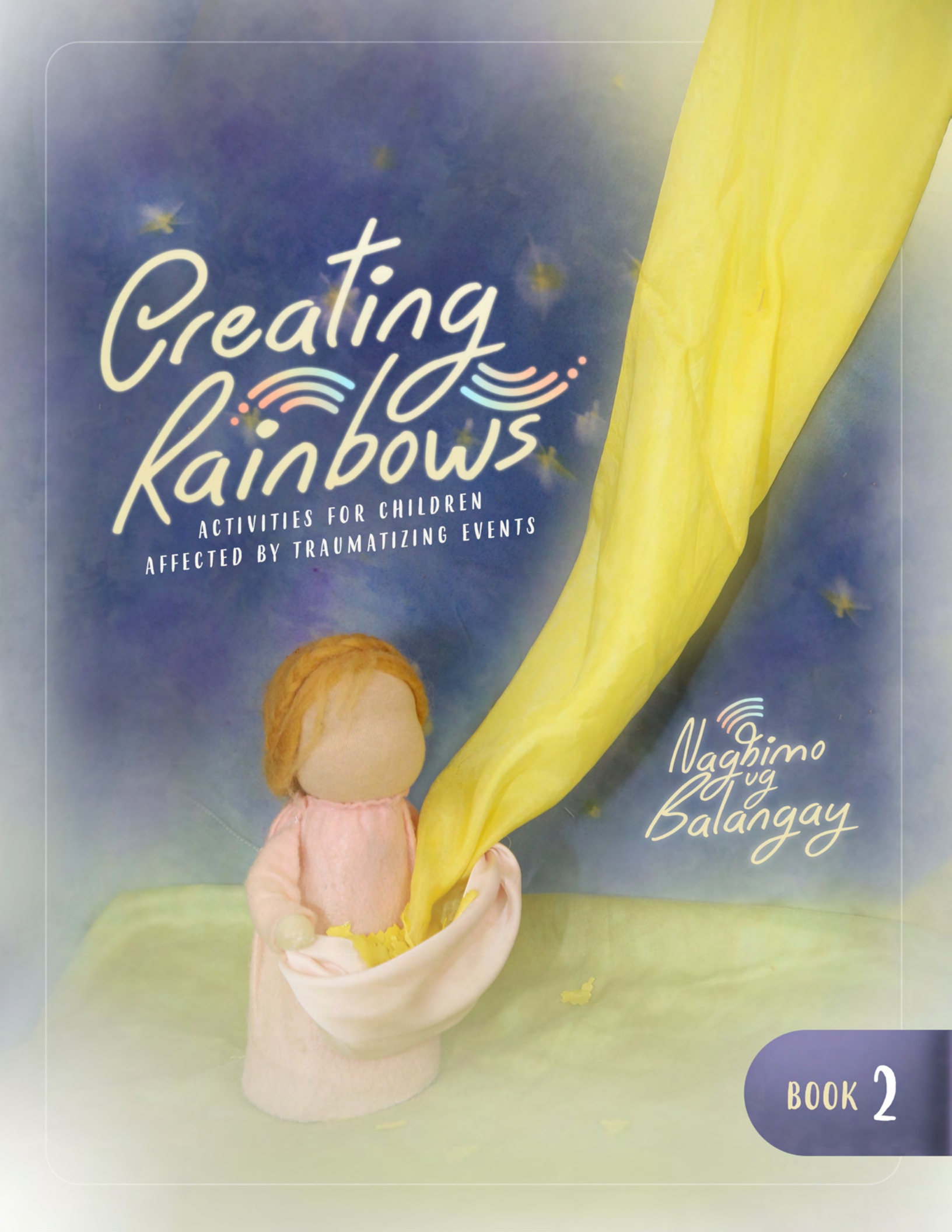
Creating Rainbows
ACTIVITIES FOR CHILDREN AFFECTED BY TRAUMATIZING EVENTS
Nagbimo ug Balangay
BOOK 2

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Foreword

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Guidelines on Puppetry & Storytelling

Traumatized youngsters are often observed to indulge in play at much older ages compared to non-traumatized youngsters. The opportunity to play must then be available to facilitate the symbolic expression of experiences that are too difficult to verbalize.

Nancy Boyd Webb, *Play Therapy Crisis Intervention with Children* (p. 26)

Why are Dolls and Puppet Play helpful for traumatized children?

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*

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.

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.
- Puppets and dolls can be made using old shirts, sack cloth, or recycled fabric.
- Cardboard tube 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.
- 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 inner attitude.

CHAPTER 3

My Body and the Amazing Things I Can Do

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

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 Ground"
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

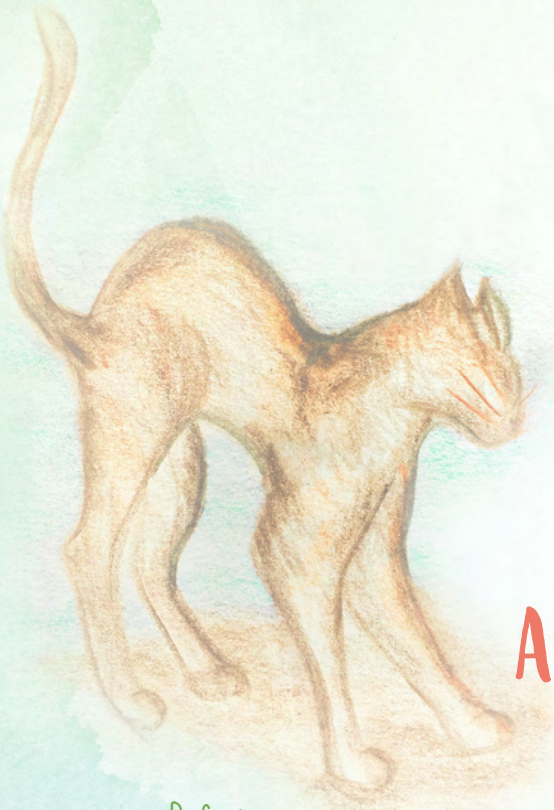
Please follow the order of the chapters. Go through Chapter 1 first, then chapter 2, and so on.

Prepare/do the following <u>before</u> 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.



STORY

Ang Matakaw na Pusa

Isinalin sa Filipino ni Bella Cotoner Tan [1]

Refrain:
Gutom na pusa, heto na!
Naghahanap ng makakain niya.
Tanong sa bawa't makita, "Sino ka?"

1. Karpintero:
"Ako ang karpinterong mahilig magpukpok,
mga pako'y minamartilyo sa tuktok.
Magandang umaga, Pusa! Kamusta?
Busog ka ba?"

Pusa:
"Hinding-hindi pa" ang tugon niya,
"Kalahating itlog ay kulang pa.
Ngayon ikaw ay aking kakainin,
upang tiyan ko ay busugin."

Refrain:
Gutom na pusa, heto na!
Naghahanap ng makakain niya.
Tanong sa bawa't makita, "Sino ka?"

2. Bata:
"Ako ang batang mahilig umawit,
palasayaw at di nangangawit.
Magandang umaga, Pusa! Kamusta?
Busog ka ba?"

Pusa:
"Hinding-hindi pa," ang tugon niya,
"Kalahating itlog ay kulang pa.
Ang karpinterong mahilig magpukpok
Mga pako'y minamartilyo sa tuktok.
Ngayon ikaw ay aking kakainin,
upang tiyan ko ay busugin."

Refrain:
Gutom na pusa, heto na!
Naghahanap ng makakain niya.
Tanong sa bawa't makita, "Sino ka?"

3. Nuno:
"Ako ang nunong napakaliit,
kalaro ko ay mga batang paslit.
Magandang umaga, Pusa! Kamusta?
Busog ka ba?"

Pusa:
"Hinding-hindi pa," ang tugon niya,
"Kalahating itlog ay kulang pa.
Ang karpinterong mahilig magpukpok,

1 With some additions from Maria Lourdes Medrano.

mga pako'y min amartilyo sa tuktok.
Ang batang mahilig umawit,
palasayaw at di nangangawit.
Ngayon ikaw ay aking kakainin,
upang tiyan ko ay busugin."

Refrain:
Gutom na pusa, heto na!
Naghahanap ng makakain niya.
Tanong sa bawa't makita, "Sino ka?"

4. Suso:
"Ako ang mabagal na Suso
akyat manaog sa gild ng paso.
Magandang umaga, Pusa! Kamusta?
Busog ka ba?"

Pusa:
"Hinding-hindi pa," ang tugon niya,
"Kalahating itlog ay kulang pa.
Ang karpinterong mahilig magpukpok,
mga pako'y min
amartilyo sa tuktok.
Ang batang mahilig umawit,
palasayaw at di nangangawit.
Ang nunong napakaliit,
kalaro ay mga batang paslit.
Ngayon ikaw ay aking kakainin,
upang tiyan ko ay busugin."

Refrain:
Gutom na pusa, heto na!
Naghahanap ng makakain
niya.
Tanong sa bawa't
makita, "Sino ka?"

5. Kambing:
"Ako ang kambing
mula sa mga bituin,
si Capricorn kung
tawagin.
Puti ang aking
balahibo,
ginto naman ang sungay ko.
Magandang umaga, Pusa! Kamusta?
Busog ka ba?"

Pusa:
"Hinding-hindi pa," ang tugon niya,
"Kalahating itlog ay kulang pa.
Ang karpinterong mahilig magpukpok
Mga pako'y minamartilyo sa tuktok.
Ang batang mahilig umawit,
palasayaw at di nangangawit.
Ang nunong napakaliit,
kalaro ay mga batang paslit.
Ang mabagal na suso,
akyat manaog sa paso.
Ngayon ikaw ay aking kakainin,
upang tiyan ko ay busugin."

Kambing:
"Matakaw na pusa
Ako ay hindi mo makakain
Mga sungay kong ginto
Ikaw ay tatapusin."

At silang lahat ay nakalaya,
isa-isang lumabas mula sa tiyan ng
matakaw na pusa.

Kambing:
"Mabagal na Suso,
Sa aking likod, ikaw ay maupo."

Suso:
"Kambing, salamat sa iyo
kay inam makauwi sa bahay ko."

Kambing:
"Maliit na nuno, halika na
Sa iyong tirahan, ihahatid kita."

Nuno:
"Kambing, salamat sa iyo
kay inam makauwi sa bahay ko."

Kambing:
"Batang palakanta at palasayaw,
ikaw ay ilalayo sa pusang matakaw."

Bata:
"Kambing, salamat sa iyo
kay inam makauwi sa bahay ko."

Kambing:
"Karpinterong mahilig mag-martilyo,
sa iyong tirahan tayo ay tutungo."

Karpintero:
"Kambing, salamat sa iyo
kay inam makauwi sa bahay ko."

Kambing:
"Ngayon, kayong lahat ay nakauwi na,
paalam at sa muli nating pagkikita."

My impression is that people in fairy tales behave pretty much as people do in real life. Some live by high principles, some are given over to evil ways; some are kindly in disposition, others practice meanness and persecution. Some go adventuring, some stay at home. There are strong and weak people, honest and devious people, people with great intelligence, and many with little or none. And in fairy tales each type, with the action that represents it, is brought to life objectively, emphatically and consistently. Fairy tales do not "condone" behavior that is contrary to ethical principle. They simply recognize the fact that it occurs.

Annis Duff, Bequest of Wings: A Family's Pleasure With Books

STORY

The Hungry Cat

Based on a Norwegian Tale and adapted by Bronja Zalingen for Puppet Play

A hungry cat is on his way.
He looks for food, he looks for prey.
"Now tell me true, and who are you?"

"I'm the man with the ax, the
woodcutter good,
a-cutting the trees and chopping
the wood.
Good-day, Mr. Cat, and how are you?
You've come a long way. Did you dine
well today?"

"Oh, no! Just half an egg and a little stew.
But now I'll eat you, and I'll have my fill,
for I'm hungry still."

A hungry cat is on his way.
He looks for food, he looks for prey.
"Now tell me true, and who are you?"

"I'm the little girl with the pretty curl,
a-dancing along and singing a song.
Good day, Mr. Cat, and how are you?
You've come a long way. Did you dine
well today?"

"Oh, no! Just half an egg and
a little stew;
and the man with the ax, the
woodcutter good,
a-cutting the trees and chopping
the wood.
But now I'll eat you, and I'll have my fill,
for I'm hungry still."

A hungry cat is on his way.
He looks for food, he looks for prey.
"Now tell me true, and who are you?"

"I'm the little gnome, living
under a stone.
Good day, Mr. Cat, and how are you?
You've come a long way. Did you dine
well today?"

"Oh, no! Just half an egg and
a little stew;
and the man with the ax, the
woodcutter good,
a-cutting the trees and chopping
the wood.
And the little girl with the pretty curl,
a-dancing along and singing a song.
But now I'll eat you, and I'll have my fill,
for I'm hungry still."

A hungry cat is on his way.
He looks for food, he looks for prey.
"Now tell me true, and who are you?"

"I am the snail, called Oh-so-slow.
I carry my house wherever I go.
Good day, Mr. Cat, and how are you?
You've come a long way. Did you dine
well today?"

"Oh, no! Just half an egg and
a little stew;
and the man with the ax, the
woodcutter good,
a-cutting the trees and chopping
the wood.
And the little girl with the pretty curl,
a-dancing along and singing a song.
And the little gnome,
living under a stone.
But now I'll eat you, and I'll have my fill,

for I'm hungry still."

A hungry cat is on his way.
He looks for food, he looks for prey.
"Now tell me true, and who are you?"

"I am the goat, the Capricorn,
with the shaggy coat and
the golden horn.
Good day, Mr. Cat and how are you?
You've come a long way. Did you dine
well today?"

"Oh, no! Just half an egg and
a little stew;
and the man with the ax, the
woodcutter good,
a-cutting the trees and
chopping the wood.
And the little girl with the pretty curl,
a-dancing along and singing a song.
And the little gnome, living
under a stone;
and the little snail, called Oh-so-slow,
who carries his house where're
he may go.
But now I'll eat you, and I'll have my fill,
for I'm hungry still."

"Oh, you greedy cat, that will never do.
With my golden horns I shall finish you."

Now all came out of the stomach stout.
First the snail, called the Oh-so-slow,
Who carries his house where'er
he may go.

(Note: While the snail is creeping slowly
along the goat turns his head several
times watching it.)

Oh, how slowly, oh, how slowly,
creeps the snail along his track.
Seven days he needs a-creeping
just for half a yard and back.

"Come along, little snail, you are
on the right track!
I will take you home and
carry you back."

"Many thanks, Mr. Goat, I'm
safely home!"

Note: Show in puppet play that Mr. Goat takes all the others home in turn for which they thank him.

"Now you're safely home, and we say
goodnight, may you all sleep well 'til
the morning light."

The Hungry Cat:
Cast of Characters

FOR HOUSEPARENTS: How to make the Hungry Cat

Material

A rectangular piece of cloth or a scarf measuring about 24 x 35 inches

Instructions

1. Make the cat's ears: Hold the cloth on the two corners of the shorter side.

2. Bring the two corners of the cloth together.

3. Tie loosely into a knot. The cat's ears are now done.

4. While holding the ears, begin to tie the knot for the head.

5. Pull the ears through this bigger "head" knot.

6. Position the ears to form the cat's head.

7. You can hold the cat's head with one hand under the cloth.

8. Wrap the remaining end around your arm to create a "pouch" for the cat's belly.

Examples of scenes from The Hungry Cat Story

Here are some examples of scenes from the story to help you have an idea of how the story can be told.

- Cat: "Who are you?" (Pusa: "Sino ka?")

- Cat: "But now I'll eat you, and I'll have my fill" (Pusa: "Ngayon ikaw ay aking kakainin")

- Goat: "Oh, you greedy cat . . . with my golden horns I shall finish you." (Kambing: "Matakaw na pusa . . . Mga sungay kong ginto ikaw ay tatapusin.")

- And all came out of the stomach stout.

MOVEMENT

Ito ang Bahay Ko

This exercise is about children connecting to their bodies in relation to space. A child who is disoriented (confused) will benefit with movement exercises that connect her to her surroundings, such as the space on her right and left sides, above and below her, and her front and back.

The message of "Ito ang Bahay Ko" also reminds children that they have the capacity to open up to and/or tune out from the world when needed. To open up to the world is like breathing out or exhaling, and to tune out from the world is like inhaling and going inward to oneself. A balance between the two movements is essential to a healthy life.

This playful exercise shows connection of self to space, and aims to provide a joyful experience for the child. When you are comfortable doing the exercise, you can compose your own combination of movements.

Materials
Floor space

Time Needed
Two minutes

Number of Facilitators
One or two. One person can do the activity; she needs to memorize the lines. If needed, another person can read the lines, while the first person demonstrates the movement to the child.

This activity can help to:
1. Bring a sense of Balance to the child
2. Encourage the child to do movements that engage the right and left side of the body and a combination of both.
3. Assist the child to find her center by gently bringing the child back to the "here and now" without reminding her of a painful past.

Guidelines

1. Say the lines and do the movements at the same time.
2. On the first day, do the movements slowly, with specific pauses of two to three seconds in between movements.
3. As the child improves, the movements can be done at a faster pace, with one to two seconds pauses in between movements.
4. Make the activity a fun experience!

You can try this activity with:

1. Children who have no sense of space and boundary
2. Children who are often drowsy, slow or sleepy
3. Children who have difficulty communicating with others

Instructions

1. Ask the child to stand straight. Stand in front of the child and say each line with specific movements.
2. Ask the child to follow the movements as you speak.
3. Say the following lines, with specific pauses between each line.

Line 1:

"Ito ang Bahay ko
Matatag at matuwid (pause)
Ano mang lakas ng hangin
Ay hind tatagilid" (pause)

Movement 1:

Stand straight, feet together and arms on the sides.

4. Do the movement in the picture while saying the lines at the same time.

Line 2: "Pinto ay nakabukas"

Movement 2: Jump and land with feet apart, in the shape of the letter "A". Stay in this position and move on to the next line and movement.

Line 3: "Bintana ay nakabukas"

Movement 3: Raise and extend your arms on the sides until they are at shoulder level. Continue the feet apart position in Movement 2 (in other words, your feet should stay in the same position).

Line 4: "Pinto ay nakasarado"

Movement 4: Jump and land with feet together. Arms are still raised and extended on the sides at shoulder level.

Line 5: "Bintana ay nakasarado"

Movement 5: Bring arms to the center of the chest in an X position. Recommendation: Put right hand over left hand.

Line 6: "Pinto at bintana ay nakabukas"

Movement 6: Jump and extend your arms to the side at shoulder level. Land with feet apart.

Line 7: "Pinto at bintana ay nakakandado"

Movement 7: Jump and land with feet in cross position. Recommendation: Right foot in front of left foot. Bring arms to the center of the chest in an X position. Recommendation: Put right hand over left hand.

Line 8:
"Ito ang Bahay ko
Matatag at matuwid"

Movement 8: Stand straight, feet together and arms on the sides.

MOVEMENT

Symmetry and Cross Pattern Activities

These exercises encourage the use of both sides of the body to integrate the functions of the two brain hemispheres at the same time and independently. This will help the child to do more complicated tasks later on.[1]

Materials

Floor space
Rope or masking tape, around 5 meters long

Time Needed

5 minutes, depending on the child's own speed

Number of Facilitators:

One

1 Taken from the *Educational Support Program Handout,* compiled by Mary Jo Oresti, Stanley Price, Connie Helms and Rachel Ross, the Association of Healing Education (USA Michigan).

Instructions

Level I

1. Tape the masking tape or rope to the floor.

2. Ask the child to stand straight, feet parallel on the floor and hands on the side, at the beginning of the rope.

3. The child jumps with feet astride the rope (right leg on right side of rope, left leg on left side of rope. The feet are apart and the rope is between the right and left feet)

4. The child jumps with feet crossing the rope.

5. The child will jump alternately with feet astride the rope (step 2) and feet crossing the rope (step 3) as she moves from the beginning of the rope to the end.

6. If the child can do another set, she can repeat steps 3-5 by saying some words per jump. For example, the child can say each letter of her full name as she jumps. If her name is Maria Cruz, then she can say “M” for the first jump, “A” for the second jump, “R” for the third jump, and so on.

7. At the end of the rope, the child stands straight and takes two to three full breaths in silence.

Guidelines

1. Do the activity with a playful mood. Do not correct the child. There is no right or wrong way to do this activity.

2. The Child can do the activity at her own speed.

Astride: legs apart or with a leg on each side of something (for example, sitting astride a bike)

Level II

1. Tape the masking tape or rope to the floor.

2. Ask the child to stand straight, feet parallel on the floor and hands on the side, at the beginning of the rope.

3. The child first jumps with feet astride the rope; at the same time, she is lifting and extending her arms at shoulder level on the side.

4. The child jumps, her legs crossing over the rope and her arms in an extended cross in front.

5. The child will jump alternately, with feet astride the rope and arms extended on the sides (step 3) and feet crossing the rope with her arms extended and crossed in front (step 4) as she moves from the beginning of the rope to the end.

6. At the end of the rope, the child stands straight and takes two to three full breaths in silence.

ART

Breathing, Rhythm, and Painting

Note to house parent: 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 Pages XX.

Time Needed:

No set time for art activities. The child should be left alone to complete the exercise.
If the child is unable to complete the exercise, it is okay to leave it unfinished.
If the child refuses to do the art activities she should be allowed to skip it, and another activity, song or game can take its place.

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 Yellow

Instructions

1. Follow the instructions for preparing the watercolor paint (see page XX).

2. Wet and prepare the watercolor paper (see page XX).

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.

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.

6. 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.

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.

Art Exercise: Day 2 — Painting Blue

Instructions

1. Follow the instructions for preparing the watercolor paint (see page XX).

2. Wet and prepare the watercolor paper (see page XX).

3. Dip the tip of the paint brush into the blue 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 blue, 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.

Art Exercise: Day 3 — "Creating" Green

Instructions

1. Prepare a fresh sheet of wet watercolor paper.

2. Paint two-thirds of the paper with the yellow 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 yellow portion.

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

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

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

7. The middle portion of the paper should now turn into a green color. Clean your brush and add enough yellow or blue to even out the green 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 yellow and blue meet at the middle of the page and combine to make green.

CLOSING VERSE

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

CHAPTER 4

Star Money

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

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

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 Ground"
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 <u>before</u> 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.

MOVEMENT

The following activities — Body Awareness and Ako ay Matayog na Puno — aim to provide the child with the experience of getting in touch with herself again.

Body Awareness Activities

This "grounding" exercise can help bring the child back to the "here and now".

Our "body awareness" or body image lays a foundation for the sense of the self. Being familiar with various body parts helps children establish their own "internal map" about themselves. This awareness grows through finger games, crafts, childhood games and practical work.[1]

Materials
Floor space

Time Needed
Three to four minutes

Number of Facilitators:
One. Two, if the facilitator needs assistance in remembering the instructions. One person can read the instructions and the other one demonstrates.

This activity can help to:
Gently bring the child back into the "here and now" without reminding her of a painful past. When a child experiences a traumatizing event, her brain may unconsciously "tune out" or choose to escape reality.

Guidelines

1. Sing the song "paa, tuhod, balikat, ulo" joyfully.
2. You can eventually compose and do your own list of Body Awareness steps by following the pattern below.
3. Start with Set A on Day 1 and build on each day until you reach Set D.
4. Each Set in the Body Awareness is composed of 7 instructions. You can add more steps based on the category per set, and according to how much the child can do.

Instructions

Level I

1. Sing "Paa, tuhod, balikat, ulo". Invite the child to sing too.
2. Together with the child, sing the song again and while doing the following movements:

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1 Patterned after the *Educational Support Program Handouts*, Jo-Anne Climenhage, Association of Healing Education (Michigan, USA).

Line 1: “Paa”
Movement 1: Bend your body at waist level and with both hands, touch your toes on both feet. The child follows and imitates your movement.

Line 2: “Tuhod”
Movement 2: Bend your body at waist level and with both hands, touch your knees. The child follows and imitates your movement.

Line 3: “Balikat”
Movement 3: Stand straight, raises your hands sideways, and touch your shoulders. The child follows and imitates your movement.

Line 4: “Ulo”
Movement 4: Touch your head with both hands. The child follows and imitates your movement.

3. Repeat step 2 two times to finish the song.

Line 5: “Magpalakpakan tayo”
Movement 5: Clap your hands.

4. Repeat step 2, but go backwards by starting with the head (start with Line 4, then Line 3, Line 2, and end with Line 1).

Level II

Notes:

- Level II consists of Sets A, B, C, and D. Each set has seven instructions. Start with Set A and build on this per day.
- You can explain the movement instructions to the child and demonstrate the movement too. The child follows the movement.
- You can explain the movement instructions to the child and not demonstrate the movement. The child then does the movement on her own.

1. You will say — and may or may not do — the following, depending on whether or not the child is comfortable doing the movements on her own. The child follows the directions.

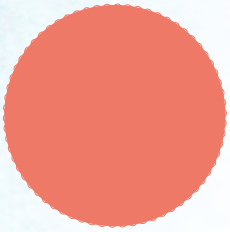
Starting position: Stand straight, feet parallel on the floor and arms on the side.

Set A: Engaging the Right side of the body

- Touch your right eye with your right hand

- Touch your right hand to your right cheek

- Touch your right eyebrow with your right pointer finger



- Touch your right pinky finger to your right big toe

- Touch your right thumb to your right knee

- Touch your right heel with your right hand

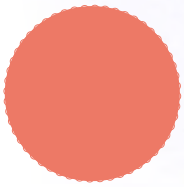
- Touch the right side of your forehead with your right palm

Set B: Engaging the Left side of the body

- Touch your left shoulder with your left hand

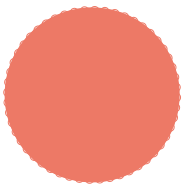
- Touch your fourth left finger to your left ear

- With your left pinky touch the back of your lower left leg

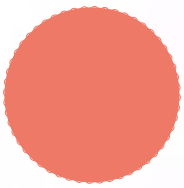


- Touch your biggest left toe with your left thumb

- Touch left knee with your left hand



- Cover your left eye with your left hand



- Touch your left thigh with your left hand

Set C: Engaging both hands to touch the same side and middle part of the body

- Cover your right eye with your right fourth finger

- Touch the back of your neck with your right hand

- Cover your mouth with your left hand

- Touch your right ear with your left middle finger

- With your left pinky finger touch your front neck

- Touch your belly button with your left pointer finger

Set D: Engaging the right side to touch the left side of the body and vice versa

- Cover your left ear with your right hand

- Touch your left foot to your right knee

- With your right pinky finger touch your smallest left toe

- Touch your right hand to your left heel

- Touch your left hand to your right eyebrows

- Touch your right knee to your left knee

- Touch your left elbow to your right elbow

MOVEMENT

Ako ay Matayog na Puno

This exercise bring the child to the space below and above her. This reminds her that, as a human being, there is a part of her that is rooted on the earth and a part that is connected to the spiritual world above her.

Material
Floor space

Time Needed
Three minutes

Number of Facilitators
One or two. One person can demonstrate the movement while the other person reads the lines.

This activity can help to:
Encourage the child to stay upright while doing the movement.

Instructions

1. Invite the child to stand straight.
2. Say each line and do the corresponding movements. The child follows the movements you make.

Guidelines

1. Say the lines and do the movements as if telling a story.
2. Stand straight.
3. Do this activity in a joyful and fun mood.

Line 1: "Ako ay isang matayog na puno"
Movement 1: Stand straight, feet parallel on the floor, hands on the side.

Line 2: "At ito ang aking katawan"
Movement 2: Move your right arm from the side to forward, above your head and with palms facing inward. Your Left arm slightly moves to the side.

Line 3: "Ang aking bulaklak ay namumukadkad"
Movement 3: Move your feet far apart (like an inverted "V" shape).

Line 4: "At sinasalubong ang sikat ng araw"
Movement 4: Open your arms above your head (like a "V" shape) and look above.

Line 5: "Ako ay isang matayog na puno"
Movement 5: Stand straight, feet parallel on the floor, hands on the side.

Line 6: "At ito ang aking katawan"
Movement 6: Move your right arm from the side to forward, above your head and with palms facing inward. Your Left arm slightly moves to the side.

Line 7: "Hinihipan ako ng malakas na hangin"
Movement 7: Pretend to blow through your mouth with a gentle blowing sound.

Line 8: "At ako ay napapasayaw"
Movement 8: Move upper body towards the right side, middle, left side and back to the middle.

Line 9: "Ako ay isang matayog na puno"
Movement 9: Stand straight, feet parallel on the floor, hands on the side.

Line 10: "At ito ang aking katawan"
Movement 10: Move your right arm from the side to forward, above your head and with palms facing inward. Your Left arm slightly moves to the side.

Line 11: "Mga dahon ko ay nalalagas"
"Mga prutas ko ay nahuhulog"
Movement 11: Put arms down from above the head, with palms facing up.

Line 12: "Ako ay isang matayog na puno"
Movement 12: Put hands forward to make an "O" form, chest level. Take three full breaths and put your arms down on your sides.

ART

Breathing, Rhythm, and Painting

Note to house parent: 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 Pages XX.

Time Needed:

No set time for art activities. The child should be left alone to complete the exercise.

If the child is unable to complete the exercise, it is okay to leave it unfinished. If the child refuses to do the art activities she should be allowed to skip it, and another activity, song or game can take its place.

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 Blue

Instructions

1. Follow the instructions for preparing the watercolor paint (see page XX).
2. Wet and prepare the watercolor paper (see page XX).
3. Dip the tip of the paint brush into the blue paint. Paint blue 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 blue, 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.

Art Exercise: Day 2 — Painting Red

Instructions

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

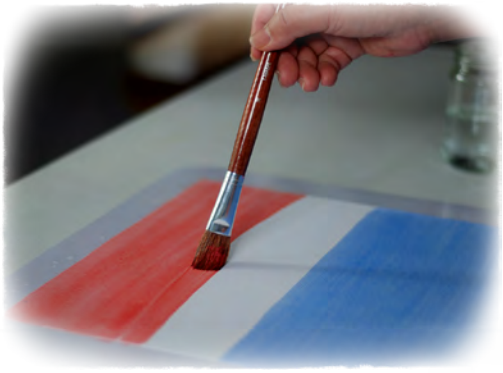
Art Exercise: Day 3 — "Creating" Violet

Instructions

1. Prepare a fresh sheet of wet water-color paper.
2. Paint two-thirds of the paper with the blue 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 blue portion.

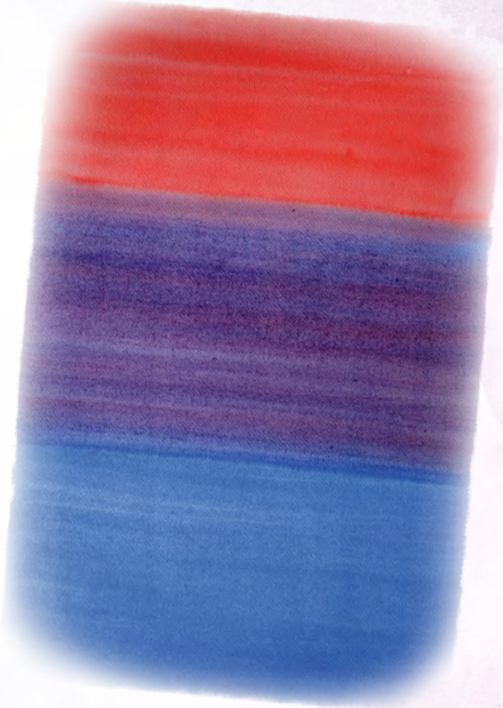
4. Dip your clean brush tip in the red paint.

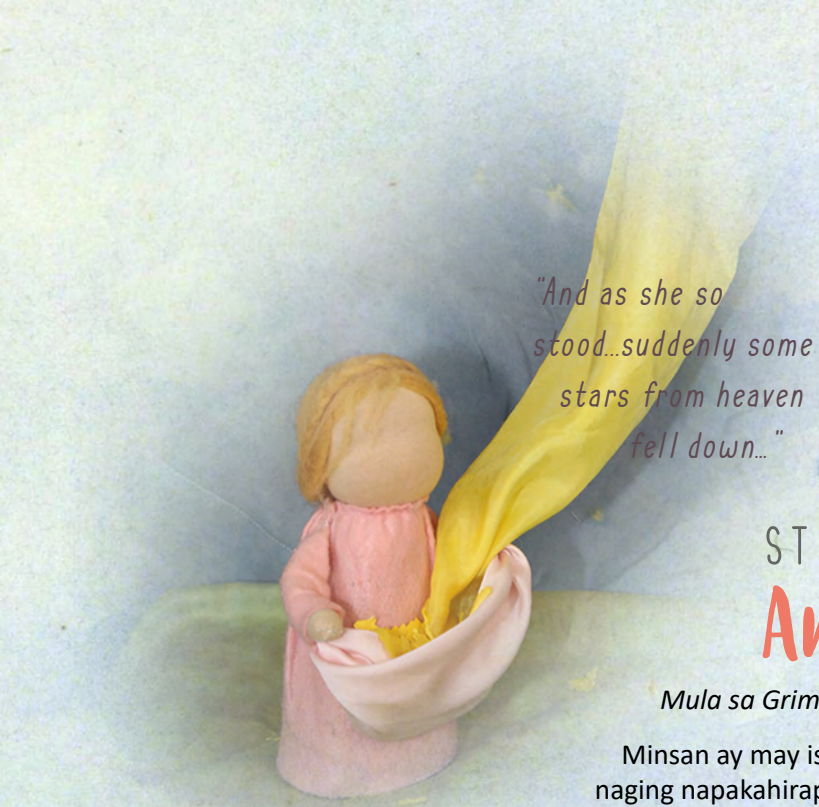


5. Starting with the top of the page, paint red from left to right.
6. Continue painting red even over the blue portion until you've covered two-thirds of the paper with blue.
7. The middle portion of the paper should now turn into a violet color. Clean your brush and add enough

blue or red to even out the violet 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 blue and red meet at the middle of the page and combine to make violet.





STORY

Ang Bituing Salapi

Mula sa Grimm's Fairy Tales, isinalin sa Filipino ni Bella Cotoner Tan

Minsan ay may isang batang babae na wala nang ama't ina. Siya ay naging napakahirap at wala nang matirahan o higaang matulugan. Ang nalalabi na lamang niyang ari-arian ay ang kanyang mga kasuotang damit at isang pirasong tinapay na ipinalimos ng isang mapagbigay na kapwa. Ang batang ito ay mabuti at madasalin. Kahit nag-iisa na lamang siya sa mundo, buo ang tiwala sa awa ng Diyos, at siya ay nagpasyang maglakbay.

Sa kanyang paglalakad, isang pulubing lalaki ang kanyang nakasalubong na nagwika, "Bigyan mo ako ng makakain, ako'y gutom na gutom na!" Iniabot ng bata ang buong piraso ng kanyang tinapay at nagsabi, "Pagpalain ka nawa ng Diyos."

Nagpatuloy ang mabait na bata sa paglalakad. Di nagtagal, isang batang lalaki ang lumapit sa kanya at umungot,"Nanlalamig ang aking ulo, pahingi naman ako ng maitatakip dito."

Ipinamigay ng mabait na bata ang kanyang saklob at isinuot sa batang lalaki. Di nagtagal, muli siyang nakasalubong ng isang batang nanginginig sa lamig at hinandugan niya ito ng kanyang suot na pang-ginaw.

Sa di kalayuan, isa pang bata and namalimos ng damit. Muling ibinigay ng bata ang kanyang suot na damit. Kinagabihan, nakarating ang mabait na bata sa kagubatan. Doon ay isa pang bata ang nanghingi ng kanyang kamisa at ito rin ay kanyang ipinamigay.

Habang ang bata ay nakatayo, bigla na lamang nangahulog ang ilang mga bitiun mula sa langit. Ang mga bituin ay naging makikinis na piraso ng salapi. At bagama't naipamigay na niya ang lahat ng kanyang kasuotan, siya ay muling nabihisan ng magandang damit na gawa sa pinakamainam na habi.

Inipon ng bata ang mga bituing salapi, isinilid sa bulsa at siya ay nanatiling pinagpala habang siya'y nabuhay.

Star Money

Adapted from Grimm's Fairy Tales

There was once upon a time a little girl whose father and mother were dead, and she was so poor that she no longer had any little room to live in, or bed to sleep in, and at last she had nothing else but the clothes she was wearing and a little bit of bread in her hand which some charitable soul had given her. She was, however, good and pious. And as she was thus forsaken by the world, she went forth into the open country, trusting in the good God.

Then a poor man met her, who said, "Ah, give me something to eat, I am so hungry!" She reached him the whole of her piece of bread and said, "May God bless it to thy use" and went onwards.

Then came a child who moaned and said, "My head is so cold, give me something to cover with it." So she took off her hood and gave it to him; and when she had walked a little further, she met another child who had no jacket and was frozen with cold. Then she gave it her own; and a little farther on; and a little farther on one begged for a frock, and she gave away that also. At length she got into a forest and it had already become dark, and there came yet another child, and asked for a little shirt and she gave that away also.

And as she so stood and had not one single thing left, suddenly some stars from heaven fell down, and they were nothing else but hard smooth pieces of money, and although she had just given her little shirt away, she now had a new one which was of the very finest linen. Then she gathered together the money into this, and was rich all the days of her life.

CLOSING VERSE

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

CHAPTER 5

Coming into One's Self

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

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

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 Ground"
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 <u>before</u> 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.

MOVEMENT

Body Awareness Activities

A traumatized child experiences a lot of chaos on the inside. The images of painful events might run through her thoughts repeatedly, leaving her more stressed and traumatized.

Connecting to nature, like with this exercise of listening to shells, will help a traumatized child experience inner quietness and stillness for a specific period of time.

It will help the child focus on a specific sound and isolate the sound coming from the shell in relation to other sounds she might hear around her. This is an experience of "coming in" to herself.

Guidelines

1. If needed, gently remind the child to handle the shells with care and reverence (respect and care).
2. Let the child do the activity at her own pace.

Materials

At least five different sizes of shells (big enough to place on the ears)
Basket
Pastel color cloth to use as lining for the basket
Table
Two chairs (for facilitator and child)

Time Needed

3 minutes, or depending on the child's pace

Number of Facilitators:

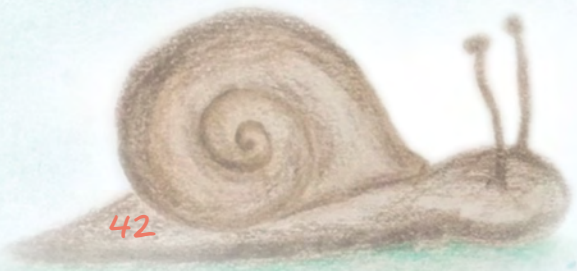
One

This activity can help to:

1. Let the child experience silence and
2. Let the child have an inward-outward experience

You can try this activity with:

1. Children who need to be quiet and calm down
2. Children who need to focus



Instructions

1. Prepare a basket of shells by putting a pastel cloth lining on the basket and arranging the shells on top of the cloth.

2. Place the basket with shells on the table and invite the child to sit down.

3. Take five seconds of silence sitting beside the child.

4. Invite the child to explore the shells

by touching and listening to them.

5. Tell the child that she can return the shells in the basket after exploring them.

6. The child may use any of her hands to get the shells.

7. She can also take one or more shells at a time.

8. When the child is done, take a few seconds of silence before ending the activity.

9. Cover the basket with shells.

MOVEMENT

Moving the 3 Fold Spiral

Why draw a big spiral?

The spiral allows the child to go "in and out," following a rhythm, a simple pattern. A child can go "in": Go inside herself, acknowledge her feelings, be quiet and reflective.

When she is ready, she is able to come "out": To be with others, say what she wants to say, and share her feelings and thoughts with others. Creating a spiral is the child's "practice." It is a rhythm she must learn. There is a time for being still and quiet, and a time to be with others.

Guidelines

1. Demonstrate the activities and let the child do them slowly.
2. There are four sets of movement for the 3 Fold Spiral Form. It's best to let the child do the activities little by little, based on the child's readiness. For example, the child can do Set A for Days 1 and 2, and then Sets A and B for Days 2 and 3.
3. When the child is comfortable with the build-up of the activities, Sets A-D can be done.
4. Let the child use her dominant hand: Left for left-handed kids, right for right-handed kids.

Materials

Drawing of the 3 Fold Spiral (short bond paper size and preferably drawn using thick red crayons)
Floor space
Wall

Time Needed

5 minutes

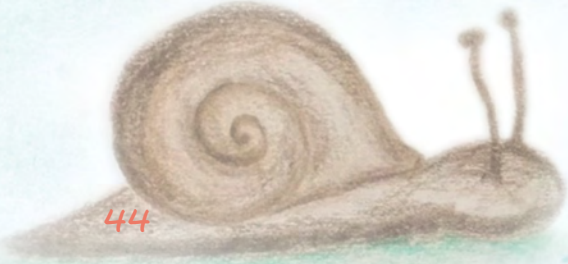
Number of Facilitators

One

This activity can help to:

Let the child experience movement in space by going inward and outward through the 3 Fold Spiral form

Full breath: one inhale and exhale



Instructions

Set A: Tracing the 3 Fold Spiral Form on Paper

1. Invite the child to stand straight in front of the 3 Fold Spiral drawing taped on the wall. Stand with feet apart and parallel, and hands on the sides.
2. Stand beside the child.
3. Ask the child to trace the spiral, from the inner center point to the outer point of the spiral.
4. Ask the child to put down her hands.
5. Pause for four seconds while taking 1 to 2 full breaths.
6. Invite the child to trace the spiral, from the outer point of the spiral going inside.

7. Repeat steps 3-6 three times.

Set B: Tracing the 3 Fold Spiral Form in the Air

1. Remove the spiral drawing taped on the wall.
2. Tell the child that they will draw the 3 Fold Spiral Form in the air.
3. Demonstrate this first by raising and extending your right arm forward, two inches above your head
4. Draw the spiral, from the inner center to the outer point of the spiral, in the air.

5. Put your hands down and pause for two seconds.
6. Continue to draw the spiral, from the outside point to the inner center of the spiral, in the air.
7. Put down your hand.
8. Invite the child to draw the spiral in the air (inner center point to outer point, pause, then outer to inner center point).
9. Tell the child to do the complete set of drawing the spiral, from inner center to outer point, and outer point to inner center, two more times.
10. Take two full breaths in silence.

Set C: Tracing the 3 Fold Spiral Form in the Air with Speech

1. Do the same instructions as in Set B, but add speech while doing the movement.

Line 1: Say "one"
Movement 1: Do the first level of the spiral form by moving hands from inner center, towards the left, down and up (above the inner center).

Line 2: Say "two"
Movement 2: Do the second level of the 3 Fold Spiral Form

Line 3: Say "three"
Movement 3: Do the third level of the 3 Fold Spiral Form

2. While your right arm remains in the air, take a pause for two seconds.
3. Do the reverse of the spiral form. Start from the third level of the 3 Fold Spiral Form

Line 1: Say "three"
Movement 1: Do the third level of the spiral form by moving hands from outer point, towards the right, down and up.

Line 2: Say "two"
Movement 2: Do the second level of the 3 Fold Spiral Form

Line 3: Say "one"
Movement 3: Do the first level of the 3 Fold Spiral Form

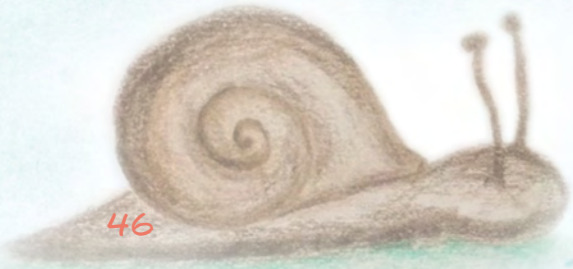
4. Put down your arm and pause in silence for two seconds.
5. Invite the child to do steps 1-3, three times.
6. When completed, pause for four seconds of silence and take two full breaths.

Set: D Walking the 3 Fold Spiral Form

Now that the child can draw the form in the air, you can ask the child to walk the spiral form.

1. Stand straight, feet parallel and arms on the sides.
2. Imagine the spiral in your mind and start to walk the spiral form slowly, from the inner center point to the outer point of the 3 Fold Spiral. If needed, you can create a 3 Fold Spiral drawing on the floor using a yarn (see photo) as a guide for the child. The spiral is the space outside the yarn.
3. Pause for two seconds then invite the child to walk the spiral form by slowly walking from the inner to the outer point of the 3 Fold Spiral.

4. She can walk for three times, at most. Note: from inner center to outer point and from outer point to inner center is considered one time.
5. To finish, ask the child to take three full breaths silently.



ART

Art Exercise: Day 1 – The Clay Snail

Materials

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

Time Needed:

No set time for art activities. The child should be left alone to complete the exercise.
If the child is unable to complete the exercise, it is okay to leave it unfinished.
If the child refuses to do the art activities she should be allowed to skip it, and another activity, song or game can take its place.

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.

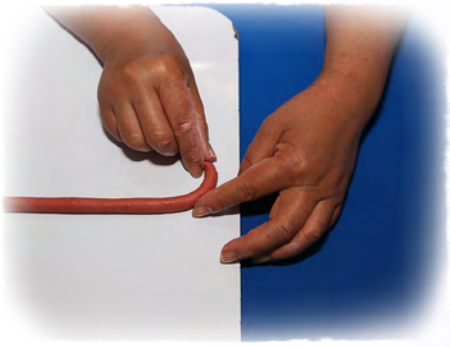
Making Your Clay Snail

Instructions

1. Give the 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. Have the child break the clay ball into two.

4. On a smooth glass or wood table, have the child gently roll the clay on the smooth surface using both hands. The clay should resemble a hotdog that elongates as the child's hands roll it.

5. When the rolled clay is about one foot (12 inches) long, coil the clay into a tight spiral. Hold the spiral up and with a wet finger, seal the end of the coil into the outer rim of the spiral.



6. Take some of the leftover clay. Roll enough clay to act as a good base for the spiral.

7. "Score" or make marks on the top of the clay base.

8. Score or make marks on the base of the clay spiral, close to where the spiral ends.

9. Moisten the scored base and spiral with a wet finger. Attach the two together, press and smoothen the clay to seal the two parts.

10. Use a barbecue stick or sharpened popsicle stick to shape the base of the snail. Add bits of clay for eyes.

Art Exercise: Day 2 — The Crayon Spiral

Materials:

A few pieces of old crayons
Some large sheets of White Paper
Masking tape

Instructions

1. Take old crayons and break these into half. Peel away the paper covers of each.

2. Tape a white sheet of paper on a smooth wall. The paper should be flat on the wall's surface. The middle of the paper should approximately be chest-level. Some children may prefer to work on a flat table.

3. Pick two colors from the broken crayons.

4. Take your first crayon. Let it lay flat, with its side touching the center of the white sheet.

5. Slowly move your hand to create a large spiral on the sheet.

6. Take a second crayon, and start from the outer end of the spiral.

7. Using the flat edge of your second crayon, trace the spiral, starting from the outside, slowly moving into the spiral.

8. Take the first crayon again and lay it at the center of the spiral. Trace the spiral, moving from the center to the outer end of the spiral.

9. Take the second crayon, lay it on the outer end of the spiral, and trace moving in.

10. Repeat steps 1-9 several times, slowly moving in and out of the spiral.

11. Try adding another color with a different crayon, still moving either in or out of the spiral.

12. Finish the exercise by using a yellow crayon, moving from the outside, and into the spiral, and out again. The yellow color will make your spiral "shine."

Art Exercise: Day 3 — The Nature Spiral

Materials

Nature objects (flowers, seeds, "kapok" shells, stones, leaves, etc.)
Some sheets of Watercolor Paper
A pencil
Masking tape
Glue

Instructions

1. Lead the child/children outside the shelter to look for nature objects — flowers, seeds, "kapok" shells, stones, leaves, etc.

2. Bring these materials into the craft room.

3. Tape a sheet of watercolor paper firmly on plywood or a glass table.

4. Draw a huge spiral on the paper with a pencil. The spiral is drawn from the middle of the sheet, moving the pencil clockwise. When done, each child is given a sheet of paper with a spiral to work on.

5. Ask the children to line their spirals with bits of grass, leaves, flowers and the other nature objects they found, starting from the outside moving in.

6. When each child has covered her spiral with nature objects, the adult helps the child glue the nature objects on the sheet.

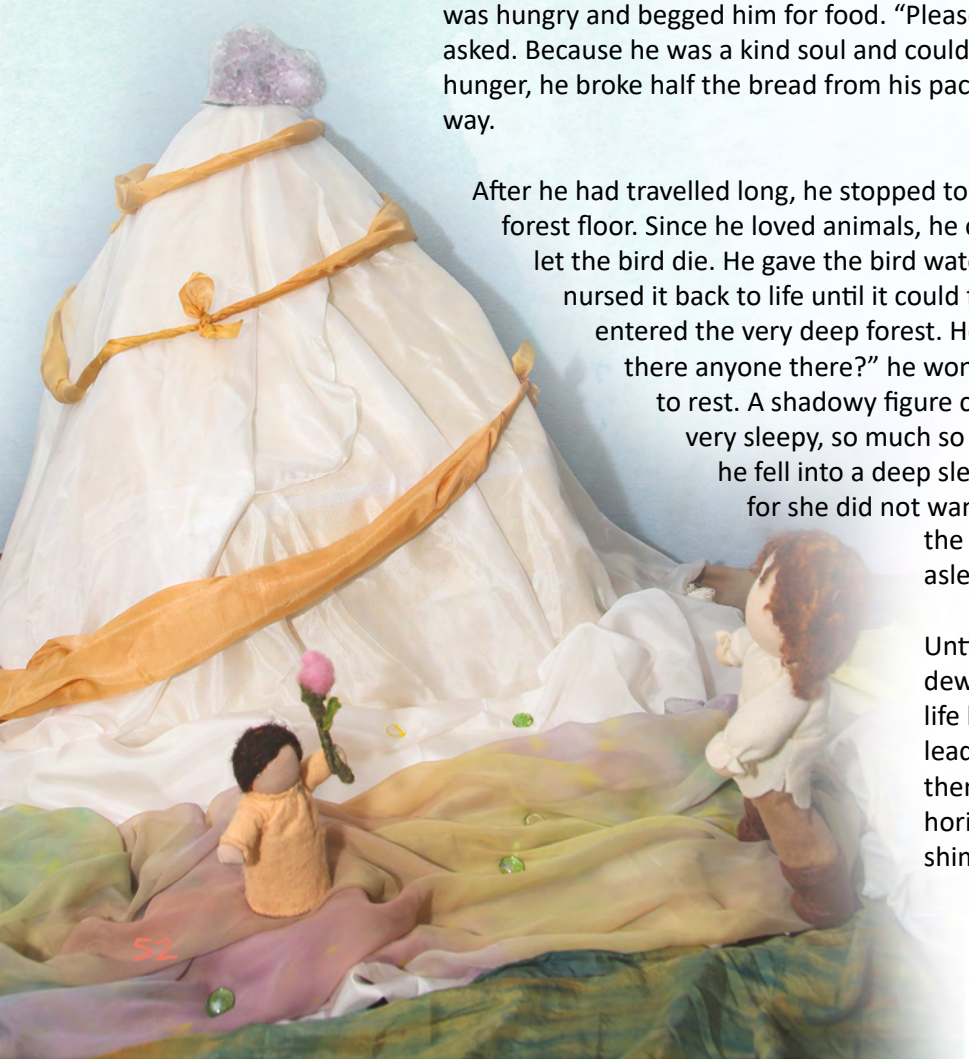
STORY

The Crystal and the Rose

By Maria Lourdes Medrano

Once upon a time, in a faraway land where everything seemed to have been kissed by rainbows, there lived a king who had a beautiful daughter whose greatest joy was to play in the colorful fields and forests of the land. But one day, an evil enchantress, envious of all the beauty she had seen, cast an evil spell on the land. All that was once filled with color and light became dark and dull, and darkness covered the land. The spell was so wicked that it worked its way through the princess' heart and she grew sad and pale, and fell ill. The king, who loved his daughter dearly, sought the best healers in the land. But no medicine could cure her. Then it was foretold to the king, in a dream, that the princess could only be healed by the light from the purple crystal which sat high on top of a shining mountain beyond the deep, dark forest where the evil enchantress dwelt. So the king ordered this to be proclaimed throughout the kingdom: Whoever could find the purple crystal and bring it to the princess would have her hand in marriage.

This proclamation became known to a young goatherd, a youth with purity of heart and openness of soul. And although many sought to find the crystal and never returned, the goatherd entrusted his goats to the care of a kind old man and boldly set forth on his journey. With only a piece of bread and a flask of water to drink from in his pack, he set foot on a path towards the forest deep. He had not gone far when he met a child who was hungry and begged him for food. "Please, may I have a morsel of bread?" the child asked. Because he was a kind soul and could not bear to see someone suffering from hunger, he broke half the bread from his pack and gave it to the child then went on his way.



After he had travelled long, he stopped to rest and saw a dove dying of thirst on the forest floor. Since he loved animals, he could not bear to continue on his way and let the bird die. He gave the bird water to drink from his flask and for many days nursed it back to life until it could fly again. Then he set on his path again and entered the very deep forest. He saw a small cottage hidden in the trees. "Is there anyone there?" he wondered, for he was tired and needed a place to rest. A shadowy figure cast itself upon him and he began to feel very sleepy, so much so that he could no longer hold himself up and he fell into a deep sleep. He was bewitched by the enchantress for she did not want him to find the crystal that would break the spell on the kingdom. And there he stayed asleep, for how long no one knows.

Until one day he awakened, his eyes wet with dewdrops from a leaf carried by the dove whose life he saved. "Follow me" said the dove. "I'll lead you to wherever you wish to go." Just then, the sun broke through a dark cloud at the horizon and he saw the most radiant mountain shimmering in the distance. It was the Shining

Mountain that he came to seek. He followed the dove until he found himself at the foot of the mountain, where the road was winding in a spiral of jagged rocks with thick, thorny bushes on each side. He cried out, “Oh dear dove, how can I climb to the crystal that will save the princess? The path is perilous but climb it, I must!”

“Young goatherd, so patient and true, have courage and I shall fill your heart with song and never leave you alone,” replied the dove. The dove sang the most melodious tune and his footsteps lightened with each step and the tune gave him strength to tread the spiraling journey up the mountain. At last, he came to the top of the mountain and saw the most beautiful crystal! It shone so radiantly, as if the sun itself had descended from the heavens above. At first he could not bear to look at it, but the glow softened to a soothing purple and a piece broke off and landed on his hand. He held the crystal and carefully began his journey down the mountain, back to the thorny, rocky spiral path. As he climbed down, he saw the thorns turn into flowers of many colors, and green grass sprouted on the paths where the crystal’s light shone. At the foot of the mountain, he met the child who once begged for food, and this time, the child gave him a rose with the reddest petals he had ever imagined. “Give this to the princess. Whosoever receives this rose shall be warmed with love and joy,” said the child. He thanked the child and soon arrived at the kingdom.

As he walked, the radiance of the crystal in his hand filled the fields with color and light and the darkness was overcome. He presented himself to the king and was brought to see the princess. Using the purple crystal, he touched the princess’ forehead. The princess gently opened her eyes and smiled at him. The youth was struck by the princess’ beauty and gave her the rose. Her once pale cheeks turned bright and rosy and, as the child had promised, joy and love sprang in her heart for the youth who saved her from the wicked spell.

Soon afterward the king joyfully gave the hand of his daughter to the goatherd who became prince. All the land rejoiced and rainbow colors danced over their fields once more. The prince and princess lived long, with love for each other all the days of their lives.

The fairy tale portrays in a wider sense than is generally realized, a harmonious world. The confidence from which it flows is transmitted to both those who tell it and those who hear it. Thus, it is no wonder that not only children come under its spell, but that it repeatedly exerts its charm over adults. It gives not only pleasure, it gives form and inspiration; and we can readily believe the report . . . that a soothing and healing power can emanate from fairy tales when told to sick people in hospitals. Every fairy tale is, in its own way, something of a dragon slayer.

Max Luthi, *Once Upon a Time: On the Nature of Fairy Tales*

How to make Dove with cardboard and Japanese paper

Adapted from Berger, Petra and Berger, Thomas, Crafts through the year (Edinburgh: Floris books, 2011).

Materials

Thin white cardboard (about 145 gsm)
White Japanese paper or tracing paper
Scissors with a sharp point
Thread

Instructions

1. On the cardboard, draw the head, body and tail of the dove.
2. Cut the drawing out of the cardboard.
3. Make a slot in the middle of the dove's body to make the wings.
4. For the wings, take a piece of Japanese paper about 4 ¾ x 3 ¼ inches
5. Mark 12 equal divisions along the long side, and fold the paper accordion style twelve times.
6. Push the folded strips into the slot in the dove's body.
7. Fold the two ends upwards and stick them together with a little bit of glue.
8. Insert a thread (using needle) in the edge of the bird to hang it.

CLOSING VERSE

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

Creating Rainbows / Nagbimo ug Balangaw

ACTIVITIES FOR CHILDREN AFFECTED BY TRAUMATIZING EVENTS