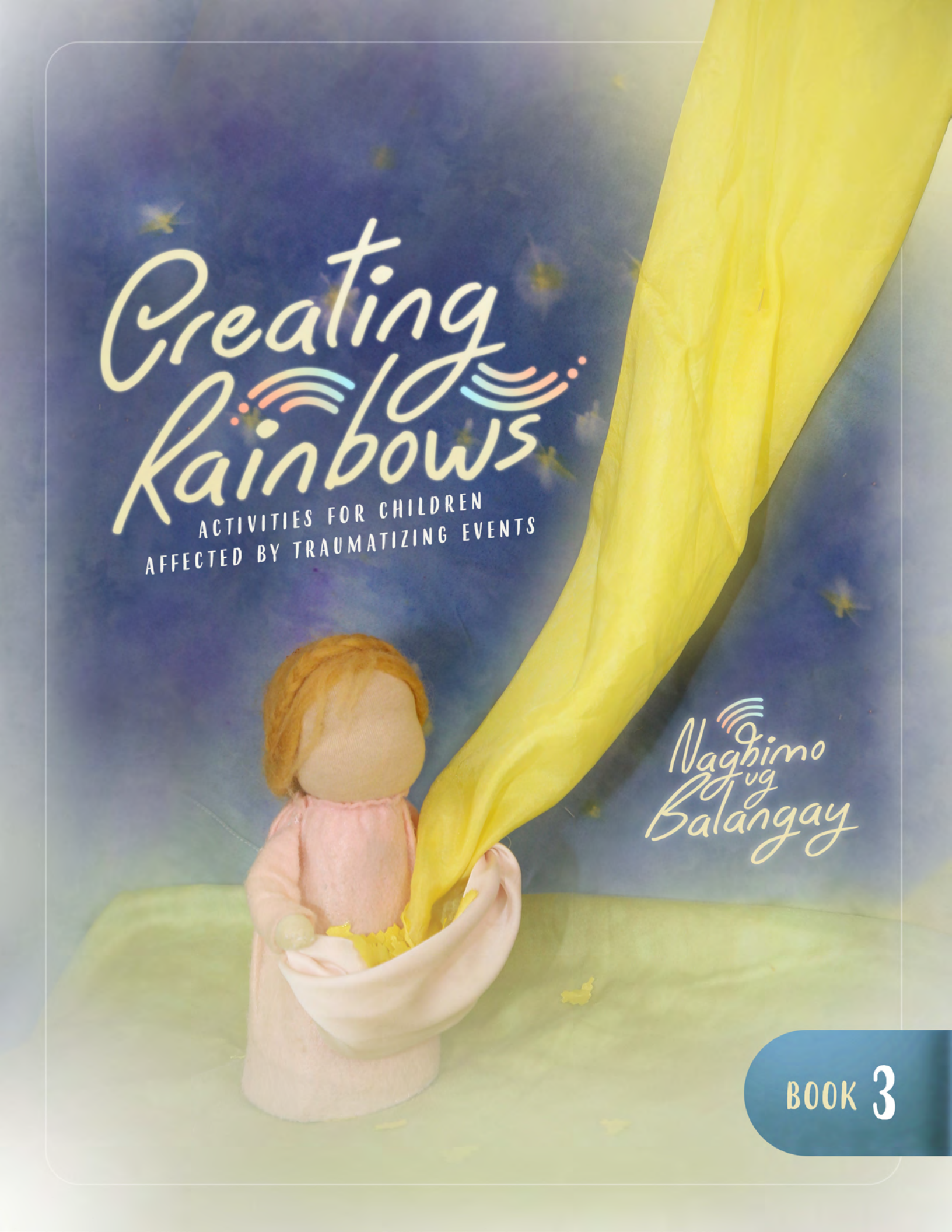
Creating Rainbows
ACTIVITIES FOR CHILDREN
AFFECTED BY TRAUMATIZING EVENTS
Nagbimo ug Balangay
BOOK 3

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Contents

Foreword

Introduction

Guidelines on Puppetry and Storytelling

Chapter 6: What's in the Feely Bag? Suggestion: Growth OR Growing

Movement — Days 1-3: Catching and Throwing/Directing and Aiming/Feely Bag
Art — Free Drawing, From a Seed to a Tree: Day 1, Seed/Day 2, Shrub/Day 3, Tree/Small Wonders of Nature
Story — Frog Prince (English and Filipino)

Chapter 7: Giving and Receiving

Movement — Days 1-3: Giving and Receiving/Rainbow Beanbag Exercise/Yarn Twisting
Art — Drawing the Chick/Drawing Rooster
Story — Mother Holle (English and Visayan)

Conclusion

Select Bibliography

Acknowledgments

About TAF

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 6

What's in the Feely Bag?

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.

MOVEMENT

Playing with Balls (catching, throwing, directing and aiming)

Gross motor skills include movement, like running, dancing or jumping, and manipulation, such as throwing, catching and kicking. Gross motor competency can help your preschool child to move more easily and avoid developmental delays, have confidence in her abilities and can give her health benefits as she stays active.[1]

The act of throwing, catching, directing and aiming or shooting balls requires you to measure your effort.

For example, when throwing a ball, you need to calculate the amount of strength needed to throw the ball, in relation to the distance of the person who will catch the ball. On the other hand, when catching a ball, you need to shift your position; you might need to step backwards or forward to receive the ball.

In both cases, you need to establish eye contact and connect to your partner.

Directing and aiming, or shooting balls in a basket, is an activity where the child controls her movement by herself. She does not have to play with a partner. She can focus more on her own strength and capacity to control.

Playing with balls improves breathing and the capacity of a child to control and connect with her strength. It is a fun way of connecting with one's inner strength and control. It also helps the child to control her emotions and is a playful way of releasing excess emotion or energy.

In using play as therapy, the assumption is that children will express and work through emotional conflicts within the metaphor of play.
Nancy Boyd Webb, Play Therapy Crisis Intervention with Children (p. 26)

1 Swain, Becky, "Why Is it Important to Develop Gross Motor Skills in Preschool Children?", howtoadult.com, Accessed on April 22, 2018, https://howtoadult.com/important-develop-gross-motor-skills-preschool-children-4262.html

Materials
Seven to ten balls (tennis ball size)
Basket where balls can be placed

Time Needed
5 minutes or more, depending on the child's capacity

Number of Facilitators
One

This activity can help to:
1. Improve and encourage big movements. (Gross Motor Skills.)
2. Teach the child to gauge effort in controlling how to throw, catch, direct and aim while shooting the balls in a basket.
3. Encourage self-movement and balance.

Level I: Catching and Throwing Balls

Instructions
1. Stand opposite the child, approximately two to three meters apart. You and the child are now facing each other.

2. Throw a ball to the child and invite the child to catch it.
3. If the child is unable to catch the ball, ask the child to get the ball.

4. Now it is the child's turn to throw the ball to you.
5. Catch the ball and throw it again to the child. Repeat steps 2-4 at least ten to fifteen times. Do more if the child wants to.
6. If child is comfortable with the distance in throwing and catching balls, you can move one to two steps farther to make the distance longer. Continue to catch and throw balls.

Level II: Directing and Aiming Balls

Instructions
1. Ask the child to stand at a specific spot.
2. Place the basket two to three meters away, in front of the child.
3. Stand at the right side, two meters away from the child.

4. Throw a ball to the child. When the child catches the ball, invite her to aim to shoot the ball inside the basket in front of her.

5. Continue to do step 4 until all the balls are in the basket.
6. Assure the child that it is completely alright if she is unable to shoot the ball in the basket.

MOVEMENT

Feely Bag

As the name implies, this is an activity of "feeling". The child gets to experience touching and feeling without seeing. The more assorted the items in the bag, the more focused the child will be in feeling the different textures, shapes and sizes of the items. In this way, the child can differentiate the finer details of assorted items. This will calm down a child who is out of focus and who has difficulty keeping still.

Guidelines

Discourage the child from peeking into the bag. She must be able to find the same item that you ask for, but she must feel for it and not look inside the bag.

Materials

Two canvas bag with a draw string (canvas bag should be big enough so that the child's hand can be placed inside)
Ten pairs of identical items (two of each item) that are natural materials (for example, two dried seeds big enough to hold, two small pinecones, two sticks, two shells, etc.)

Time Needed

3 minutes

Number of Facilitators

One

This activity can help to:

Provide a fun activity for the child that encourages the sense of touch

Instructions

1. Sit beside the child. Get the two bags with the 10 items inside, and place one in front of the child, and the other in front of you.

2. Take out the items in your bag and show these to the child.

3. Invite the child to help take out the items from your bag and place these in front of her.

4. Select one item that came from your bag and ask the child to look for the same item inside her bag. Note that the child can only put her hand inside the

bag and "feel" what's inside. She is discouraged from looking inside the bag.

5. Do step 4 for all ten items, until the child sees that she has the same items in her bag.

6. Ask the child to put all her ten items back in her bag.

7. Get one item from your bag and ask the child to put her hand inside her bag to feel and get the same item that you showed her.

8. Do step 7 for all the remaining items, until all ten items from the bag of the child have been taken out.

ART

From a Seed to a Tree

Illustrations for this exercise copied from Van James, Drawing with Hand, Head, and Heart (Massachussetts: SteinerBooks, 2013).

Materials

Paper
Crayons

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.

Number of Facilitators

One

Instructions

Ask the child to draw a tree.

ART

Small Wonders of Nature

Materials

Some munggo seeds
Cotton
See-through plastic cup

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.

Having the child experience small wonders of nature will help in the child's healing process. Give the child a few munggo seeds soaked in wet cotton inside a see-through plastic cup. Encourage the child to keep the cotton moist, and watch for the seeds to sprout and grow.

This simple nature experiment will help the child look forward to tomorrow. It is an exercise in looking forward, and being excited for the future. It also tells the child that from a tiny seed, a plant, a bush, and even a tree can grow. And like the seed, she too can grow, big and strong like a tree.

This exercise of drawing the seed to a full grown tree works well with the verse used for the movement activity:

Ako ay Isang Matayog na Puno

Ako ay isang matayog na puno
At ito ang aking katawan
Ang aking mga bulaklak
Ay namumukadkad
At sinasalubong ang sikat ng araw

Ako ay isang matayog na puno
At ito ang aking katawan
Hinihipan ako ng malakas na hangin
At ako ay napapasayaw

Ako ay isang matayog na puno
At ito ang aking katawan
Mga dahon ko ay nalalagas
Mga prutas ko ay nahuhulog

Ako ay isang matayog na puno

STORY

Ang Haring Palaka

(Mula sa Grimm's Fairy Tales; isinalin sa Filipino ni Maria Lourdes Medrano)

Noong unang panahon, nang ang mangarap ay higit na nakalulunas pa, ay may isang hari na mayroong tatlong nag-gagandahang anak na babae. Subali't sa tatlong magkakapatid na prinsesa, ang pinakabunso ang siyang labis ang kagandahan, na pati ang Araw sa langit, na marami nang nakita, ay namamangha pa rin sa kanyang kagandahan sa tuwing masisilayan ng liwanag niya ang mukha nito.

Sa tabi ng kaharian na ito ay may isang makapal na gubat na may isang matandang puno ng dayap. Sa ilaim ng puno ay mayroong isang bukal at doon ang bunsong prinsesa ay malimit na nauupo upang magpalamig kapag ang panahon ay mainit. Doon din siya paminsan naglalaro ng kanyang ginintuang bola na kanyang inihahagis at sinasalo. Ang ginintuang bolang ito ang siyang paboritong laruan ng bunsong prinsesa.

Isang araw, habang naglalaro ng kanyang bola, hindi niya ito nasalo at ito ay nahulog sa balon at hindi na niya makita. Ang prinsesa ay nalungkot at napaiyak na lamang at habang nagdadalamhati siya ay nakarinig ng nagsasalita sa kanyang tabi.

"Ah! Old water-splasher, is it thou?" said she; "I am weeping for my golden ball, which has fallen into the well."

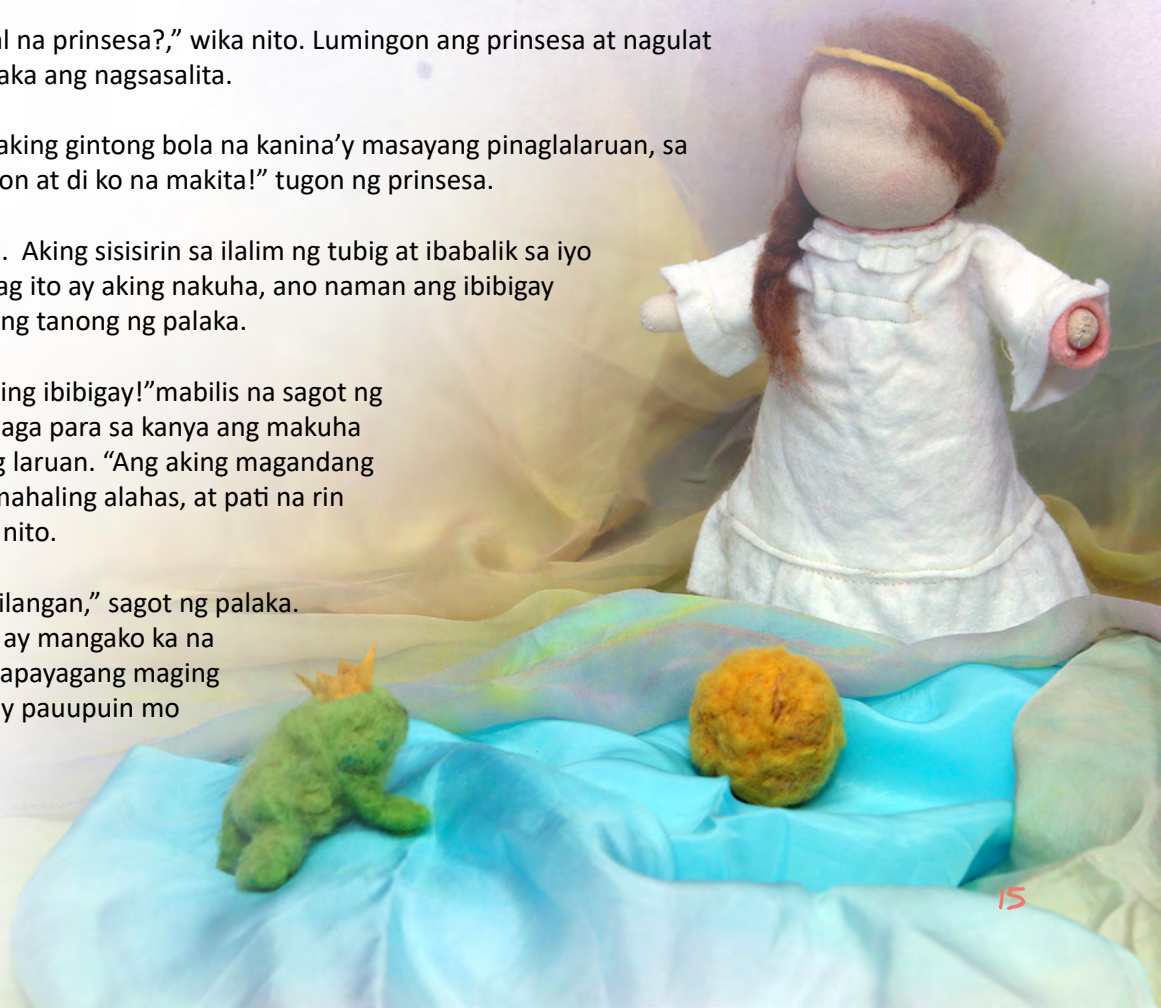
"Ano ang iyong iniiyak, mahal na prinsesa?," wika nito. Lumingon ang prinsesa at nagulat sa kanyang nakita. Isang palaka ang nagsasalita.

"Ah, palaka, ikaw pala! Ang aking gintong bola na kanina'y masayang pinaglalaruan, sa kamalasan ay nahulog sa balon at di ko na makita!" tugon ng prinsesa.

"Kung gayon, tumahan ka na. Aking sisisirin sa ilalim ng tubig at ibabalik sa iyo ang iyong gintong bola. Kapag ito ay aking nakuha, ano naman ang ibibigay mo sa akin bilang kapalit?" ang tanong ng palaka.

"Anumang iyong naisin ay aking ibibigay!"mabilis na sagot ng prinsesa dahil higit na mahalaga para sa kanya ang makuha muli ang kanyang paboritong laruan. "Ang aking magandang kasuotan, mga perlas at mamahaling alahas, at pati na rin itong aking korona!" dagdag nito.

"Lahat ng iyan ay hindi ko kailangan," sagot ng palaka. "Ang aking hihilingin lamang ay mangako ka na ako ay iyong mamahalin at papayagang maging kasa-kasama at kalaro. Ako ay pauupuin mo



sa iyong tabi habang kasalong kumain at paiinumin sa iyong tasa at sa malambot mong higaan, ako'y patutulugin."

Ang prinsesa, natatawa man dahil hindi makapaniwala sa mga hiniling ng palaka, ay nangako ito na tutupad. Kaya't ang palaka ay sumisid sa balon at pag-ahon nito ay bitbit na ang ginintuang bola ng prinsesa. Tuwang-tuwa ang prinsesa na kinuha ang bola at dali-daling tumakbo pauwi habang ang palaka ay pilit na humahabol.

"Kokak kokak!" ang tawag nito, "Prinsesa, isama mo ako! Hindi ako makakatakbo nang mabilis katulad mo!" Ngunit hindi na siya narinig ng prinsesa at tuluyan nang kinalimutan.

Kinabukasan, habang ang prinsesa ay kumakain kasabay ang amang hari, nakarinig sila ng basang-basang mga yapak na tila paakyat. Ito ay nasundan ng isang tinig kasabay ang malalakas na katok sa pintuan ng palasyo.

"Prinsesa, bunsong prinsesa!
Ako'y iyong pagbuksan ng pintuan!"

Ang prinsesa ay nagulat sa narinig at ito ay nagtungo sa may pintuan upang silipin kung sino ang tumatawag sa kanya. Dali-daling isinara ang pintuan nang makita niya na ang iniwanang palaka sa balon pala ang kumakatok. Bumalik sa hapag kainan ang prinsesa at napansin ng kanyang ama na tila siya ay natakot sa nakita.

Tanong ng hari, "May higante ba sa labas na nais kumuha sa iyo, aking bunso?"

"Wala naman po, amang hari. Hindi higante, kung 'di isang palaka na nakatira sa balon ang kumakatok sa ating pintuan."

"At ano naman ang pakay ng palaka sa iyo?" mahinahon na tanong ng hari. Isinalaysay ng prinsesa ang nangyari noong araw na nahulog sa tubig ang kanyang bola at kung paano naman ito naibalik sa kanya ng palaka. Muling kumatok ang palaka, nakikiusap,

"Prinsesa, bunsong prinsesa!
Ako'y iyong pagbuksan ng pintuan!
Hindi mo ba naaalala ang ipinangako mo sa akin?
Prinsesa, bunsong prinsesa,
Nawa ako'y iyong pagbuksan!"

Nang marinig ng hari ang lahat, sinabi niya sa bunsong anak, "Ikaw ay nangako at kailangan ikaw ay tumupad sa pinag-usapan."

Kaya't ang palaka ay pinatuloy ng prinsesa sa loob ng palasyo, pinayagang maupo sa kanyang tabi, kumain sa kanyang kainan at uminom sa kanyang tasa. Ang lahat ng ito ay labag sa kanyang kalooban ngunit nanahimik lamang siya.

Noon matapos sa kainan ang palaka, ito'y nagsabi, "Dalhin mo ako sa iyong malambot na tulugan, prinsesa. Ako ay napagod at nais ko nang matulog."

Nang mapansin ng Hari ang kanyang pag-aalinlangan, ang Hari ay nagalit at nagsabing, "Hindi dapat kamuhian ang tumulong sa iyo noong panahon na ikaw ay nangailangan."

Gamit ang kanyang dalawang daliri, pinulot ng prinsesa ang palaka at ipinatong sa kanyang tulugan. Inilagay niya ito sa isang sulok dahil hindi niya ito nais patulugin sa kanyang higaan, subali't ang palaka ay nagwika, "Sa iyong higaan, doon ko nais matulog, prinsesa."

Hindi nakapagpigil ang prinsesa at kanyang dinampot ang palaka at inihagis nang malakas sa pader. Sa sandaling bumagsak ang palaka sa lupa, ito ay naging isang hari na may napakaamong mukha at ang kanyang mga mata ay puno ng kabaitan. Isinalaysay niya sa prinsesa na dahil sa isang malupit na engkato, siya ay naging palaka at maibabalik lamang siya sa kanyang dating anyo kapag siya ay matatagpuan ng isang prinsesa. Dahilan sa pahintulot ng amang hari, ang dalawa ngayon ay naging mag-asawa at minahal ng prinsesa ang palakang hari.

Isang karwahe na hila ng walong mapuputing kabayo ang dumating na magdadala sa prinsesa at palakang hari sa pinanggalingan kaharian nito. Nakasakay dito ang katiwala niyang si Henry na lubos ang katapatan sa palakang hari. Dahil sa lungkot ni Henry noong mga panahon na ang kanyang mahal na hari ay nasa ilalim ng kapangyarihan ng isang masamang engkanto, minarapat niyang balutin ng tatlong tanikala ang kanyang puso. Ginawa niya ito sa pangambang ito ay puputok sa lungkot kapag ito ay 'di nakabalot.

Habang tumatakbo ang karwahe, ang prinsesa at ang palakang hari ay nakarinig ng tila nabibiyak na tanikala ng tatlong beses. Nagtanong ang palakang hari, "Ang karwahe ba ay nasisira?"

Ang matapat na katiwala ay nagwika, "Ang tunog na iyon ay ang tatlong tanikalang nakatali sa puso ko na aking ipinalagay noong ikaw ay naging isang palakang nabihag sa balon. Ngayon, dahil ikaw ay nakalaya na, hindi ko na kailangan ang mga tanikalang iyon at ako'y nagagalak na, dahil ang aking mahal na hari ay, sa wakas, nakalaya na at maligaya!"

As a result of modern conditions it may be difficult for many people to discover the hidden meaning in fairy tales. This, however, is only so for the adult. The child who is in a happy position of being able to listen to the fairy story – inasmuch as it is not distorted by alterations – lives so fully in the content of the pictures that any explanation is unnecessary and would be quite a mistake.

Norbert Glas, *Once Upon A Fairy Tale*

STORY

Ang Haring Palaka

(Mula sa Grimm's Fairy Tales; isinalin sa Filipino ni Maria Lourdes Medrano)

In old times when wishing still helped one, there lived a king whose daughters were all beautiful, but the youngest was so beautiful that the sun itself, which has seen so much, was astonished whenever it shone in her face. Close by the King's castle lay a great dark forest, and under an old lime-tree in the forest was a well, and when the day was very warm, the King's child went out into the forest and sat down by the side of the cool fountain, and when she was dull she took a golden ball, and threw it up on high and caught it, and this ball was her favorite plaything.

Now it so happened that on one occasion, the princess's golden ball did not fall into the little hand which she was holding up for it, but on to the ground beyond, and rolled straight into the water. The King's daughter followed it with her eyes, but it vanished, and the well was deep — so deep that the bottom could not be seen. On this she began to cry, and cried louder and louder, and could not be comforted.

And as she thus lamented someone said to her, "What ails thee, King's daughter? Thou weepest so that even a stone would show pity."

She looked round to the side from whence the voice came and saw a frog stretching forth its thick ugly head from the water. "Ah, old water-splasher, is it thou?" said she, "I am weeping for my golden ball, which has fallen into the well."

"Be quiet and do not weep," answered the frog, "I can help thee, but what wilt thou give if I bring that plaything up again?"

"Whatever thou wilt have, dear frog," said she. "My clothes, my pearls and jewels, and even the golden crown which I am wearing."

The frog answered, "I do not care for thy clothes, thy pearls and jewels, or thy golden crown, but if thou wilt love me and let me be thy companion and play-fellow, and sit by thee at thy little table, and eat off thy little golden plate, and drink out of thy little cup, and sleep in thy little bed — if thou wilt promise me this I will go down below, and bring thee thy golden ball up again."

"Oh, yes," said she, "I promise thee all thou wishest if thou wilt but bring me my ball back again." She, however, thought, "How the silly frog does talk! He lives in the water with the other frogs, and croaks, and be no companion to any human being!"

But the frog when he had received this promise, put his head into the water and sank down, and in a short while came swimming up again with the ball in his mouth, and threw it on the grass. The King's daughter was delighted to see her pretty plaything once

more, and picked it up, and ran away with it.

"Wait, wait," said the frog. "Take me with thee. I can't run as thou canst." But what did it avail him to scream his croak, croak, after her, as loudly as he could? She did not listen to it, but ran home and soon forgot the poor frog, who was forced to go back into his well again.

The next day when she had seated herself at the table with the King and all the courtiers, and was eating from her little golden plate, something came creeping splish, splash, splish, splash, up the marble staircase, and when it had gone to the top, it knocked at the door and cried, "Princess, youngest princess, open the door for me!"

She ran to see who was outside, but when she opened the door, there sat the frog in front of it. Then she slammed the door in great haste, and sat down to dinner again, and was quite frightened. The King saw plainly that her heart was beating violently, and said, "My child, what art thou so afraid of? Is there perchance a giant outside who wants to carry thee away?"

"Ah, no," replied she. "It is no giant but a disgusting frog."

"What does a frog want with thee?"

"Ah, dear father, yesterday as I was in the forest sitting by the well, playing, my golden ball fell into the water. And because I cried so the frog brought it out again for me, and because he insisted so on it, I promised him he should be my companion, but I never thought he would be able to come out of his water! And now he is outside there, and wants to come in to me."

In the meantime, it knocked a second time, and cried,
"Princess, youngest princess!
Open the door for me!
Dost thou not know what thou saidst to me
Yesterday by the cool waters of the fountain?
Princess, youngest princess!
Open the door for me!"

Then said the King, "That which thou hast promised must thou perform. Go and let him in."

She went and opened the door, and the frog hopped in and followed her step by step, to her chair. There he sat and cried, "Lift me up beside thee."

She delayed, until at last the King commanded her to do it. When the frog was once on the chair he wanted to be on the table, and when he was on the table he said, "Now push thy little golden plate nearer to me that we may eat together."

She did this, but it was easy to see that she did not do it willingly. The frog enjoyed what he ate, but almost every mouthful she took choked her.

At length, he said, "I have eaten and am satisfied; now I'm tired, carry me into thy little room and make thy silken bed ready, and we will sleep."

The King's daughter began to cry, for she was afraid of the cold frog which she did not like to

touch, and which was now to sleep in her pretty, clean little bed. But the King grew angry and said, “He who helped thee when thou wert in trouble ought not afterwards to be despised by thee.”

So she took hold of the frog with two fingers, carried him upstairs, and put him in a corner. But when she was in bed, the frog said to her, “I am tired, I want to sleep as well as thou, lift me up or I will tell thy father.”

Then she was terribly angry, and took him up and threw him with all her might against the wall. “Now thou wilt be quiet, odious frog,” said she.

But when he fell down he was no frog but a King’s son with beautiful, kind eyes. He by her father’s will was now her dear companion and her husband. Then he told her how he had been bewitched by a wicked witch, and how no one could have delivered him from the well but herself, and that tomorrow they would go together into his kingdom. Then they went to sleep, and next morning when the sun awoke them, a carriage came driving by with eight white horses, which had white ostrich feathers on their heads, and were harnessed with golden chains, and behind stood the young king’s faithful servant, Henry.

Faithful Henry had been so unhappy when his master was changed into a frog that he had caused three iron bands to be laid round his heart, lest it should burst with grief and sadness. The carriage was to conduct the young King into his kingdom. Faithful Henry helped them both in and placed himself behind again, and was full of joy because of this deliverance. And when they had driven a part of the way, the King’s son heard a cracking behind him as if something had broken. So he turned round and cried, “Henry, the carriage is breaking.”

“No, master, it is not the carriage. It is a band from my heart, which was put there in my great pain when you were a frog and imprisoned in the well.”

Again and once again while they were on their way something cracked, and each time the King’s son thought the carriage was breaking; but it was only the bands which were springing from the heart of faithful Henry because his master was set free and happy.

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 7

Giving and Receiving

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.

MOVEMENT
Bean Bag Excercises

These two bean bag exercises aim to connect the child to her surroundings — the space around her. Like the Symmetry and Cross Pattern exercises in Chapter 3, these bean bag exercises encourage the integration of the left and right side of the body, to maximize the full potential of the child.

The Giving and Receiving exercise gives the child the experience of "giving" and "receiving" using her hands. One hand must be willing to give and let go, and the other willing to receive and be open. If the receiving hand is not aligned and ready to receive, the bean bag can fall. The child will be able to control and experience these two different situations by herself. The giving and receiving happens in front of her, at her middle part — the chest, where the heart is located.

The Rainbow exercise explores the space above the child. Seeing a rainbow is a beautiful experience. In the same manner, working with the space above reminds us of what is above us — the spiritual world.
A traumatized child will most likely feel helpless and discouraged. Bringing the child's attention to the space above her can help her connect to what is above us — the Divine.

Giving and Receiving

Adapted from: Jean Hunt's "Move in Time and Space", Bean Bag Exercises, Educational Support Program Handout (Michigan: Association of Healing Education).

Materials
Bean Bag

Time Needed
Four minutes

Number of Facilitators
One

This activity can help to:
1. Improve breathing and help the child to move (gross motor skills).
2. Aid the child in exploring the space above and below, encouraging concentration.
3. Engage the child's movement using the right and left sides of the body, which can help body integration and centering.

Guidelines
1. 1. Do the movements joyfully and do not correct the child.
2. 2. If the bean bag drops, just ask the child to pick it up.

Vertical: a position that starts from above to below (like a straight line).

Midline: the middle part of the left and right side of the body.

Instructions

Set A: Giving and Receiving in Place

1. Invite the child to stand straight, feet parallel on the floor, and arms on the side.
2. Stand in front of the child to demonstrate the movement.
3. With the Bean Bag in your right hand, raise your hands in front (at waist level) by bending your arms at the elbows. Your palms should be facing up.

4. Let your eyes follow the movement of the bean bag.

5. Slightly lift up and extend your right elbow (away from your waist) and drop the bean bag at the vertical midline from your giving (right) hand to the receiving (left) hand.
6. Slightly lift up and extend your left elbow (away from the waist) and drop the bean bag at the vertical midline from your giving (left) hand to the receiving (right) hand.
7. Avoid lifting your hands too high before dropping the bean bag. Repeat steps 5 and 6 at least ten times.

Set B: Giving and Receiving with Speech

1. Do Set A, and say some words (speech) every time the bean bag is dropped by the giving hand to the receiving hand.
2. The movement of dropping the bean bag and saying some words happen at the same time.
3. The words you say can be as simple as: counting numbers; spell the name of the child; or the days of the week.

MOVEMENT

Rainbow (Bean Bag Exercise)

Set A Rainbow

1. Invite the child to stand straight, feet parallel on the ground, weight equally distributed on both legs and arms on the sides. Look straight ahead.

2. Hold the bean bag in the right hand.

3. Gracefully hold out your arms to the sides, with hands at shoulder level.

4. Your elbows are slightly bent and shoulders relaxed.

5. Lift both arms (almost straight) up above the head.

6. Pass the bean bag from the right hand to the left hand.

8. Lift both arms (almost straight) up above your head

9. Pass the bean bag from the left hand to the right hand.

10. Return both arms to the side so that your hands are at shoulder height.

7. Return both arms to your sides so that your hands are at shoulder height.

11. Steps 3-10 is one full set of the exercise. Do eight sets.

12. Put arms down to the sides of the body and do two full breaths.

Set B Rainbow with Speech

1. Do Set A, and say some words (speech). Speech is done when the arms are lifted above the head and the bean bag is passed from one hand to the other.
2. The words you say can be as simple as: counting numbers; spell the name of the child; or the days of the week.

Alternative Movement Activity: Jump Rope

This is a popular children's game. The child jumps over the twirling rope each time it reaches its lowest point.

Play is a child's means of achieving mastery over traumatic experiences.
Erik Erikson, Childhood and Society

MOVEMENT

Yarn Twisting

This activity involves the use of the hands and fingers to promote finger dexterity. There is a saying that goes "nimble fingers make nimble minds" — this means that manual or physical speed and skill increases a person's mental speed and skill.

Materials

Yarn — 2 different colors, 4-5 meters long

Time Needed

3 minutes

Number of Facilitators

1

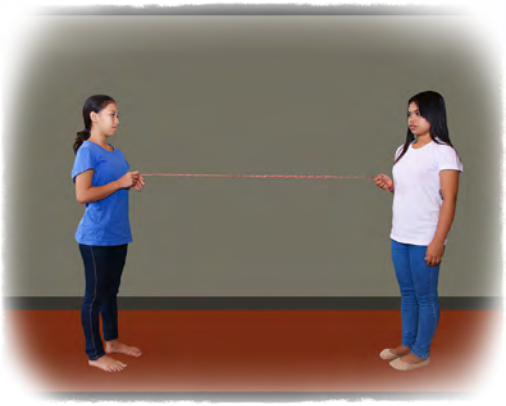
This activity can help to:

Engage the child in a fun activity for finger dexterity.

Instructions

1. Let the child hold one end of the two colors of yarn put together.

2. You hold the other end of the two colors of yarn and move away from the child, going the opposite direction. The yarn should be stretched.



3. Ask the child to twist the yarn, in one direction only, while she holds the other end of the yarn. Note that only the child will twist the yarn, not you.

4. The yarn will decrease in length as the child twists the yarn.

5. When the length of the yarn has decreased by almost half, tell the child to stop twisting the yarn.

6. Move closer to the child and ask her to give you the other end of the yarn.

7. Hold both ends of the yarn with one hand.

8. Using your other hand, stretch the middle part of the yarn and release it.

9. Now, the two colored pieces of yarn are already twisted into one string.

10. Smile and gives the twisted yarn to the child to play with.

11. Depending on the capacity of the child, the activity can be repeated using another set of colored yarn.

12. For the second round of steps 1-10, you can let the child hold both ends of the twisted yarn; hold at the middle and release the twisted yarn (refer to step 8).

13. The twisted yarn can be used to tie the child's hair.

ART

Drawing Rooster and Chick- "Growing a Picture"

Adapted from James, Drawing with Hand, Head and Heart, 57-62.

When a child has experienced acts of violence, her natural reaction is to withdraw, avoid contact with others, and protect herself. It is the adult's task to gently provide new experiences that will tell the child that "the world is still a beautiful, safe place to be in." To do this, the adult provides the child with new but simple experiences that will encourage awe, wonder and a renewed curiosity about the world.

Growing a picture is one such experience. Instead of providing a hard outline of a form that defines the shape and identity of an object right away, one can choose to "grow a picture."

Materials

Crayons - yellow, red, brown and orange
Sheets of Paper
Tape

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.

Number of Facilitators

One

This activity can help to:

Give the child a new, gentle and simple experience that will encourage awe, wonder and a renewed curiosity

You can try this activity with:

1. Children who are withdrawn
2. Children who avoid contact with others

Drawing the Chick

Instructions

1. You can start from the center of the picture, starting with a bit of yellow and growing it into an oval spot. You can playfully ask the child, "Guess what I'm drawing?" The child then becomes a part of the drawing process, and is curious about the form that is taking shape with the yellow oval.

2. The standing oval can now have a protruding spot of yellow on its right side. The top of the oval grows strands of yellow.

3. Only with the addition of the orange beak and the blue eye can the child have an inkling that it is a chick drawing in progress.

4. Adding a bit of orange defines new feathers on the chick's head, a wing and the beginnings of a small tail. Adding brown feet completes the picture.

5. If the child is willing, you can help her draw her own small chick on a piece of paper taped down to a table.

Drawing the Rooster

Instructions

1. The rooster from the story, Mother Holle, can also be drawn in the same way.

2. Start with a spot of yellow that grows into an oval lying on its side

3. Add a protruding sack of yellow on the oval's top and bottom.

4. The top protrusion becomes the rooster's head, and the bottom protrusion becomes a leg.

5. Using red and orange crayons, define the rooster's crown, feathers and tail.

6. A wide open beak makes the rooster cries out: "A-a-aaa-ah, your golden girls' come back to you!"

STORY

Mother Holle

From Grimm's Fairy Tales

There was once a widow who had two daughters, one of whom was pretty and industrious, whilst the other was ugly and idle. But she was much fonder of the ugly and idle one, because she was her own daughter; and the other, who was a stepdaughter, was obliged to do all the work, and be the Cinderella of the house. Every day the poor girl had to sit by a well, in the highway, and spin and spin till her fingers bled.

Now it happened that one day the shuttle was marked with her blood, so she dipped it in the well, to wash the mark off; but it dropped out of her hand and fell to the bottom. She began to weep, and ran to her stepmother and told her of the mishap. But she scolded her sharply, and was so merciless as to say, "Since you have let the shuttle fall in, you must fetch it out again."

So the girl went back to the well, and did not know what to do; and in the sorrow of her heart she jumped into the well to get the shuttle. She lost her senses: and when she awoke and came to herself again, she was in a lovely meadow where the sun was shining and many thousands of flowers were growing. Along this meadow she went, and at last came to a baker's oven full of bread, and the bread cried out. "Oh, take me out! Take me out! Or I shall burn; I have been baked a long time!"

So she went up to it, and took out all the loaves one after another with the bread-shovel. After that she went on till she came to a tree covered with apples, which called out to her, "Oh, shake me! Shake me! We apples are all ripe!" So she shook the tree till the apples fell like rain, and went on shaking till they were all down, and when she had gathered them into a heap, she went on her way.

At last she came to a little house, out of which an old woman called out to her, "What are you afraid of, dear child? Stay with me, if you will do all the work in the house properly, you shall be the better for it. Only you must take care to make my bed well, and shake it thoroughly till the feathers fly — for then there is snow on the earth. I am Mother Holle."

As the old woman spoke so kindly to her, the girl took courage and agreed to enter her service. She attended to everything to the satisfaction of her mistress, and always shook her bed so vigorously that the feathers flew about like snowflakes. So she had a pleasant life with her; never an angry word; and boiled or roast meat every day.

She stayed some time with Mother Holle, and then she became sad. At first she did not know what was the matter with her, but found at length that it was home-sickness: although she was many thousand times better off here than at home, still she had a longing to be there. At last she said to the old woman, "I have a longing for home; and however well off I am down here, I cannot stay any longer; I must go up again to my own people."

Mother Holle said, "I am pleased that you long for your home again, and as you have served me so truly, I myself will take you up again." Thereupon she took her by the hand, and led her to a large door. The door was opened, and just as the maiden was standing beneath the doorway, a heavy shower of golden rain fell, and all the gold remained sticking to her, so that she was completely covered over with it.

"You shall have that because you have been so industrious," said Mother Holle, and at the same time she gave her back the shuttle which she had let fall into the well. Thereupon the door closed, and the maiden found herself up above upon the earth, not far from her mother's house. And as she went into the yard the cock was standing by the well-side, and cried:

"Cock-a-doddle-doo!
Your golden girl's come back to you!"

So she went in to her mother, and as she arrived thus covered with gold, she was well received, both by her and her sister.

The girl told all that had happened to her; and as soon as the mother heard how she had come by so much wealth, she was very anxious to obtain the same good luck for the ugly and lazy daughter. She had to seat herself by the well and spin, and in order that her shuttle might be stained with blood, she stuck her hand into a thorn bush and pricked her finger. Then she threw her shuttle into the well and jumped in after it.

She came to, like the other, in the beautiful meadow and walked along the very same path. When she got to the oven the bread again cried, “Oh, take me out! Take me out! Or I shall burn; I have been baked a long time!” But the lazy thing answered, “As if I had any wish to make myself dirty!” And on she went.

Soon she came to the apple-tree, which cried, “Oh, shake me! Shake me! We apples are all ripe!” But she answered, “I don’t like that! One of you might fall on my head,” and so went on.

When she came to Mother Holle’s house, she was not afraid, for she had already heard of her big teeth, and she hired herself to her immediately. The first day she forced herself to work diligently, and obeyed Mother Holle when she told her to do anything, for she was thinking of all the gold that she would give her. But on the second day she began to be lazy, and on the third day still more so, and then she would not get up in the morning at all. Neither did she make Mother Holle’s bed as she ought, and did not shake it so as to make the feathers fly up.

Mother Holle was soon tired of this, and gave her notice to leave. The lazy girl was willing enough to go, and thought that now the golden rain would come. Mother Holle led her also to the great door; but while she was standing beneath it, instead of the gold, a big kettleful of pitch was emptied over her. “That is the reward for your service,” said Mother Holle, and shut the door.

So the lazy girl went home; but she was quite covered with pitch, and the cock by the well-side, as soon as he saw her, cried out:

“Cock-a-doodle-doo!
Your pitchy girl’s come back to you!”

But the pitch stuck fast to her, and could not be got off for as long as she lived.

STORY

Mother Holle

From Grimm's Fairy Tales, Visayan Translation by Ayyi Gardiola

Naay usa ka balo nga adunay duha ka anak nga babaye- ang usa kay gwapa ug kugihan, samtang ang usa kay pangit ug tapulan. Mas palangga niya ang anak nga pangit ug tapulan kay iya man ning kaugalingong anak, samtang ang usa nga gwapa ug kugihan kay anak sa nipanaw nyang bana sa laing babaye. Tungod niini, obligado kini (ang gwapa ug kugihan nga anak) nga mubuhat sa tanang buluhaton. Ang usa niini, kada adlaw galingkod ang pobreng babae sa kilid sa atabay ug gatahi-tahi siya hangtod mangasamad ang iyang mga kamot.

Usa ka adlaw, nabutangan sa iyang dugo ang lansadera sa iyang pantahi human sya nasamad sa pagpanahi. Iya kining giwas-wasan sa atabay aron mawagtang ang dugo; apan iya kining nabuhi-an ug natagak sa pinaka-ilaluman sa atabay. Nagsugod sya ug hilaka; ug nidagan sa iyang ina-inahan nga iyang gisultian sa panghitabo. Imbes nga maluoy kaniya, gikasab-an pa sya niini ug miingon nga: "Kay imu mang gipasagdan nga matagak, dapat kuha-on pud to nimu usab!"

Nibalik ang babaye didto sa atabay ug wala kabalo sa iyang buhaton. Sa grabeng kasubo nga iyang gibati sa iyang kasing-kasing, niambak dayon siya sa atabay para makuha ang lansadera. Nawala siyag kadali sa iyang panimuot. Pagmata niya, iyang namatikdan nga anaa na siya sa usa ka maanindot nga lugar: hayag kaayo ang adlaw ug daghang bulak sa palibot. Gituyok nya ang luna kutob sa pikas bahin, ug iyang giduulan ang usa ka pugon nga napuno ug pan. Niingon ang pan: "Kuha-a ko, kuha-a ko! Masunog na ko kay dugay na kaayo ko giluto diri!" Giduulan dayon niya ang pugon ug gikuha tagsa-tagsa ang tanang pan gamit ang *tong,* ug iyang gibalhin sa butanganag pan. Pagkahuman ato, niduol sya sa usa ka punu-an nga puno ug mansanas. Gitawag pud dayon sya niini: "Uyuga ko, uyuga ko, hinog nani tanan!" Iyang gi-uyog ang punu-an hangtod nangatagak ang mga mansanas nga sama sa nibundak nga ulan. Iya kining gi-uyog hangtod nangatagak na tanan. Iya dayon kining gitapok ayha siya nilakaw.

Niduol na pud sya sa usa ka gamay nga balay. Anaa sa gawas ang usa ka babayeng tiguwang nga nanitsit kaniya. Nakurat ang babaye sa tiguwang pagkakita niya sa dagko kaayong mga ngipon niini. Mudagan na unta siya pero gitawag siya sa tigulang: "Unsa man imong gikahadlukan, langga? Puyo sa, kauban nako; kung imong buhaton tanang buluhaton diri sa balay sa saktong pama-agi, mas maayo na. Ang imo lang kinahanglan buhaton kay ampingan nimo ang akong higdaanan ug tapdasan nimu ug ayo hangtod manlupad ang

mga balahibo, aron naay nyebe sa kalibutan. Ako diay si Inang Holle.

Maayo ang pakig estorya sa tigulang ngadto niya, nangusog ang babaye ug gidawat niya ang pagpanerbisyo ngadto sa tigulang. Ginabuhat niya tanan aron malipay ang tigulag. Permi niya gina-uyog ug gina-tapdasan ang higdaanan gamit ang tanang kusog aron manlupad ang mga balhibo na murag nyebe. Patsada iyang kinabuhi kauban ang tigulang; wala siya kadungog sukad ug mga pulong nga kasuko; ug kada mukaon siya, naay gipabukalan o giluto nga karne kada adlaw para kaniya.

Nagpuyo sya kauban si Inang Holle, hangtud sa wala na siya nalipay. Sa una, wala siya kabalo ngano ug unsay naa sa iya. Pero sa kadugayan, iya rang namatikdan nga gimingaw na siya sa iyahang pamilya. Maskin pag maayo ang iyang kahimtang, nga layo sa ilahang balay, gimingaw gihapon siya. Hangtod usa ka adlaw, gi-ingnan niya si Inang Holle: “Gimingaw nako sa among balay; gidala ko sa atabay diri pero di nako gusto nga magdugay diri. Musaka nako kauban ang mga tao nga sama nako.” Nitubag dayon si Inang Holle: “Nalipay ko kay gimingaw ka sa inyong balay, ug gi-alagaran ko nimo ug tarong, ihatud tika sa taas.” Diha dayon, gikuha niya ang kamot sa dalaga ug gidala niya sa dagko nga pultahan. Niabri ang pultahan ug nitindog ang dalaga sa agi-anan. Nibundak ang kusog nga bulawang ulan, ug tanang bulawan kay nipilit sa dalaga, nga halos mabulit na kini.

“Dapat na maimo kay kugihan kaayo ka” ingon ni Inang Holle; ug gibalik dayon niya ang lansadera nga natagak sa atabay. Nisirado dayon ang pultahan ug namatikdan dayon sa dalaga nga anaa na siya balik sa kalibutan, ug iya dayong nakit-an ang balay sa iyang ina-inahan.

Niadto siya sa lagwerta, ug nakit-an siya sa usa ka sunoy nga milingkod sya dapit sa atabay; ug ni-ingon ni kaniya nga: “Tuk-tugaok! Ang bulawan nga babaye kay nibalik na sa imo.”

Giadto siya sa iyang ina-inahan. Pagkakita niini nga nabulit siya sa bulawan, maayo ang pagdawat kaniya sa iyang ina-inahan ug igsuon.

Giingon tanan sa babaye ang nahitabo sa iyaha, ug nadunggan kini tanan sa iyang ina-inahan kung gi-unsa niya pag-angkon sa bahandi. Gusto sa ina-inahan niya nga makuha pud ang swerte para sa iyang pangit ug tapulan nga anak. Nilingkod pud ang pangit ug tapulan nga anak sa kilid sa atabay ug nagtahi-tahi pud kini, ug aron mamantsahan sab ug dugo ang iyang lansadera, iyang giduot ang iyang kamot sa tunukon nga tanom ug gisamaran niya ang iyang kaugalingon. Iya dayong gilabay ang lansadera nga namantsahan ug dugo sa atabay, ug iya kining gi-ambak.

Niabot siya sa lugar paheras sa uban, nga naa siya sa patsada na lugar nga daghang bulak, ug giagi-an ang paheras nga dalan. Pag-abot niya sa pugon, ni ingon dayun ang pan: “Kuha-a ko, kuha-a ko! Masunog na ko kay dugay na kaayo ko giluto diri!” Pero nitubag ang tapulan: “Wala ko nangandoy sukad nga mahugawan akong kaugalingon!” Sa wala magdugay, niduol pud sya sa punu-an sa mansanas nga miingon kaniya: “Uyuga ko, uyuga ko, hinog nani tanan!” Pero iya kining gitubag ug: “Ganahan ko ana pero usa sa inyo ang mahulog sa akong ulo.” Ug nilakaw dayon siya. Niadto siya sa balay ni Inang Holle, ug wala sya nahadlok kay iya na man nadunggan nga dagko nig mga ngipon, ug nagpresentar kini nga mu-alagad kay Inang Holle.

Sa unang adlaw, gipugos niya ang iyang kaugalingon nga mu-lihok ug mag-kugi sa mga buluhaton, ug gituman niya ang tanang gitugon ni

Inang Holle kay nangandoy siya nga makapanag-iya pud ug bulawan. Pero sa ika-duhang adlaw, nagtinapulan na siya. Ug sa ika-tulong adlaw mas nilabaw sya'g ka tapulan, hangtod di na siya gabakod og buntag. Wala na niya ginabuhat ang mga sugo ni Inang Holle nga angay niya buhaton. Ug wala napud niya gi-tapdasan ang higdaanan aron manlupad ang mga balahibo nga sama sa nyebe. Gikapoy na si Inang Holle, ug gitagaan niya ug pahibalo ang dalaga nga pwede na siya nga muhawa. Ang tapulan nga babaye, gusto na pud mulakaw ug nagtuo siya nga muabot ang ulan nga gadala og bulawan. Gidala siya ni Inang Holle sa dagko nga pultahan: nitindog siya sa maong pultahan. Imbes nga bulawan ang maabtan, usa ka dagko nga takuri nga puno ug hugaw ang gi-yabo sa iya. "Mao na ang balos sa imung pagpanerbisyo," ingon si Inang Holle, ug gisara niya ang pultahan.

Niuli ang tapulang babaye, nga halos nabulit sa hugaw, ug ang manok nga anaa sa atabay nakit-an sya ug mi ingon:

"Tuk-tugaok, ang hugaw nga babaye nibalik na!"

Dali kaayo nipilit ang hugaw kaniya, ug di na gakatang-tang… ug nagpabilin ni sa iya hangtod sya kay nabuhi pa.

The beauty and poetry to be found in fairy tales is not only in their deeper meaning, but also in the manner of their telling, the music and rhythm of words.

Lillian Smith, *The Unreluctant Years*

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

Conclusion

In life, we constantly encounter good and evil human qualities. The concept of evil . . . for us has taken on the form of colorless abstraction . . . In exactly the same way the term "good" is an abstraction; it is something like a thin vapour in the mind of the child. But if we give the concept "good" the image of the knight who bravely comes to someone's rescue . . . we translate it into terms in which a child can understand before his mind reaches the level of rational thinking.
Elizabeth M. Grunelius, *Early Childhood Education and The Waldorf School Plan*

Working with children and young adults who have experienced traumatic events requires patience, gentleness and love. As mentioned in the introduction, those affected by trauma cannot or might not want to talk about their experiences. Therefore, we hope that the alternative activities presented in this toolkit can help those — caregivers, house parents, and other adults — who are caring for traumatized children and young adults, as they go through their healing process.

The activities and exercises are grouped into different categories :

Art. These involve simple arts and crafts activities you can do with the child, such as free drawing, clay making, watercolor painting, and others.

Movement. The Movement Exercises will help children connect to their bodies again, their true home. The Exercises support the foundational senses – touch, life, balance, and self-movement. The suggested Movement Exercises also intend to reinforce the emotional experience of the children through the stories and art activities.

Storytelling. The stories are simple, imaginative and based on fairy tales. Younger children might not understand all the words in the stories, but that is okay. While telling the story, you are nurturing a sense of connection with the child that goes beyond words.

While the activities and exercises per cluster are separately categorized as Art, Movement and Storytelling, these are interwoven with one another to create a more wholistic experience to healing. All these interventions intend to create movement physically, emotionally and cognitively.

If at any point the child does not wish to continue doing an activity, you may stop. Please do not force a child to finish an activity or exercise. The important thing is that the child feels cared for, and that you and the child have fun doing the activities.

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Acknowledgments

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About TAF

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Creating Rainbows / Nagbimo ug Balangaw

ACTIVITIES FOR CHILDREN AFFECTED BY TRAUMATIZING EVENTS