



RESILIENCE IN EDUCATION: UKRAINIAN – V4 EXPERIENCE

TUTORIAL

edited by Denys Havryliuk, Eduard Balashov

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The tutorial presents the materials, key insights and results of the teaching course «Resilience in Education: Ukrainian-Slovak-Polish-Czech Experience» which took place at the National University of Ostroh Academy within the framework of the International Visegrad Fund Project «Resilience Approach in Cross-Cultural Training of Future Teachers in Ukraine and V4 Countries» (Project ID: 22220170).

The tutorial focuses on the main foundations of the resilience approach in the field of education, psychological immunity, promoting resilience and teacher resilience. The professors and psychology specialists share their insights on different topics of resilience including international experience.

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INTRODUCTION

Welcome to reading the book «RESILIENCE IN EDUCATION: UKRAINIAN – V4 EXPERIENCE». In today's rapidly changing and constantly evolving society, the ability to adapt and overcome obstacles is crucial for the success and well-being of not only individuals but also society as a whole. In this context, education plays a key role in building resilience in children and young people, empowering them to face life's challenges with courage and perseverance.

This tutorial for (future) teachers and psychologists focuses on the issue of resilience in education and offers concrete tools for its application in different areas of children's and youth's lives. It presents a monographic view of resilience through a variety of approaches and methods that are important for effective resilience building in children. This book can serve as a textbook for those who intend to work in education, provided that relevant educational components related to the field of primary resilience are introduced into the curricula of higher education institutions.

The first chapter of this book focuses on teacher and organisational resilience. Teachers are key actors in the process of educating and shaping young people's characters. Their own resilience and ability to cope effectively with challenges impacts not only their professional lives, but also the lives of their students.

Next, we will look at a sanogenic approach to organising morning resilience classes in primary schools. This section will immerse us in the world of psychodrama, music and movement practices that become tools for strengthening the emotional and psychological strength of children before they face the first big challenges in their lives. Music and movement techniques in a children's group are creative activities that not only promote healthy development but also develop children's ability to cope with stress and overcome obstacles.

Family resilience is another important aspect that we will consider. A healthy family environment provides children with support and stability, which is key to their overall development and resilience in the face of life's challenges.

Language proficiency is the key to successful communication and integration in different cultural environments. That is why we continue with a chapter on language resilience, which is becoming an important component in today's globalised society.

In today's world, which is often full of turmoil and stress, it is important to teach children tools for their emotional and mental well-being. Chapter «PROMOTING RESILIENCE, SELF-COMPASSION AND KINDNESS IN CHILDREN THROUGH THE TEACHING OF MINDFULNESS MEDITATION» is dedicated to working with children and youth to strengthen their resilience to stress, foster compassion and empathy for themselves and others, and develop kindness towards themselves and the world around them. One of the key tools discussed in this section is mindfulness meditation. This practice offers simple and effective techniques for developing mindfulness and self-improvement that can have a positive impact on children's overall well-being. In this section, we will focus on the importance of teaching mindfulness and meditation to children, and on practical ways to integrate these tools into their daily lives and learning.

Finally, the last chapter will bring us to «THE BEST INTERVIEW WE CAN HAVE: RESILIENCE AS A FACTOR SUPPORTING PSYCHOLOGICAL HEALTH IN THE CONTEXT OF SUPERVISION». It will show us how to build resilience not only in children but also in those working in education.

Together we will embark on this journey to discover and develop resilience in education – a real adventure. We hope that this tutorial will provide not only knowledge for (future) teachers, psychologists, social workers, etc. but also inspiration and tools for effective resilience development in educational environments, which in turn will contribute to the overall development and happiness of children and younger generation.

Eva Škorvagová

TEACHER AND ORGANISATIONAL RESILIENCE

Author: Professor Ruslana Kalamazh, Doctor of Psychology, Professor of the Department of Psychology, National University of Ostroh Academy (Ukraine)

Types of situations related to stress

Situation of uncertainty – lack of information, lack of control over future events

A crisis **situation is** a situation that generates a deficit of meaning in a person's future life, as a situation of impossibility of fulfilling internal life needs (motives, aspirations, values, etc.).

An **extreme situation**, including a traumatic one, includes subjective inconveniences experienced by a particular person and objective threats and dangers to his or her physical and mental well-being.

In recent years, in connection with the war, there has been a growing interest in studying the psychological consequences of experiencing traumatic situations (stress, GAD, PTSD, etc.).

Signs of a psychotraumatic situation (Turinina, 2017)

– This is a new reality for a person that is radically different from everyday life;

– affects a person's worldview and their sense of fundamental invulnerability;

– is characterised by duality, as, on the one hand, it poses a threat, danger and destruction to the individual, and on the other hand, it appeals to resilience, courage and has opportunities for constructive change;

- destroys the integrity of a person's life world, dividing it into life before the situation, the time period associated with the direct impact of extreme factors, and life after;
- Under its influence, a person's personality is transformed, and self-identity can be fragmented;
- During this period, it is difficult to predict future events and understand what is happening;
- limits the self-realisation of the individual and complicates the ability to meet needs;
- limits the possibility of a person's active influence on it, but at the same time opens up new ways of being active;
- defines the work of finding the meaning of what is happening;

Signs of traumatic events as diagnostic criteria for PTSD

1. A traumatic event involves the death or serious injury of people or the possible threat of such death or injury. A person can either witness the suffering of others or be a direct victim.

2. During the traumatic situation, the person experienced intense fear, horror and a sense of helplessness.

In the context of martial law, supporting the mental health of organisational employees is extremely important.

In June 2021, the International Organization for Standardisation published the **international standard ISO 45003:2021 «Management of occupational health and safety. Psychological health and safety at work. Guidance on the management of psychosocial risks»**.

This standard is the first international standard in the world to address the **management of psychological health in the workplace and the management of stress in employees during work tasks**.

All the recommendations described above are aimed at **creating a positive psychosocial environment in the workplace to preserve the mental health of employees**.

Two approaches to the organisational environment in emergencies are **trauma-sensitive** and **resilience**.

Why is it not enough to have a trauma-sensitive approach to **organizing an educational environment?**

This approach is based on the **negative impact of stress** and certain mental health disorders (stress, depression, PTSD, etc.).

All of the diagnostic questionnaires focus on these shortcomings. For example, questions to determine stress tolerance:

The prevalence of negative ratings (from 0 to 5 points)

Memory impairment (from 0 to 5 points)

Bad dreams, nightmares (from 0 to 5 points), etc.

Stress is an integral part of everyone's life, helping us to overcome our problems and mobilise our physical and mental resources.

Stress is a nonspecific reaction (the same for different stimuli) of the body to any external stimuli (WHO definition, 1972)

Eustress – 1) stress caused by positive events, or 2) stress, i.e. the optimal level of stress at which the highest performance is observed.

It does not harm us until its strength and duration exceeds individual limits of stress resistance.

Conditions of the «flow effect», M. Csíkszentmihályi

When there is a high level of consistency between the requirements for performing a task and the capabilities of an individual employee, their actions and consciousness «merge», they become one with the task, forget about time and perform their work as if in oblivion, in a «flow».

If a person feels that the demands of a task exceed their capabilities, they become anxious and eventually experience stress.

If the requirements of the task are lower than the person's capabilities, they begin to feel bored, which also leads to stress.

Distress is prolonged and debilitating stress. Your body and mind are exhausted and need to be restored (Eric B. Weiser, 2014)

Stress factors

Stressors are various events, conditions or circumstances that can cause a person to react with stress.

By their nature, stressors can be both negative and positive, but regardless of their nature, they will always require a certain adaptation or «response» from the body.

Individual differences in stress response should always be taken into account. Whether a stimulus will trigger a stress response depends on **individual characteristics** (personality traits, aspirations, goals, values, etc.), as well as on the **role and status in the organisation** (tenure, functions, position in the organisational hierarchy, specifics of the work task, etc.).

In other words, what causes stress in one person may not cause stress in another.

When recovery does not occur, the processes of overwork, burnout and illness (both physical and mental: depression, panic attacks, etc.) begin.

It is important to **learn how to regulate stress levels within the limits** that allow you to **withstand** it and **recover**.

What are the instruments of such control and regulation?

Breathing techniques to cope with stressful situations: square breathing, abdominal breathing, slow breathing

Butterfly hug, secret tapping

Place your palms on your chest and alternately tap your collarbone lightly and rhythmically. The amygdala decreases its activity, the prefrontal zone is activated, and the brain switches to a more adaptive mode. By pressing the phalanges with the thumb, we stimulate the nerve endings. These impulses suppress the activity of the amygdala, the brain centre responsible for anxiety

The concept of resilience

Resilience refers to the ability to function successfully, adapt and recover from a stressful or traumatic event

Resilience is the concentration of external and internal resources of an individual to preserve his or her integrity in a crisis (I.Pasichnyk).

In other words, it is the ability to overcome significant

difficulties and continue to work, communicate, be interested, and relax.

The level of psychological well-being recovery:

The good news is that most people who have experienced traumatic events **return to their previous adaptive state** (up to 80%), and even some people experience **post-traumatic growth** (10-20%).

But if after a certain time the psyche does not recover on its own, the symptoms persist or worsen, it is possible to develop a mental trauma, in particular **PTSD –THIS IS WHERE THE SELF-REGULATION TOOLS DO NOT WORK, YOU NEED TO SEEK PROFESSIONAL HELP.**

The risk of PTSD during war is higher than in peacetime. The importance of taking care of mental health. During war, the level of post-traumatic stress disorder increases several times. This does not mean that everyone who has seen war will have this disorder, but international research shows that this is the case:

*PTSD occurs in **20-25% of people who have been in a combat zone, while in peacetime only 7%** (Романчук, 2022) **of people have it. Even after the war ends with our victory, it will affect the psyche for at least the next seven to ten years. According to preliminary estimates by the Ministry of Health, about **15 million Ukrainians may need psychological help because of the war*****¹

Resistance can be developed like muscles. Resilience is not a static value (i.e., it is not a personality trait, as previously thought, we are not only born with it, we develop it), but a dynamic process that allows people to access resources (psychological, social, genetic, physical, etc.) to cope with and recover from difficulties (Brown, Abuatiq, 2020)

¹ For more information follow the link <https://moz.gov.ua/article/news/vpliv-vijni-na-psiichne-zdorov%e2%80%99ja---kolosalnij---viktoria-ljashko>.

Protective factors vs risk factors

Effective protective factors have been identified at the level of the **individual, family and social environment** – they provide us with resources and energy.

Protective factors (resources) are inherent in every person, but to varying degrees:

personal qualities and characteristics (self-confidence, independence, effective coaching, intelligence and creativity, optimism and faith in the future, values, interests and hobbies, etc.)

quality of the family environment (positive relationships between parents and children, happy marriages, shared values, helping others («oxygen mask rule»), etc.)

quality of the social environment (social support, volunteering, religion, culture, healthcare, material conditions, professional environment, work-life balance, absence of corruption, ability to make vital decisions, degree of general freedom of movement, etc.)

On the contrary, these are **risk factors** that take away our energy and contribute to exhaustion.

That is why resilience is highly dependent on cultural context, society and family, experience and learning.

Exercise «The metaphor of weight»

The exercise is as follows: the greater the stress load, the more you need to work on **resources**.

Exercise «Chargers and drains»²

Chargers are what recharge your batteries.

Drains are what drain your energy.

Make a list of (3-5) **chargers and drains that you come across** in your everyday life, by area: things, places, people.

² For more information follow the link https://www.youtube.com/watch?v=ftZYQzRFej8&t=2933s&ab_channel=%D0%9F%D1%81%D0%B8%D1%85%D0%BE%D0%BB%D0%BE%D0%B3%D1%96%D1%8F%D0%B7%D0%B4%D0%BE%D1%80%D0%BE%D0%B2%E2%80%99%D1%8FHealthPsychology

Chargers are things I like to do; places I like to visit; people who give me energy, and vice versa for **drains**.

Once the list is made, think of creative ways to have more chargers and fewer drains.

A 25-item self-completion scale

1. I am able to adapt when changes occur.
2. I have one close and reliable relationship.
3. Sometimes fate or God helps me.
4. And I can handle anything that comes my way.
5. Past successes give me confidence.
6. And I try to see the humorous side of things when I face problems.
7. Stress makes me stronger.
8. 8. They tend to recover from illness, injury or other difficulties.
9. And believe that most things happen for a reason.
10. I will do my best, no matter what.
11. I believe that I can achieve my goals even if there are obstacles.
12. Even when things are hopeless, I don't give up.
13. In times of stress, I know where to find help.
14. I stay focused and think clearly under pressure.
15. I prefer to take the initiative in solving problems.
16. I am not easily disappointed by failure.
17. I consider myself a strong person when dealing with life's challenges and difficulties.
18. I make unpopular or difficult decisions.
19. I am able to cope with unpleasant or painful feelings such as sadness, fear and anger.
20. I have to follow my intuition.
21. I have a strong sense of purpose in life.
22. I feel that I am in control of the situation.
23. I like challenges.
24. I work to achieve goals.
25. I am proud of my achievements.

Wheel of Life Balance exercise (E-Classroom, 2020)

Sustainability system at the university

1. We create a sense of security. A student under stress will not learn. We believe that the feeling of safety does not directly depend on the security situation. We have examples of students studying and teachers teaching right in the war zone. It is not necessary to have planes flying overhead to feel stress. It can occur in a person in a safe zone (evacuated to other countries).

2. Create a sense of belonging to the community (communication, rituals, joint activities, volunteering, etc.).

3. Creating an atmosphere of trust (we care about empathy, understanding without criticism, sincere interest, care, social and psychological support, monitoring of basic needs and difficulties – behavioural, educational, relationship building, emotional, etc.)

4. We teach self-regulation and self-help tools so that students and teachers understand what they can do for themselves when they go beyond the limits of tolerance.

5. We use a wide range of resources: common values of the university community, practice of new skills and activities in the social and academic life of the university, volunteering, social support for students, etc.

Who implements it at the university: tutors, psychological service, student self-government, volunteer centre, museum of AA history, etc.

Forms of work: adaptive social and psychological trainings for freshmen, special seminars for teachers, tutors and students, systematic monitoring surveys of students on their psychological state, quality of teaching and educational environment, etc.

The BASICPh model is a practical tool for developing resilience

To begin with:

Draw a large «Resource basket» across the entire sheet

Think about how you have managed to overcome a difficult situation in your life, or if someone is currently in such a situation (separation, stress, loss, etc.).

What helped you cope with this situation? What resources have helped you?

There is no need to talk about the situation, only about the resource.

BASICPh model (bridge over the abyss)³

This model was developed by the Israeli psychotherapist **Muli Lahad** (1999).

It describes six resources that people use to cope with stressful situations in life. Its use can help to identify, develop and learn how to use these resources effectively to overcome crisis situations.

BASICPh model⁴

B – Faith and values – beliefs, convictions, values, philosophy of life/ (mission, values of the organisation).

A – Affect – expression of emotions and feelings/(how conflicts are resolved, professional burnout, organisational stress).

S – Socialisation – social ties, social support, social affiliation, communication/(social and psychological climate in the team, motivation, communication).

I – Imagination – imagination, dreams, memories, creativity, humour/(creativity, innovation of the organisation).

C – Cognition, thought – mind, cognition, cognitive strategies (information gathering, planning, self-learning, etc.)/ (organisational decision-making, planning, organisation, control).

Ph – Physical – physical activity or inactivity, bodily resources (relaxation, massage, exercise, water procedures, walks, work, cooking, medications (this also includes negative coping mechanisms such as alcohol, smoking, etc.), sleep/(safe physical environment, inclusiveness).

B – Beliefs and values

Resilience is faith (faith in God, faith in oneself, faith in the Armed Forces, faith in victory, optimism as faith in the future...),

³ For more information follow the link https://www.youtube.com/watch?v=IoHOuIhP7Vc&ab_channel=%

⁴ For more information follow the link <https://arpp.com.ua/articles/resursooriyentovana-model-stresodolannya-basic-ph/>

it is the creation of meaning (this is our country, we are on our land, we are at home), and the **basis of meaning is our values**. Today we are defending what gives us meaning and strength to fight in the war. We are defending our way of life and our core values – independence, dignity, human rights and the value of human life.

We are fighting so heroically in this war because the war is not only about territories, people and resources, but most importantly, it is about our European choice, our right to be Ukrainians and our values, which are very different from those of the enemy.

Therefore, resilience **is patriotism** as love for the spiritual, cultural and material values of one's homeland.

A – Affect: dependence on feelings, emotions, experiencing one's own emotions (crying, laughing, anger, etc.), a story about their own experience...

War is a period of emotional turbulence, when we experience many emotional reactions: anxiety, anger, hatred, guilt, sadness from losses, apathy, etc. They are called negative, but not because we should get rid of them, try not to worry about them, but because they focus our attention on what is important to us at the moment.

Our **emotional reactions are part of our resilience**, so we need to be able to recognise and regulate them to use their energy properly.

The metaphor of fire is appropriate – humanity has gained many benefits by taming its destructive energy. The energy of negative emotions during the war (by Oleg Romanchuk)

Resilience in a situation of war means that we are able to combine the whole range of emotions with **hope for a** better future. At the same time, it is important that we do not want to remain as inhuman as we are – we do not want to kill Russian children or torture prisoners. As psychotherapist Oleg Romanchuk notes, «we must make sure that hatred does not fill our inner space.» (Romanchuk, 2023)

S – Socialisation (our strength is in unity)⁵

They include reliance **on family ties, neighbours, colleagues; fulfilment of one's professional role, caring, friendship, a sense**

⁵ For more information follow the link <https://resilience.k-s.org.ua/stosunky/>

of belonging to a group, NGO, volunteering, participation in group activities, etc.

What makes our group, our community supportive?

Which relationships give us strength and which destroy our resilience?

Relationships and close communication give a person a sense of support and allow them to experience difficult feelings (this is impossible alone).

It is very important to be able to ask for help and help each other in overcoming difficult stressful situations⁶.

The oxygen mask rule⁷

Imagination.

Imagination (as well as bodily resources) are powerful tools for dealing with stress, relieving psycho-emotional tension, overcoming panic attacks and providing first aid.

Using memories of happy moments from the past, art therapy, drawing fears, modelling, clay, creative leisure (music, drawing, embroidery, reading books, singing), fantasising.

Imagination helps to suppress the activity of the amygdala, the brain centre responsible for anxiety and «blocking» the prefrontal cortex during stress.

Exercise: «Safe place» exercise (I)⁸

Sit or lie down and close your eyes. Take a deep breath in through your nose and a long breath out through your mouth, in and out, in and out.

Try to imagine a place where you feel comfortable and safe. This can be a real place you have been or a place you want to go. Look carefully at your surroundings. What are the sounds, smells,

⁶ For more information follow the link <https://resilience.k-s.org.ua/stosunky/> ; https://www.youtube.com/watch?v=IoHOuIhP7Vc&ab_channel=%

⁷ For more information follow the link https://www.youtube.com/watch?v=aNqthTl8hs4&ab_channel=%

⁸ For more information follow the link https://www.youtube.com/watch?v=szQczPf_BwI&ab_channel=%D0%9F%D1%80%D0%BE%D0%B5%D0%BA%D1%82%D0%9F%D1%81%D0%B8%D1%85%D0%B5%D1%8F

objects, colours. Maybe there are some plants, animals, birds, the sea, the sun. You feel calm and happy. Now imagine that someone special is with you in your safe place.

He is ready to help, he is strong, brave and kind. He makes you feel calm and safe. Look around you again. Remember your safe place. You can always come back here whenever you want. Now get ready to open your eyes and leave this place. When you open your eyes, you will feel calm and happy.

C - Cognition

We rely on the ability to think logically, critically, plan and calculate risks, but it is also important to think flexibly and creatively, to see situations from different perspectives and to question our own beliefs.

Cognitive strategies include gathering information, making lists of actions, planning the day, setting priorities (main, secondary for today), delegation (what can I entrust to my family, children, others), problem solving, etc.

Exercise «Dot»⁹

If you are emotionally affected by a situation, you may feel that it is of great importance. What happens if you imagine that a year has passed?

Or five years. Draw a line on a piece of paper that represents your entire life. And now put a dot on it. This is a situation. Try to imagine what it will mean when a lot of time has passed. Make a line in a year. In five years. Try to imagine, looking at the whole line, whether you will even remember this event after a while? How will you tell your friends about it in years to come?

(C) The practice of mindfulness.

Meditation and mindfulness practices are useful for calming your thinking when you need it, freeing your mind from disturbing thoughts and experiences, and achieving a state of inner silence by

⁹ For more information follow the link <https://trevog-bolshe.net/blog/yak-shvydko-zaspokoyitysya-na-robochomu-mistsi-7-tehnik-yakyj-maye-znaty-kozhen-rekruter>

concentrating on something specific or performing a monotonous rhythmic activity.

This state can be achieved by performing some interesting monotonous activity at a leisurely pace (knitting, fishing, weeding the garden, jogging).

Exercise «Conscious consumption of a drink»¹⁰

Progressive muscle relaxation by Jacobson

Techniques and exercises based on the BASICPh model

- Prayer, affirmations
- Breathing techniques, Butterfly Hug,
- Awareness: Mindful Drinking exercise, Body Scan exercise, yoga, meditation exercises, etc.
- Exercise «Safe place», art therapy exercises (associations, images, metaphors): metaphorical SOPE maps, drawing your fear(s)
- progressive muscle relaxation

In Ukraine, a lot is being done at the level of the state, NGOs and educational organisations, often with international support, to build psychological resilience.

For example, we have the initiative of First Lady Olena Zelenska – the All-Ukrainian Mental Health Programme «Are You OK?» to provide psychosocial support to Ukrainians in difficult times of full-scale war¹¹.

There are government programmes, initiatives of professional societies of psychologists, etc.

The NGO aims to implement a project to create **a rehabilitation centre for psychosocial support.**

Tool «**Stress Assessment Scale**»¹²

Track your stress level on a **scale from 0 to 10.**

¹⁰ For more information follow the link <https://drive.google.com/file/d/17nZtzDMUF-E9hlsXDTed8K925d4wda9S/view>

¹¹ For more information follow the link <https://eu-ua.kmu.gov.ua/novyny/ty-yak-startuvala-vseukrayinska-programa-mentalnogo-zdorovya>

¹² For more information follow the link <https://trevog-bolshe.net/blog/tehniky-stress>

Now please think about how stressed you are on a scale of 0-10, where 0 is all right and 10 is the highest level of stress.»

What do we pay attention to?

If the event is rated above 5 points, it	Bodily reaction	Emotional reaction	Cognitive response	Behaviour
unpleasant conversation with a colleague				

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**SANOGENIC APPROACH
IN THE ORGANIZATION OF RESILIENT
MORNING PRIMARY SCHOOL MEETINGS:
PSYCHODRAMATIC, MUSICAL
AND MOVEMENT PRACTICE**

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**THE POSSIBILITIES OF PSYCHODRAMA
IN ORGANISING A MORNING CIRCLE**

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«Acting is more useful than talking» by J. Moreno

What is a morning circle?

The morning circle at school, according to the concept of the New Ukrainian School, is a daily, compulsory, informal, short (15-minute) structured meeting before the first lesson, during which students develop their social skills, realise their role and place in the educational space, and have a positive attitude to the learning process (NUS, 2017).

This practice is mandatory in European countries, in particular in Slovakia, whose experience will be taken into account in this workshop. For example, in the book *Morning Circles in Education*.

A short guide to morning circles and nonviolent communication» («Ranné kruhy vo vyučovaní Krátky sprievodca rannými kruhmi a nenásilnou komunikáciou) (Križo & Kúdelová, 2021)

The morning circle is:

- mutual exchange of feelings and needs,
- a space where authenticity and trust play a key role,
- building a new inclusive culture,
- a meeting that can significantly help classroom relationships (rules of conduct and learning) (Križo & Kúdelová, 2021).

Traditionally, the **structure of the morning circle** includes the following components:

- Greetings.

The goal: to create a psychologically safe and developing atmosphere.

- Group lesson.

The goal: in the form of creative group interaction, tune in to topics related to the curriculum

- Information exchange.

The goal: to develop skills of non-violent communication

- Daily news.

The goal: to create a success affirmation (NUS, 2017).

The role of the teacher in organising the morning circle

Using the work of C. Rogers, the authors of the book «Morning Circles in Education. A Brief Guide to Morning Circles and Nonviolent Communication» emphasise three characteristics of a teacher in morning circles. The teacher must be primarily:

- authentic – to speak sincerely about your feelings, to be part of the circle yourself,
- empathetic – trying to understand, rather than judge, the experiences of others,
- Facilitative – to facilitate communication and understanding of all.

At the same time, it should be remembered that the morning circle is not therapy, and therefore the teacher, using primarily

group interaction techniques, should be careful not to «inflamm emotions, gently express empathy and cover sensitive topics» (Križo & Kúdelová, 2021). After the class, if necessary, the teacher can seek advice or assistance from a school psychologist or receive supervision.

Given the current relevance of the concept of a mental health-sensitive school (Horbunova et al., 2022), it is important to rely on the principles of a sanogenic approach in organising the morning circle.

Sanogenic approach to the organisation of morning meeting at school.

Translated from Greek, «sanogenic» (sanos – healing; genos – bearing) means «one that carries health».

The sanogenic approach in the theory of education is considered in the context of health-saving technology and is studied in several directions, in particular as a condition for personal development, development of sanogenic (wellness) thinking, application of sanogenic therapy (Malashevska, 2016). All of these areas are united by the idea of mental health prevention, its «promotion» and «prevention of mental disorders» of participants in the educational process, which is now «the responsibility of the modern school» (WHO, 2021) (Horbunova et al., 2022).

There are three ways in which schools can help **y mental health support** (NUS, 2017; Horbunova et al., 2022):

- **promote** mental wellbeing, including reaching out to families, **to promote** socialisation and support the emotional health of students;
- **identify**, support, and teach children at risk to cope with life stresses and academic workload;
- **identify** those with more complex mental health problems who need professional attention.

Therefore, in order to promote mental health, which aims to maintain and improve daily well-being, as well as to develop stress resilience and psychological recovery (WHO, 2022), the **morning circle** can become a preventive measure aimed at preventing the onset of mental problems and disorders (WHO, 2022) (Horbunova et al., 2022).

Given the current global emergency caused by the Covid-19 pandemic and the Russian-Ukrainian war, it is important to develop students' «sanogenic potential», including resources of resilience and stress resistance, as well as positive thinking, in order to form guidelines for a sanogenic lifestyle (Varina, 2019).

Accordingly, scientists consider positive emotions, constructive interaction, and self-realisation to be the conditions for this process. In this regard, the atmosphere of the morning circle should be safe, comfortable, and motivating. At the same time, it is important for health not to suppress negative emotions, but to ensure that they do not become stronger (Melnychuk, 2019). In this dimension, positive thinking has a tinge of sanogenic, which helps to develop control over one's own emotions, work on thoughts that can destroy mental and physical health.

Sanogenic (health-creating, health-preserving) child development involves the organisation of positive discipline based on respect and empathy for the child, as a result of which students develop independence, responsibility and respect skills (Hilman, 2014). **Positive discipline is a** classical method of teaching based on mutual love and respect, originating from the individual psychology of Alfred Adler. *This* method has been developing for about 40 years – in 1981, Jane Nelsen wrote the first book dedicated to this method (Lasala et al., 2019).

BASIC PRINCIPLES OF POSITIVE DISCIPLINE:

1. Help children to feel **valued**, particularly in their families and communities.
2. Treat the student **respectfully and demandingly at the same time** (hard on the problem and soft on the person).
3. Remember to be **effective in the long term** (the child decides how to act in the future to survive and succeed).
4. To teach important **social and life skills**, including respect, caring for others, problem-solving, cooperation and the ability to contribute and be useful at home, school and the wider community.
5. Encourage children to **show their talents and competence**. This encourages them to use their strengths constructively (Danecka, 2019).

In order to create a safe environment, it is important for teachers to set and enforce rules with students. For example:

- No «parallel lines». If one person speaks, all opinions must be heard.
- Rule of the «raised hand» – any participant can raise their hand to ask for a word or silence.
- «Do not evaluate, do not comment» – respect the opinion of each group member/
 - The right to stop is the right not to answer questions if you do not want to.
 - I-statements (talking about myself) – describing my own feelings and experiences.
 - The «double lock» rule is not to discuss the thoughts and feelings of the participants after the morning circle

Environmental sanctions can be imposed for non-compliance.

Mental health is usually studied by scientists as a state of full-fledged mental activity of a person, which ensures the ability to adapt to both favourable and unfavourable conditions and influences. In this context, we can highlight the resourcefulness of using bodily, music-movement, creative, verbal and non-verbal techniques, including integrative music-movement techniques using the orf approach, psychodrama, and musical psychodrama. Let us consider the possibilities of these methods in more detail.

Psychodrama as a group interaction

The psychodrama method is effective both as a psychotherapeutic method and as a method of learning through action. The basis of psychodrama is a game, which, by arousing interest, brings pleasure to the child.

The main **goal** of psychodrama is to unblock and release spontaneity and creativity – the ability to create. Following J. Moreno, the founder of psychodrama, G. Leitz argues that blocking spontaneity «causes neuroses of creativity, i.e. leads to passivity; such a person, despite the high intelligence and special abilities he or she may have, is unable to manifest or use them» (Leitz, 1974). According to J. Moreno, one of the forms of spontaneity is «spontaneity, which is involved in the formation of adequate

responses to new situations» (Moreno, 1946), in other words, it is «the skill of plastic adaptation, mobility and flexibility of the self, «the subject's readiness to react as necessary» in a rapidly changing environment». And to stimulate this skill, Moreno suggests «action», «activity», emphasising that «pedagogy should be entirely based on the creative act» (Moreno, 1946, pp. 175-189).

The main techniques of psychodrama – *Monologue, Duplication, Role Exchange, Self-Presentation Techniques, Mirror*, etc. – allow you to look at yourself through the eyes of another, get to know yourself better, expand the repertoire of life roles, unlock creativity and spontaneity. The psychodrama scene, creating an additional reality, expands the horizons of the educational space and enables its participants not only to model themselves in a particular situation, but also to record their life resource through the prism of testing various roles.

Along with spontaneity, the main concepts of psychodrama include: *tele* (mutual emotional feelings of the group), *catharsis* (purification through experience), *insight* (a new perspective on understanding the problem). In fact, psychodramatic action in psychodrama ends when the protagonist (the central object of psychodramatic action) has an insight. At the same time, it should be remembered that the morning circle does not use classical psychodrama, but only psychodramatic techniques and methods aimed at group interaction. In this context, our previous works may be relevant, where psychodramatic techniques are studied in the dimension of stimulating self-realisation in the field of theatre (Handzilevska, 2008), in learning a foreign language (Handzilevska, T.Shiryayeva, 2011), optimisation of children's giftedness (Handzilevska, 2012), development of the conceptual sphere of bilinguals (Handzilevska, T. Shyriayeva, 2013), as a method of teaching gifted children (Handzilevska, 2014), implementation of the competence approach in the educational space (Handzilevska, Tymoshchuk, 2021), etc.

Psychodrama often uses dramatic methods. This method has a lot in common with theatre. First of all, it is a game. When developing his role theory, J. Moreno was guided by theatre. For

Moreno, psychodrama is the most popular role-playing technique for developing spontaneity and creativity, and theatre is an attempt to express one's imagination in action (Moreno, 1946). Modern researchers also consider psychodrama as a form of dramatherapy, which originates from folk games. Dramatherapy is usually interpreted as the use of literary plots for improvisation, which is played out on stage for psychotherapeutic purposes, i.e. dramatic transformation of group members, the purpose of which is to enter an imaginary reality. The effect of the «mask» (combination with the character) protects the child and ensures fuller self-disclosure. This effect is also associated with catharsis. In the course of acting out situations, conditions are created for the spontaneous expression of feelings related to the most important issues for the subject, which contributes to catharsis and insight. Catharsis and insight, on the one hand, contribute to self-expression and the release of feelings, and on the other hand, to their clarification, awareness and integration, which leads to a new understanding of one's situation, the development of new adaptive mechanisms and ways of behaviour, and changes in personality. That is why spontaneity and creativity, which are the main components of psychodrama, allow a child to update known patterns of behaviour, develop new ones, and abandon stereotypes.

Consider the **structural components of psychodrama**

- warm-up (a set of exercises to release psychodramatic clamps);
- The main part (psychodramatic action (stimulating spontaneity through improvisation on the plot, which is typical of drama therapy));
- Sharing (sharing feelings in the group).

Through the prism of compliance with the **structure of the morning meeting:**

Welcome - Warm-up.

In a morning circle, as in a psychodrama meeting, the students and the teacher (or teacher's assistant, if present) sit in a circle and greet each other. The circle has no beginning or end, and

everyone is an equal, important member of the group. The circle creates a sense of community.

The meeting begins with a greeting, after which the children are asked to answer an open-ended question about how they are feeling «here and now» («How are you?»). Children can offer their own ways of greeting and how they would like to be addressed.

This stage of the morning circle includes an element of self-presentation, getting to know each other's interests and preferences. At the same time, the warm-up in psychodrama is aimed at awakening the body and can be active. It also aims to tune in to a specific topic, so it may include two or three exercises. For example, at the first stage of the warm-up, you can ask students to move freely around the room and greet each other with a glance, then with a glance and a handshake, and then in their own way. You can ask them to stand in a circle and repeat each other's actions twice (e.g. waking up, having breakfast or getting to school).

A fairly well-known exercise is effective **exercise-game «Atoms-molecules»**, where the teacher invites students to play the role of a small atom, which together with other atoms (classmates) forms a molecule (class). Then the teacher says: «Now you are going to move as you wish. However, at my signal (for example, the word 'Stop'), you will join together in several molecule-groups, the number of atoms in which I will also name. When you are ready, open your eyes.» The students start moving freely around the classroom and, upon hearing the teacher's signal, form molecules. At the end, the teacher may ask them to join together into one common molecule.

At the first stage of the morning circle, you can ask the children to choose a ribbon whose colour they like today (the «I-colour» exercise). The teacher then asks the students to answer the question of why they chose the colour and to «be» that colour and name three of their characteristics or preferences. For example, «I am yellow. I am cheerful, I like to sing.» Then the teacher suggests that they unite based on similarities and present their group, having previously agreed on the form. It can be a joint sculpture, song, poem, story, etc. After the activity, the teacher asks the students to share whether the task was difficult. If there are no

ribbons, groups can be formed based on eye colour, interests, mood, etc. to showcase what they have in common. The teacher can also use small toys to help him/her get to know the child's needs. The teacher can ask clarifying questions during the student's story (e.g., *where does the chosen toy live?, how old is it?, who is it friends with?, etc.*) and give feedback after the interaction – *what has changed?* Metaphorical cards can also be used as a warm-up activity.

The teacher suggests choosing one that matches the mood and telling about your state of mind. After that, you can choose the one that corresponds to the child's desire – what he or she wants to be. After that, choose a third card that will help to unite these two cards – a means, a resource that is needed to achieve the desired. There can be several such cards. After that, you can discuss real steps together

Group session – the main part (psychodramatic action)

The purpose of the morning circle group activities is to bring the group together. Group activities, devoid of competitive elements, are mostly related to a topic that is currently relevant in the classroom. Therefore, in this context, Ukrainian folk and psychotherapeutic fairy tales can be useful, which, after being read by the teacher, can be offered to the students to act out. In psychodrama, this form is called dramatherapy (improvisation based on a given plot). Here is a list of Ukrainian folk tales analysed by psychologists and researchers from the National University of Ostroh Academy (Ukraine) and the University of Zilina (Slovakia) in terms of the sanity and resilience of their characters. The collection «The Wise Nightingale», which was studied, has a translation into Slovak by M. Heveši in 1981, republished in 2022 (Heveši, 1981, 2022), and includes seven Ukrainian folk tales:

- «The Wise Nightingale (in the Ukrainian version, How the Nightingale Taught a Man to Think),
- «The Glove,
- «The Ugly Duckling,
- «Fox Tail» (in the Ukrainian version «Lysychka-Sestrychka»),

- «Baran i Tsap («Goat and Ram»),
- «Ferret»
- «Fox Sister and Wolf Brother» («About the Fox Sister and the Wolf»).

The results of the study, jointly conducted by researchers from the National University of Ostroh Academy (Ukraine) and the University of Žilina (Slovakia), H. Handzilevska, O. Shershneva, E. Lelakova, and O. Hundarenko, show that Ukrainian folk tales can be used by teachers in the field of psychological education of both Ukrainian and Slovak children in order to form a sanogenic lifestyle. The researchers found that the fairy tales in this collection develop critical thinking, reflection, the ability to make an independent choice to accept or reject information content, interact constructively, restore their psychological resources and make choices, *which* is important in a sanogenic space.

To organise positive (sanogenic) discipline, it is important for future teachers to know the rights of the child. All fairy tales reflect the inalienable right of the child to life and the right to personal boundaries. Almost all fairy tales reflect the 17 child's right to protection from violence, the right to a safe place to live, the right to ensure the child's interests and the right to share his or her thoughts freely. Teachers can use these fairy tales to develop students ability to defend personal boundaries, face life's challenges with honour and dignity, develop children's attitudes to life, and prevent violence.

At the same time, fairy tales raise issues of education, in particular inclusive education, interest in cognition and self-knowledge, respect for the interests of others, and the organisation of a psychologically safe environment. For example, according to the feedback of child psychologists-practitioners from the National Psychological Association (O. Ratinska, M. Plyushcheva, 2022), obtained through focused interviews, the fairy tale «The Lamé Duck» can help teachers to form children's understanding of «*having a choice*» and integrate children with disabilities into the team. In their opinion, it is «*about the exclusion and inclusion of people with certain characteristics, those who are 'different'*».

In addition, the researchers found that fairy tales demonstrate the presence of an adverse event and, at the same time, the positive adaptation of the protagonist to it, which implies resilience. It is emphasized that both positive and negative characters fully possess resilience, as well as sanity, and therefore fairy tales in this dimension require psychological and pedagogical interpretation through the prism of the culture of interaction in society, a balanced view of adequate acceptance of one's own positive and negative traits, emotional states, and legalisation of one's needs for positive adaptation to changing social circumstances. **More information about the results of this study can be found in joint publications.**

In the second phase of the morning circle, you can invite the children to act out stories in different genres after a short preparation in small groups (e.g., detective, fantasy). At the same time, the sessions aim to create a sense of unity

and joy, which can be achieved through singing songs, playing games, and writing a group story.

Group storytelling can be conducted using metaphorical cards. The teacher invites the students to spontaneously choose any of them and, in turn, each of the participants in the circle to continue the story of the previous one using the image on the card. This activity can also be done without the cards, by asking the children to tell a fairy tale or story (3-4 sentences). The teacher or a participant can start the story. The teacher or the student sitting next to the one who started the story can also finish it. There are different variations of writing a group fairy tale. For example, the teacher can ask stimulating questions to the children as they write the story (see appendices). A group story can also be told with a picture to accompany it. At the end of the activity, it is important to discuss the writing process with the children. If the story is acted out, it is important to ask how the children felt in their roles (easy or difficult, familiar or not) and what they learned from the role.

In the appendices, we present psychotherapeutic fairy tales by Olena Ratinska, which were tested during live broadcasts with H. Handzilevska and T. Chernous, organised by the Academy of Ukrainian Press with the support of the NAUOA, and therefore are useful in the context of a class going through difficult times.

Information exchange – sharing

Students express their opinions, share ideas and suggest topics of interest. Sharing information helps to develop skills that allow you to listen attentively, without interrupting, judging or criticising others. In psychodrama, this stage is referred to as «sharing» (the exchange of feelings and emotions). It is here that participants master the skills of non-judgemental attitude, respect for the feelings and emotions of another. It is at this stage that the teacher can develop students' skills of non-violent communication.

Four basic steps of nonviolent communication (Križo & Kúdelová, 2021):

Observation («camera eye»): «What do I see?» students learn to describe what they see (the behaviour of the other), but not to evaluate it (e.g. «When you said, when you did, I saw, I heard...»).

Feelings: students learn to name the feelings that a situation evokes («I feel... I am worried. I feel uncomfortable... I like it... I don't like it... It makes me angry... It worries me... I feel sad, happy...»).

Needs: students learn to express feelings about unmet needs, the consequences of observations and experiences («Because it makes me... I miss... Because I have this Because of...»).

Requests: pupils learn to highlight their desires, what they would like to achieve, make suggestions for resolving the situation («What if we agreed... Please could we do... I propose that next time we do...»).

Students often cannot express their feelings, differentiate between anger, sadness, joy, so the teacher can help them with this, in particular, by writing all the feelings and the corresponding situations where they can experience them on a large sheet of paper, or by providing students with cards with the names of feelings or emotions so that when they talk about their experience, the student can choose the appropriate feeling from the cards (Križo & Kúdelová, 2021, p.7). At this point, you can ask the student to draw their feelings and ask what they would say if they could talk.

Daily news

At the end of the circle, the teacher will share the current class news and what the children will be learning and doing that day. The purpose of this part of the meeting is to put the children in a working mood so that they understand and visualise the plan for the day. You can do this by using coloured tape and stones. The colour can be chosen as the colour of the day and interpreted with a touch of positivity. After that, lay out the pebbles one by one, marking each one as a specific task. At this stage, as well as at the beginning of the circle, you can use metaphorical maps, in particular to find resources for success throughout the day.

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Addition

Examples of fairy tales for drama therapy

Fairy tales by Olena Ratinska

Hope

Group storytelling

Age: 6-10 years old

Goal: to raise children's internal resources and enrich the repertoire of self-medication for children who have few resources.

There were a brother and sister named Marko and Daria, and they were 8 years old (the *age of your children*). They were not

twins, but only slightly similar to each other. They lived in an apartment in a high-rise building in the Big City (*you are talking about the place where the children of your class live*). And one day they went to their grandmother's house in the countryside and decided to go to the forest. They knew the forest well and had been there with their parents many times. The forest was very beautiful, green and fragrant. They did not notice that an hour had passed and they had gone far into the forest. They got lost. They began to call out for help. How did they call out, what words did they use (*for 9-10 year olds*). Do you think words or sounds travel faster? Try shouting a word and then a sound, which is louder?)

And they began to listen, maybe someone would answer them (*6-7 years old*).

Let's listen (*stabilises the previous action*).

And indeed they heard some noise.

The children followed the noise. What do you think could be making the noise? (*5-10 answers*).

And so they came to a fast, fast river. There was a sign with its name nearby. And Marko remembered that he had heard of this river before, it flowed past their village. But Darya was sure that their river had a different name. (*What do you think they did? What do people who have different opinions usually do?*)

Yes, they started quarreling because they were scared, and when people are scared, it is difficult for them to keep their temper. After the quarrel, the children were exhausted and did not know where to go or where their home was. They sat down and cried (they had spent all their energy on their conflict), they had no **hope of** getting home, and the day was coming to an end. What do you think they should have done (*What would you do in this situation?*).

Children's ideas about salvation and adaptation are about raising an inner resource.

And suddenly they heard a roar. It was a boat that was coming towards them.

Pause Do not lose hope in the world and in yourself. One of you will not fail.

FAITH

Elves used to live in small houses in Svitolis. Since ancient times, Svitolis and the elves have been protected by the mighty bird Yara. She was from a family of ancient magic birds that covered entire cities with their wings, protecting them from bad weather and various evils. The elves loved and respected the powerful bird very much.

But one day the Great Magician sent a poisonous gloom to all the towns of the World Forest. The bird spread her wings, but the darkness began to burn them. The darkness seeped through Yara's feathers, destroying everything in its path.

Seeing this, the elves began to remember what helped them overcome difficulties and become stronger. But each thought to himself: «I'm a small elf, and this is a powerful creature, how can she benefit from what helps me?» Even though they doubted it, each elf brought Yara his or her magic help. Some brought living water, some dead water, some a decoction of the herb of the strongman, some a mirror of courage. But it helped only for a moment. And to every elf who approached Yara with his gift, all the others said: «Nothing works, we've tried everything.» There was a lot of despair, fear, and disbelief in those words.

And Yara was getting weaker and weaker.

And in this despair, a child's voice was heard: «Yara, you are the most powerful creature in the world, I believe in you!»

And everyone saw how a part of the wing began to fill with protective feathers, it shone like the sun, and the gloom melted away from this brilliance.

The elves began to come out and talk about the faith in their hearts, and the Yara became stronger and stronger.

Each elf found faith in his heart. But each of them had their own faith. Some believed in the protective wings of the Yara, some believed in a good future that would surely come, some believed in their own power of desire, and some believed that together we are a great force.

And as soon as everyone united in their faith, the Yara exploded with a bright light that illuminated the entire universe, every crevice in this world. And the darkness melted away.

We have three faiths in our hearts:

Belief in yourself.

Faith in the other.

And the belief that together we are always a great force.

A tale of collective trauma

We have all been in the forest, looking at the forest vegetation and animals. Sometimes you can see different animals in the forest, such as a squirrel.

How many of you have seen a squirrel?

Who has seen an owl?

Who else did you see in the forest? Well, Dorbe.....

And there are magical forests that you can't easily get into only in your imagination or in a dream.

And now I'm going to tell you a story about one such magical place. It looked like an ordinary forest with huge oaks and slender fir trees. And around it were ordinary meadows with the smell of herbs. But it had unusual inhabitants. In the forests lived Mavkas and Foresters, in the fields and meadows lived Fielders and Meadowmen, and in the sky walked the Winds, with whom the Airmen liked to fly and laugh loudly.

But as in any magical place, deep in the depths of the earth, an eternal evil was buried. Verlioko ruled that kingdom. And as long as the dark world and the light world were separated, the world was at peace. But one day the world turned upside down, and all the inhabitants of the Light World found themselves in darkness. There was nothing alive in the dark world, only darkness, sadness and despair. At first, Mavka and Povitruli thought it was a joke of the Wind, that he had covered the sun with a huge cloud, and began to call the Wind, laughing at his silly joke. But as time passed, the people began to realise that they were in a different world, a world that felt like a trap. And then they began to try to escape from this trap. The wind was blowing to move the walls; the foresters were casting spells and calling on all the creatures of the world; the field workers were trying to feel the roots of the mighty oaks and use them to get out, but it was all in vain. And then they decided that they had to go to the light. But no one knew where the light was. The magical creatures walked blindly, with hope in their hearts, to

find it. All day long they walked through the dark world and kept coming back to the same place. Everyone was very sad and tired. It was time for general despair, when the despair of one doubles when it meets the despair of another. Three days and three nights passed in this way. And then the oldest of the foresters stopped and said: «We have many desires for peace in our souls, love and goodness in our hearts. We have the most valuable thing – the magic of goodness in each of us. Let's give it away to illuminate and warm everyone. Everyone began to put inside the magical light that is given to such beings at birth, and everyone knows that by giving this light away, they lose their magic forever. But everyone put their lights in, and the dark world became warm and cosy. Our heroes were warmed up and their souls were at peace, even though they were in a dark realm. The fire that was lit at night grew brighter and brighter. The plants that had been sleeping in the oppressive darkness began to wake up from its warmth and light. Soon the whole dark world was covered with lush forests and fragrant herbs. Birds and animals began to fly to this miracle, it was a cosy forest. But it was not home for our heroes. And one day this magical world became so big that it could illuminate the dark world. And under the high blue sky, under the warm bright sun, the worlds were united. All the inhabitants fell in love with and began to protect their big, kind, bright home (the forest).

MUSIC AND MOVEMENT TECHNIQUES IN THE MORNING CIRCLE

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Characteristics of music and movement interventions

The influence of music and movement techniques on the regulation of emotional states, the development of communication and social processes, and their impact on socio-emotional

learning are topics that have recently been actively developed both in psychology and pedagogy. The widespread use of music and movement interventions in the practice of group work, both educational and therapeutic, indicates broad prospects for the use of such interventions in morning circles. On the one hand, the creative component of the interventions themselves, based on such instruments of influence as dance, improvisation, and music-making, is initially a powerful source of positive emotions and creativity as a resource for life; on the other hand, the communicative component of music and movement interventions has a positive impact on socio-emotional group processes, providing support and growth of social and life skills based on a sense of connection and belonging to a particular community.

Key characteristics of music and movement interventions

- **The non-verbal dimension of music-movement interaction.** Even in the presence of a verbal context, a word has not so much a semantic context as a symbolic meaning. Non-verbal communication through music and movement reflects the dimensions of emotional reactions and relationships through their auditory, rhythmic and spatial aspects. In particular, the musical or sound dimension reveals tonal, pitch, rhythmic, harmonic modalities of psycho-emotional manifestation of both each participant individually and the group process as a whole. The motor dimension, revealing, in particular, the position of the body, the location of participants in space, the choreography of the group process, acceleration or deceleration of action, the level of tension, coordination, etc. also helps to manifest and promotes awareness of individual emotional manifestations, individual and group processes through visualisation and choreography of the group process (Tzahor, 2017)

Focusing on the physical qualities of music and movement (speed, dynamics, phrasing), spatial categories (size, distance, level, focus and focus, weight) contributes to the development of self-awareness, bodily self-awareness (Chernous, 2022) and reflection, and as a result, positively influences the ability to control one's actions, behaviour, etc.

• **Mutual exchange of feelings and needs through movement and music** allows participants to immerse themselves in personal processes and bring out emotional experiences. This form of work is quite effective and resonates with expressive therapy, while its use in the practice of morning circles that do not involve therapeutic intervention is quite safe, as this form of work minimises the verbal component. Focusing on the emotional component during music-movement interventions helps to *improve* participants' *awareness* and has a positive impact on the *dynamics of group processes*. (Bräuninger, 2014)

Awareness of the physical characteristics of movement and sound allows us to explore their impact on the individual level, as well as in the context of the development of group dynamics. Building relationships in these dimensions, creating and maintaining safe space, exploring the physical (sound, spatial) qualities of safe space in the context of personal needs is a bridge to the development and regulation of social relations through non-verbal tools.

• **Consideration of collective music and movement interventions is based on the social context of a particular group.** Accordingly, the focus on the social context in the morning circle is to focus on the tasks of the NUS, taking into account the social context of each individual group. With this in mind, it is possible to identify the most resourceful zones and tasks that can be implemented through music and movement interventions, in particular:

– structuring group processes through forms of musical and movement interventions;

– personal social formation, the manifestation of each participant as part of the group, personal development, including empathy, emotional lability, improvisation and creativity.

• **Promotes a space of trust and social support.** This feature of music and movement interventions is both a prerequisite and a consequence of a successful music and movement intervention.

«*Being able to establish a relationship and listen to what the child is saying to me*» – this is how music therapist Caroline Kenny noted the importance of music interventions (Moreno, 1999)

The musical and movement dimension reflects the usual communication processes in quite specific and understandable musical or movement interactions. In particular, such familiar expressions as «listen and hear», «be heard», «feel your space», «support», «accompany»... etc. acquire a different, quite specific meaning in the dimension of musical and movement action. In other words, we can say that in the process of musical-movement interaction, ordinary social processes enter the plane of specific actions that are reflected in certain motor and sound qualities. The process of perception goes into the plane of the non-verbal dimension, where we perceive interlocutors by other parameters (sound strength, pitch, speed or smoothness of movements).

These qualities become guides that can be observed, reflected on and regulated, learning and acquiring new personal, social, musical, motor and creative skills. The practices of the morning circle, aimed at regulating the socio-emotional process, bring social and personal processes to the centre of the participants' musical and movement interaction.

Overview of music and movement techniques: bodily, social and creative dimensions

The sanogenic space of the morning circle involves the creation of a social environment that has certain characteristics. In the dimension of sanogenic techniques, these characteristics can be considered as factors that contribute to the activation of the physical, social and creative components, respectively, affecting the development of social and personal processes.

An overview of certain aspects of music-movement interventions in the bodily, social and creative dimensions will help to analyse the techniques presented below for their appropriateness in accordance with the goals and objectives of each individual group.

The bodily dimension

Involves consideration of the bodily-emotional and sensory aspects of the impact of the presented music and movement techniques.

Since corporeality is an integral component of music and movement practices, any practice can be considered as a movement sequence that involves a specific physical action to regulate the psycho-emotional state. In general, the processes occurring in the body during music and movement practices can be reflected through the concept of embodiment or the concept of bodily embodiment.

Embodiment (is an embodiment) *that defines the process of life as a set of processes of embodied cognition. In general, the concept of **embodiment** considers:*

- *the interdependence of life processes on bodily experience, the influence of bodily patterns formed under the influence of past experience;*
- *the formation of bodily manifestations under the influence of biological, psychological and cultural contexts.*

The original paradigm of embodiment (embodied cognition) describes our body and our environment in terms of cognitive processes. The concept of embodied active cognition, which was added later, is based on the idea that experience is formed in the interaction between the physiological and sensorimotor parameters of the body and the environment.

In general, embodiment practices contribute to an increased level of bodily and emotional self-awareness, allowing one to identify one's perceptual, cognitive and expressive movement patterns, thus promoting self-reflection and self-knowledge.

The analysis of music and movement practices of morning circles in terms of their impact on the body component reflects the bodily-emotional and sensory aspects of music and movement interventions. Such consideration requires precise formulation and understanding of the activating mechanisms of each individual technique. In general, positive changes based on bodily-emotional and sensory influence are favourably reflected in an improved level of self-awareness, focusing participants on their own needs, and increasing awareness of their bodily manifestations. Understanding this influence based on one's own experience, which gives additional leverage to the teacher, will contribute to the formation of a sanogenic space of the morning circle.

Social dimension

The process of music and movement interaction actualises contact with both one's own bodily and psychophysiological manifestations and with the environment. Therefore, the use of music and movement practices in the morning circle can be seen as a tool for regulating social relations, providing participants with space for awareness and regulation of both personal and interpersonal processes in the non-verbal, bodily and auditory dimensions. It should be noted that the interventions presented in the next section, with the exception of «imagery techniques using music» and «listening to music and unwind », involve a rather powerful impact on the social component. All interventions involve active interaction, which implies a meeting on both physical and psycho-emotional levels. The following interventions can be divided into those that use more or less active forms of interaction, differ in the level of activity and involvement in the creative process, take into account spatial distance and contact through an instrument or object, or require direct close contact. (Aldridg, 2005)

The creative dimension

The impact of music and movement interventions on creativity is also pronounced, as they are a powerful source of restoring psycho-emotional resources.

Of the above interventions, it is worth noting those that require a greater or lesser degree of involvement of creative expression. In particular, the more active ones include songwriting techniques, collective improvisation and integration techniques, in particular, using the ortho approach. Those that require a lower level of creative component include imagery techniques using music, collective music-making, listening to music, and unloading. Among the approaches whose impact is the most resourceful in terms of developing the creative component, it is worth noting the ortho approach, as its main impact is based on creativity and integration. It is also worth noting another approach, the method of musical psychodrama by J. Moreno, an overview of which will be presented in the next section.

Music and movement techniques and approaches for organising music and movement interventions at morning sanogenic meetings

“The feeling of musical pleasure and the power of creating it is a gift of imagination.” Coleridge (Darnley-Smith, 2003)

In general, music is often seen as one of the accompanying tools of body-movement practices, mainly due to the affinity of these two processes in such parameters as rhythm, sensory activation, sensory awareness, etc.

Imagery activates the same parts of the brain as real experiences. In particular, when we listen to music, the brain responds by activating several areas outside the auditory cortex, including those normally involved in other forms of mental activity. (Turetska, 2017)

The processing of musical information is influenced by a person’s visual, tactile and emotional experience. Listening to music involves not only the mechanisms of sound perception and emotional centres, but also the motor centres of the brain responsible for body movements and muscle function.

Our faces and postures reflect the development of melody and rhythm, as well as the thoughts and feelings triggered by life events. Our ears have the fewest sensory cells compared to other senses, but our mental reactions to music are incredibly plastic, so even short-term training can change the way the brain processes «musical signals». Therefore, the use of music and movement techniques in the morning circle requires a review of not only musical but also movement techniques.

Orff approach, from corporeality to music.

Overview of modern music and movement approaches

«Elemental Music is never music alone, but forms a unity with movement, dance, and speech.» C. Orff (Orff, 1964)

Turning to the topic of the relationship between music and movement directs our attention to the orff approach, the uniqueness of which lies in the combination of musical and motor influence, focusing on the needs of the individual and the personal manifestation of each group member, social aspects of

interaction, creativity and improvisation as the basic foundations of this approach. The synergy of music, movement and words in the orf approach becomes a unique tool for creating a sanogenic space, which, using the basic principles, not only creates unique opportunities for creativity and expression for everyone, but also helps to bring out emotional experiences through sound, gesture, rhythm, etc. The traditions and principles of this approach, both in pedagogy and therapy, combine the development of emotional and social competences. The creativity and inclusiveness that underpin this approach provide a good basis for applying this approach in the practice of morning circles.

In general, outlining the musical and movement approaches that are valuable for conducting morning circles in primary school practice, we can distinguish those that were built on the common psychological and pedagogical basis of social psychology, clinical psychology, developmental psychology, organisational psychology, creative psychology, psychotherapy, etc. In particular, these approaches include the music therapy approach, the dance and movement and body-oriented approach, and the orf approach, which is particularly noteworthy given the synergy of music and movement on which its basic principles are based.

Since the morning circles do not involve therapy, we will only talk about the sanogenic effect of music and movement influence aimed at manifesting, understanding and regulating emotional reactions. This dimension of using music and movement will certainly contribute to professional growth in the context of personal development and social competences of future teachers. In addition, within the framework of psychoeducational influence, aimed at gaining psycho-emotional experience of using music and movement in their own practice, it will contribute to a deep understanding of the mechanisms of influence of music and movement techniques.

Body-oriented and dance-movement approaches

Separate consideration of the body-oriented and dance-movement components of music and movement practices allows us to focus on the physical and motor characteristics of the body

and movement, deepening the understanding and conditionality of their use, awareness of the mechanisms of influence on the emotional and social processes of the sanogenic circle.

The concept of expressing emotions through body language is not new and dates back to Aristotle (Lee, 2006). It is based on the idea that certain postures and movements correspond to certain emotions. Scientists have proven the two-way relationship between movements and emotions, according to which it is possible to influence the emotional state through changes in movements and postures, just as changes in the emotional state contribute to the regulation of motor manifestations. The concept of body and dance-movement approaches, which originates from Darwin's idea and James-Lang's theory, states that bodily reactions to stimuli are necessary components of emotional experience, according to which feelings «are not the causes of autonomic activation and emotional behaviour, but rather are the consequences of them» (Tsachor, 2017).

Tomkins (1962), Laird (1974) and Izard (1993), following this idea, confirm the significant contribution of facial and postural movements to emotional experience (Tsachor, 2017). In turn, Antonio Damasio presents emotions as the result of interoceptive and proprioceptive feedback from the body. According to this, conscious feelings are the result of our perception of somatic manifestations (Damasio, 2013), which necessitates the motor and bodily development of future teachers as carriers and creators of a sanogenic space.

A huge variety of dance techniques, in particular their impact on the sphere of emotions, was the basis of the dance-movement approach from the very beginning. In particular, modern dance, which already in the 1950s gained an honourable place in the practice of music therapists, is successfully used both in clinical practice and in educational programmes. Social dance, represented by a huge variety of folklore styles, including meditative circle dances, vividly reflects the sanitising effect of musical and movement action in social and personal contexts. The same should be said about musical techniques, which are currently reflected in numerous techniques of collective music-

making, joint improvisation, songwriting, composition and musical performances.

Music therapy approaches

One of the classical formulations of music therapy refers to the **use of music as a means of interaction and self-expression** (Darnley-Smith, 2003). Therefore, when considering musical techniques for their sanogenic impact, we will use the following grouping of music therapy techniques by Elżbieta Galińska mentioned by Wojciech Pospiech (Pospiech, 2012). This list of techniques as usually used in music therapy practice, will be considered regarding the educational environment.

- *relaxation music techniques based on autogenous training (according to Scholz),*
- creative methods,
- *relaxation methods,*
- *communication methods,*
- *imagery methods.*

Relaxation music techniques based on autogenic training (according to Scholz) are techniques that combine listening to music and autogenic training that focuses on emotional and bodily parameters. In general, such techniques help to reduce psychological stress by transforming the modus operandi of emotional reactions through autotraining of positive emotional states.

Creative methods generally focus on the practical aspects of physical improvisation. The most common forms of improvisation are vocal, instrumental, dance, rhythmic and movement. Such methods are referred to as expressive methods; they help to bring emotions out in a non-verbal way, helping to reduce emotional tension and providing access to awareness of repressed mental reaction processes.

Communicative methods that teach emotional and social communication through learning new forms of behaviour, develop skills of cooperation and empathy. This form of using music is particularly effective among children and young people, as well as people with anxiety disorders. These techniques primarily include

pair improvisation, musical dialogue, transmodal mirroring, and movement sound techniques.

Relaxation techniques using music with a calming, relaxing effect. These methods can also involve techniques such as writing songs and stories, and creating music for these stories.

Imaginative methods, which are reflected in unburdening imagery and emotionally activating techniques, in particular in music therapy, release the patient's imaginative process, evoking extra-musical and visual projections in memory. In general, imaginative processes are described as creative visualisation, as a result of which unconscious emotions that are manifested during musical.

Music and movement practices in the morning circle:

- help participants identify their automatic reactions and gain greater self-confidence and awareness of the impact of body and auditory patterns on behavioural responses, motivation, cognition, etc;
- include not only observation processes, but also actively influence the development and awareness of processes, change of destructive patterns to more productive ones in certain situations;
- the social context of group interaction provides opportunities for participants to explore each other's patterns, learn from each other, and build common musical and movement patterns by adjusting group rhythms and movement.

Conducting music and movement practices in the morning circle not only allows you to better understand your well-being and concentrate on your own feelings, but their greatest value is the opportunity to share this process with others

In order to successfully implement music and movement interventions in the practice of the morning circle, future professionals need to acquire certain skills and knowledge in conducting such interventions. These skills relate to both the practical elements of conducting such practices, such as music-making, improvisation, mastery of elementary dance and movement practices, etc. and the methodology of conducting such practices in the primary school context.

In the process of training, the concepts of therapy with music and movement interventions and the use of the sanogenic effect of such interventions to solve pedagogical problems should be distinguished. Students should gain enough

personal experience as participants of music and movement interventions to learn how to use the sanogenic effect within the pedagogical space.

In general, the use of music and movement for sanogenic purposes represents a whole variety of techniques and methods, the introduction of elements of which in the practice of morning circles is due to the needs of mental health prevention, as emphasised in the NUS, the creation of an inclusive environment, which essentially reflects the idea of creating a sanogenic space in a modern educational environment.

Orff approach to organising a safe inclusive space

“Inclusion is not a strategy to help people entering the systems and structures that exist in our societies; it is about transforming those systems and structures to make them better for everyone. Inclusion is about creating a better world for all.” Diane Richler, former president of Inclusion International

In the context of social and personal development, the ideas of the uniqueness of collaborative creativity and providing space for everyone, which W. Keller highlighted and reflected against the background of the main principles of the orff approach, reflect the deep humanistic and social dimension of this approach, which is embodied in inclusion.

Building an inclusive society is one of the central tasks of the modern educational environment, so the introduction of the orff approach into the practice of morning circles, in particular ideas that reflect an inclusive approach, provides broad prospects for implementing the idea of inclusion, which closely resonates with the idea of a sanogenic environment.

• The principle of uniqueness of everyone!

The universal humanist idea that Schulwerk embodies opens up a new vision of inclusion. A broad view of the essence of the inclusive process draws attention to the process of creativity itself.

In this regard, the components and elements of the workflow in inclusive groups, stages of the creative process, integration processes, etc. become interesting to study.

Discovering one's own uniqueness by understanding one's own needs and the possibilities for their fulfilment:

- **The discovery of one's own corporeality**

(I am moving, my movement is me) reflects the processes of integration with the body. Awareness of the qualities of one's own movement leads to a change in the level of bodily self-awareness, reflecting the process of accepting the bodily component and finding it as a source of positive emotional impressions. In particular, the awareness of «my movement is pleasant», «my movement is beautiful and skilful» influences the formation of a positive *modus operandi* of life and supports the processes of self-worth. In addition, the skills of awareness and regulation of body patterns play an important role in the processes of self-regulation in stressful situations, also affecting the regulation of recovery and adaptation processes.

- **Discovering your own musicality.**

Focusing on one's own musicality, discovering and accepting the positive modes of one's own sound manifestation is very similar to accepting one's own physicality. The general principle of the orf approach implies a deep awareness of the musical-motor nature of the process of music-making as such. This prompts us to consider the factor of integrity of the process in the orf approach. Research and creative search, which is a source of resource in the orffprocess, takes place in parallel in several dimensions. In particular, the creative search for the reflection of ideas and feelings through sound patterns, inextricably combined with movement and improvisation, creates the preconditions for improving integration skills in society. «Live, real music can never be separated from movement» (Carl Orff, 1964).

- **Integration and creativity.**

Communication through the movement, body and sound is a process that happens all the time, but combining it with creativity gives it a different meaning. In the creative process, the process of non-verbal communication ceases to be an ordinary life support

process. Through creative communication through dance and joint movement, a person transmits important psycho-emotional information that affects the general processes of life support. These processes belong to the plane that reveals not only the functional capabilities of the body, but also includes a psycho-emotional component that involves enjoying one's own movement, joint movement, coordination and attunement with other participants. In addition, the processes of emotional reward and non-verbal positive feedback are of great value. All of this encourages positive psycho-emotional changes, leading to increased feelings of satisfaction, joy and success from communication through creativity.

For this reason, the components of the orf approach, such as movement, musicality, and creativity, are important for the integration of each participant in the morning circle.

A common music and movement space that allows participants to:

- feel your uniqueness in interaction with group members;
- open up new opportunities for personal and community development through creativity and interaction.

Orff approach – creativity, society and inclusion

The assertion that everyone is unique leads to the conclusion that any community is inherently inclusive. No two people are the same. We are all born with different abilities, different knowledge and skills, different experiences, etc. The vision of inclusion in the orf approach was laid down from the very beginning, although the wording on this topic can be found in Wilhelm Keller. These formulations are based on the generally accepted ideas that are at the heart of the orf approach:

- the idea of accepting everyone's uniqueness,
- understanding the need for joint growth in a society where everyone can show their uniqueness.

Wilhelm Keller defined the basic principle of an inclusive group in the orf approach. «Providing space for everyone» (W. Keller, 1996). «Inclusion is a human right that accepts differences between people as a natural and creative part of life» (Salmon, 2010).

The idea of inclusion is reflected in the social aspect of the process of creativity and music making. This idea reflects the establishment and construction of the preconditions for a genuine encounter, including the activation and awakening of sensations, feelings, attunement, and joint growth through play and creativity.

The creative atmosphere of music-movement practices of the orf approach involves joint movement, joint music-making, built on the ideas of support and trust. Developing the ideas «*I am part of a single creative process*», «*I am important*», «*My opinion is important*», «*I am seen and valued by other participants*», «*I am heard*» supports the sense of self-esteem and value of each participant.

Every encounter with creativity, including music and movement, is a process. It is inclusion, an environment where everyone has the same opportunities to express themselves, that makes the process unique. The process reflects interaction, and this interaction is preceded by an encounter.

Morning circles are, by their very nature, places where a real meeting should take place on different levels, including mental, physical, and emotional. This idea is embodied in the idea of a sanogenic space.

The orff approach offers a creative way to establish close emotional contact, which creates a space in which important psycho-emotional shifts and growth can take place. In particular, similar to the approaches previously described here, the orf approach uses non-verbal artistic techniques based on the ideas of synchrony, metaphor and expression, using various dance, music and theatre techniques.

The process of communication through creativity is significantly different from ordinary communication. The usual process of communication (work, business) usually minimises the processes of emotional response. The need to constantly control one's own movements, emotional expressions, and tone of voice within a particular cultural tradition usually significantly limits the possibilities for creativity, which, as we know, should be based on freedom of expression and a basic sense of security. Creating such conditions is the main prerequisite for creativity in

the orf approach. The same idea is also inherent in the sanogenic approach. Therefore, the implementation of common ideas derived from different approaches, such as music therapy, dance and movement therapy, orph pedagogy, and musical psychodrama, in the morning circle creates a sanogenic space of the morning circle, reflecting the ideas of inclusion, acceptance, and the value of everyone. Everyone manifests themselves in different ways and, regardless of their own capabilities, can find a way to reproduce their own ideas and plans.

The method of musical psychodrama by J. Moreno

The beginning of the unification of music therapy and psychodrama techniques dates back to the mid-1970s. The goal of psychodrama is to develop the ability to spontaneously express oneself creatively, which is often weakened by serious emotional problems. When a person is struggling with a problem, they need the healing inner resources of spontaneity and creativity. Psychodrama helps to open up access to these resources and to make the best use of them. J. Moreno saw the use of music in psychodrama as a way to enhance the psychodramatic experience and maximise the participants' capacity for creativity and spontaneity. Psychodrama is usually perceived as a performance based on verbal interaction, but this property does not limit it. Moreno's early experiments with «psychomusic» and his collaboration with Marion Chase are widely known. Music therapists often adapt some psychodrama techniques and incorporate them into their sessions.

Among these techniques, J. Moreno includes:

- exchange of musical roles;
- a musical mirror;
- music modelling, etc.

Improvisation as an approach is a key unifying element common to music therapy and psychodrama. A musical performance can be seen as a kind of:

- imagination techniques using music and movement;
- collective music-making;
- joint improvisation;

- listening to music and unloading;
- integration techniques, including the use of the ortho approach.

Improvisation as an approach is a key unifying element shared by music therapy and psychodrama. A musical performance can be considered as a certain analogue of a theatrical action. The moment of improvisation, which reveals the personality in both therapy and psychodrama, allows for integration as participants can «turn on their inner music.» (Moreno, 1999)

Based on the traditions of using classical approaches of body, dance and movement, music therapy, the ortho approach and musical psychodrama, we have chosen techniques and methods that, on the one hand, could provide the necessary sanitising effect that would contribute to the development of psycho-emotional competences of future primary school teachers, and on the other hand, were safe enough to be used in the educational space. Of course, the list of techniques presented here is not exhaustive and can be varied and supplemented depending on the audience and the needs of the group.

Overview of music and movement interventions for use in the morning circle

The section presents techniques to help in the selection and planning of music and movement interventions in the morning circle. The practices were presented and used with students majoring in Primary Education at the National University of Ostroh Academy.

Imaginative techniques using music and movement are a process of active listening with the release of imaginary images outward through bodily, aural or visual manifestations. The musical material is used as a means of stimulating the production of images. This technique can also include storytelling, working with decorative materials, collages, clay, and drawing.

Songwriting is a technique originating from music therapy that aims to process emotional experience through creativity, particularly in morning circles, through collaborative creativity.

Participants work together to create a motif, a verbal context, a rhythmic pattern, and a form that often involves repetition. The result of this work is the creative processing of emotional material, support for each other and the restoration of the resource.

Collective music-making is a process of joint playing interaction. This process is mainly based on the principles of free choice of participants, instruments, principles and techniques of playing, which will depend on the capabilities of each person. The process of collective music-making can be united by a common theme or idea, for example, «good morning». The process can also have different degrees of structure – from free, based mainly on the principles of structured improvisation, to clear and pre-planned interaction, where each participant has a clearly defined place and role in the creative performance. The choice of topic and idea (as well as the degree of structure) will depend on the needs of the participants in each group. The choice should be aimed at achieving the most positive emotional interaction between the participants.

Collaborative improvisation is a form of collective music-making, with the only difference being that it has fewer restrictions and is more free in its structure. Collaborative improvisation can take place between all group members or in small groups («musical dialogues»).

Music listening and release is a music listening technique aimed at bodily and emotional release. Similar to the imagery technique described above, this technique involves the release of a bodily response to musical material. Different effects can be achieved with this technique depending on the needs of the group. In particular, active listening to music together can lead to both a rather powerful effect of psycho-emotional activation and complete relaxation, similar to sleep. For example, in the case of listening to bright and rhythmic music, where participants join a joint dance, which energises them through the synchronisation and rhythmicity of their joint movement. Similarly, in the case of listening to meditative music, the effect of calming and relaxation will be achieved, which will manifest itself in a certain bodily manifestation, expansion of breathing and calmness.

Integrative techniques, in particular, using the orf approach – techniques that equally combine music, movement and words. It is important to emphasise that the verbal context may not have a clear verbal direction, remaining at the level of rhythmic and aural manifestations. In particular, any situation, emotion, or story can be reflected using these three elements. The therapeutic effect of this technique is created by the overall process of creativity, in particular, by establishing interaction between participants during the selection of a topic, discussion, contribution of ideas, preparation for the performance, performance and feedback. Integration techniques (like all other techniques) are based on the rule of free choice of participants.

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FAMILY RESILIENCE

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The theory of resilience

Until quite recently, ukrainian language did not have the word “resilience”, and the English word “resilience” was used mainly in physics or mechanics and meant resistance, elasticity or resilience of materials. The interest in “resilience in psychology has been growing for more than half a century (Rutter, 1987; Masten, 2007; Fleming, Ledogar, 2007) which has led to the emergence of this term in ukrainian language (Fleming, Ledogar, 2007).

According to the definition of the American Psychological Association, this concept means “the process and outcome of successfully adapting to difficult or challenging life experiences, especially through mental, emotional, and behavioral flexibility and adjustment to external and internal demands. A number of factors contribute to how well people adapt to adversities, predominant among them (a) the ways in which individuals view and engage with the world, (b) the availability and quality of social resources, and (c) specific coping strategies” (APA Dictionary of Psychology).

The practical value of resilience theory is that it does not focus on the adversity and and negative processes in people who have experienced stress or trauma, or on the deterioration of life afterwards. The key questions in this approach relate to the sources of people’s strength. People who are better than others

at coping with trauma, stress and adversity. What mechanisms enable them to cope effectively with serious difficulties?

Nature has endowed us with the ability to react immediately in the event of a threat (through the relevant structures in the brain: the amygdala and the hippocampus, as well as the neurotransmitters catecholamines, which are released in stressful situations (Ganong, 2017). When we deal with prolonged stress, the hypothalamic-pituitary-adrenal axis and neuroendocrine mechanisms (e.g., cortisol secretion) are activated, which allows us to achieve the state of consciousness necessary to solve the problem (Southwick, Bonanno, Masten, Panter-Brick, Yehuda, 2014). Of course, these biological mechanisms work differently for each of us, and this partly explains why some of us cope with stress better than others.

However, each of us can improve our adaptability to the situation. The human brain has an amazing ability to learn and gather information on how to adapt to many types of threats. The ability to regulate emotional states helps us do this. In addition to self-regulation of emotions, close relationships with other people are very important, as they give us a sense of emotional security and the awareness that someone supports us. It is also important to be able to engage in meaningful activities and develop skills in this area. Such activities provide a lot of personal satisfaction and create opportunities for successful interaction with others. Another factor is the ability to maintain hope, which gives meaning and order to patience, and helps to connect the future and past with the present (Panter-Brick, Grimon, Kalin, Eggerman, 2015).

Human reactions to stressful experiences can also vary from situation to situation, and person may be less (or more) resilient in one area (e.g.: work) than in another (e.g.: travel) (Southwick, Bonanno, Masten, Panter-Brick, Yehuda, 2014). But in general, in difficult situations, people often find strengths and capabilities in themselves or in their environment that they had not even known they had. That is why they can not only survive difficult times, but

even come out of them stronger than they were before. This does not mean that such people do not experience trauma, and that they do not experience post-traumatic stress disorder (PTSD). Rather, the point is that, despite the difficulties, they are able to successfully adapt to the situation and overcome threats (Masten, 2014a).

In addition to individual characteristics, a very important component of resilience is the ability to use available resources to maintain well-being (Panter-Brick, Leckman, 2013). Economic resources (e.g.: housing, finances, access to good education and healthcare) are extremely important, as they are necessary for a decent life (Hobfoll, Watson, Bell et al., 2007). Unfortunately, it can be very difficult to provide them in a crisis situation, as war or natural disaster disrupts the functioning of almost all systems and institutions (from the family to social assistance, healthcare, education, employment, etc.).

Factors Influencing Family Resilience

The scientist model of family resilience emphasizes a systematic approach to understanding and promoting resilience. It involves observing family dynamics, analyzing stressors, and applying scientific methodologies to identify protective factors. This model encourages the development of evidence-based interventions to enhance family resilience in the face of various challenges. Family resilience involves various factors that contribute to a family's ability to navigate and overcome challenges. Some key factors include: communication (open and effective communication within the family is crucial for understanding and supporting each other during difficult times); social support (having a strong support network, including friends, extended family, or community, provides additional resources during tough times); cohesion (strong family bonds and a sense of togetherness create a foundation for resilience. Family members can lean on each other for emotional support); problem-solving skills (resilient families

often possess effective problem-solving skills, enabling them to address challenges and find solutions collaboratively); cultural or spiritual beliefs (families may draw strength from their cultural or spiritual beliefs, providing a framework for understanding and coping with adversity); emotional regulation (the ability to manage and regulate emotions helps family members cope with stress and maintain a balanced emotional state); clear roles and expectations (well-defined family roles and expectations contribute to stability, providing a sense of security for all members). These factors work together in a dynamic way, influencing a family's ability to bounce back from challenges and thrive despite adversity.

The Concept of Family Resilience

For children, the family is the main resource, and its importance in building resilience cannot be overestimated. Even in the most difficult situations, parents can support and develop their children's coping skills in various ways. But to do so, they need to take care of themselves and their own resilience. Moreover, reactions should be adapted not only to the current situation, but also to the age of the child (Kim-Cohen, Turkewitz, 2012). For example, a high degree of maternal protection and care can increase resilience in infants, but in adolescence, it may hinder individualisation. Psychological research demonstrates that the resources and skills associated with more positive adaptation can be cultivated and practiced. The concept of family resilience extended family developmental theory and research on family stress, coping, and adaptation by McCubbin and colleagues (McCubbin, Patterson, 1983; Hawley, DeHaan, 1996; Patterson, 2002; McCubbin, McCubbin, 2013;). In the clinical field, a family resilience conceptual framework was developed by Walsh, building on a body of family systems research on transactional processes in well-functioning families (Walsh, 2003, 2012 b, 2016a).

A resilience-focused perspective is distinctive due to its emphasis on the capacities of families in navigating adverse situations. Significant stressors or an accumulation of challenges over time have the potential to impede family functioning, creating cascading effects within the relational network. The family's approach and reaction play a pivotal role in fostering resilience among all members, spanning from young children to vulnerable adults (Walsh, 2003, 2012 b). To illustrate, in the context of eldercare, assembling a family caregiving team can alleviate burdens on the primary caregiver while reinforcing collective family endeavors to promote the well-being of the elderly member (Walsh, 2012 b). Essential transactional processes empower the family to unite during highly stressful periods, enabling them to take proactive measures, mitigate disruptions, minimize the risk of dysfunction, and foster positive adaptation and resourcefulness in confronting challenges.

Most major stressors (also war) are not simply a short-term single event, but rather a complex set of changing conditions with a past history and a future course. Long-term investigations reveal that the resilience of children is significantly influenced by supportive family processes over time. This encompasses the ways in which both parents and their extended family members mitigate stress while navigating challenges, as well as the establishment of collaborative parenting networks that span across different households.

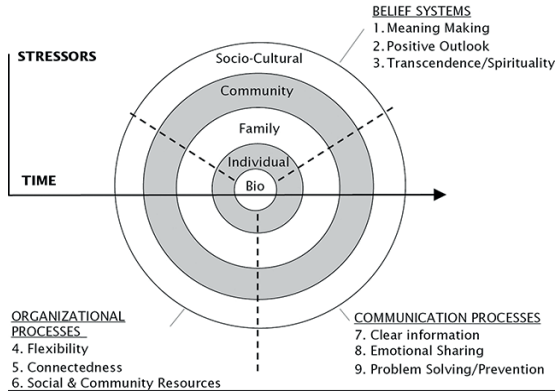
A resilience-oriented genogram (diagram of family relationships) and a family time line (noting major events and stressors) are useful to organize relationship information, track system patterns, and guide intervention (McGoldrick, Gerson, Petry, 2008). Often, children's emotional or behavioral issues coincide with distressing disruptions, such as parental separation, incarceration, or military deployment. These events also entail shifts in family boundaries and the redefinition of roles. The impact on children is likely to vary based on prominent issues at different developmental stages.

Family losses are intricate and multi-dimensional, as outlined by Walsh (2013). These losses extend beyond specific individuals and relationships, encompassing essential role functions (such as breadwinner or caregiver), financial stability, homes, and communities, especially in the aftermath of significant disasters. Moreover, losses can impact future aspirations and dreams. Family processes play a crucial role in facilitating both immediate and long-term adaptation to loss. This involves shared acknowledgment, the creation of meaning, and engaging in collective grief processes. Open communication and supportive rituals, along with family reorganization and relational realignment, contribute to the adaptation process. Additionally, reinvestment in relationships and life pursuits is emphasized, all while maintaining ongoing connections with lost loved ones.

An increasing drive exists to cultivate multilevel systems research and practical applications that establish connections among individual, family, and community risk and resilience. While community approaches frequently intertwine with the individual level, they often overlook the family's influence amid adversity, the pivotal significance of family stability and well-being, and the intermediary function that families undertake in fostering positive adaptation for both their individual members and the broader communities.

The essential processes—facilitative beliefs, organizational resources, and communication processes—outlined in the previously described family resilience framework align with research findings on individual resilience and are applicable at broader system levels. This is evident in contexts such as emergency response services in disaster relief, as elucidated by Walsh (2012a, 2016b). Figure 1 illustrates the dynamic and recursive nature of these resilience processes, operating both within and across system levels over time, particularly in the context of stress.

Figure 1 Dynamic systemic perspective: Multilevel recursive processes in resilience.



Family Resilience: A Dynamic Systemic Framework in Multisystemic Resilience: Adaptation and Transformation in Contexts of Change, <https://doi.org/10.1093/oso/9780190095888.003.0015>



Conclusion

In conclusion, the exploration of resilience through various lenses, be it within families or broader systems, underscores the interconnectedness of individual, familial, and community dynamics in the face of challenges. The multifaceted nature of resilience, as discussed in the family resilience framework, resonates with research on individual resilience, offering a comprehensive understanding applicable across different contexts.

The identified key processes—facilitative beliefs, organizational resources, and communication processes—emerge as pivotal elements that contribute to resilience, not only within families but also in larger systems, such as those involved in emergency response services during disaster relief efforts. The dynamic and recursive nature of these processes, depicted in Figure 1, highlights their ongoing operation within and across system levels

over time, demonstrating their adaptability and relevance in the context of stress and adversity (Walsh, 2021). As we navigate the complexities of family life, community interactions, and emergency response services, recognizing and leveraging these resilience processes becomes imperative. Whether addressing individual well-being, family stability, or broader systemic challenges, an integrated approach that considers the interplay between facilitative beliefs, organizational resources, and communication processes can foster positive adaptation and fortify the fabric of resilience within diverse settings. Ultimately, this holistic perspective on resilience provides a valuable framework for understanding and promoting adaptive responses in the face of adversity, contributing to the well-being of individuals, families, and communities alike.

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LANGUAGE FORTITUDE AS A SIGN OF A STRONG NATION

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*А на москалів не вважайте,
нехай вони собі пишуть по-своєму, а ми по-своєму.
У їх народ і слово, і у нас народ і слово.
А чиє краще, нехай судять люди
(Don't consider the Muscovites,
let them write in their own way, and we'll write in ours.
They have a people and a language,
and we have a people and a language.
And whose is better let people judge)
Taras Shevchenko, 08.03.1847.*

1. Language fortitude and language stability

In Ukrainian linguistics, the first studies of language fortitude belong to Orest Tkachenko (1925–2021), a member-correspondent of the NAS of Ukraine. The researcher distinguishes between *language fortitude* and *language stability*, using the phrase *language fortitude* to characterize individual or group language behavior. In the national community, this feature is manifested in the preservation of collective loyalty to one's language, which is very important for the survival of the people in conditions of statelessness. Orest Tkachenko uses the concept *language stability*

to denote the current state of the language (Tkachenko, 1990; Tkachenko, 1991; Tkachenko, 2014¹; Masenko, 2002; Masenko, 2004, p. 120).

Obviously that the problem of language stability does not arise before all peoples, in particular not before those of them that have had language stability for a long time, when nothing seriously hinders the existence and development of their language. Peoples with similar languages include those whose languages are widespread not only on the territory of the respective countries, but also far beyond their borders (for example, Russian – Russia and countries that were under Soviet occupation; English – Great Britain, USA, Canada, New Zealand, Australia, Nigeria, Bangladesh; French – France, Canada, French overseas possessions, former French colonies in Africa; Spanish – Spain, Spanish-speaking countries of Latin America), or those whose languages, although little known outside their territory, are fully spread on it, in particular among other ethnic groups living there (for example, Bulgarian in Bulgaria, Romanian in Romania and Moldova, Hungarian in Hungary). Such language stability is ensured by: own national territory, efficient economy, stable state, high level of culture. When one or more of these factors are missing, the language situation becomes uncertain, unbalanced, sometimes even threatening.

Therefore, language stability and language fortitude of the people are different things. Having lost its linguistic stability, the people, thanks to linguistic fortitude, can gradually regain stability, even strengthen it. Having lost language stability and not having or not developing language fortitude, the people can lose even the most stable and most influential, most widespread language. This is evidenced by the fate of such once widespread world languages as Ancient Egyptian, Sumerian, Akkadian (Assyro-Babylonian), Hittite, which have become dead and are now known only from monuments.

Modern researcher Tetiana Symonenko offers the following interpretation of this concept: “*language fortitude* is the quality, intention, psychological orientation of an individual to steadfastly

¹ This work was taken as a basis during the preparation of the text of the lecture.

use a certain language in daily communication, language means that are natural for a person and close to him from the point of view of his upbringing and education” (Symonenko, 2004, p. 46–47).

Language fortitude is the ability of a person to use his own language, not to switch to the language of the interlocutor; understanding one’s language as a component of one’s own national identity (Ishchuk, 2022). In whatever language we are addressed, we stubbornly continue to speak the language we have chosen for our communication.

2. What feeds language fortitude?

The language fortitude of the people is nourished by four main sources, which constitute the final conditions of its national existence: national tradition (historical memory); national consciousness and solidarity, which should constitute an interconnected and inseparable pair; spiritual and material national culture; national peace and cooperation with other ethnic groups living on the territory of the respective people, as well as with other peoples of the world.

Tradition. The past century is interesting in that there have been cases of revival of even dead languages. The most striking example is the return to life of the Hebrew language. After the destruction of the Jerusalem Temple (70s) and the suppression of Simon bar Kokhba rebellion (132–135), the Roman authorities finally expelled the Jews from their land, depriving the Jewish people not only of their own national state and economy, but even of their territory. Hebrew as a colloquial language survived as long as possible until the V–VI centuries, after which this language was not used in everyday life. From the end of the 19th century, following the example and persuasion of the linguist Eliezer Ben-Yehuda, who made Hebrew the spoken language of his family, Jewish settlers in Palestine began to switch to Hebrew in everyday communication. In 1882, the first person for whom Hebrew became his native language in the full sense of the word was born, the son of Eliezer Ben-Yehuda – Itamar. In 1948, the Jewish state of Israel, destroyed by the Roman Empire, was

restored. Now in Israel, according to the latest data, Hebrew is the language of everyday communication for more than 9 million people. So, the people, speakers of this language, were separated from their land for more than 1,800 years, their language was dead for about 1,400 years, and at the same time, they managed to fully revive their language, and later the state.

The answer to the question about the reason for this linguistic miracle should be quite clear. It was made possible by the fact that the Jews, although they lost almost everything necessary for the existence of the people, primarily their national territory, did not lose their national tradition, preserved in monuments written in Hebrew.

They made this national treasure the basis of their deep national faith, which reflected the history of the people, its religious dogmas, the best works of folklore and literature, customs, laws of judicial procedure, ritual instructions.

The experience of the Jews convincingly proves that in the end the fate of each nation depends not so much on external circumstances as on itself. If he shows as much courage as the Jews in asserting his right to life, he will live against all odds.

National consciousness. Knowledge of national tradition and history contributes to the development of national consciousness, the main carrier of which is the intellectuals. However, as long as the national consciousness is concentrated only in it, has not become the property of the entire people, is not connected with national solidarity, national consciousness has little weight.

When peoples have a developed national consciousness and solidarity, they solve the most difficult economic, ecological and political issues, and their respect for their own language is strengthened, because the language unites them into one nation. If this is not the case, the authority of the native language falls, because they do not receive practical benefit from it. And when different social strata of the same people speak one language, some another, they cannot find a common language, because everyone mistrusts the speaker of another language. Even great nations break up into many separate castes, groups and factions and cannot achieve anything. Small nations with developed national

consciousness and solidarity, united by a common language, act as one family and achieve significant success. Therefore, the presence of a developed national consciousness and solidarity is another important source that nourishes language fortitude.

After all, it is known that different languages are different language worldviews and different perceptions of it.

Language for a nation is not only a way of communication. It contains deep information about this people and their mentality, reflects the way of thinking. Many important psychological models of understanding reality and the world are transmitted through modern language.

For example, in the Russian phrase *zhenitsa na niej* (*marry on her*), the preposition *na* (*on*) means action over someone. That is, in Russia, a man had greater rights in the family than a woman, she was lower in society. In Ukrainian, this phrase sounds like *odruzhytysia z neju* (*marry with her*), that is, we have a union of equal people, because in the Ukrainian mentality, a man and a woman were equal in the family. The Ukrainian word *druzhyna* (*wife*) has the root *druh* (*friend*), on the other hand, the Russian *supruga* (*wife*) is the conjugated one.

The Ukrainian *vykhovuvaty* (*to bring up*) comes from the fact that the child was hidden from evil, the evil eye, and bad deeds. And the Russian word *vospityvat'* (*to bring up*) comes from the word *pytat'* (*to feed*). The Ukrainian word *likarnia* (*hospital*) has the same root as the words *liky* (*medicine*), *likuvaty* (*to medicate*), and the Russian *bolnitsa* (*hospital*) has the same root as the noun *bol'* (*pain*).

The Ukrainian *peremohty* (*to win*) comes from the word *mohty* (*to can*), that is, it is a modal verb that indicates the ability of a person to perform some action. And in the Russian language *pobiedit'* (*to win*) means *po biedie* (*after the trouble*), that is, what happened after some trouble (Kryzhanivs'ka, 2021).

Culture. The image of the German language was elevated not only by J. Goethe, J. Schiller, L. Beethoven and R. Wagner, but also by German scientists and inventors R. Virchow, R. Koch, T. Mommsen, H. Daimler, as well as the world-famous Bechstein grand pianos, Zinger sewing machines, Solingen scissors, Zeiss

binoculars, Volkswagen cars, etc. In the same way, now respect for Japan, and at the same time respect for its language, is caused by Japanese electronics, Toyota cars and high technologies in general. Not only K. Čapek and J. Hašek, but also Bata and Škoda enterprises gained authority for the Czechs and the Czech language. These examples prove that very often the national economy and technology pave the way for a language to enter the world. The more important is the role of material culture and the national economy in strengthening the language fortitude of the people in their country, the faster and more naturally the terminology of all branches of science and technology begins to develop. And this makes the language even more developed.

Peace and cooperation. Peace and cooperation between the main people of the country and its national minorities contributes to the fortitude of the language. Without it, conflicts arise. They undermine interpersonal, social, economic, and ethnic relations, which has a negative impact on the position of languages, including the titular nation. Along with the fact that the language of the main people of the country should become national on the entire territory of the country, the cultural and linguistic rights of all minorities should be ensured, and the equality of all ethnic groups should be guaranteed.

As the given examples show, the language fortitude of the people depends not so much on circumstances as on their desire and will. If you want, you can resurrect even a dead or half-dead language, and if you don't want to, you can turn a living language into a dead one.

3. Problems of language fortitude of Ukrainians

Striving for language fortitude, every nation (including Ukrainians) faces various obstacles. After all, he is not in a vacuum.

There are two types of obstacles that prevent the growth of language fortitude: *external, material* (anti-national activity in the form of repression and terror) and *internal, ideological* (anti-national ideology in the form of relevant views and theories). Internal obstacles are the most dangerous, because, firstly, they create the illusion of legality of external obstacles, and

secondly, they spiritually disarm the people, deprive them of their confidence to justly defend their national rights. Therefore, it is important to find out and consider them according to the sources of language fortitude.

Depriving the Ukrainian people of their national tradition and falsifying Ukrainian history, literature, culture, and the modern Ukrainian literary language hinders the effectiveness of such a source and factor of linguistic stability as the national tradition. These tendencies are manifested in constant efforts to push Ukrainians away from the historical and linguistic and cultural heritage of Kyivan Rus, as well as to interpret the fact of the appearance of three East Slavic languages not as a long-established and regular phenomenon, but as an accidental historical one (caused by the Tatar-Mongol invasion). Hence the common cradle of three fraternal nations. But we understand that no normal parent would put three children in one cradle, even those of different ages, because we have an “elder brother”.

In Ukrainian literature, Ukrainians were deprived of their national tradition due to the silencing and non-printing of “unwanted” works, the ban on mentioning the names of writers disloyal to the government, as well as the distorted interpretation of the printed works of the classics, where national-patriotic motives were silenced. The Ukrainian national literary tradition was humiliated and devalued by not highlighting the originality of the texts of Ukrainian classics, but by artificially emphasizing the “beneficial influence” of exclusively Russian literature on them. Therefore, Ukrainian literature was a vague copy of Russian, and Ukrainian classics were only more or less gifted imitators of Russian writers.

“Taras Grigoryevich Shevchenko is a Russian poet”, the Russian occupiers wrote on the monument to the Ukrainian writer Taras Shevchenko in occupied Luhansk. And in Ukrainian schools until February 2022 Russian literature was actively studied, Ukrainians walked the streets of Pushkin, Bulgakov, Tolstoy, Dostoevsky, Tsvetaeva, Akhmatova, and laid flowers at their monuments.

The class struggle against the Ukrainian urban and rural population hinders the effectiveness of the factors of national

consciousness and solidarity. Before 1939, the main blows were directed against the Ukrainian national intelligentsia as the main bearer of national consciousness and against the peasantry as the main (in Eastern Ukraine) bearer of the Ukrainian colloquial language, and after 1939 they were reoriented mostly to Western Ukraine.

The disastrous consequences of the physical and moral destruction of the national intelligentsia led to the decline of national consciousness.

The effectiveness of such a factor as national culture is hindered by a narrowed and primitive concept of the culture of the Soviet peoples.

Conscious glorification of the common Soviet according to the canons of socialist realism, when the national was often limited to the language and Ukrainian surnames of the heroes, forced Ukrainian writers to create many impersonal works and “miss” real national tragedies, which also determined the distinctiveness of the culture: the depopulation of the Ukrainian village, the Holodomor of 1933, Executed Renaissance, mass denationalization, etc.

The effectiveness of the action of such a factor as national peace and cooperation of the ethnic groups of Ukraine was hindered by the still unceasing and time and time again use of the bogus “Ukrainian nationalism” and other non-Russian “nationalisms”. They are opposed to internationalism interpreted in a very peculiar way, the bearer of which is actually declared to be only the Russian-speaking population, which is not accused of any “nationalist” sins.

4. Language fortitude and language unfortitude nations: modern examples

As a result of Christianization, all Slavic peoples lost their pagan traditions and had to build a further national tradition in different ways on the ruins of paganism.

For the needs of the Christian Church, which monopolized almost the entire culture at that time, all Slavs used only two languages: Old Slavic (mostly in the Orthodox Church) and Latin (mostly in the Catholic Church).

Due to this, the development of writing and language tradition among the Slavic peoples belonging to the Orthodox Church consisted in the gradual displacement of the Old Slavic language by their own language with minor adaptation of its elements. Therefore, new literary languages, based on the folk foundations of the Eastern, and partly also of the Southern Slavs, were finally formed very late, during the XIX, and sometimes the XX century (like Belarusians and North Macedonians). Linguistic uncertainty exposed newly formed, still unwritten national languages to a serious danger of their loss.

According to a study by Tetiana Burda, conducted in 1999, 83.2% of surveyed Ukrainians, when addressing them in Ukrainian, also respond in Ukrainian; at the same time, when speaking in Russian, the absolute majority of Ukrainian youth switches to the Russian language of communication (90.6%).

We see that language fortitude is close to zero. Russian speakers respond in Russian both when they are addressed in Russian (98.2%) and when addressed in Ukrainian (95.3%) (Burda, 1999, p. 6–11).

This is where the language fortitude of one language and the instability of another begin.

Ukrainian writer and public figure Larysa Nitsoi singles out three levels of language fortitude:

– *Low level.* This is when a Ukrainian-speaker switches to the Russian language in communication with a Russian-speaker. While the Ukrainians are at this level.

– *Intermediate level.* This is when a Ukrainian speaker does not switch to Russian when communicating with a Russian speaker. And Russian speakers do not switch to Ukrainian either. Both remain in their own language. Many Ukrainians have already reached this level.

– *High level.* This is when a Russian-speaker switches to Ukrainian in communication with you. Few Ukrainians have risen to this level (Nitsoy, 2023).

In her posts, Larysa Nitsoi cites many situations that prove that Ukrainian speakers, unfortunately, have weak language fortitude. Here is one example.

I will tell you about language fortitude. Shop. Three girls enter. Teenagers choose lip glosses, shadows. They talk to each other. Well, of course, in which language. [In Russian]. I'm standing next to them; I'm also looking at the lip gloss. I say quietly:

– Oh God, girls!

– What happened? – they return to me.

– You are Ukrainian girls, you study in a Ukrainian school, you know how to speak Ukrainian, and you talk like goats. It's not fashionable, ugly, phew. Look, you are pretty, stylish. Speak humanely.

They fell silent, left. After a while, I pass by. They talk as they used to talk, goats.

The second case. Home chat. There is no way I can ask neighbors to write messages in Ukrainian in a joint chat. I note that this is a shared space – it's not helping. Asking them doesn't help. And somehow they got together again. We asked about them, about their communication with children on the playground and in the yard.

“You know what, be considerate of your neighbors” (in Russian), they tell me.

– Are you talking about respect? – I answer. – Okay, I remain silent about your respect for me. Do you respect the military?

– We respect, but what's their attitude towards the conversation (in Russian).

– Directly. My son-in-law is in the Armed Forces of Ukraine. His daughter is growing in our house, in our entrance. Out of respect for him, could you create a Ukrainian-speaking space around his daughter? So that when he returns, his daughter does NOT say to him: “Zdravstvuj, papa” (“Hello, papa”). We are raising her as a Ukrainian-speaking girl, but it will be difficult to do if you are around with your children. Out of respect for the military, can you do him a favor, speak Ukrainian in our common space?

Do you think it happened out of respect for the warrior? No. They continue theirs.

This is language fortitude. Theirs. Impenetrable. And now compare with yourself. Are you that persistent too? I'm not just talking about what language you speak. I'm talking about your

persistence wherever you go. Now you write to me: they are so-and-so. They are this, that, the fifth, the tenth, and so on... And you? Are you like the water that sharpens the stone? Are you as persistent with them as they are with you? So, be persistent. Take an example from them and become more resilient than them (Nitsoy, 2023).

I will give several examples of language fortitude from personal experience.

I sent a letter in English to the editorial office of one of the Slovenian magazines (Ljubljana). I received a reply from the editor in Slovenian.

While preparing an article for publication in one of the Slovenian magazines (Maribor), we communicated with the editor in English, which is not a native language for both speakers. When the article was ready, I received a final letter in Slovenian with a postscript in English.

This is the language fortitude of Slovenes. They are not interested in what language you speak to them. They have a native Slovenian language, and they value it the most.

I will give another interesting and demonstrative example. I sent a letter in Polish to the editorial office of one of the Polish magazines (Bydgoszcz).

I received the secretary's answer "on behalf of the editors" not in the language of the sent letter, her native Polish, not in Ukrainian (the state language of Ukraine, my native language), but in Russian! Why so, because the secretary of the magazine is a Pole who actively researches Russian literature. Accordingly, studying the Russian language turned a foreigner into a Russian woman who perceives Ukraine as a Russian-speaking country. Here is the language fortitude of a Russian-speaking person.

In her Facebook post, Larysa Nitsoi offers the following arguments as to why Ukrainians should strive for high language fortitude.

1. If you trace the countries with high socio-economic indicators, i.e. prosperous countries, then the peoples of these countries have strong language fortitude. They will not switch to your language with you, but vice versa. Therefore, the language

fortitude of the people and the prosperity of the people are interdependent concepts. If you want to prosper as a country, a nation in the future, start with language fortitude.

2. Precisely because the Poles have strong resilience, Ukrainian refugees learn the Polish language there and do not resist. Precisely because the Germans have a strong language fortitude, Ukrainian refugees learn German there and do not resist, and so in other countries.

3. In Ukraine, Russified Ukrainians resist because we, Ukrainian speakers, have weak language fortitude.

4. Poles live better, Germans live better, Italians live better, English people live better – and with language fortitude they are better than us.

This once again confirms the conclusion that prosperity and language fortitude go hand in hand and are interrelated. Do we want prosperity? Let's start with the easiest – with language fortitude (Nitsoy, 2023).

Larysa Nitsoi also offers three rules for making strong personal language stability and the nation as a whole.

1. Personal language hygiene. Do not pronounce Russian words with your own mouth.

2. Language hygiene of space. Clean your space from the sound of everything Russian (turn it off, don't listen, cover your ears and eyes). Surround yourself with Ukrainian. This applies to the computer, phone, applications, social networks, movies, songs.

3. Language hygiene of your environment. Ask / demand that, in your presence, your acquaintances and strangers do not pronounce Russian words themselves and do not turn on the Russian language. In your presence, let everything sound Ukrainian, because this is also your space, because it is a common space, because it is the space of Ukraine.

When Ukraine sounds Ukrainian, that will be the beginning of our progress (Nitsoy, 2023).

So, you are convinced that language fortitude is a sign of a strong nation.

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PROMOTING RESILIENCE, SELF-COMPASSION AND KINDNESS IN CHILDREN THROUGH THE TEACHINGS OF MINDFULNESS MEDITATION

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In this chapter, we present you the topic on resilience and how to promote resilience in teachers, their pupils, and students alike through the teachings of mindfulness meditation. We will go into detail and introduce some basic philosophical ideas and research findings behind the mindfulness meditation teachings and its potential benefits.

Defining resilience is of utmost importance to understand the concept and how mindfulness meditation relates to resilience promotion. Thorová (2015) defines resilience as a psychological construct defined by following characteristics:

- The ability of a person to handle stress, intense stressful events.
- The ability of a person to confront and face one's life adversities.
- The ability to resist (withstand) risk factors (ex: peer pressure, negative family influence).
- The ability to adapt to new life circumstances with flexibility.

The level of resilience is not a definitive factor but can evolve and change throughout lifespan or given changing life circumstances. The psychological construct of resilience is defined more of as a process than a personal trait. None the less, if we focus on the process and factors that promote one's resilience, we talk about

complex interactions between one's personality and environment having the cumulative character. The following aspects represent the three main components in defining levels of resilience in individuals:

- Genetic predispositions
- Learned skills
- Characteristics of the environment

Brief overview of the history of research on resilience

In the seventies of the 20th century, a psychologist Emma Werner studied the phenomenon of resilience in her famous longitudinal study of over 500 children born on one of the Hawaiian Islands, Kauai. Werner studied them from a very early age; around 18 months of age or so until they were 32.

One third of the children lived in poverty, very often in dysfunctional families in which the parents were often addicted to alcohol or drugs, often had psychiatric disorders, and did not offer a very loving, supportive, and stimulating family environment. As a result, in late adolescence, two thirds of these children exhibited behavioral problems, abused drugs and alcohol, often had children themselves at an adolescent age. They were often unemployed at early adulthood. Interestingly enough, one third of these children did not show these signs of maladaptive behavior. Werner and her colleagues searched to find the answers to this interesting outcome. This is where the research on resilience was born, and Werner and her colleagues were able to define factors that helped those individuals cope with their life adversities and traumatic experiences. Aside from that, another interesting finding coming from their longitudinal study pointed to the fact that around their thirties, most of the individuals' lives turned for the better and majority lived a satisfying life.

What factors, then, contribute to resilience? Werner and her colleagues and the subsequent research on resilience provided a following categories of the factors that if present signal strong personal resilience or can help promote resilience in individuals. The categories are:

- Personal factors

- Emotional and motivational factors
- Cognitive factors
- Relational factors
- Community factors
- Educational factors

The aspect of personal factors emphasizes the so-called *Ideal identity* that is characterized by the following attributes:

- A deep understanding of oneself
- Active approach to life
- Perception of self-efficacy
- Positive self-concept
- Communication skills
- Ability to make realistic plans.
- Openness to new experiences
- Gaining new experiences

Another aspect of emotional and motivational factors focuses on the individuals' ability to handle strong emotions, their impulsivity, especially when experiencing difficult emotions. Resilient individuals seem to experience positive emotions, humor, and optimism more frequently (Thorová, 2014).

The aspect of cognitive factors considers individuals' ability to define and handle one's problems. A skill to redefine or reword habitual, often negative, thought patterns is called *reframing*. It requires a high level of mental abilities; executive functions of the brain in excellent shape – the decision-making process, concentration, good memory, the ability to solve problems and to process new information well (Williams & Penman, 2011, Segal et al, 2013).

As far as relational factors that help promote resilience, the following findings prove the importance of good quality relationships. Speaking of children, adolescents, and young adults:

if there is existence of at least one relationship with strong emotional support from one of the parents, or other primary care person (a relative, a coach, a nanny, a teacher), then a healthy level of resilience and a sense of worth can be developed in an individual.

High quality relationships within and outside of the family represent one of the strongest factors promoting resilience.

Another important factor that supports development of a strong emotional support and relationship between two people is so called *emotional attachment* (being created from the very first moment a baby is born). Secure emotional attachment is achieved by constant satisfaction of the baby's biological needs, security needs and needs to be loved and appreciated (Thorová, 2014)

The community factors are yet another example of resilience promotion in individuals. The creation of self-help groups very well illustrates such support. People can meet regularly in person and discuss issues and problems they have in common. One good example of such self-help groups is Alcoholics Anonymous (AA) that host regular AA meetings. People who have overcome alcoholic addiction can regularly visit these groups and find support and care of other people with similar problems. They mutually help each other to stay alcohol free. The purpose of self-help groups is to openly communicate about troubles and issues one might have. Sharing of the emotions with others who experience the same hardship can be very protective, caring, and supportive. Community centers are often organized by local churches.

The educational factors can play a significant role in promoting resilience in children. The schools create programs as well as collaborate with outside organizations and experts who specialize in resilience promotion and prevention of development of undesirable behaviors in children and adolescents at risk. The aim of such collaborations and programs is to support psychological well-being of children.

Creation of online platforms (podcasts, apps, online videos, scientific research, websites) that share ideas, tips, and examples of good practice to prevent risky behaviors and promote resilience in youth is yet another example of education and its role in shaping individuals' resilience. Lastly, one of the psychotherapeutic approaches teach individuals how to handle stress, fear, and anxiety in the Cognitive-behavioral therapy (CBT) (Williams & Penman, 2011, Segal et al, 2013).

In the end of this section, we provide a list of suggestions offered by the American psychological association on how to promote resilience (APA in Thorová, 2015):

1. Maintain good quality relationships with family, friends, and others.
2. Do not perceive crises and stressful situations as insoluble problems.
3. Accept circumstances that one has no control over and that cannot be changed.
4. Make realistic plans and attempt to achieve them.
5. In adverse situations, take appropriate measures.
6. After experiencing loss, focus on self-discovery.
7. Work on your self-esteem and self-confidence.
8. Look at the stressful situations from broader and long-term perspective.
9. Keep an optimistic outlook on things. Imagine a positive solution to your problems.
10. Take care of your mind and body. Exercise on a regular basis and pay attention to your own feelings and needs.

Mindfulness meditation approach to dealing with life adversities and stressful situations offers teachings helpful to promote one's resilience and establish a good life balance and psychological health. The main benefits of mindfulness meditation practice are as following; mindfulness meditation helps to develop mindful awareness of the present moment. It helps individuals to relate to their present experience with curiosity, acceptance, and kindness. It promotes an inner sense of calmness as counterbalance to the hectic, performance- driven and demanding modern lifestyle. Active meditators learn how to manage stress, inner tension and negative thoughts and emotions by adopting an attitude of acceptance, compassion, and kindness. They learn how to cultivate a healthy relationship towards themselves by being self-compassionate, caring and kind. Mindfulness practices can be applied to any experience be it sensations in the body, emotional experience, thoughts, sights or sounds. What matters, though, is the quality of the attention than the object of attention. During the mindfulness meditation training, we focus on deepening the

understanding of oneself, we help develop a positive self-concept by adopting kind and self-compassionate attitude towards ourselves while being open to new experiences as they naturally unfold when we allow ourselves to pause, breathe and relax for a while (Jon Kabat- Zinn, 2013).

Mindfulness of senses and supportive attitudes

When starting with mindfulness meditation practice, the invitation is to practice, realize, think about, and notice your experience at present moment. We do so by adopting an observing, kind, and non-judging attitude. While this may seem like an unsurmountable obstacle because of our innate tendency to constantly judge and evaluate any situation as safe, potentially threatening, or neutral; in mindfulness meditation practice we invite individuals to begin by observing the inner judge without judging it. We also allow ourselves to get immersed in the practice by developing trusting and patient attitude. Trusting the wisdom and intelligence of our bodies and hearts. No matter what the experience, we allow it to unfold at its own pace and time moment by moment with non-judgmental, accepting and kind attitude.

The 5 senses mindfulness exercise

Object of meditation: sensory experience

Aim: To explore and get a sense of the environment you are presently in. By focusing on one's surroundings via senses, we decrease the levels of stress, anxiety, or worry.

Instructions:

Make yourself comfortable and take two full deep breaths. With each outbreath, exhale slowly and let go of anything that needs to go.

Let's explore our surroundings with our sight, at first. Look around and really see for yourself, the details: color, shape, texture, shades of things, object around you (50 seconds)

Then, explore your surroundings via the sense of hearing. Listen to the sounds and noises first within yourself (your breath,

your stomach making noise, or any other organ), then in the room, then outside of the building. (1 minute)

After that, explore your surrounding via a sense of smell. Smell for yourself any smells, fragrances, or odors around you. (30 seconds)

Swallow now and become aware of the taste in your mouth. (20 seconds)

Lastly, become aware of your surroundings via a sense of touch. Close your eyes if possible or keep a soft gaze ahead of you. Focus your attention on the points of touch, or points of contact. First we will start with our feet. As you have them firmly planted on the ground, become aware of the physical sensations of your feet being in contact with the socks, or feeling the cold air brushing lightly the skin of your feet. Sense the touch of your feet in contact with the ground (20 seconds)

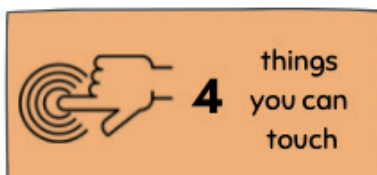
Then shift your attention to your back thighs, your bottom, or perhaps even your back leaning against a backrest. Become aware of your own embodiment, your physical manifestation of your being here and now.

Lastly, focus on your hands as they rest in your lap or on your legs. Become aware of the felt sense of your hands. Throughout it all, do not forget to breathe. There is no need to control the breath. Allow it to simply come in and out naturally as it goes at the moment.

Use of the practice: This is a good practice to calm the nervous system and feelings of anxiety, fear or worry before writing an exam, competing at a sport event, or performing on stage.

The younger children's version can be as following:

5 - 4 - 3 - 2 - 1
USING YOUR 5 SENSES TO TEACH MINDFULNESS
WITH OUR DIVERSE LEARNERS



Source: <https://theabilitychallenge.org/blog/mindfulness-more-than-an-empty-buzzword>

The grounding technique

Object of meditation: Physical sensations of touch

Aim: To be able to ground oneself, find stability, calmness, and stillness by focusing on the points of touch, points of contact with the ground, the chair, the cushion.

This practice focuses solely on the physical sensations of touch.

Instructions:

Get comfortable, close your eyes, and focus your attention on the felt sense of physical sensations as your feet are firmly planted on the ground.

The Mindful eating exercise: Raisin meditation

Object of meditation: a raisin, or a cranberry, or a nut (2-3 pieces)

Aim: To explore a raisin via 5 senses

Instructions:

Sit comfortably and take on raising and place it in the middle of your palm. Explore it for first with your sight. Focus on all the possible details: the shape, color, shades, structure, texture of the raisin (30 seconds). Then explore it via a sense of touch. Place the raisin between your thumb and an index finger and by slowly squishing it, explore the surface of the raisin and its other qualities via touch. (30 seconds)

Then, place the raisin near your ears and squash it between your fingers. Wait to hear whether the raisin makes any noise. (30 seconds)

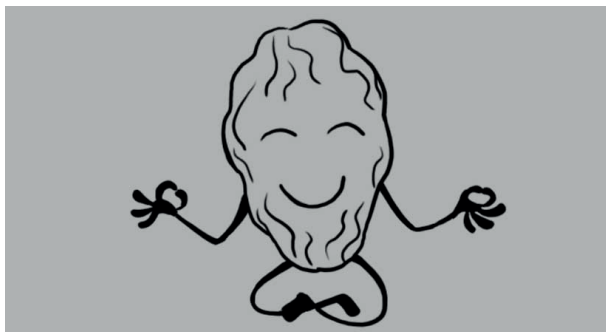
After that, place the raisin near your nose and inhale its smell (20 seconds).

Finally, place the raisin inside your mouth. Let it sit on your tongue and explore it for a sometime doing nothing else with it. Notice all the processes taking place inside your mouth and your body.

After a while, start slowly chewing on it but do not swallow it yet. Again, notice all the physiological processes taking place inside your mouth. After the raisin is thoroughly chewed on, swallow and notice your experience.

After a moment, repeat the process with the second, or third raisin. Observe your experience (www.mindfulnessnowoxford.org.uk/mindfulness-now-oxford-teacher-training-online-resources. 2020)/

Use of the practice: This can be a fun exercise for children to practice paying attention to the present moment and to calm their nervous system by focusing on something present and interesting. This activity invites individuals to slow down and relax.



Source: <https://www.lizgooster.com/2012/11/12/the-15-minute-raisin/>

Mindfulness of breath

Mindfulness of breath represents one of the man anchors that help bring our wandering mind and racing thoughts back to the present moment. We simply observe the physical sensations of the in-breath and out-breath in that part of the body where we feel it most intensely. It can be either in the nostrils as the cool air enters the nose, through the nose and throat travels to the lungs, only to come out perhaps a bit warmer through the mouth or nose. Or perhaps it is in the chest area, as the lungs expand and deflate with each inbreath and outbreath. Or we can feel it most intensely in the belly, with its rising and falling movement copying the cycle of breath.



Source: <https://schettini.com/mindful-reflection-14-breathing/>

The Core practice of mindfulness of breath for children and teens

Object of meditation: breath

Aim: To stop whatever we are doing, tell our minds to relax, calm and remind ourselves to be mindful.

Instructions:

STOP * LISTEN * BREATHE

♥ Stop what you are doing.

♥ Close your eyes.

♥ Be still and listen.

♥ *10-second pause*

♥ Notice how you feel inside.

♥ *10-second pause*

♥ Pay attention to your breathing.

♥ *10-second pause*

♥ Breathe slowly in through your nose and out through your mouth.

♥ Imagine the air slowly filling your lungs and your belly, and then flowing out again.

♥ *10-second pause*

♥ If you notice that you think about other things, that's ok. Just accept it and then bring your attention back to your breath.

♥ *10-second pause*

♥ Notice your belly moving as you take slow deep breaths.

♥ *10-second pause*

♥ Ask yourself: "What am I feeling?"

♥ *10-second pause*

♥ Keep paying attention to your breath.

♥ *20-second pause*

♥ Continue breathing in silence (Note: you can shorten or lengthen the time, depending on children)

♥ *20-second pause*

♥ Open your and return to the room.

(Adapted from D. Burdick, 2014)

Use of the practice: when pupils, students seem too distracted, unable to pay attention to teachers' instructions, just feeling tired.

Mindfulness of body

The mindfulness of body meditation represents one of the core practices in mindfulness meditation. Why? Because we live constantly in our thinking mind, very often detached from our own bodies. As if we lived our lives only through our cognitive brain functions. In most of the western cultures, we think of ourselves only in terms of our thoughts about ourselves. In mindfulness of body, though, we explore reconnecting with our bodies by focusing on the felt sense of feeling sensations in various parts of the body. The aim is to reconnect with our body, practice to be available and present in our body. We want to witness the embodied nervous system meeting the reality of everyday life. The aim so to feel our body from the inside, to feel the inner body.



Source: <https://www.breathemagazine.com/2021/01/26/mindful-body-scan/>

Listening to my body exercise

Object of the meditation: Focus on various parts of the body.

Aim: Get a felt sense of the inner feeling inside your body.

Instructions:

Sit down, make yourself comfortable and close your eyes if possible or have a soft gaze ahead of you.

Listen to my voice and follow effortlessly my instructions.

♥ Take a nice deep breath in and blow out gently.

♥ *10-second pause*

♥ Notice how your body feels.

♥ *10-second pause*

- ♥ Is it hot or is it cold?
- ♥ *5-second pause*
- ♥ Can you feel your heart beating? Is it fast or slow? Where in your body can you feel it?
- ♥ *10-second pause*
- ♥ Is there a part of our bod that hurts right now?
- ♥ *10-second pause*
- ♥ How does your stomach feel? Doe sit feel empty, hungry, or full, cam, upset or tight?
- ♥ *10- second pause*
- ♥ Take a nice deep breath and pay attention to how your chest and belly moved while inhaling. Did they move easily or almost not at all? Ca you hear yourself breathe?.
- ♥ *10-second pause*
- ♥ Is your nose clear or stuffy?
- ♥ *5-second pause*
- ♥ Swallow and notice how your throat feels.
- ♥ *10-second pause*
- ♥ Is your mouth wet or dry?
- ♥ *5-second pause*
- ♥ Is any part of your body itchy?
- ♥ *5-second pause*
- ♥ Does your body feel full of energy? Does it want to move?
- ♥ *5-second pause*
- ♥ Or does your body feel tired? Does it ant to rest?
- ♥ *5-second pause*
- ♥ Does your body feel heavy or light?
- ♥ *10-second pause*
- ♥ Dose your body feel like it needs to go to the bathroom soon?
- ♥ *10-second pause*
- ♥ Pay attention how it feels when you smile and then frown?
- ♥ *10-second pause*
- ♥ Pay attention to how it feels when you sit or when you stand up.
- ♥ *10- second pause*
- ♥ Does your body have something to tell you?
- ♥ *10- second pause*

Optional: you can have children/students to get up and do 20 jumping jacks or some kind of physical exercise to increase their heart rate. You can make them dance for a minute to their favorite song.

Then, have them sit down and walk them through this exercise again. Make them notice the differences in their bodies during the first meditation practice and the second.

(Adapted from D.BURDICK, 2014)

Progressive muscle relaxation technique

Object of the meditation: various muscle groups

Aim: tensing and relaxing various muscle groups throughout the body to produce a deep state of relaxation. To calm down the body and mind.

Instructions:

Find yourself a comfortable position. You can either sit down or lay down.

To begin, take three deep belly breaths (like blowing up a ballon in your belly), breathing slowly, like blowing a bubble, each time. With each outbreath, imagine you are letting go of any tension present in your body.

♥ **Now, clench your fists. Hold for 7-10 seconds and then let go for another 15-20 seconds.**

Use the same time interval for all other muscle groups.

♥ **Tighten your biceps** by drawing your forearms up toward your shoulders and “making a muscle” with both arms....Hold...and then relax.

♥ **Tighten your triceps** – the muscles under your upper arms – by extending your arms out straight and locking your elbows. Hold...and then relax.

♥ **Tighten your muscles in your forehead** by raising your eyebrows as far as you can – Hold..and relax.... Imagine your forehead muscles becoming smooth and limp as they relax. Say to yourself “relaxing, relaxing.”

♥ **Tighten your muscles around your eyes** by clenching your eyelids tightly shut. Hold...and then relax. Imagine sensations of deep relaxation spreading all around them.

♥ **Tighten your jaw** by opening your mouth so widely that you stretch the muscles in your cheeks. Hold...then relax. Loosen your lips and let the lower jaw hang loose.

♥ **Tighten the muscles in the back of your neck** by pulling your head way back, as if you were going to touch your head to your neck. Hold...and then relax. Since this area is often especially tight, repeat the cycle of tensing and relaxing one more time. Be careful and do not stretch over too big of a pain. Be gentle.

♥ Take a few deep breaths and tune into **the weight of your head**. If you are thinking about something besides relaxing, that's okay. Just say to yourself "not now and bring your attention back to your muscles.

♥ **Tighten your shoulders** by raising them up and as if you were going to touch your ears. Hold...and then relax....

♥ **Tighten your muscles around the shoulder blades** by pushing your shoulder blades back as if you were going to touch them together. Hold the tension in your shoulder blades..and then relax. Since this area can be especially tight, you might repeat the cycle again if tensing and relaxing. Say to yourself: "letting go, letting go."

♥ **Tighten the muscles of your chest by taking in a deep breath**. Hold on for ten second...and then release slowly. Imagine any extra tension in your chest flowing away when you breathe out.

♥ **Tighten your stomach muscles by sucking your stomach in**. Hold...and then release. Imagine a wave of relaxation spreading through your belly.

♥ **Tighten your lower back** by arching it up. Hold...and then relax...

♥ **Tighten the muscles of your bottom**. Hold....and then relax. Imagine the muscles in your hips going loose and limp.

♥ **Squeeze the muscles in your thighs all the way down to your knees**. You will probably have to tighten hips along with your thighs; since the muscles attach near the hips....Hold...and

then relax...Feel your thigh muscles smoothing out and relaxing completely.

♥ **Tighten your calf muscles by pulling your toes toward you** (flex carefully to avoid cramps) Hold....and then relax...

♥ **Tighten your feet by curling your toes downward.** Hold... and then relax.

♥ **Now imagine a wave of relaxation slowly spreading throughout your body**, starting at your head, and gradually going into every muscle group all the way down to your toes.

(Adapted from D.BURDICK, 2014)

Mindfulness of emotions

Emotions represent a complex human experience, carrying information about how we feel. They do impact our moods and overall reading or understanding of situations we find ourselves in. The main emphasis of mindfulness of emotions is to create a novel attitude toward our emotional experience by relating to it in a healthy way. How can we achieve it? By cultivating the ability to tune into our present emotional experience, by recognizing what emotions are present and by allowing the emotions to take their course through our body (Kabat -Zinn, 2013). By learning to feel the manifestation of a particular emotion in our body and with respect and kindness to allow the emotion to be here. There are three basic comments of an emotion: the physical manifestation of it: how the emotions show up in the body; in the form of bodily sensations (Brach, 2019). Then there is the cognitive aspect of it: the thoughts, ideas and the inner narrative connected to the emotion. The third aspect is the expression of the emotional mood in our mind. How to become mindful of our own thoughts? By paying attention to any of these aspects of the emotions: the bodily manifestations; the thoughts or the inner narrative or story that usually pertain to the past or future – hence distract us from being mindful of the present moment; we can invite children or teens to understand and tune into their own emotional life in a healthy way (Williams & Penman, 2011). The aim is to befriend all of our emotions with kindness and compassion (Brach, 2019).



Source: <https://www.mindful.org/using-mindfulness-to-befriend-all-of-our-emotions/>

Awareness of emotions process consists of the following steps:

- Notice the feeling
- Observe the feeling
- Accept the feeling
- Investigate the feeling

The most important two questions that we practice when relating to emotions are following?

- “What is going on right now?”
- “Can I be with it?”

Awareness of Emotions process practice

Object of the meditation: Emotion

Aim: To be able to name, notice, identify, and investigate emotions and create a space between oneself and the emotional experience. Becoming observer of one’s emotions.

Instructions:

Close your eyes and take a few deep breaths. Focus on the present emotions or feelings.

- Name the feeling – Identify the feeling- name it.
- Notice how and where it shows up in your body.
- *20-second pause*

➤ Observe the feeling as: feels good, feels bad, neither good
neither bad.

➤ *20-second pause*

➤ Accept the feeling – don't judge it or try to change it.

➤ *20-second pause*

➤ Investigate the present moment of the feeling.

➤ *20-second pause*

– Notice the part of the emotion that is present as well as those
aspects that are past or future aspects of the feeling.

➤ Stay present with it.

➤ *20-second pause*

➤ Don't identify with the feeling.

– Your emotion does not equal you.

➤ *20-second pause*

➤ What are the thoughts and the story behind the feeling?

➤ *20-second pause*

➤ What caused you to feel this way?

➤ *20-second pause*

➤ When have you felt this way before?

Open your eyes and return to the room (*Adapted from
D.BURDICK, 2014*)

Use of the practice: It is very useful for children and teenagers
to get used to naming and recognizing what they are feeling at the
moment. It helps to cultivate better understanding of oneself.

Mindfulness of thoughts

When we cultivate a deep sense of mindful awareness we come
to contact with our thoughts, inner narrative, and all kinds of
stories we tell ourselves about us, others, and various situations.
The invitation is to sit down as if a spectator in a movie theatre
and let the thoughts come and go on a screen like a movie, one
scene after another, without engaging with them. As if we were
watching a movie – our thoughts – without identifying with
them and believing them to be the carriers of the ultimate truth.
Especially with the thoughts that are not serving us, or our well-
being. Belittling, or patronizing thoughts, thoughts of harsh self-
criticism.

When teaching children and teens how to adopt a healthier attitude towards their thoughts, an array of useful visualization practices come in handy. Here are examples of such practices.

The Lazy River Exercise

Object of the meditation: thoughts, feelings, bodily sensations, wishes, hopes.

Aim: By observing a steady stream of thoughts, feelings, bodily sensations, and other experiences, one learns simply to observe without getting engaged with them. In this imagery, individuals imagine every thought, feeling, bodily sensation, or wish as a small boat, or a raft. They can even imagine a word of description being written on the side of the boat.

Instructions:

Sit down and make yourself comfortable. Close your eye and follow my voice.

I want you to imagine a river with tiny boats, rafts of all different shapes and sizes, and colors flowing continuously by.

– 30-second pause

Now picture yourself standing beside the river, watching everything coming towards you.

– 30-second pause

Imagine that what you are watching are your thoughts, wishes, feelings, or bodily sensations. Watch them come downriver.

– 30-second pause

You might even notice a word written on the side of the raft or boat that represents your thought or feeling.

– 30-second pause

As they come closer to you, I want you to just watch them come and go and look to see what comes down the river next. Do not get in any of the rafts or boats. Just let them go by.

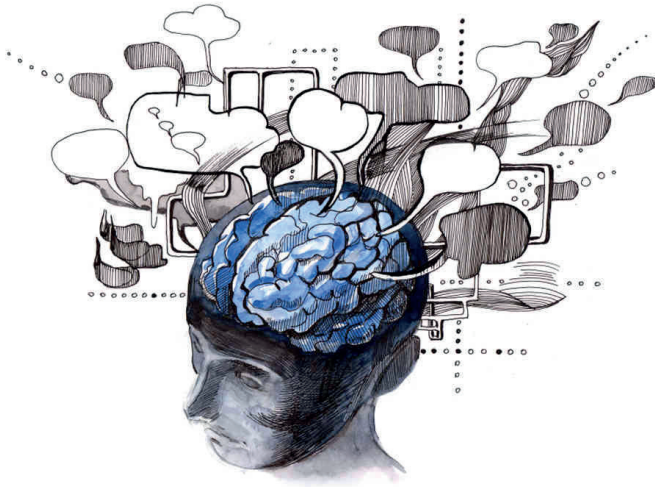
– 30-second pause

Try not to attach to or push away what you notice on the river. Just let it all come and go.

– 30-second pause

Once you are ready, you can open your eyes and return to the room.

Use of the practice: To develop a healthy distance between you and your thoughts, especially at children and teens who believe their thoughts and beliefs to be their only reality of life.



Source:<https://bluedoormedia.co/2021/01/19/the-art-of-getting-out-of-your-head-with-mindfulness/>

Change the channel exercise

Many children and teens do not realize they can deliberately think about what they choose to pay attention to. Mindfulness of thoughts teaches children to practice thinking positive thoughts, especially when feeling anxious, worried, or fearful.

Object of this exercise: To deliberately choose positive thoughts over negative ones.

Aim: Practicing a proactive approach to choosing positive thoughts over negative ones.

Instructions:

- Imagine that what you are thinking about is like watching a TV channel.
- What are you thinking about right now?
- Are your thoughts calm, happy sad, worried, painful, good, or bad? This is a channel you are watching right now.
- Think about what you would put on your happy/peaceful/relaxed/ feel good channel.
- Be specific. Choose 3 different things you could put on 3 different channels that feel good to you.
- What are the 3 things? Some examples might be petting your cat or dog, swimming, dancing, cooking, baking, making crafts, painting, playing games, playing sports, listening to your favorite music, or a warm bath, or perhaps eating your favorite food.
- What three things (or more if you wish) could be on your three (or more) channels?
- Engage your sense and imagine these things, activities by seeing rich detail, hearing sounds, noises related to the activities, smelling the smells, tasting to food, for example. Create as rich and vivid picture-channel as possible.
- If your thoughts feel bad or negative, then pretend you are picking up an imaginary remote control and using it to “change the channel” to one of your happy/feel good channels of your choice.
- Imagine you are watching what you have already decided to be on that channel.
- Practice “changing the channel” in your mind to a more positive channel.
- Do you feel better after watching this channel?
- Use this exercise anytime you have negative or unpleasant thoughts or feelings.

(Adapted from D.BURDICK, 2014)



Source: <https://www.walmart.com/ip/Universal-Remote-Controller-Replacement-For-Samsung-Hdtv-Led-Smart-Tv-Control/816408643>

Automatic negative thoughts exercise

Aim of this exercise: to become aware of the categories of automatic negative thoughts that might stand out as most prominent in my habitual ways of thinking and reacting to stimuli.

Instructions:

Go over the categories and choose three that are present your most frequent ways of thinking.

Write 5 examples of such thoughts.

Per examples below, try to reformulate, rephrase these automatic negative thoughts into more positive ones.

- **All-or-nothing thinking.** You see everything as entirely good or entirely bad. For example if you don't do something perfectly, you've failed.
- **Always/Never thinking.** You see a single negative event as part of a pattern. For example, you *always* lose your homework.
- **Mind-reading.** You think you know what people think about you or something you've done without asking them—and it's usually bad.
- **Fortune-telling.** You are certain that things will turn out badly.
- **Magnification and minimization.** You exaggerate the significance of minor problems while trivializing your accomplishments.
- **Guilt-beating with "should" statements.** You focus on how things *should* be, leading to severe self-criticism as well as feelings of resentment toward others.
- **Personalizing.** You take everything personally.
- **Focusing on the negative.** You see only the negative aspects of any experience.
- **Emotional reasoning.** You assume that your negative feelings reflect reality. Feeling bad about your job means "I'm doing badly and will probably fail this course."
- **Comparative thinking.** You measure yourself against others and feel inferior, even though the comparison may be unrealistic.
- **Labeling.** You attach a negative label to yourself or to someone else.
- **Blaming.** You blame someone else for your own problems. It's always someone else's fault.

Species	Example	Kill the ANT
Always/Never Thinking	Nobody likes me.	Julie talked to me today.
Blaming	It's all your fault my homework is late.	Homework is my own responsibility so next time I will get it done on time.
Personalizing	She was rude to me.	Maybe she ignored you because she was in a hurry.
Labeling	I'm stupid.	I didn't do well on this test, but I get better grades when I study longer.
Guilt-beating	I shouldn't feel so upset.	There is a good reason why I am so upset.
Mind-reading	My teacher hates me.	Maybe my teacher doesn't know me very well.
Fortune-telling	No one will invite me to the dance.	There is still time to ask someone myself if John doesn't ask me first.
Focusing on the negative	I got 2 wrong on the test.	Yes, but I got 98 of them right.

Source: Adapted from Mindfulness of kids and teens by D. Burdick, 2014

The neurobiology behind mindfulness

Over the past four decades, mindfulness meditation and its possible beneficial effects on individuals' stress levels and decreased levels of fear, worry, and anxiety have received a lot of attention from researchers. With the use of modern imaging technologies, scanning the structure and activity of specific brain areas, researchers have begun to tap into the mystery of what is happening in our brain as we regularly meditate. The phenomenon of *neuroplasticity* which is our brain's ability to change itself stands behind the benefits of regular mindfulness meditation practice. Many research studies confirmed that regular practice in mindfulness meditation can change brain structure and its functioning, especially in the areas responsible for emotion regulation such as amygdala and parts of the brains responsible for our understanding of the self-concept (Morrison et al, 2014; Janssen et al, 2018; Segal et al, 2013). The so called Hebb's axiom goes like this: "neurons that fire together, wire together" (Hebb, 2009 in Burdick, 2014) Neurons' dendrites increase in size and efficiency when something is repeated over and over. A useful metaphor can be used to explain to children what happens in our brains when we do something repeatedly: just like a path of worn grass is created from lots of foot traffic, mindfulness practice can be an effective way to create more healthy "pathways" in the brain (Burdick, 2014).

The folding paper exercise

When we do something over and over again, it gradually become easier for us to do. Good examples of it are learning to ride a bike, singing a song, etc.

Instructions:

Take a sheet of paper, A4 format and fold in in half. Repeat the procedure and fold that size of paper in half until you cannot do it anymore as it becomes very difficult to fold the paper in half.



Source: <https://www.sciencefocus.com/science/whats-the-maximum-number-of-times-that-you-can-fold-a-piece-of-paper>

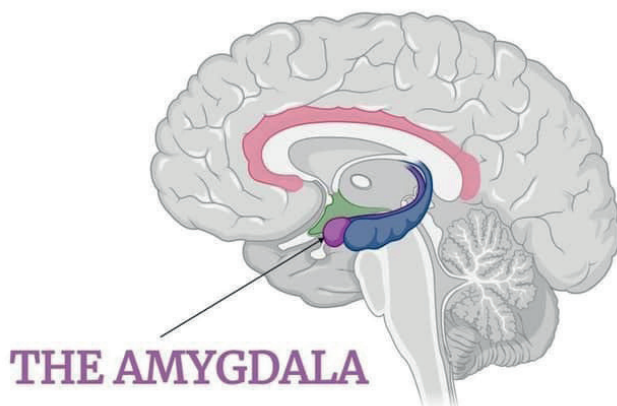
Explaining to children the roles of various brain areas and their functioning:

The Prefrontal cortex (PFC), also known as “*the Conductor*” is responsible for the following brain activities:

- Planning
- Organizing time, activity, and space
- Regulating attention
- Decision making
- Moderating behavior
- Personality expression
- Motivation
- Mood regulation

Amygdala also known as the “*security guard*” plays a key role in the processing of emotions and is central to survival, arousal, and autonomic responses. It consists of two almond-shaped brain structures that, along with hippocampus, are part of the limbic system. Amygdala is associated with fear responses, hormonal secretions, and emotional (implicit) memories. From the evolutionary perspective, the alarm system in the brain (the amygdala) is always ready to set off the organism’s stress response in the form of flight-fight-or freeze response when exposed to real

or imagined threat. It sets off the array of physiological responses such as increased heart rate, blood pressure, release of cortisol and adrenaline into the blood stream and many others. We feel anxious, fearful, experience negative thoughts (Treleaven, 2018). After the threat is over, the organism returns to its original levels of functioning. This is an ideal situation. Unfortunately, prolonged, and toxic stress depletes organism's resources and makes it prone to infections and diseases as the immune system functioning is compromised due to long-term exposure to chronic stress (Morrison et al, 2014; Burdick, 2014). Regular mindfulness meditation may have impact on the density of brain tissue in amygdala and its functioning.



Source: <https://christophertabet.medium.com/our-troublesome-amygdala-how-meditation-can-help-calm-our-nerves-1dc5134448f3>

Also, *the right anterior insula*, another brain area, involved in so called *interoception* – the sensing of body states such as the state of the gut, the heart, the pain- can be positively affected by regular mindfulness practice.

The right anterior insula is responsible for the following:

- Sensations of warmth, coldness on skin

- Helping us know when we need to go to toilet.
- Body movement
- Vocalization and music
- Emotional awareness
- Cognitive control and performance monitoring
- Blood pressure and heartbeat regulation

Regular mindfulness practice can change structure in this part of the brain, positively affecting the activities mentioned above (Hölzel et al, 2007, in Burdick, 2014).

Mindfulness and heartfulness

Practicing the art of loving kindness, compassion, and self-compassion is at the root of mindfulness meditation practice. For mindfulness to take its roots in our lives and to receive its full range of benefits, it needs to be infused with whole-heartedness, or in other words, heartfulness. The wholesome qualities that make heartfulness are kindness, gratitude, generosity and compassion and self-compassion. Cultivating these qualities on one's life leads to greater well-being and happiness. To be heartfelt while being mindful means that our attention is not relegated to a cold, observing distance – but rather involves a warm, heartfelt relationship with whatever is happening in our experience, internal or external. It means that we are developing the capacity to regard one's life with a sense of empathy and kindness (Brach, 2019; Kabat-Zinn, 2013). Instead of being driven by the pain or pleasure principle. Both mindfulness and heartfulness can teach us how to relate to the inevitable discomforts, pains, and losses of life with more balance, steadiness, and compassion. We can practice heartfulness in two ways: first, by bringing a quality of care and empathy to whatever is happening, internally and externally; second, by actively and intentionally strengthening specific qualities of the heart. Whether it's kindness, gratitude, generosity, compassion, or any number of positive emotions, their cultivation all contain three components: initiating the quality, sustaining attention, and savoring its effects ((Brach, 2019; Kabat-Zinn, 2013; Neff, 2024).



Source: https://ggia.berkeley.edu/practice/loving_kindness_meditation

Loving kindness meditation practice

Object of the meditation: loving kindness expression to oneself and others

Aim: to cultivate a more living attitude toward myself and others

Instructions:

Sit quietly, close your eyes and place both hands on your heart (or one hand on your heart area, second hand on your belly). Take a few deep breaths and with each outbreath, let anything that needs to go, leave.

Repeat silently the following phrases, directing them to you, at first:

- ♥ “May I be safe”
- ♥ “May I be well”
- ♥ “May I be peaceful”
- ♥ “My I live with ease and kindness”

Then, imagine your loved ones, one by one and wish them the following phrases:

- ♥ “May you be safe”
- ♥ “May you be well”
- ♥ “May you be peaceful”
- ♥ “My you live with ease and kindness”

You can then wish these phrases to neutral people who you do not know that well but wish them all the good in life, none the less.

If only possible, wish these phrases to people with whom you might be having difficult relationship or interactions.

In the end, wish these phrases to all living beings on the planet Earth.



Source: <https://www.youtube.com/c/heartfulness>

The same way compassion and self-compassion are practiced. Compassion is a desire to respond to the distress of others with care and kindness. Self-compassion means treating oneself with patience, kindness, and understanding. When we practice self-compassion, challenging emotions or mistakes become opportunities to soften and be vulnerable. Instead of beating ourselves up, we can respond to negative thought patterns with self-kindness and care (www.midnfulschools.org, 2024, Neff, 2017).

There are three main components to **self-compassion**:

♥ *Mindfulness* – kind and non-judgmental awareness of the present experience as it unfolds, moment by moment.

♥ *Common humanity* – suffering is common to all of us, human beings. We are not alone in it.

♥ *Self-kindness* – offering myself wishes or phrases that wish me well (regardless of the present circumstances) by placing my

hands on the heart: “May I be safe,” “May I be well”, “May I be peaceful”, “May I be strong.”

The self-compassion break exercise

Aim: to practice self-compassion

Instructions:

Recall a situation in your life that is bothering you, such as a health issue, relationship conflict, or perhaps a work problem.

1. Say whatever word or expression that feels true to your situation.

Example: „This is painful, or..this is stressful..or this is really hard right now.“

2. Acknowledge the reality of suffering:

Everyone experiences suffering, here and there...it is part of being human. This is shared by all humanity.

3. Put your hands over your heart, or any other place that feels comforting and soothing (belly) and gently close your eyes or with a soft gaze, whisper to yourself:

In the midst of all this:

May I be strong.

It is okay darling

May I be calm

My I be kind with myself

May I be at ease

May I feel safe

(Adapted from Neff, 2024)

Shared humanity - Just like me

Self-compassion practices can bring, over time, a sense of peace, belonging and a sense of open heart, tender and kind, especially in moments of need, sadness, fear, or isolation. It helps individuals see themselves as deserving of help and support the same way as others do. One particularly useful practice of self-compassion practice, called *Just like me* can be introduced to children or teens in their classroom. It invites children to relate to one human being,

one classmate of theirs, to one another with silently whispering the following phrases, keeping their focus on that person:

- ♥ “This person has body and mind, just like me.”
- ♥ “This person has feelings, thoughts, and emotions, just like me.”
- ♥ “This person has, at some point, been sad, just like me.”
- ♥ “This person has been disappointed, just like me.”
- ♥ “This person has been angry, just like me.”
- ♥ “This person has been hurt, just like me.”
- ♥ “This person worries, just like me.”
- ♥ “This person has longed for connection, just like me.”
- ♥ “This person is learning, just like me.”
- ♥ “This person wishes to be happy, just like me.”
- ♥ “This person wishes to be loved, just like me.”

And then we ask children, students to send these wishes to that person:

- ♥ “May you be peaceful and happy.”
- ♥ “May you be free from pain and suffering.”
- ♥ “May you have strength, resources, and social support to navigate difficulties in your life with ease.”
- ♥ “May you be loved, because you are a fellow human being, just like me.”

We then invite students to take a moment and notice the sensations in their body. We invite students to feel the sensations of being connected to those that are “just like me” (www.mindfulschools.org, 2024). As students continue this journey of compassion and self-compassion practices, we invite them to be gentle and kind to themselves by sending and receiving the following message: “You all deserve love and kindness, as any human being on this Earth, just like me” (www.mindfulschools.org, 2024).

Mindfulness, kindness, compassion, and self-compassion all represent powerful aspects of resilience as we are working with young children, and adolescents. These teachings bring on the hope for better, more tolerant, and loving world in which all human beings feel united (Brach, 2021; Kabat-Zinn, 2013, Treleaven, 2018). Self-compassion helps us to feel more connected to others

as it promotes a sense of belonging. When we feel there is a strong social support system; a group of significant others with whom we practice mutual compassion, kindness, care and understanding, we foster a strong sense of power and resilience, the ability to take on whatever challenges life can bring (Thorová, 2015). The high-quality interpersonal relationships are being cultivated and resilience strengthened (Thorová, 2015; Brach, 2019).

In the end, what is then purpose of practicing mindfulness meditation?

- ♥ To cultivate a sense of satisfaction
- ♥ To feel joy without reason
- ♥ To feel freedom from less
- ♥ To cultivate the lightness of being
- ♥ To feel the liberating feeling
- ♥ To wake up to the beauty of the present moment
- ♥ To adequately respond to life's 10, 000 sorrows and 10,000 joys.

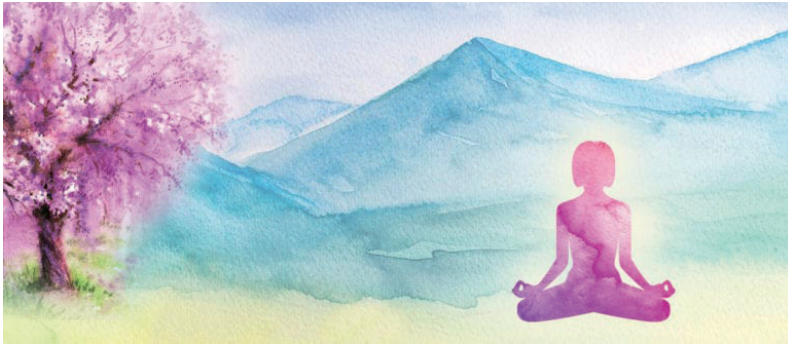
Finally, a few quotes by Buddha:

*"Drop by drop is the water pot filled. Likewise, the wise man,
gathering it little by little, fills himself with good."*

"Radiate boundless love towards the entire world."

*"Conquer anger with non-anger.
Conquer badness with goodness.
Conquer meanness with generosity.
Conquer dishonesty with truth."*

"A disciplined mind brings happiness."



Source: <https://www.heartfulnessmagazine.com/love-and-meditation>

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THE BEST INTERVIEW WE CAN HAVE
***Resilience as a factor supporting psychological
health in the context of supervision***

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We present to you supervision as a source of support for resilience in the teaching profession. We allow ourselves to speak to you as the narrators of its story, by which we try to stimulate you think, ask, answer, reflect and draw a certain generalizations that are important for you. We encourage you to learn which can be a safe way to promote resilience, flexibility, tenacity and understanding.

Hakim's wisdom

Once the Sultan took his servant who had never been on a ship before on a sea voyage. That is why he crouched on his bottom, screaming, moaning, shaking and crying with fear. The others were kind to him and tried to comfort him. However, the kind words did not penetrate his heart. Here the wise Hakim, the king's physician, said: "Your Royal Highness, if you permit me, I will pacify him." The Sultan consented without hesitation. Hakim ordered the sailors to throw the crier into the sea, which they gladly did. The servant gasped for breath and begged to be pulled upstairs. From the moment they helped him back, he sat quietly in the corner. The Sultan was astonished and asked Hakim, "What wisdom is behind this change?" Hakim replied, "Your servant has never tasted sea salt. Therefore, he did not know how much danger lurks in the water. He could not have imagined how valuable it is to feel the ship's deck beneath him". The value of peace and tranquility is known only to those who have already faced danger. You, who are full, do not know what ordinary country bread tastes like (Peseschkian, 1996).

Sharing the Persian mistake

Sharing the Persian mistake (Friedberg, McClure, Garcia, 2009) is a procedure designed to reduce perfectionism and fear of failure. It is based on the American television series *Joan of Arcadia*, which aired from 2003 to 2005. During one episode, Joan is tense about her imperfection and her lack of control over others and events. Over the course of the show, Joan learns about Persian rug makers who deliberately make mistakes in their beautiful rugs. These flaws are artists' signatures and ways to express their humility. The Persian error emphasizes the idea that what is happening must be lived in an unpredictable and most imperfect reality. The Persian mistake metaphor is as follows. Do you know what a Persian mistake is? Many people think that Persian carpets are the most beautiful carpets in the world. But you know what? Carpet manufacturers make mistakes in the carpet on purpose. They make mistakes as a kind of special signature. They think that mistakes are the things that make us especially human. Mistakes

allow us to know ourselves and others to know us as we really are. They believe they should share rather than hide. How does that sound? Can we look together in supervision at how we experience mistakes?

Visiting an ice cream shop

We want to tell you a story. Close your eyes (or look at the ground) and become aware of all the sensations you will have as you listen. Today I got a congratulatory message in the mail from my favorite ice cream shop that I won an ice cream contest. It said that I could take anyone with me and we could have anything we wanted. That's why I invite you all. So we arrive at the store and the owner enthusiastically greets us and then tells me to go ahead and serve myself. First, I choose my cone – I take a chocolate-dipped waffle cone and then wrap it in cashew nuts. I put a scoop of chocolate ice cream on the bottom of the cone, then a scoop of caramel, and then add a few vanilla beans. I see some chopped up Kit-Kat bars here, so I'll add those too and some fluffy strawberry frosting. Now the ice cream is huge, but even so, I add a ladle of hot fudge, put whipped cream on top and sprinkle it with chopped cashew nuts. Now it's up to you, so choose whatever you fancy and combine it however you want. Okay, everyone had plenty of time to choose their ice cream. Open your eyes and go back to the room. What did you choose? (Farrell, Reiss, Shaw, 2021).

A fable about the sun and the wind: The sun and the wind fought over who was stronger. The sun saw a man on the road and said: "Stronger is he who makes him take off his coat". The wind began to blow so that the trees bent, but blow as it pleased, the man held fast to his coat and did not take it off. Finally, the wind gave up. Then the sun started to warm slowly. As it got hotter, the man began to sweat and eventually took off his coat himself.

Lessons for the supervisor: We cannot force someone to do something. The more we force the supervisee/client to do something differently, the more he will resist and insist on his own (hold on to his coat). But we can create conditions so that he is willing to do it himself. These conditions are the warmth of

kindness and understanding, the creation of an atmosphere and climate in which the supervisee/client is more open to thinking about what he or she could change. If he makes the change himself, then he takes credit for it and his self-confidence increases – the supervisor/teacher only creates the conditions for him.

What is supervision?

Supervision is the most beautiful interview we can have.

It brings a close relationship, a meeting with a partner with the possibility to safely, equally, openly, with the same interest to express one's needs and emotions, experience, with the acceptance of autonomy, accepting, kind and enriching sharing of presence with the intention of offering the opportunity to perceive, experience, reflect on one's own work and relationship, to gain knowledge and freedom in approaching the student/client, his and his own needs.

Supervision ≠ revision.

Supervisor ≠ controller, nor supervisor, nor revisor, nor inquisitor.

Supervisor = a real person.

Supervision = safety, support, transparency and respect, balance.

Supervision = learning process, which is both help and control (critical friend).

It is about the influence of informal authority on the teacher (intentional and unintentional).

It is more of a consultation. The supervisor is usually invited to cooperate by the teacher, who freely chooses his supervisor.

Both of them side by side are looking for a way through common topics that concern e.g., student/client, teacher-student/client relationship, supervisor-supervised relationship.

The role of the supervisor (Armstrong, Freeston, 2003, Persons, 2008) is to find a balance between supporting the experience of the supervisee and the necessary changes in his understanding so that:

- a good supervisory relationship has been established in which the teacher feels supported, accepted, safe and valued,

- a solution to the student's/client's problems was sought,
- there was a natural learning of new skills and abilities,
- there was an increase in the teacher's professional competence,
- the teacher's strengths were encouraged,
- unconscious learning processes were named and made aware of,
- the capacity for self-reflection and real self-evaluation was increased,
- space was created for recontracting the original contract due to misunderstanding and disagreement without power influences,
- the teacher's own individual style was supported,
- there was a naming of risks in difficult situations,
- attention was paid to ethical dilemmas, boundaries, distribution of power and responsibility,
- the risk of damage to the student/client and the teacher was reduced,
- there was a reduction in the risk of burnout,
- the ability to treat one's own injuries, including self-care and rejection of unreasonable expectations and demands, was reflected.

Content of supervision

The content of supervision is the problems and relationships of the teacher, student/client, group, organization, the relationship teacher-student/client or teacher-school class/group, teacher-school/organization, the relationship between teachers and at the same time the relationship supervisor-supervised (Linehan, McGhee, 1994, Praško, Vyskočilová, Šlepecký et al., 2011). Supervision in cognitive-behavioral therapy is based on the same principles as cognitive-behavioral therapy, while the basic postulates of learning theory are used in supervision, such as classical and operant conditioning, cognitive learning and social learning (Armstrong, Freeston, 2003, Persons, 2008, Praško, Vyskočilová, Šlepecký et al., 2011). Supervision involves focusing the supervisor's attention on the teacher's identifiable behaviors and dynamics, and on the mediating cognitions, emotions, bodily

responses, and deeper attitudes that relate to the student/client and the entire context of the relationship. Content of supervision according to Praško, Šlepecký, Popelková et al. (2022), Praško, Vyskočilová, Šlepecký et al. (2011), Beck, Sarnat, Barenstein (2008), Shafranske, Falender (2008), Armstrong, Freeston (2003), Waltz, Addis, Koerner et al. (1993), Linehan, McGhee (1994) it may also imply:

- understanding of the case and its conceptualization,
- the selection of strategies that logically follow from the conceptualization of the case,
 - awareness of critical moments, release of blocks and blind, dumb and deaf places in the relationship,
 - understanding the relationship and building it with a specific student,
 - clarifying the boundaries of one's own competence and clarifying one's own limits,
 - understanding the context in which the relationship takes place,
 - clarification of countertransference in thoughts, emotions, physical and psychological manifestations, reactions, behavior and attitudes,
 - increasing knowledge,
 - increasing awareness of ethical issues in therapy and in one's own profession,
 - development of specific teaching skills and abilities,
 - support for teacher autonomy,
 - self-care – prevention of burnout.

Basics of the supervisory relationship

The formation of the supervisor-supervisee relationship (supervision relationship) is based on similar principles as the therapeutic relationship (empathy, relational level, contract) (Table 1).

Table 1. Selected differences between supervision and therapy (Praško, Šlepecký, Popelková et al., 2022, Larkin, Lundberg, 2002, Falender, Shafranske, 2008, Yalom, Leszcz, 2007)

Supervision	Therapy
Is the process educational.	It is a healing process.
We can directly report the truth as part of the feedback.	The client gradually reveals the truth.
We ask whether the supervisee wants the criticism.	We have to be very careful with criticism and prefer not to criticize.
We do not support the development of deeper transmission (but it may arise).	We expect transference and can use it therapeutically.

Making a **contract** is a behavioral activity that is part of a personal attitude. The position has 4 components:

- **knowledge (cognition),**
- **feeling (emotions),**
- **negotiations (behavior),**
- **physiological sensations.**

The goal of learning is to enable a change in attitude.

In the following text, we offer questions that the supervisee and supervisor can ask themselves in individual positions when concluding a contract.

Knowledge

The supervisee asks questions: What do I know about that student/client? How do I name things? How does what I observe match the theory I know? What is my basic knowledge? What do I know about my stage of development? Does my supervisor know more than I do? Do I know how to think about my student/client and the problems they present? Do I know how to proceed? Can a supervisor see where I have shortcomings even though I can't see them myself? Based on this list, will I be able to contract with him to improve my knowledge in a way that will stimulate my personal and professional growth and provide greater protection for my

students/clients? If I answered no, what does that say about the nature of my relationship with my supervisor? Can it change?

The supervisor asks questions: At what stage of development is the supervisee? What knowledge does he have? Did he arrive at a comprehensive philosophy? Are our approaches complementary? Do I have the possibility to have the management of this supervision supervised?

Feeling

Supervisee: How do I feel about the student/client in the situation right now? Do these emotions affect our mutual contract and relationship? How do I feel about my student/client when I'm not sure if my emotions are appropriate for the current situation? Can this confusion affect our contract, relationship? What are my beliefs, values and cultural norms? Are they challenged by this student/client, or by the situation? Am I facing an ethical dilemma? Does this student/client touch me so much that it goes beyond a one-on-one meeting? What do my ideas or metaphors look like affecting my emotional reaction to what I bring to supervision? How do I feel about my supervisor? Does any of this affect how I contract? What am I experiencing? What do I feel? What am I thinking? What do I feel? What am I doing? What is going on? What moves me? What is an impulse for me? What is alive in me?

Supervisor: How does being supervisee affect me? Am I affected by the case that brought (supervisor's countertransference) to supervision? Is this information important? Do any of my emotional reactions affect the contracting process? Are all short-term, long-term and hidden contracts between me and the supervisee and between the supervisee and the pupil/client clear to me? Am I looking forward to this supervised?

Physiology

Supervised: What physical reactions does the presented case evoke in me? Can I work with these feelings in supervision? Do I need to find a supervisor who will be able to understand my physiological feedback as well as my verbal expressions? Can it help me bring these two areas together?

Supervisor: How do I react physically and emotionally to the student's/client's problems? What physical sensations and bodily cues did I observe in the supervisee? What phenomena of this kind did the supervisee perceive in the situation that he brought to the supervision? How do I physically react to what the supervisee presents?

Behavior

Supervised: Do I have the skills necessary to intervene appropriately? Do I know what to do? Do I understand what approach is contraindicated? Can I ask my supervisor to teach me some creative interventions? Could I accept a certain pupil/client or a certain situation?

Supervisor: Do I have enough creative interventions available to pass on to the supervisee? Am I creating the kind of relationship that is needed in supervision? As a supervisor, am I at an appropriate level for what I expect from the supervisee?

When defining, evaluating, and justifying the problem to the supervisee, visualizing it or asking questions and then examining the answers can be supportive both for him/her and for the supervisor. The wording of the questions when investigating the problem can be as follows:

- **Evaluation of the problem:** Is it a big, medium, small problem? Is it overwhelming, bothersome, annoying, or crippling? Is this a clear or confusing issue? Why?

- **Reasoning of the problem:** Why is the problem a problem for you? What does the problem mean to you? What are the implications for your work with the student/client or for yourself? Does it violate something that is valuable to you? Is it depriving you of something meaningful? Does it offend any belief or value that is central to your life?

- **How to work when someone comes and says they have a problem?** What is the problem, what would you call it? How do you think the other side sees the problem? What are the causes? How did you try to solve the problem? What are the other party's needs? What would it take for you to leave today feeling like it was

meaningful to you? What skills and abilities are required to cope. What are external and internal sources?

The visualization of the problem or **the image** of the detail of **the problem** gives us the opportunity to immediately grasp the problem and becomes the basis for the next conversation. When learning about it, new aspects may appear, which in themselves lead to a solution. These can be incorporated by the supervised into the next picture, into the picture of the solution.

What helps good relationships.

- when the supervisor provides the supervisee with warmth and respect, reality and empathy, understanding, transparency, safety, acceptance and appreciation, understanding, acceptance, discovery of connections,
- when the emphasis is placed on equality between both and on the freedom and independence of the supervised from the beginning of the supervision process,
- when the supervisor has the general qualities of a good psychotherapist: empathy, congruence, expressing support and warmth, agreement, e.g., also about homework,
- when the contract is clear, empathy, positive reinforcement, emphasis on characteristics, support of one's own search process,
- when we listen carefully to the supervised,
- when we understand him,
- when we don't hurt him unnecessarily,
- when we can see the strengths and advantages of the supervised,
- when we can make him happy,
- when we can appreciate and praise him,
- when we can agree,
- when we smile or look friendly,
- when we can show participation,
- when we spend a reasonably long time together,
- when we speak calmly and the tone of voice is more confidential,
- when we are calm and relaxed,
- when mutual expectations in the relationship are in balance,
- when we have common goals and interests,

- when we can show a positive attitude and respect towards the supervised (it is best to appreciate something concrete),
- when the relationship is balanced (a person takes and gives roughly equally) (Beck, Sarnat, Barenstein, 2008).

The seven-eye model of supervision

After we introduced supervision, its content, the basics of the supervisory relationship in the passing levels of the text, we will now focus on the supervision model, which according to Hawkins, Shohet (2016), Inskipp, Proctor (1995) is referred to as the seven-eye model of supervision, while in introducing it, he uses the analogy of musicians learning to play scales before embarking on concert pieces.

1st mode: focus on the content of the supervision session

– the role of the supervisor for the supervisee is **to make the supervisee more aware of what is really happening in the sessions.**

1) **step:** lead the supervisee (teacher) to **an accurate description of the students/clients** (how they got into the relationship, their physical appearance, how they move, what their posture is, how they breathe, speak, look, gesture, their speech, metaphors, ideas, their story from own narration).

The teacher is like a painter and the supervisor challenges the teacher's assumptions and asks him to go back to what he saw or what the student/client said. Vigilantly monitors the teacher's "ideological censor", the system of beliefs censoring which information the teacher puts into context and forms the framework in which he presents the student/client.

2) **step:** focus on **content.** It is about examining the links between the content of one part of the session and the material from other parts of the session, listening to the whole that is contained in each of the sub-parts. Links of the content to the teacher/client's life outside the relationship and before the relationship are explored.

It's happening:

– by focusing attention on **the first five minutes of the meeting, noticing how the student/client expressed himself**

and how much he revealed even before the dyadic process had fully started,

- ensuring **video/audio recording of the meeting/session,**
- movement between the reality of the material and the emotions of the teacher.

2nd mode: focus on strategies and interventions

The supervisor focuses on **what interventions the teacher used when working with the student/client, how and why he used them, and what he would like to do differently.** We ask: "What interventions did you use?" "What reasons led you to do so?" "Where did these interventions lead you?" "How did you use these interventions and when?" "What do you want to do with the student/client now?"

Maslow (in: Hawkins, Shohet, 2016): **"If your only tool is a hammer, you tend to see everything as a nail."** It is important to make sure that the teacher not only has a wide range of interventions in the tool bag, but that he also uses tools appropriately and that he does not dull his chisel by tightening screws!

The basis is brainstorming: "Tell me anything that comes to mind." "Speak the idea. Don't judge or evaluate it." "Use the ideas of others as springboards." "Don't shy away from the wildest possibilities you can think of."

A path to creative solutions to the situation is offered. In group supervision, we can try to find twenty ways of **solving the situation** using brainstorming, and in individual supervision, we can ask the teacher to find six to seven **different ways of handling the situation.**

In group supervision – **active role-playing** (teachers play the student/client and try out solution approaches).

In individual supervision – **an empty chair or a student/client is played by the supervisor or the supervisor and the teacher exchange roles and respond to interventions from the position of the student/client.**

Offering your own intervention is dangerous when:

- **the supervisee demonstrates his/her abilities, while not realizing how much easier it is to be able to cope in the**

relative peace of the supervision session than face to face with the student/client,

– the teacher introjects (absorbs whole) the supervisor's interventions, rather than getting help in creating his own improved interventions.

3rd mode: relationship focus

In the center of attention there **is not the student/client, the teacher, nor the intervention used, but the system that both parties create together.**

The supervisor focuses on: **conscious and unconscious** interventions between teacher and student/client.

We ask: "How did you meet?" "How and why did the student/client choose you?" "What was the first thing you noticed about the nature of your contact with the student/client?" "Tell me a story about the history of your relationship."

– with the aim of helping the teacher to stand outside the relationship in which he can be too entangled, drowned, and to recognize the pattern and dynamics of this relationship.

More questions: "Find an image or metaphor that reframes this relationship." "Imagine what your relationship would be like if you and the student/client met under different circumstances or if you both met on a deserted island." "Become a fly on the wall in during your last meeting, session, what will you notice about your relationship with each other'."

All this helps the teacher to see the relationship as a whole, instead of staying only with his own point of view of the relationship.

The task of the supervisor is to listen even when the teacher talks about the relationship from his own perspective. He listens with the third ear, i.e. he listens to the ideas, metaphors and Freudian recitations accompanying the teacher's description of the given pupil/client. By listening, the supervisor tries to clarify the picture that the teacher subconsciously paints about the relationship.

4th mode: focus on the teacher's process

The supervisor focuses on the internal processes of the teacher and how these processes are affected by the relationship under investigation.

This includes the teacher's countertransference.

Four types of countertransference:

1. **Transference emotions of the teacher induced by this particular student/client.** It can be about bringing emotions from past relationships and situations into the relationship with this student/client or projecting a part of the teacher onto the student/client.

2. **The teacher's emotions and thoughts, which arise from playing the role that the student/client transferred to him** (the student/client, for example, reacts to the teacher as if he were his mother, and the teacher finds that he feels an alternate need to protect him and anger, so as the student's/client's mother).

3. The teacher's emotions, thoughts and actions are directed **against** the transference of the student/client. The student/client perceives the teacher as a maternal type, and the teacher finds that he begins to feel strong masculinity and matter-of-factness in order to avoid this maternal transference.

4. **Through the projection**, the material of the student/client, which the teacher accepted physically, mentally, or spiritually.

The teacher examines the types of countertransference, does not respond to the student/client, but gives space to respond to the student/client.

The easiest way for a supervisor to focus on countertransference is to ask, "What is your countertransference towards this student/client?"

"Identity control" technique (Heron, 1974; in: Hawkins, Shohet, 2016) and its stages:

1) stage: the teacher is invited to say the first spontaneous response to the question: "Who does that person remind you of?" The supervisor repeats the question until the teacher finds an answer, which can be a person from his past, a well-known personality, a historical, mystical figure, some characteristic of the teacher.

2) stage: the teacher should describe what his pupil/client is like as a person.

3) stage: the teacher then answers the question of what he wants to say to the person discovered in the first stage, especially what remained unfinished in his relationship with this person. Role playing can be used, the person in question sits on an empty chair and the teacher expresses his emotions towards him.

4) the teacher should then describe how the student/client differs from this person.

5th mode: focus on the supervisory relationship

In previous models, the supervisor was focused outside itself. In the first mode, the supervisor focuses on the student/client.

In the second and fourth modes, it focuses on the teacher. It encourages the teacher to look less for answers "out there with the student/client" and to pay more attention to what is happening inside him.

In the fifth mode, the supervisor looks for **the causes of events within himself. It is a parallel process – finding parallels.**

6th mode: focus on the supervisor's own process

The fifth mode examines how the relationship permeates the supervisory relationship and how it is reflected in it. In the sixth mode, we focus on how the relationship enters the supervisor's inner experiences.

The supervisor must be clear:

"What are my basic emotions towards this teacher?"

"Do I feel threatened, challenged, critical, bored, etc.?"

The supervisor notices and is aware of his own processes, he must be able to pay attention to changes in his perception, marginal indications of thoughts and fantasies, concentrate on the content and process of the session.

Helpful statements for the supervisor in recognizing one's own countertransference are:

- I have noticed that the image of wolves with bared teeth keeps coming back to me when you describe your relationship with the

student/client to the supervisee. Is this idea consistent with your emotions towards this relationship?

- Your description of the student/client makes me tired. When this happens to me, it often means hiding some emotion, either in relation to the process or directly here in the supervision. Maybe you'd like to think about what you keep for yourself?

7th mode: focus on the wider context

Here the supervisor explores the focus from the particular learner/client relationships as represented in the session to the field of context in which both the process and the supervisory work take place.

Supervisors have a responsibility to the organization that employs them and to the teachers.

The normative side of supervision integrates the commitment that, even if the supervisor works independently, he is nevertheless part of his profession with its standards, ethical principles and professional practices.

Integrating modes

A model of supervision similar to the model by Hawkins, Shohet (2016) is proposed by Hunter (1986; in: Hawkins, Shohet, 2016). He differentiates the styles of supervision into three types (Figure 1, Figure 2):

Case-based approach: teacher and supervisor discuss the case "out there." **Mode 1.**

Teacher-centered approach: focuses on the behavior, emotions, processes of the teacher. **2nd and 4th mode.**

Interactive approach: focuses on relationship interaction and supervision interventions. **3rd and 5th mode.**

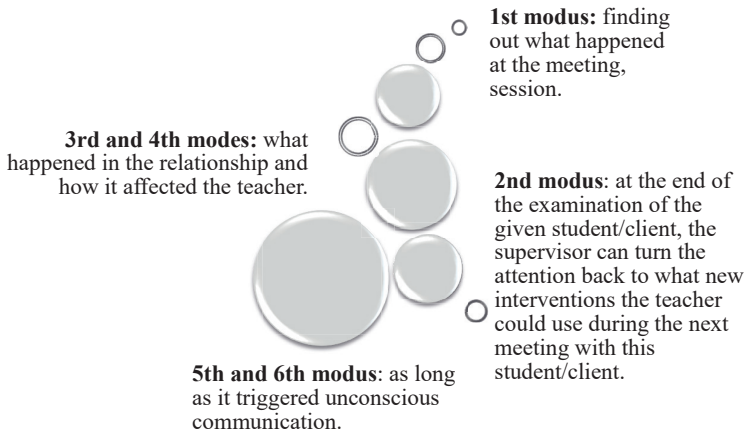


Figure 1. Integrating modes

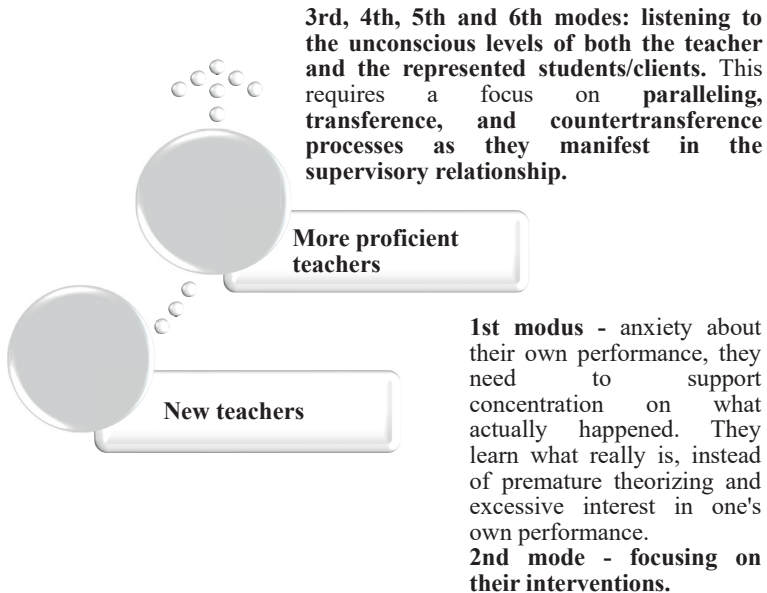


Figure 2. Linking modes with the development process

The main styles of conducting the supervision process

After clarifying the selected models of supervision, we will now focus on the leadership styles of the supervision process according to Hawkins, Shohet (2016), while it is presented in graphic form (Table 2), which allows us to more gently and visually convey the opportunity to develop our own style of supervision.

Supervisory practice in cognitive-behavioral therapy in many ways reflects the practice of cognitive-behavioral therapy itself. In the following text, in agreement with the statement of Praško, Šlepecký, Popelková et al. (2022) we focus on how individual supervision can be appropriately structured to develop the style of the supervised teacher and the supervisor in the intentions of the cognitive-behavioral approach. In the structure of supervision in cognitive-behavioral therapy, strategies are applied that are mandatory (e.g. contract, setting problems and goals), others are specific according to the needs of the supervised (e.g. role-playing, cognitive restructuring, imagination, use of symbolic objects: plush figures, puppets, doll, and more). The most important supervision strategies include:

- 1) creating a contract,
- 2) determination of problems and goals,
- 3) clarification of expectation and responsibility,
- 4) positive reinforcement of the supervised,
- 5) methods of change (cognitive, behavioral, experiential),
- 6) cognitive restructuring,
- 7) guided discovery, working with attitudes (conditional assumptions, core schemas),
- 8) role playing,
- 9) modeled chaining, imitative learning,
- 10) troubleshooting,
- 11) homework (exercises) regarding:
 - self-management of the student/client,
 - work on oneself (what the supervisee should learn, practice),
 - theoretical study.

Table 2. Main styles of conducting the supervision process

Referencing and reflecting on the meeting and relationship during supervision		Focus on the meeting and its process as reflected in the supervision process	
Examining of strategies and interventions used by teachers	Exploring process and relationship	Focusing on the process here and now as a mirror counter- or parallel to the transfer- process there and then	Focusing on the supervisor's countertransference
<p>The focus is on: real phenomena from the teacher-student experience:</p> <ul style="list-style-type: none"> • how the student/client expressed himself, • what he decided to confide in, • which area of his life he wanted to explore, 	<p>Attention is focused on: what was happening in the process, consciously and unconsciously:</p> <ul style="list-style-type: none"> • as a meeting, the session started, • and how it ended, • what was happening on the edge, 	<p>Attention is focused on: the relationship in the supervision session so that the teacher consciously explores how he can consciously repeat or parallel the hidden dynamics of the session.</p> <p>If, for example, the student/client secretly showed passive aggressiveness towards the teacher,</p>	<p>The supervisor focuses attention: primarily on his own experience here and now in supervision:</p> <ul style="list-style-type: none"> • what emotions, thoughts and ideas the entrusted materials from the process awaken in him. • The goal is for the supervisor to use these reactions to offer reflective lighting to the teacher.
			<p>The supervisor draws attention to the fact that he cannot act as if the student/client-teacher-supervisor trinity exists on a desert island. There are professional and ethical codes, requirements and limitations of the organization,</p>

Table 2. Main styles of conducting the supervision process

Referencing and reflecting on the meeting and relationship during supervision	Focus on the meeting and its process as reflected in the supervision process
<p>Examination of strategies and interventions used by teachers</p> <p>Reflecting on the content of the meeting</p> <p>Exploring process and relationship</p>	<p>Focusing on the process here and now as a mirror or parallel to the counter-process there and then</p> <p>Focusing on the supervisor's countertransference</p> <p>Focus on the wider context</p>
<p>• how the content of the meeting relates to the content of previous meetings.</p> <p><i>then it is possible to develop alternative strategies and interventions, including their impact.</i></p> <p>• metaphors and ideas that emerge,</p> <p>• changes in voice and body position.</p>	<p>this can be manifested during supervision by the teacher unconsciously becoming passive aggressive towards the supervisor during the discussion about the given student/client.</p> <p>Unconscious material from the encounter that the teacher did not hear on a conscious level can surface in the supervisor's thoughts, emotions, and imagination.</p>
<p>The goal is to help the teacher pay attention to the student/client's choices and make and improve the connections between the different aspects of the student's/client's life.</p> <p>The goal is to expand teachers' choice of options and improve intervention skills.</p>	<p>as well as relationships with other participating agencies. All this must be taken into account.</p>

The form of a typical structure of a regular individual supervision meeting is shown below (Figure 3). However, the structure of the supervision meeting itself is a matter of agreement between the supervisor and the supervised and can be created or changed according to the needs of both parties involved.

The structure of the supervision meeting (Praško, Šlepecký, Popelková et al. (2022):

1. Introduction, welcome (2 to 5 minutes)
2. Points discussed during each meeting (10 minutes)
 - Talking over homework (assignments), talking about homework: How were they mastered? Have there been any obstacles? What did the supervisee learn in them?
 - Notes on the last session.
 - Events with the student/client since the last meeting.
 - Evaluation of the previous meeting and its impact on meetings with the student/client.
 - Discussion of the program (which program will be worked on and in what way), agreement.
3. Main topic/topics of the session (20 to 30 minutes), work on a selected, specific problem:
 - Analysis of the problem (narrating the supervised, asking questions, guided discovery).
 - Strategies used (education, cognitive-behavioral restructuring, imagination, role-playing, training, etc.).
 - Placement in the context of the student/client or the teacher's competencies.
4. Assignment of homework (tasks) – (5 to 10 minutes, it follows from the solution of the problem):
 - Assignment (written), content.
 - The meaning of homework.
 - Possible difficulties in fulfilling it.
5. Conclusion of the supervision session (2 to 5 minutes).
 - Summarization and feedback from the supervisee: What did he take away from the meeting? How did he feel during the meeting? How did he feel with the supervisor?
 - Agreement on the date of the next meeting, farewell.

When planning the content of the supervision meeting, the supervisor is helped by listening to audio recordings that can raise several questions, e.g.:

– What seems to be the student's/client's most important problem, thought, emotion, behavior?

– What other data are necessary for the conceptualization and formulation of the student's/client's change plan and strategy for the next meeting?

– What did the supervisee do well?

– What were the supervisee's weaknesses (conceptual, interpersonal, behavioral)?

What does the supervisee need to learn for diagnostic considerations, conceptual thinking, which strategies and techniques?

Figure 3. Structure of the supervision session

Metaphors in supervision

There are many metaphors we can use in supervision. Basically, we can use anything that carries the message of supporting resilience in a situation of experienced stress. Well-known examples are letting the thought float away, letting go of tension. Another possibility is the metaphor of the hand and the thought, which we also describe below.

Leaves in the Stream (Harris, 2011)

Find a comfortable position and either close your eyes or stare at a certain point, whichever suits you better. Imagine that you are sitting on the bank of a slow-flowing river with leaves floating on its surface. Imagine it however you want, it's your imagination. (pause 10 seconds) And now, in the next few minutes, take every thought that comes into your head, for example in relation to the student/client, to the process, place it on the paper and let it float away. Do it whether the thought is pleasant or unpleasant, painful or joyful. Even if they are the most beautiful thoughts, put them on paper and let them float away. (pause 20 seconds) If your thoughts stop, just observe the flow. Thoughts will reappear sooner or later. (pause 20 seconds) Let the current flow at its own pace. Don't speed it up. Don't try to wash the leaves away

– let them come and go at their own pace. (pause 20 seconds) If your mind tells you, "That's stupid" or "I can't do that," put those thoughts on the paper. (pause 20 seconds) If the leaves in the stream stop, let them stand. Do not try to force them away. (pause 20 seconds) If you start to feel any unpleasant feelings, such as boredom or impatience, just admit it. Say to yourself "This is a feeling of boredom" or "This is a feeling of impatience". Then place these words on a sheet and let the sheet float away with the current. From time to time, your thoughts will consume you and you will forget about the exercise. This is normal and natural and will happen to you. As soon as you notice that this has happened, calmly acknowledge it and then resume your practice.

The metaphor of "tugging with the monster" (Harris, 2011)

Supervisor: Imagine that you are wrestling with a giant monster that represents your fears (use a different term if necessary). You hold one end of the rope and the monster holds the other end. And there is an unfathomable deep chasm between you. And you pull back as much as you can, and the monster, on the contrary, pulls you towards the abyss. What is the best thing you can do in such a situation? You are in a hopeless situation. What do you have to do?

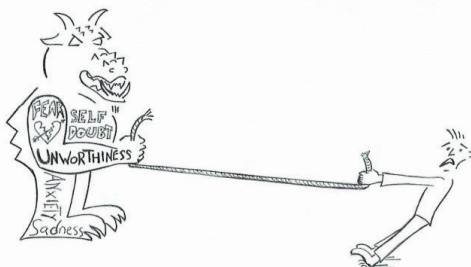
Supervised: Let go of the rope?

Supervisor: This is it! When you let go of the rope, the monster is still there, but you're no longer connected to it and you don't have to fight it. You can do something more useful instead.

A practical tip: illustrative – and it's also fun – to play this metaphor with the supervised, we can use a belt or a rope as a rope. (The supervisor should play the monster and hold one end of the tape while the supervisee holds the other end).

An attitude of openness, curiosity, affection, non-judgment (Harris, 2008).

Postoj otvorenosti, zvedavosti, láskyplnosti, nehodnotenia



Between stimulus and response there is a certain space, in this space is our ability to choose a reaction, in our reaction then lies our development and our freedom (Frankl, 1959).

Hands as a metaphor for thoughts (Harris, 2009)

Imagine for a moment that your hands are your thoughts. We would like to ask you to put down what you are holding in your hands and put your hands together, with your palms open as if they were the pages of a book. Then we would like to ask you to slowly and surely raise your hands to your face. Continue until your hands cover your eyes. Then look around the world around you for a few seconds with the gaps between your fingers and notice how it affects your view of the world, of the student/client, of the relationship.

What would it be like to walk around all day with your hands covering your eyes like this? How much would that limit you? What would you be missing out on? How would that reduce your ability to respond to the world around you, to your student/client? It's like identification: sometimes we get so lost in our thoughts that we lose touch with many aspects of our here-and-now experience, and our thoughts gain so much influence over our behavior that our ability to behave appropriately is severely limited. And now

again: I want to ask you to cover your eyes with your hands, but this time let them drop down from your face very, very slowly. As the distance between your hands and face increases, notice how much easier it is to connect with the world around you, with your student/client. Please do it now.

What you have just done is distance. How much easier is it to act effectively when your hands are not covering your eyes? How much more information can you receive? How much more connected are you to the world around you, to your student/client in the process?

The metaphor can also be used with the supervisee to explain the concepts of identification and distance and its meaning, which consists in fully immersing oneself in one's experience and enabling effective action. Also, connecting to the present moment can be a source of coping, actively using, noticing, naming and accepting the thought of what we feel, feel and live without judgment and in alliance. From a handful of metaphors (Harris, 2007), we chose the following metaphors for inspiration.

The name of the story (modified from Harris, 2021)

If your thoughts, emotions and feelings in relation to the student/client were described in a book or shown in a film, what would the book (or film) be called? "Something... something... a story", how would you call it? Whenever you see that story, name it: "Ah, the XYZ story is here again!"

Curious scientist (modified from Harris, 2021)

Notice where the feeling is in your body. Focus on it. Observe him as a curious scientist who has never encountered anything like this. Where are its limits? Where does it begin and where does it end? Is it moving or is it in one place? Is it on the surface or inside you? Is it hot or cold? Is it light or heavy?

The observing self (modified from Harris, 2021)

Take a step back in your mind and observe the idea in relation to the student/client and the process from your observing self.

Observing Self (Feelings and/or Emotions)

(modified from Harris, 2021)

Step back and look at your feeling and/or emotion in relation to the student/client from the perspective of the observing self.

Notice where the feeling and/or emotion is.

Note where it is strongest.

Notice his/her hot and cold spots.

Notice the various sensations within that feeling and/or emotion.

Noticing the five cues (modified from Harris, 2021)

Think of your student/client, go back to them and allow yourself to notice the five cues you can observe in them. Listen to him carefully and notice the five cues you hear from him. Notice the five cues you can feel in contact with your body when you are with the student/client.

Finally, do all of the above at once.

Techniques in supervision

In this part of the publication, we will introduce techniques that can be applied in a modified form in supervision, while **technically** supervision most often takes place as:

- case supervision,
- written supervision of the described case,
- role playing supervision,
- supervision of the audio recording,
- supervision of the video recording of the session,
- Bálint group.

Experiential techniques in supervision are based on behavioral and cognitive strategies, emotions, elements of schema therapy, acceptance and commitment therapy, role-playing, replaying, imagination and learning about basic needs. In this part of the publication, we present flash card techniques, chairs, sculptures, who I am, the family of modes, the tale of Janko and Marienka, the inner house, my glasses, the strengthening technique focused on the supervisee, the supervisee's inner critic in relation to

the student/client, befriending the inner critic, focus exercise attention, closeness/distance to the student/client, homework, the idea of a safe place, writing letters that can be applied in the desired forms in the supervision process with respect for the needs of the supervised and with the perception of his student/client.

Flash card

(modified from Šlepecký, Praško, Kotianová et al., 2018)

The supervisor uses record cards and aims to help the teacher overcome obstacles in recognizing behavior and changing it. After completing the assignment, the supervisee discusses with the supervisor how he perceives the technique, evaluates its usefulness, and what he learned from it. He can then better understand how his decisions maintain his maladaptive coping strategies and choose more effective behaviors that change his old patterns. The supervised can carry these cards with him. Ideally, flashcards contain the strongest evidence and arguments against dysfunctional automatic thoughts and provide the teacher with guidance for practicing beneficial responses (Young, Klosko, Wieishaar, 2003).

1. **When** (when it happens)
2. **What I feel** (what emotion I feel)
3. **Because I think** (critical, demanding mode)
4. **I am able to do** (spontaneous reaction)
5. I understand that this is my angry child mode
6. And my **need** is frustrated.
7. What can I **do** as a healthy adult
8. *Any behavior that I believe is healthy and should fulfill frustrated needs.*

Chairs

1. Imagination of chairs

Find a quiet place. Look around to see if everything suits you. You can close your eyes, focus on your breathing. Choose one student who is difficult for you. Imagine him, notice his clothes, movement. What you think, what you feel, what you feel on your

body, how you feel with it, just observe, you don't need anything. Then imagine him sitting on a chair, you are also sitting on a chair. How are you together? What is going on. What you think, what you feel... Now you can move the chairs. Notice what you experience, what you think, what you feel. Now imagine that you can move those chairs further, what you feel, what you experience. You can go even further. Now imagine a distance that would be comfortable for you. What it's like to be closer to yourself. Now, how is it further apart. Try to imagine getting even closer, even closer, what happens to your distance, what would happen if you were even closer. What does it evoke in you? Now give yourself a distance that suits you, that is safe for you. Now focus on the space that has been created between you, what it connects you with, what it reminds you of. How it makes you feel. What does it resemble, examine it. Just a little while longer. And when you've explored it, come back. Open your eyes, stretch your body. You are back.

Reflection scenario:

- What makes you close/distanced to the student?
- What does proximity/distance to the student help you with?
- What does what you imagined in the space say about your relationship?

2. **Drawing I:** A statue (chair/s) of the current relationship with the student(s) (Figure 4).

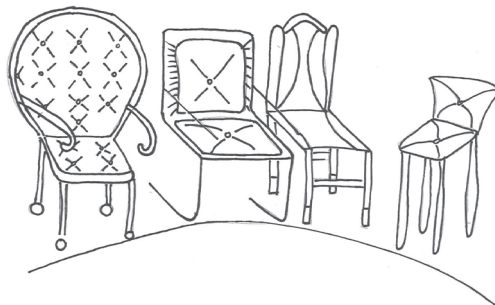


Figure 4. A sample of the sculpture (chairs) of the current relationship of the supervised teacher with the students – Drawing I.

3. Discussion:

– the supervisee tells his supervisor about his sculpture.

Why did you choose these certain chairs for the student, yourself, the participants in the process.

– The supervisor tells the supervisee to imagine himself in each chair and will ask him the following questions: *How do you feel when you sit in this chair? What are the needs there? Are the needs met? What would you like to change? What would that chair do differently? How would you prefer things to be? What does this say about your relationship with the student/client? What does this mean for you for further work with the student/client?*

4. Drawing II: A new relationship statue.

(How would you like it to look?) (Figure 5)

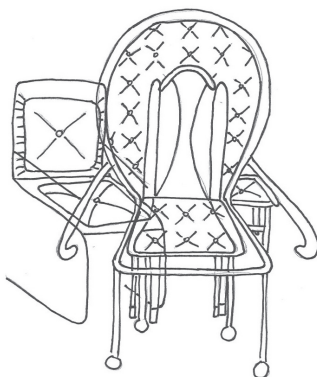


Image 5. *Example of the sculpture (chairs) of the desired relationship of the supervised teacher with the students – Drawing II.*

Sculptures: Chair Exploration Supervised/Student/Client

Imagine having a conflict with your student/client who ends up telling you, "You're rude!" (Figure 6, Figure 7 and Table 3).

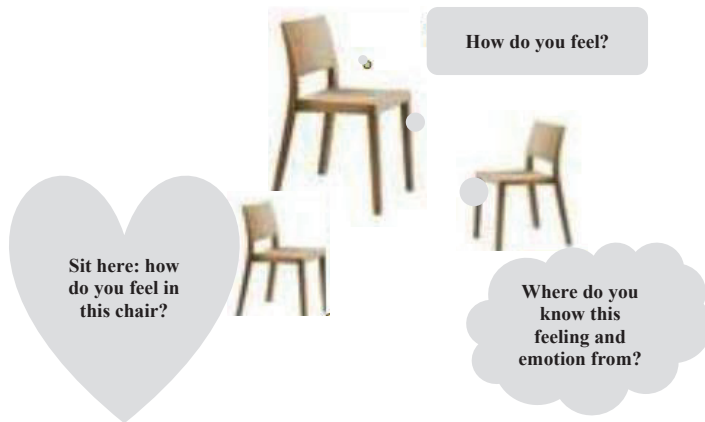


Figure 6. Sculptures

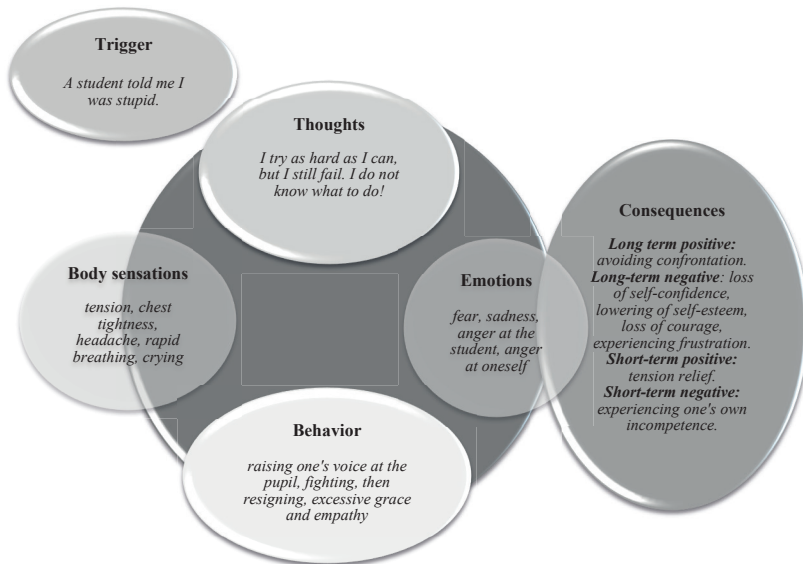


Figure 7. The vicious circle of reaction to the pupil/client during the meeting

Table 3. Record of dysfunctional thoughts – situation with the student/client

Situation	Automatic thoughts: I believe 0-100 %	Emotions: Intensity 0-100 %	Facts for	Facts against	Automatic thoughts: I believe 0-100 %	Emotions: Intensity 0-100 %	Action: What now What next time
A student told me I was stupid.	I can't do anything. 100 % I'm failing. 90 % He doesn't respect me. 100 %	Fear 90 % Sadness 80 % Anger at the student 70 % Anger at yourself 90 %	He is repeatedly vulgar towards me, provoking.	When I listen to him without moralizing and in a friendly way, the relationship between us is constructive.	He talks about his injury, he doesn't know how to deal with it. 100 %	Fear 20 % Sadness 0 % Anger at the student 0 % Anger at yourself 0 %	I will pay attention to the student, act and support more than talk, I will let him know that I care about him, I will focus on promoting equality and I will direct his efforts in constructive directions.
Falling arrow – searching for a schema about yourself				Falling arrow – finding a schema about others			
What does that say about me?				What does that say about him?			
<i>It is not working, I can't do it!</i>				<i>He does it to me on purpose!</i>			
What's so bad about it for me?				What's so bad about that?			
<i>Core Schema: I'm incapacitated!</i>				<i>People hurt me.</i>			
What it would have to look like so it is not like that?				What it would have to look like so it is not like that?			
<i>Everything should be as I planned.</i>				<i>Others should not harm me, but help me!</i>			
Discussion with schemes							
<i>The fact that a student told me that I am stupid does not mean that I have failed in everything, nor that I am incapable, that I am useless. I'm good at most things. The pupil can react to me in different ways. The important thing is that I can understand the student and take care of his needs and support our relationship so that it can be successful.</i>							

Who are you/student/client in this classroom and on this tree?

1. Look at the picture (Figure 8) and select a character (or multiple characters):

- which describes your feelings and emotions (as a teacher/parent/colleague) in a problematic situation with a pupil/colleague,

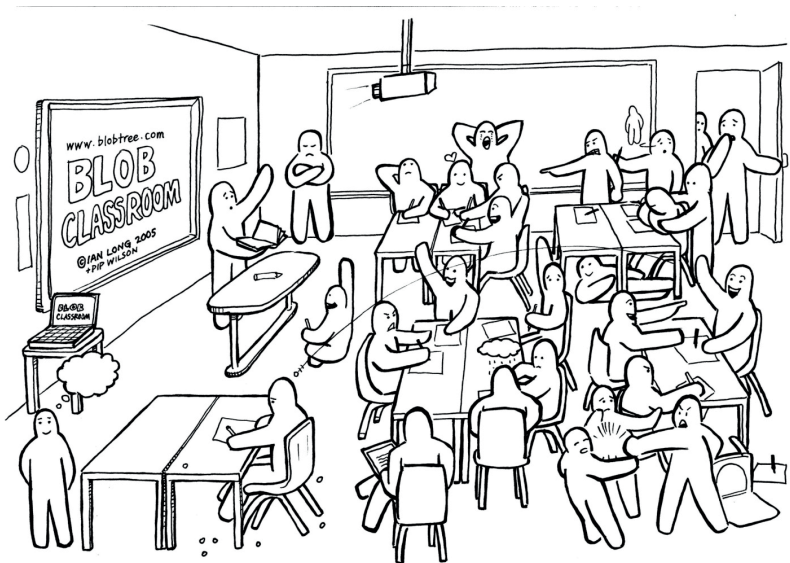
- which describes your feelings and emotions (as a teacher) with your challenging student,

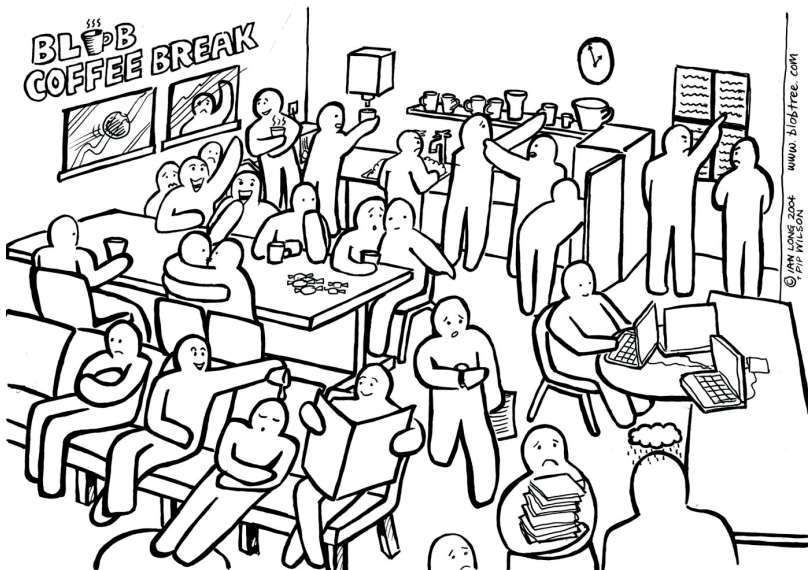
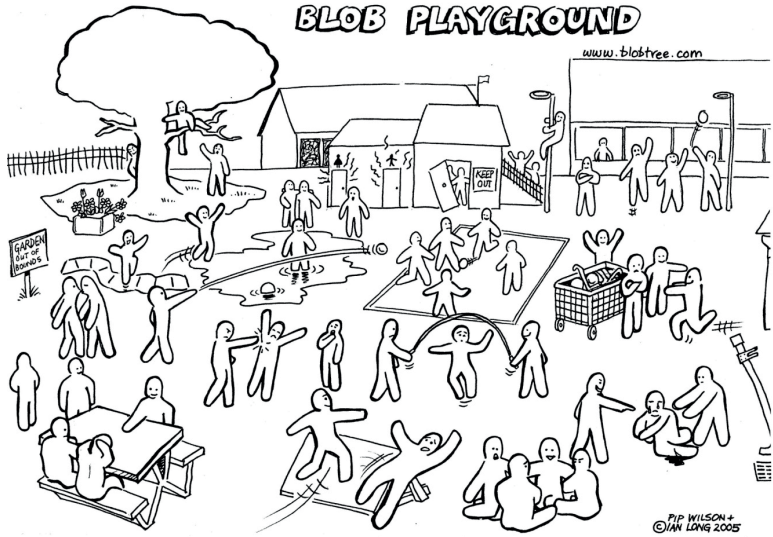
- which is most similar to the pupil/client/parent/colleague in relation to you,

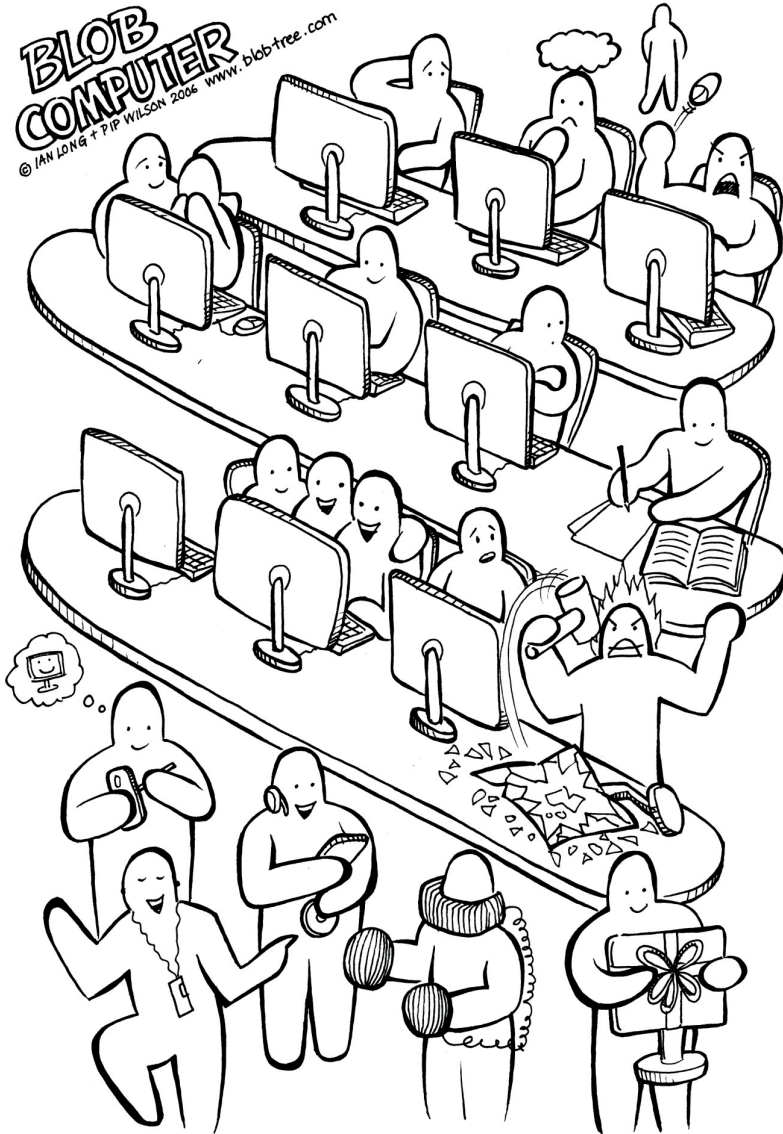
- which is most similar to you and another student/client/parent/colleague.

2. Color it. Let's discuss together why you chose this character and what it represents.

3. Together we discuss how this image can be used in work with the student/client, parents for pedagogical diagnosis, education, facilitation of self-reflection, correction, etc.







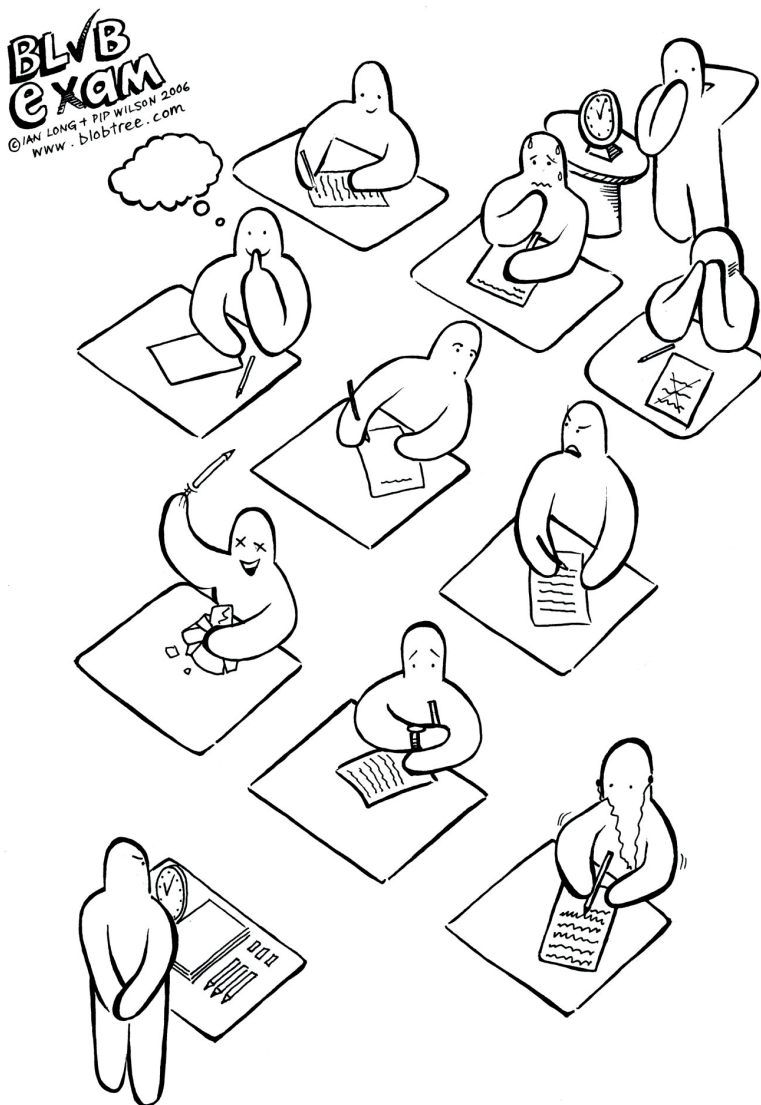


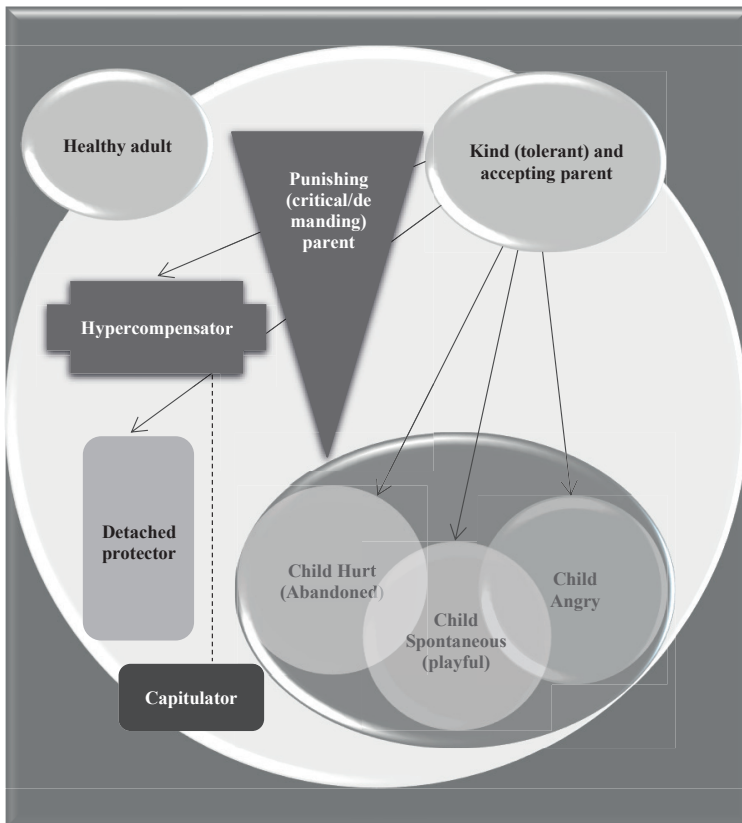


Figure 8. Stick figures (modified from Long, Wilson, 2016)

A family of modes

Basic steps of working with mods (Farrel, Reiss, Shaw, 2021, Šlepecký, Praško, Kotianová et al., 2018)

- Mode identification
- Establishing contact with a vulnerable child
- Determining the function of individual modes (in the dialog)
- Strengthening functional modes, weakening dysfunctional modes (search for advantages/disadvantages of styles)
- Transfer to everyday life



How to access individual modes? (Farrel, Reiss, Shaw, 2021)

- **Vulnerable child:** validate, comfort, support, protect.
- **Punishing critic:** weaken.
- **Demanding critic:** check the content of requests, reject inappropriate, unreasonable or excessive requests.
- **Impulsive and undisciplined child:** careful but directive boundary setting and coaching ("I'll show you how to deal with the problem.").
- **Angry or enraged child:** anger venting, validation (unmet needs) and setting boundaries at the same time.
- **Detached protector:** giving thanks for the work done and encouraging appropriate ways of coping.
- **Dysfunctional modes:** appreciation and thanks for the work done for the child (e.g., protection, satisfaction of some needs), but also reducing their influence and finding alternative ways of behavior that could bring the same or better result.
- **Competent, wise, clever child:** appreciation and thanks for the work done for the child (e.g., protection, satisfaction of some needs), but also reducing their influence and finding alternative ways of behavior that could bring the same or better result.

A family of modes (modified from Farrel, Reiss, Shaw, 2021, Šlepecký, Praško, Kotianová et al., 2018)

- Supervision mode **drawing** (rough image).
- An image of modes in supervision/relation to the pupil/client **drawn inwards** (modes can be cut out, glued, made of plasticine, made of clay, shown as a figure that looks like a mode, represented with a balloon).
- The supervised gives a **place** to the drawn, created mode and again **selects** another **mode** and gives it a place in the **supervised mode drawing**. In this way, together with the supervised, we have created an **image of the modes inside the child**. Subsequently, we can draw mutual relationships, word bubbles (Figure 9).

Eva Škorvavová. The best interview we can have: resilience as a factor supporting psychological health in the context of supervision

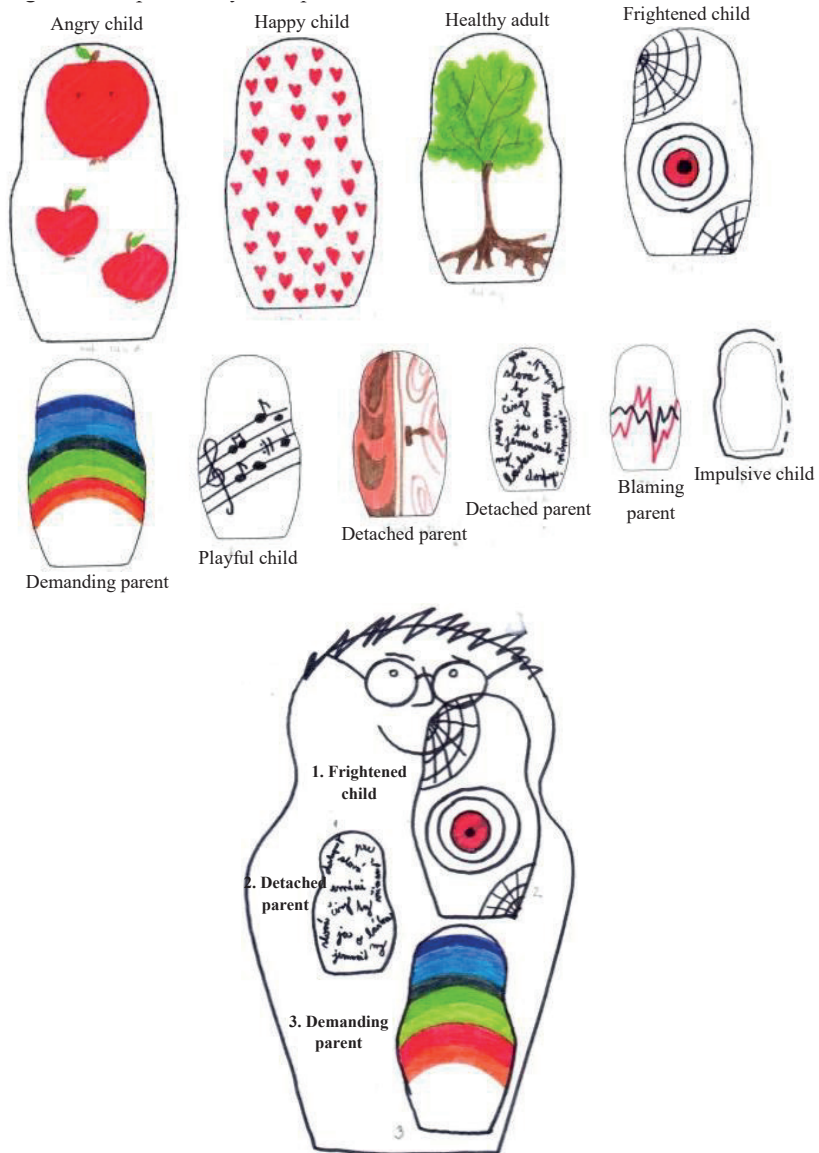


Figure 9. Sample Family of Supervised Modes

Supervision can also offer the teacher a space for achieving better than expected results when currently exposed to some risk, it can strengthen the ability to adapt well to challenging conditions and at the same time support the result of successful adaptation. The use of the fairy tale About Janko and Marienka (Gaule, 2019) can be used as an incentive to mediate this space in supervision. Through the revival of the characters, the narration, the plot and the resolution of the conflict, the given fairy tale is a master tool for strengthening resistance, the ability to decide for myself what is good for me, who I am, what I have, what I can, what I can do. It is a brilliant tool for knowing one's own competencies, boundaries, limits, one's own importance, needs and values. It offers us a story, creates a dynamic image in the imagination, a message that we can move during reflection in the sense of strengthening the ability to identify the mode in which the supervisee is in supervision and in relation to students/clients or has been in the past, to recognize cognitions that are dysfunctional. Working with the given fairy tale in supervision mediates the way to a clearer view of oneself and the pupil/client, how the supervisee can take care of himself from the mode of a healthy adult, loving parent, as if he were a vulnerable child and supports the acceptance of mistakes and shortcomings without experiencing guilt. anxiety. By examining questions and considerations about one's own mute, blind and deaf places in supervision and through the given fairy tale, we can support the supervisee in fulfilling his own needs and the needs of the student/client, lead him to connect individual schemes and to find resources, support.

About Janko and Marienka

Where it was, there it was, there was once a cottage and a woodcutter lived in it with his children – Janko and Marienka and their stepmother. The woodcutter's family was very poor, soon they had nothing to put in their mouths.

The stepmother started one day: "The four of us can't support ourselves, tomorrow you will take the children to the forest and leave them there." The woodcutter did not want to, but finally agreed. They did not know that Janko and Marienka had heard

everything. Janko got an idea. "Don't worry Marienka, we won't stay in the forest", he said. He went in front of the cottage and collected pebbles. The next day, he marked the path with pebbles so that they could return home in the evening.

When they arrived in the forest, father built a fire and went to chop wood. The children had a good time by the fire and fell asleep after a while. When they woke up, it was already night and they were alone in the forest. Marienka started to cry, but Janko started to comfort her: "Don't worry Marienka, I will find the way home." And indeed. The pebbles glistened in the moonlight and led them to the cottage. The stepmother was not happy about it. However, the misery was getting worse. The stepmother again persuaded the woodcutter to take the children to the mountain and leave them there. "But you have to go deeper into the mountain so they don't find their way home," she said. Janko and Marienka heard everything again. Because the stepmother locked them in the room, Janice could not collect pebbles. But he knew how to deal with it. He will mark the way home with bread crumbs, which they will receive instead of lunch. He did as he said. When they got deep into the mountain, father started a fire. "I'm going to chop wood, I'll be back by evening", he said and left.

The children fell asleep again by the fire and woke up only at night. They started looking for a way home, but alas. While they slept, all the crumbs were pecked by the birds. The children had no choice but to rely on themselves. They wandered through the forest. They were trying to find their way home when they saw a light that led them to the cottage. And it wasn't just any cottage! It was made of gingerbread and other goodies. And because the children were hungry, they immediately started eating sweets. At that moment, a voice came from the house: "Who is breaking my gingerbread?" The children promptly answered: "Nobody, it's just the breeze." And they continued to eat.

They didn't know it was the wicked hag's cottage. She lured children who got lost in the forest to the honey tree. The hag came out of the cottage, grabbed Janko and Marienka and led them inside. She put Janko in the piggery to feed him. Marienka had to serve her. Janko was given treats every day so that he would gain

weight quickly and so that the hag could cook and eat him soon. Every once in a while, she came to the coop and wanted Janko to stick out the baby so that she could see if she was gaining weight. But Janko was not stupid and always stuck a bone in the hag. The hag feels the bone, shakes her head. "Oh, how skinny you are", he says displeased, "I still have to feed you!"

One day, however, she got angry and decided to bake Janko and eat it anyway. Marienka cried a lot, but the hag could not be softened. "First, let's heat up the oven and bake some bread," announced the hag. "Marienka, get in there and see if the oven is hot enough." "But I don't know how to get into the oven," said Marienka, making a fool of herself. "Can you show me?" The hag had no idea that it was a trap and without the slightest suspicion she crawled into the oven. Marienka did not hesitate for a moment, pushed the old lady into the oven and locked her there. Then she freed Janko and they ran home together as fast as they could.

When they reached the cottage at the edge of the forest, they found out that the stepmother had died in the meantime. The unfortunate father was very worried and looked for his children every day. How happy he was at their return! And so they rejoiced together and promised each other that they would stay together forever in their cottage at the edge of the forest.

Reflection scenario:

The task is to know the individual modes of the characters, their functions, to explore how coping strategies from the fairy tale can be linked with one's own experiences with the support of cognition, emotion, feeling and behavior modalities and adaptive fulfillment of needs.

- What does the fairy tale evoke in you?
- What were the needs of the characters in the fairy tale that were not met? Which of your needs in relation to the student/client are being met and which are not? Which of the student's/client's needs are met and which are not?
- Who can meet the needs of the student/client?
- How can the student's/client's needs be met?

- What coping mechanisms did the characters in the story develop to deal with the burden? What coping mechanisms have you developed in relation to the student/client to deal with the burden? What coping mechanisms has the learner/client developed to deal with the burden?
- What modes did the characters in the fairy tale use? What modes do you use? What modes does the student/client use?
- What schemes, needs are associated with individual types of behavior of the characters from the fairy tale? What schemes, needs are associated with individual types of student/client behavior?
- What do you feel when you speak for individual modes? What do you feel when you speak for an individual learner/client?
- What are your thoughts when speaking for individual modes? What are your thoughts when speaking for the individual learner/client?
- What mode was the most difficult for you? Which student/client was the most difficult for you to call?
- Has your understanding of the problem changed?
- Do you have any insights, impressions?
- What do you find helpful in supervision?

We support the supervisee to be flexible in switching his modes in relation to the student/client, so that he is resilient and able to deal with real difficult school situations, so that he knows that he has resources that he can apply.

Inner house (modified from Graaf, Holt, Loose et al., 2020)

1. Upper floor of *modes* (supervised and/or pupil/client): proximity, contact of modes.

2. Level of *experiences* (*ground floor*): experiences that are related to the development of a relationship.

Key socio-emotional experiences from the past from the relationship with the student/client are recreated and reorganized. Always start with positive, unencumbered modes.

For each experience, we put one symbol (e.g., a stone) aside on the table, because we will need them later in the schema level. A

stone can represent any experience (situation) or any core belief / conclusion that the supervisee and/or student/client took away from that situation.

3. Level of *schemas* (middle floor): symbols of schemas (thoughts, cognitive expression of the schema).

Please find symbols that represent positive and negative schemas and place them between the level of experience (ground floor) and everyday behavior (top floor).

Look at the symbols and try to make the whole composition look as likely as possible (Figure 10).



Figure 10. Sample of the Supervised Inner House

My glasses

The goal is to be able to express and show emotion, to be aware of the influence of emotions on the behavior of the supervised (teacher).

The supervisee **creates his own glasses of emotions** (Figure 11), with the attribute "magical". They are glasses, how he feels in relation to the pupil/client, when he felt that way with the pupil/client, what he was experiencing, what he was thinking about, what he was doing, what was happening in him, what was awakening in him, coming to life, what was echoing. He then creates his pupil/client's glasses.

Using the technique in a playful way, we stimulate the supervised's spontaneity and creativity in adequately fulfilling internal needs, managing one's reactions and perceiving emotions and those of the pupil/client.

Impact: supporting the relationship between the supervisor, the supervised and the student/client.

The supervised answers the questions projectively (modified according to Farrel, Reiss, Shaw, 2021), e.g.:

1. **Scheme name (nemo goggles):**
2. **What is the function of the scheme (what is it for, what need does it satisfy in supervision/at school)?**:
3. **How do we see the world through these glasses (what is the influence in supervision/school, how we see the world, supervision, the pupil/client through these schemes)?**:
4. **When is it activated (when do we wear this scheme)?**:
5. **With whom (with which pupils/clients)?**:

We can experiment with them, e.g., the supervisee creates positive glasses (positive schemas) against negative ones (negative schemas) and vice versa and subsequently evaluates their advantages and disadvantages for the relationship.

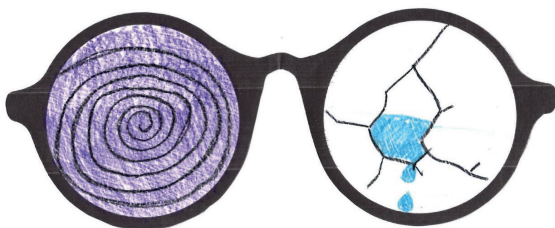


Figure 11. *Spectacle of supervised glasses*

1. **Scheme name (nemo goggles):** *Chaos.*

2. **What is the function of the scheme (what is it for, what need does it satisfy in supervision/at school)?:** *Although there are insecurities in relation to the students, I don't think they would be of any use to me.*

3. **How do we see the world through these glasses (what is the influence in supervision/school, how we see the world, supervision, the pupil/client through these schemes)?:** *Sadness, anxiety, chaos, depression, anger, loss of self-confidence, pain, fear. It doesn't help at all, it just hurts. I get very tired of looking through them.*

4. **When is it activated (when do we wear this scheme)?:** *When I didn't see the students, the school and the world in any other way than black. I was sure that was the only truth.*

5. **With whom (with which students/clients)?:** *I didn't want any of my students to see the world through these glasses.*



1. **Scheme name (nemo goggles):** *Joy.*

2. **What is the function of the scheme (what is it for, what need does it satisfy in supervision/at school)?:** *I see what in reality I refuse to accept and admit or I see what I do not give such significant weight to. I am beginning to be aware of resources, I am beginning to listen more to students, to encourage and appreciate them, to notice their needs.*

3. **How do we see the world through these glasses (what is the influence in supervision/school, how we see the world, supervision, the pupil/client through these schemes)?:** *When I see the world, the school class, the students, only in the worst way, when I feel that everything I do is only bad, when I think that I don't*

deserve anything, when I imagine things that hurt me in relation to the students.

4. **When is it activated (when do we wear this scheme)?:** *When I'm with my students.*

5. **With whom (with which pupils/clients)?:** *With all students, their parents, I care about them.*

An empowering technique focused on the supervisee – on the role of teacher or how to tap into your resources and manage your insecurities

1. If you were the most satisfied in your working life?
2. What life or work success have you achieved?
3. Choose a specific situation in which you felt your success the most? Remind yourself:

- When was it?
- Where and how did you feel?
- Who was there with you?
- How did you behave?
- What did you think?

4. What did you like most about the whole thing?

5. How did you contribute to this success?

- What did you use?
 - Characteristics
 - Abilities
 - Skill and capabilities
 - Competencies
 - Knowledge

We can continue to support teacher resources by applying the following safe place imagery.

Imagination: Safe Place – Balloon of Qualities (Štukovská, Valicová, 2022)

We invite you to imagine a safe place. It can be real or imagined. Also, it can be a concretization of a fantasy, of what you have realistically seen and imagined. Notice what is comfortable to you; What you like about being there. Remind yourself of the qualities you have there that come to mind. Remind yourself of them. Intensify them!

Imagine balloons flying around you. Your qualities are written on them. The balloons are filled with your qualities. You can breathe them in. They are getting into you. You can be filled with them. You can empower yourself in this way. We are going to let you stay with your qualities for a moment. Feel your qualities.

Now you can choose to allow your qualities to remain with you and to be utilized to their fullest. Whenever you need it, you can always decide that your qualities are staying with you and are being utilized to the fullest. Whenever you need it, you can always come back to this place and be reminded of your qualities.

Reflection scenario:

- Talk about your success, what was it?
- What skills, competencies, qualities did you use in achieving your success?
- Which competences did you notice and which do you consider key in your work environment (life)?

Working with the supervisee's inner critic in relation to the student/client through cognitive comics

This is a technique of drawing in the style of comics. We ask the supervisee to draw six windows on a blank sheet of paper.

We invite the supervisee to draw himself in the first window. It can be a character, anything, how he perceives himself, here and now.

In the second window, the supervisee draws what his critic looks like.

The following window, Self and critic conflict, connects the supervisee and his critic. What does he look like when his critic comes to the supervisee.

In the fourth and fifth windows, in two pictures, the supervisee deals with solving the relationship, as it would look, for example, reconciliation.

The last window shows the result. When the process is complete. It is the conclusion of the comic book, which solution the supervised has worked on (Figure 12).

Reflection scenario:

- How do you perceive yourself and your inner critic in the picture when you look at them?
- What feeling and emotion does it evoke in you when you look at the confrontations with the inner critic? What's going on there?
- Thanks to which you managed to resolve the conflict with your inner critic in the comic. What worked for him? Who/what helps you?
- What feelings and emotions come to you when you see the result, when the conflict with the inner critic is resolved?
- How could you transfer the outcome of your comic book story to real work life when the inner critic in the student/client relationship kicks in? What is the smallest step you would take?
- Talk about your success, what was it?
- What skills, abilities, characteristics did you use?
- Which competencies did you realize?

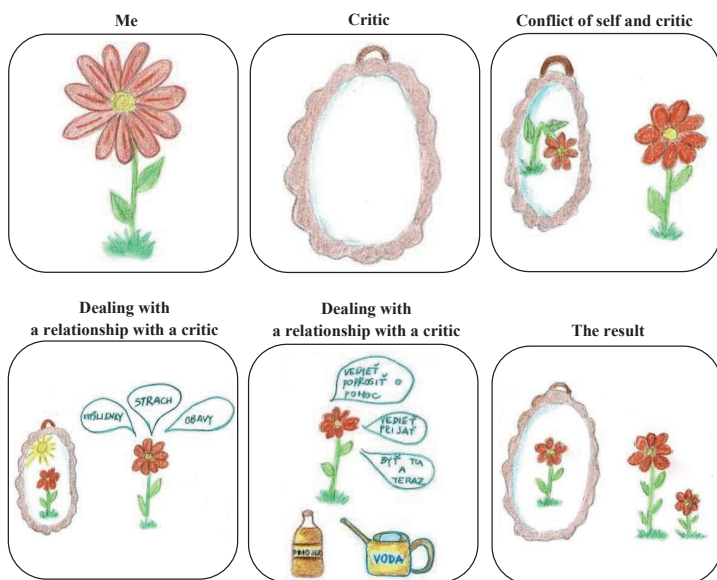


Figure 12. Example of work with the inner critic supervised through cognitive comics

Befriending the Inner Critic

Another offered activity was developed by Norman (in: Coachingplus, 2023, p. 4) to provide support for supervisees in managing their vulnerability and to encourage reflective thinking regarding the barriers to openness. In group supervision, certain concerns often arise about one's own abilities and comparisons with other group members. There is often an inaccurate impression that other participants are more skilled, experienced or better prepared in a given area. This creates uncertainty about the presentation of self and the work being done with the learners. The proposed exercise aims to normalize these emotions by showing that other participants also have their own fears and internal criticisms.

Procedure

The intention of the activity is for supervisees to identify the "voice in their head" that creates the unwanted internal state and accept what it brings rather than deny it. The consequence of this is that this "voice" may not be as insistent and can be more easily "toned down" in intensity.

Step 1: The supervisor asks the supervisee(s) to draw their inner critic. They should draw it as expressively as possible, but their art skills are not tested here, nor is the drawing analyzed – the drawing is for their own use. The goal is for them to get really close to their inner critic. If they say, "I can't draw," tell them, "Great, that's it, draw that part of yourself that is telling you right now that you can't draw". The group leader can share a picture of their own inner critic to show that the picture can really be anything, just to model vulnerability (Figure 13).

Step 2: The supervisor offers questions to think about: what is the critic's name? What does he or she believe in? What is he/she saying to me? What is he/she facing? Fatigue, hunger, loneliness...? When are you vulnerable in relation to your critic? What is the positive intention he/she wants to share with you? Listen to him/her with curiosity, not with fear.

Step 3: The supervisor is interested: What have you learned as you've grown closer to your inner critic? What positive intention

does he or she have for you today? If you accept this positive intention, how will it help you, in today's supervision, so that you can use all aspects of yourself in it?



Figure 13. Example of an inner critic sculpted from plasticine

How to implement this technique in supervision?

Not everyone feels comfortable expressing themselves through drawing, so it is important to reassure supervisees that we are not demanding masterpieces from them and that simplified stick figures while drawing are perfectly acceptable. If they are resistant to drawing, we can consider alternatives such as magazines from which they can create collages, or perhaps the inner critic can be modelled in plasticine or other modelling material. Picture cards are another option, but it is important to remember that they may not accurately reflect the essence of their inner voice. The exercise is useful to implement in supervision when we identify that teachers are showing resistance to expressing their true emotions. At this point, we can begin to explore the content of the inner critic that prevents them from being fully present and

authentic. We can be interested in what their inner critic is telling them right now that is preventing them from being fully revealed. We can also use this exercise to discuss the competence of being present. We are interested in how teachers use their inner critic in order to improve their presence during their professional activities (Coachingplus, 2023, p. 4).

Other experiential tasks described can be helpful in examining the student's/client's world, verbal and non-verbal material in the context of experience, behavior and action, which can help to understand how the student's/client's past experience, its rooting, is functionally and non-functionally reflected in the present and in the relationship to the supervised. Supervision techniques and experiential tasks can be used and modified by the supervisor in relation to the supervised according to his needs.

Experiential tasks

An experiential exercise to focus attention, on proximity/distance to the student/client (modified from Farrell, Reiss, Shaw, 2021)

We stand (supervisor-supervised) about four steps/meters apart. We take turns in the roles of the one who goes (teacher) and the one who stays standing (student/client). The one who remains standing should also observe his bodily sensations, thoughts and emotions with each step his partner takes towards him, also, the one who moves step by step notices any bodily sensation, thought or emotion that he is aware of. We don't say what we noticed. When one has completed the walk, we stop and both write down our observations. Then we change the roles of walking and standing and perform the exercise once more (Figure 14).

Reflection scenario:

The supervisor then questions the supervisee: Did anything surprise you? What types of experiences have you become aware of? What was it like for you to be in the role of teacher/student/

client – the one who goes or the one who stands? What emerged during the exercise? What did you learn?

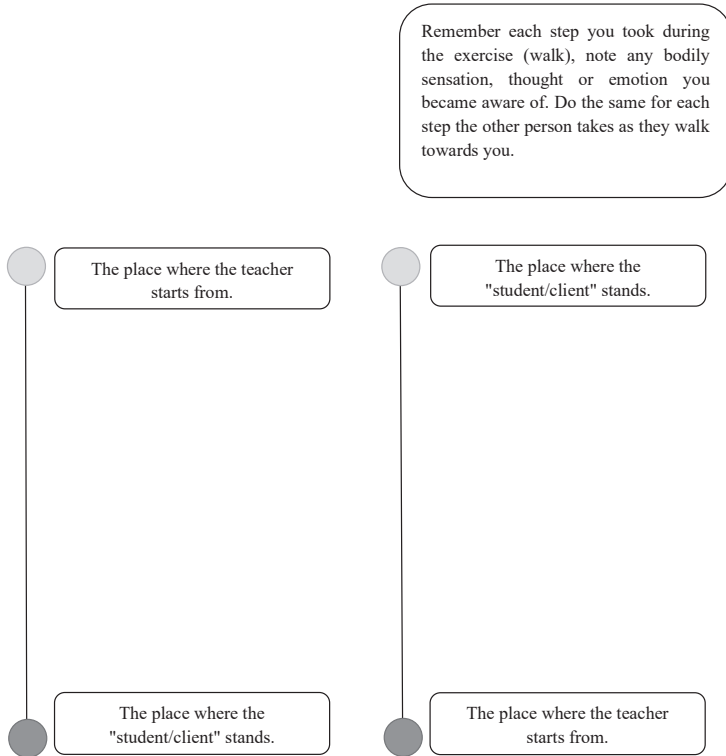
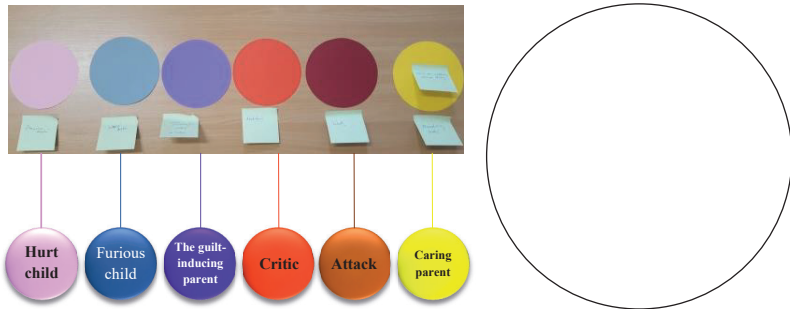


Figure 14. *Experiential exercise for focusing attention, on proximity/distance to the student/client*

Homework

You will draw a picture of today's distribution of modes in supervision/in relation to the student/client: divide the circle with lines into parts whose size represents the approximate range of your modes or your parts (Figure 15).



A healthier mode layout that we will work on in supervision would look like this:

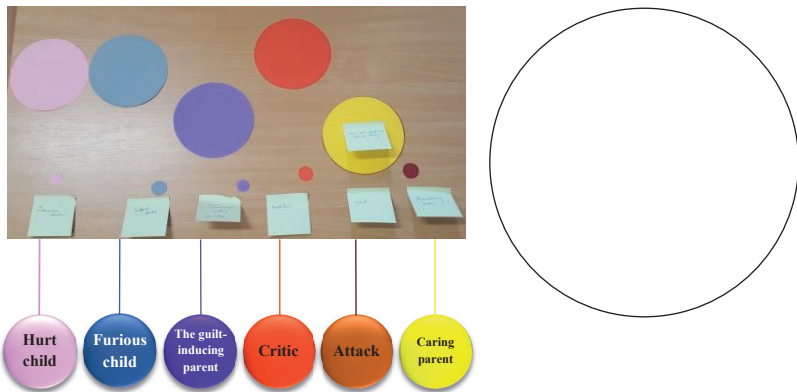


Figure 15. Sample Homework

Imagination - Magic bubble (modified from Farrell, Reiss, Shaw, 2021)

Use imagination in various forms is an important part of experiential work in supervision. Using the concept of safety provides the supervisee with the opportunity to stop applying maladaptive modes (behavior) of coping during supervision and at school and to create and develop a desirable more adaptive

way of coping with the burden. We offer the idea of a safe place in which the supervisee creates a large "miraculous, safe bubble".

A demo of the safe bubble technique scenario

Sit in a comfortable position. If you want, you can also lie down. When you find a comfortable position, you can breathe in and out. Slowly let the air flow in and out again. Exhale all your worries, tension, fatigue and all your preoccupying thoughts.

Now imagine that there is a magic bubble all around you. This bubble is completely transparent and light, but at the same time very durable and strong. However, you can enter and exit the bubble at any time without it being destroyed.

Imagine that this bubble has the color you like. It can be of one color or multi-colored. Into this bubble you can take whatever objects you want that make you feel good and create a sense of security and well-being within you. Inside the bubble you hear sounds that make you happy and calm you down. No critical, nasty or unpleasant voices or words are allowed in the bubble. It also does not include any objects that can injure you. Even people who make you suffer and hurt you are forbidden from entering the bubble. If you want, you can take people who like you, care about you, people you love, into the bubble. Or you can bring your pet or pets with you. Or you can take some tasty food, good drink or even pleasant music or other sounds with you. Take whatever makes you feel good and comfortable, whatever you love. And all this increases your self-confidence and you feel more and more comfortable.

Now your bubble is ready and you have everything you want in it, so the bubble can start moving. Very slowly, with everything inside, the bubble rises up, up and up. You leave the building you are in and are now flying through the air. Houses and people get smaller and smaller and you fly around in your safe bubble that looks just the way you like it. You are flying towards a place you like or a place you want to visit.

Now you are slowly flying to the place you have chosen. Once you get there, you have enough time to have a good look at the place. You can get out of your bubble and enjoy this place, or

you can stay in it. Now is your time to enjoy yourself and this special, safe and beautiful place. Draw on all the energy and all the resources this place has to offer. Feel the power and strength of this place, perceive the care and love that is in this place. You can stay here or go back in your bubble to where you came from. Choose what you want. But take a few minutes to remember what you felt and experienced in your bubble, what things you saw. Recall and remember the sensations you felt in your body during your journey. And when you are ready and the moment is right, slowly return to the room and open your eyes (Farrell, Reiss, Shaw, 2021).

Supervision sheets

(modified from Šlepecký, Praško, Kotianová et al., 2018)

In order to change schemas and emotional restructuring, or fully express different levels of emotional states that the client/supervisee experienced in the past, especially in childhood and often still survives until now with important close people, in supervision we can use the method of writing fictitious letters that the supervisee writes to important people, who affect his relationship with the student, with his colleague, others and his own work. The supervisee uses the letters to express his bodily feelings, emotions and needs, including defending his rights. Letters are not sent to individuals. Writing letters allows the supervisee to support self-evaluation, evaluation of others and the world, self-knowledge and self-management when confronting emotions that may be reflected in the relationship with the student/client/supervisor/others. The purpose of the letter is not to deal with the student/client, the supervisor, with other people, but the exposure and understanding of one's own emotions and subsequently the gradual change of deep beliefs about oneself and others (Praško, Diveky, Možný et al., 2009). Writing a letter gives the supervisee the opportunity to express the problem outwardly, to express it, describe and rework it, and in the next step it allows to find an acceptable solution, which the supervisee imagines and consolidates through writing (Praško, Šlepecký, Popelková et al., 2022). After the supervisee writes the letter, he/she brings it to

supervision and reads it to the supervisor. The purpose of the experience is to enable the connection of cognitive understanding with emotional states and the survival and mastery of a new emotional experience. There are different types of leaves such as a wish letter, a time machine, a letter from the future self, a memory card that we can use in supervision.

Letter of wish

- A letter in which the supervisee expresses his wishes here and now, for the future.
- It is a wish that he would like to see fulfilled in relation to himself and to the pupil/client.
- What he would like to say to himself, what he would like to say to the pupil/client, what he (the pupil/client) feels fulfilled when he imagines that they have reached a common goal.

Time Machine

The supervisee writes a letter to himself (present self), the student/client here and now:

- What could I be appreciated for (in relation to the student/client)? What could I appreciate the student/client for?
- What could I encourage myself in? What could I encourage the student/client in?
- What would I need (e.g., to forgive myself)? What would the student/client need?
- What else would I recommend learning?
- What could I wish for in the next years? What could I wish for the student/client in the coming years?

A letter from my future self

The supervisee has an opportunity:

- Write a letter from your future self (experience) to your current self (experience) (any period that is relevant to the supervisee).
- Describe what you feel, experience, what you had to go through, for example, to understand the experience, etc.
- Communicate the most important things you realized or did to get there (together with the student/client).
- Finally, give your present self (experience) and your student/client some wise and compassionate advice about the future.

Memory card

Record in the Notepad of the experience (supervision) and relationship with your student/client.

- When do I need it?
- What do I feel?
- What am I experiencing?
- What am I thinking about?
- What I need?
- What will I do?

"It's okay, you are good, valuable, important, just the way you are".

A perspective in supervision or the story of supervision continues...

The supervisory relationship is a relationship fueled by the fulfillment of the need for safety, and the supervisor is responsible for safety. In the words of Gavendová (2021), something can be influenced and something cannot. We influence what we can and want to influence, what is in our power, we present suggestions for the support of supervision in the context of strengthening the resilience of pedagogical and professional staff in the school. Overall, our story of supervision can be epilogized with the following words, beginning and ending with metaphors that appeal to the knowledge that I may not be a star in the sky, but I can be a lamp in the house. The most important thing is what is present. The most important person is the one standing right in front of me (Eckhart; in: Wójtowicz, 1992).

Recommendations for the future or we are responsible not only for what we do, but also for what we don't do:

- Work in accordance with the ethical code of supervision, bring ethical dilemmas to your own supervision, consult them with colleagues.
- Stimulate and maintain the knowledge base.
- Consolidate interventional supervision knowledge.
- Strengthen personal autonomy, perception, mindfulness, personal confidence, motivation to face one's own personal and professional topics, tasks and challenges.
- Deepen and integrate new insights, knowledge and skills.
- Apply recording (audio recording and video recording) of the process and its reflection after the session.

The future in imperfection or perfection is achieved not when nothing can be added, but when nothing can be taken away (de Saint-Exupéry, 2009):

- Wander the path of supervision and be in the process of own supervision and supervision of supervision.
- Apply systematic evaluation of supervision, e.g. by administering the methods: Constructive Written Feedback Form

(Briggs, Miller, 2005), Outcome Rating Scale (PSV) (Duncan, Miller, Huggins, Sparks, 2003), Session Rating Scale (PSS V.3.0) (Duncan, Miller, Huggins, Sparks, 2003), Supervisor Competencies (ICB) (Coachingplus, 2017, Coachingplus, 2019), Supervisor Competencies Questionnaire (SCQ) (Praško, Šlepecký, Popelková et al., 2022, Vyskočilová, 2011), Modified supervision record (Praško, Možný, Šlepecký et al., 2007), Rosenberg Self-Esteem Scale (Rosenberg, 1965; in: Blatný, Osecká, 1994), Emotional Habitual Subjective Well-Being Scales (SEHP) (Džuka, Dalbert, 2002), Cognitive Scale therapy – revised version (Cognitive Therapy scale – revised, CTS-R) (Blackburn, James, Milne et al., 2001), Cognitive Therapy Adherence and Competence Scale (CTACS) (Barber, Liese, Abrams, 2003), Manchester Clinical Supervision Scale (MCSS) (Winstanley, 2000), Supervision Session Rating Scale (SSRS) (Wainwright, 2010).

- Apply educational activities.

- Conduct measurement and own research (TO1: How long should a teacher be in a supervisory relationship with one supervisor? It is quite inappropriate for a teacher to change supervisors frequently, especially a novice teacher who is still undergoing training (Larkin, Lundberg, 2002). TO2: If supervision lasts less than a year, is it enough to establish a sufficiently intimate relationship between the supervisee and the supervisor? The theoretical question is also based on the knowledge of Larkin, Lundberg (2002). TO3: In order to gain new experience, after how long to enter into a relationship with a new supervisor? TO4: After how long to recommend going through the contract again to ensure mutual compatibility According to Larkin, Lundberg (2002) the contract regarding the length is concluded at the beginning.

The mission of supervision is comprehensive, demanding, stimulating, attractive and great, also in accordance with the statement of Coachingplus (2017), it carries countless decisions: what to concentrate on, how to concentrate on it, what to consciously ignore, etc. These decisions depend on how much both the supervisor and the supervised are aware of their possibilities and needs. The story of the supervision journey in question

carries the message of closeness, safety and (co)responsibility in the supervision process. Even in spite of the knowledge that in learning about it in the context of resilience, much of the presented knowledge can be criticized, what has been described can also be rejected, not accepted or questioned, so the voice given to it in the publication in question can be one of the other impulses for the implementation of the support of psychological resilience in helping professions, it can become part of the professional life of not only the teacher.

"Above all, don't be afraid of difficult times. The best comes behind them" (Levi-Montalcini; in: Hirsch, 2015, p. 1). And as it is written or sung: "It's better in two" (Černoch, 1989). Teaching and learning supervision can live in us.

In conclusion, we allow ourselves to end our journey with supervision with stories that echo in the shadow of supervision.

Chained Elephant (Bucay, 2005)

When I was little, I adored circuses and I liked animals the most. In one circus, I was most interested in an elephant, which, as I learned over time, was the most popular animal of all the other children as well. During the performance, the colossal animal demonstrated its extraordinary weight, size and strength... But as soon as its performance was over, and even between individual numbers of the performance, the elephants always attached a chain to one paw, the other end of which was tied to a pin.

But the peg was just a small tree driven a few centimeters into the ground. Although the chain was thick and strong, it was obvious that for this animal, which could playfully pull a tree from the ground even with its roots, it would be a small thing to break free and escape.

It is still a mystery to me.

Why was he chained there?

Why didn't he run away?

When I was five or six years old, I still naively believed that adults were wise. And so I asked the teacher, father and uncle

about the mystery of the word. One of them explained to me that an elephant does not run away because it is tamed.

And then I asked a clear and logical question: "If he is tamed, then why are they chaining him?"

I don't recall ever getting a satisfactory answer to that. Over time, I forgot about the mystery of the elephant and the stake. I remembered her every time only when I met someone who asked me some professional question.

A few years ago I was lucky enough to meet an incredibly wise man who was able to answer this question for me:

A circus elephant does not run away because it has been chained to a stake since time immemorial, from a young age.

I closed my eyes and imagined defenseless baby elephants tied to a stake for the first time. I'm sure at that moment the elephant was thrashing, twitching, struggling and desperately trying to get free. Despite his best efforts, he failed because it was beyond his strength to pull the peg out of the ground.

I imagined the exhausted elephant falling asleep, trying again the next day, the next day again, then again and again... Until one day, one terrible day in his elephant life, the animal accepted its impotence and resigned to your fate.

That huge strong elephant I saw in the circus won't run away because, poor thing, he thinks he can't.

The helplessness he felt as a small elephant is etched in his memory.

And worst of all, he never tries to question the permanence of this experience.

He will never, ever try to test his strength again...

Each of us is a bit like the circus elephant: we walk our professional life chained to hundreds of pegs that limit our freedom, courage, creativity. We may think that we "can't" do a lot of things simply because once upon a time, when we were "little", at the beginning of our professional lives, we tried and failed.

And so we act like the elephant and we memorize the words: I can't, I can't and I'll never be able to do it.

As we "grew up" we carried this legacy with us and therefore never tried to throw off the chains, get rid of the peg and break free.

Often, when we feel the iron fetters and the chains clank loudly, we look furtively and incredulously at the peg and think:

I can't and I never will.

We don't have to live in the captivity of our professional insecurities, in the captivity of past experiences, in the captivity of the memories of a former self that no longer exists and that once couldn't do anything. The way we find out, explore in safety, whether we can do something, whether we are capable of it, is offered by supervision. It allows us to grow, to discover, to put ourselves over and over again into the story, the relationship with the student/client, into the process, putting our whole heart... Our whole heart!

We will tell you the story of Silverstein (2013)

Once upon a time there was a tree... And that tree liked a little boy. And the boy came day after day, collected leaves, made a crown out of them and played king of the forest. He climbed the tree, swung on the branches and ate apples from the tree. And he played hide and seek with the tree. And when the boy got tired, he fell asleep in the shade of a tree. And the boy fell in love with the tree.

And the tree was happy.

But time passed.

And the boy grew up.

And the tree was often alone.

One day the boy came to the tree again and the tree said to him: "Boy, come to me, climb on the branch and swing. Take some apples, play in my shadow and be happy." "Playing and climbing branches is not for me anymore," answered the boy. "I want to buy something and have fun. I want money. Can you give me some?" "Oh, I'm sorry," said the tree, "but I don't have any money. I only have leaves and apples. Take the apples and sell them in the city. You will get money for them and you will be happy."

And so the boy climbed the tree, collected the apples and took them away.

And the tree was happy.

However, the boy did not return for a long time... And the tree became sad. One day the boy did come back and the tree shook

with joy: "Come, Boy, climb on the branch, swing and be happy."

"I don't have time to climb trees," said the boy. "I want a house to keep me warm," he said. "I want a wife and children and I need a house. Can you give me a house?" "I don't have a house," said the tree. "My home is the forest, but you can cut off my branches and build a house for yourself. Then you will be happy."

So the boy cut off the branches and carried them away to build his house.

And the tree was happy.

But the boy was gone for a long time. And when he came back, the tree was so happy that he could hardly say a word. "Come, Boy," whispered the tree, "come play." "Play? I'm too old for that. And anyway, I'm not in the mood," said the boy. "I want a boat that took me far away from here. Can you give me a boat?"

"Cut me down and make a boat out of me," replied the tree. "Then you can sail away to a distant land and be happy."

So the boy cut down a tree, made a boat out of it and sailed away.

And the tree was happy... but not really.

After a long time, the boy returned. "I'm sorry, Boy," said the tree, "but I have nothing left – not even apples."

"My teeth are too old for apples," said the boy. "I don't even have branches," said the tree. "You can't swing on them." "I'm too old to swing," replied the boy. "I don't even have a trunk anymore," said the tree. "You can't climb it..." "I don't have enough strength to climb anymore," replied the boy. "I'm sorry," sighed the tree. "I wish I could give you something... but I have nothing left. Just an old stump. I am sorry."

"I don't need much anymore," said the boy, just some quiet place to sit and rest. I'm very tired." "Well," said the tree, and shot up as best he could, "the old stump is perfect for sitting and resting. Come sit down, Boy. Just sit down and relax."

And the boy sat down and rested.

And the tree was happy.

Let us be the little boy and let us have the giver. Tree supervision provides a safe, loving and rewarding experience. The supervisor is a guide who helps the supervisee to perceive and reflect on his

own work and relationships, to find new solutions to problematic situations. Supervision is aimed at deepening the experience, better understanding of the given situation, relaxation of creative thinking and development of new perspectives of professional behavior. It is a model of learning (Český institut pro supervizi, 2006).

Epilogue:

One man wanted to get rid of his shadow at any cost. Escape seemed to be the best method for him. But the shadow followed him step by step and there was no way to get rid of it. Finally, the person fell from being pumped. It was enough, passers-by said, for him to stand in the shade of a tree. He would have gotten rid of his shadow immediately. We learn to understand the supervisee, the pupil/client, the person, we learn slowly, slowly with effort. The heart rejoices and trembles from this teaching. We learn to understand that the most important person is always the one standing in front of us.

At school, the teacher asked the students: "What does a person need to be happy?" The answers were different: a beautiful apartment, good food, money, not having pain... The teacher told the students: "There is still work, recognition from others..." They wrote everything in order on the board. "Did we forget something?" asked the teacher. One student raised his hand and said, "Yes, we need a close person" (Ferrero, 2010).

Interest works wonders.

There is no light to be hidden in darkness.

We forgive a child for being afraid of the dark. An adult who is afraid of the light is a tragedy.

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CONCLUSIONS

The book «RESILIENCE IN EDUCATION: UKRAINIAN – V4 EXPERIENCE» reminds us of the importance of developing resilience and adaptability in today's rapidly changing world. Resilience is not only the ability to survive but also the ability to surprise and develop despite the challenges that life presents us with. Each chapter in this educational book offers a unique perspective on how we can build resilience in children and young people in different areas of their lives. From organising morning meetings in primary schools to using psychodrama, music and movement techniques, from strengthening family resilience to developing language skills, each approach contributes to the overall development of the individual and society.

It is important to understand that building resilience is not a one-time event, but an ongoing process. It is a worthwhile investment in the future. Therefore, it is important that education systems, families and society as a whole recognise the importance of resilience development and create an environment that is conducive to growth and personal development.

We have emphasised the importance of fostering resilience, self-compassion and kindness in children to develop their ability to cope with the stresses and pressures that may occur in their lives. The book also emphasises the importance of mental health promotion and the use of supervision to build resilience not only in children and young people but also in those who work with them. A holistic approach to resilience support is essential to creating a healthy and harmonious environment in which people can develop and fulfil their potential.

We believe that this book will provide readers with the inspiration and tools to actively promote resilience in their own lives, in their relationships with children and youth, and in their relationships with each other. Let this book be a guide, a roadmap to a healthy and happy life, full of courage and unbreakable willpower.

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