PREPARING FOR COUNSELLING:
Developing and Testing
An Affective Awareness Training Program
for the Mentally Disabled

by
Grace Yuen-Yee Tse Sproul
B.A. (Psychology), Simon Fraser University, 1974
Diploma (Special Education), University of British Columbia, 1976

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Department of Counselling Psychology

The University of British Columbia
2075 Wesbrook Place
Vancouver, Canada
V6T 1W5

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ABSTRACT

This thesis starts with the observation that if mentally disabled individuals are to establish a place for themselves in the community and successfully cope with the accompanying stress, they must, within their own range of capabilities, (1) learn to recognize their emotions, and (2) learn to express these emotions in socially acceptable ways. The thesis then attempts to explore whether this is a realizable goal.

A review of the literature reveals that, in spite of its importance to the mainstreaming process, the emotional development of mentally handicapped individuals has received scant attention by psychologists, special educators, or counsellors. Some of the reasons for this are explored including an examination of the prevalent "cognitive deterministic" viewpoint which assumes that emotional awareness presupposes higher levels of cognitive development than the mentally handicapped are commonly capable of demonstrating.

The thesis notes the recent view of researchers in special education and psychotherapy that appropriate behavioral expression of feelings by the mentally handicapped must develop out of awareness of feelings; it cannot come about through efforts to manipulate manifest behavior alone. Perhaps more importantly, it is argued that affective development takes place in tandem with cognitive abilities, not necessarily as a consequence of them.
Based on evidence that affective awareness training for mentally handicapped individuals can and should be pursued along with cognitive and life skills training, the thesis focuses on taking up the challenge of developing and field testing "An Affective Awareness Training Program for the Mentally Disabled."

A Gestalt approach to developing awareness of oneself and one's environment was utilized as the theoretical basis for preparing the 46 lessons which make up the content of the "Affective Awareness Training Program." The researcher adapted freely from the work of others to create a unique instructional program designed especially to meet the needs and abilities of Trainable Mentally Retarded (TMR) students.

The effectiveness of this program in teaching recognition of, and improving ability to empathize with, expressions of the five primary emotions of joy, sadness, fear, anger, and surprise, was then tested by the researcher using 12 TMR subjects living in an institution (six in the control group, six in the treatment or experimental group). The test instrument for measuring changes in pre-treatment, post-treatment, and retention level performance, was a series of 15 specially prepared video vignettes. Each vignette focused on one emotion and there were three different vignettes portraying each emotion.

The thesis concludes that the experimental group, who participated in the affective awareness training program, changed significantly in their ability to recognize and empathize with expressions of the five primary emotions.
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Chapter I. Scope and Focus of the Study

Background

With the current momentum towards educational mainstreaming of the handicapped, increasing numbers of mentally disabled individuals will not only be living in the community but will be following individualized educational programs in regular schools (Neely, 1982; Lombana, 1982). While mainstreaming is a positive attempt to redress our societal treatment of a devalued group, it is now recognized that this movement alone will not necessarily reduce the feelings of hurt and anger that mentally disabled people are likely to experience when they move out into the community (Matson, 1984; Lewis & Maclean, 1982). Most mentally disabled individuals are inadequately prepared to cope with this change and lack the skills to interact with others in the community or to defend themselves against abuse or prejudice (Matson, 1984). For the mentally disabled, learning to recognize or express feelings in interpersonal relations has not been identified as a priority goal even though it is considered to be a prerequisite to the gaining of social acceptance (Peelle, 1982). If mentally disabled individuals are to successfully establish a place for themselves in the community, two critical educational tasks for them will be learning to recognize their emotions, and learning to express these emotions in socially acceptable ways. This thesis explores these issues.

In spite of its importance to the mainstreaming process, the emotional development of mentally handicapped individuals has
received scant attention in psychological and counselling literature. In part this probably reflects a general underlying but unstated assumption that emotional awareness presupposes higher levels of cognitive development than the mentally handicapped are capable of demonstrating (Zigler in Lewis & Maclean, 1982). Consequently the central focus of special educators, psychologists and counsellors working with the mentally disabled, has tended towards applied behavior analysis and the development of behavioral modification programs (Baer, Wolf & Risley, 1968). Efforts to utilize emotional and social development strategies are conspicuously absent.

Recently, however, researchers in special education and psychotherapy have noted that appropriate behavioral expression of feelings by the mentally handicapped must develop out of awareness of feelings; it cannot come about through efforts to manipulate manifest behavior alone. More importantly, researchers have argued that development of affect, i.e., emotions and feelings, develops in tandem with cognitive abilities, not necessarily as a consequence of them (Lewis & Rosenblum, 1978). Hence, it is increasingly recognized that affective awareness training for mentally handicapped individuals can and should be pursued along with cognitive and life skills training.

Generally, mentally handicapped individuals have had no exposure to affective awareness training. While school counsellors have been called upon to assist in the mainstreaming
of the handicapped (Allan, 1981, 1982), so far their involvement has been mainly in the areas of testing, labeling, assisting in the development of Individualized Educational Programs (IEPs), coordinating the mainstreaming process, and vocational and parental counselling (De Blassie & Cowan, 1976; Lombana, 1982; Webster, 1977). Little attention has been given to the need for counsellors to be involved with the social and psychological adjustment of the mentally handicapped student into the community and the local school system.

The importance of social adjustment in the process of successful integration can hardly be overemphasized (Charles & McGrath, 1962; Skaarvrevik, 1971). One key to this adjustment is to be found in the handicapped student's ability to make meaningful contact with his or her inner self and with others. For normal children, the process of growth and development within the family frequently leads to the acquiring of insight into self and others which may be enhanced and strengthened through school programs. For the mentally handicapped, opportunities for positive modelling in the affective domain are rarely provided either in the institutional setting from which many come or from the homes to which a few may be attached. Lacking positive interaction experience or developed communication skills, the mentally disabled individual is primed to experience considerable frustration and stress in handling emotions and interpersonal relationships. For the handicapped then, affective instruction as part of the school curriculum becomes critical.
Purpose and Importance of the Study

Individualized educational programs for the mentally handicapped generally provide cognitive and behavioral training in three broad areas: academic skills (such as language acquisition and number concepts), vocational skills (such as sorting and matching), and life skills (such as dressing and cooking). It is implicitly assumed that successful completion of this program will equip mentally handicapped individuals for integration into the community, this being the stated goal of most special education curricula.

It is becoming clear, however, that cognitive and behavioral training alone fail to address the need of mentally handicapped people for affective awareness which is a crucial first step towards developing skill in expressing emotions using appropriate behavior. This skill is especially important if the mentally disabled are to improve their chances of social acceptance and minimize the probabilities of social rejection by the regular community.

If the results of this research indicate that mentally handicapped individuals can, through training, develop greater affective awareness, then the potential need for including affective awareness training in the educational programming of mentally disabled students will have been opened for discussion. Currently the need is not addressed since the potential for mentally disabled students to develop affective awareness has not been scientifically studied.
Statement of the Problem

Can mentally handicapped people be taught awareness of feelings as a first step in learning how to express their feelings in socially acceptable ways? The working hypothesis to be tested is that severely mentally handicapped individuals, (i.e., those tested as having an IQ between 25-50), who have undergone a structured affective awareness training program will be able to correctly recognize and identify the five primary emotional states of "joy", "sadness", "anger", "surprise", and "fear" as expressed in different sets of video vignettes with a significantly higher degree of success then a control group who have not received such affective training.

The statistical hypothesis will be stated in the null form, namely, that affective awareness training will have no effect on the ability of the experimental and control subjects to correctly recognize and identify the five primary emotions expressed in the video vignettes.

It is assumed in this study that being able to recognize and identify primary emotions when expressed by others is indicative of affective awareness. This personal awareness is considered prerequisite to developing appropriate behavior in response to feelings.

Definition of Terms

Awareness. The term "awareness" is the state of noticing and observing what one is doing, planning, and feeling. The exercises that are developed in this thesis parallel the zones of
awareness described by Stevens (1971), namely:

1. Awareness of the outside world. This refers to the actual sensory contact with objects and events in the here and now.

2. Awareness of the inside world. This refers to the actual sensory contact with inner events in the present such as muscular tensions, movements, and physical manifestations of feelings, discomfort, well-being, and so forth.

3. Awareness of fantasy activity. In this thesis this refers to the mental activity involved in thinking, planning, interpreting, and guessing.

**Primary emotional states.** This term refers to certain fundamental emotional states which precede others in a developmental sequence. They are usually labelled primary because "each one is assumed to have a specific innately determined neural substrate, a characteristic neuromuscular expression and a distinctive subjective quality" (Izard in Lewis & Michalson, 1983, p.33). Plutchik (1962) postulated eight emotions, namely, acceptance, disgust, anger, fear, joy, sadness, surprise, and expectancy. Other investigators like Darwin (1872), Izard (1977), Tomkins (1963), Ekman (1972) have identified ten emotions, namely, interest, joy, surprise, distress, anger, disgust, contempt, fear, shame, and guilt.

All of the earliest emotional states in an organism are derived from the general states of pleasure and distress, and each one of them is believed to have an adaptive function. The
adaptive functions are translated into a subjective language that people use to describe their feelings.

In this research only five of the primary emotional states, (anger, fear, joy, sadness, and surprise) have been selected to be studied. These have been chosen on the following basis: (a) they appear in all of the models of emotional development; (b) they have been observed in the facial expressions of infants within the first year of life, as well as in the facial expressions of even severely mentally handicapped individuals; (c) they have often been used as indices of infants' cognitive development, and (d) they are comparatively easy to measure and define using Haviland's (1975) coding system.

**Empathy.** It can be defined as "an emotional response to another's condition. It requires the ability to imagine oneself in another person's place and in that way to know what the person is thinking, feeling, or perceiving based on personal experiences in similar situations" (Lewis & Michaelson, 1983, p. 234).

**Mentally handicapped.** The American Association on Mental Deficiency defines a mentally handicapped individual as someone who experiences "significantly sub-average general intellectual functioning resulting in or associated with concurrent impairments in adaptive behavior and manifested during the developmental period" (Kidd, 1983, pp. 243-244).

**Trainable Mentally Retarded (TMR).** This classification was developed by Gearheart (1972). The IQ scores of TMR students range between 25 and 50 with a standard deviation of not more
than five points when measured by standardized intelligence tests. In terms of abilities, this group of individuals are usually assessed as capable of developing self-help skills, simple academic skills, and social adjustment skills.

Research Questions and Rationale

Basically the research problem can be broken down into two questions:

1. Can mentally handicapped individuals develop a keener awareness of their internal and external worlds through a program of sensory stimulation exercises involving a structured series of hearing, seeing, smelling, tasting, and touching activities?

2. Can such a sharpened awareness then be translated by mentally handicapped individuals into a greater awareness of feeling states, both one's own and of others, measured in terms of ability to correctly identify five primary emotional states when exposed to them?

Limitations and Key Assumptions

This project will only attempt to test recognition and identification of the five primary emotions following instruction in an affective awareness training program specially designed for mentally handicapped students. Although observations will be made on behavioral expression of emotion by the subjects, it is not the intention of this research project to go beyond the first step of determining whether training in affective awareness can actually be reflected in an improved ability to correctly recognize and identify primary emotions when they are presented to the subject.
Justification of the Study

Interpersonal skills involving awareness and appropriate expression of emotions have been identified by Peelle (1982) as a central factor in the successful community placement and adjustment of the mentally handicapped. An essential first step in the development of counselling programmes aimed at promoting more effective expression of emotional states by the mentally disabled is to determine whether the mentally disabled are, in fact, capable of developing affective awareness.
Chapter II. Review of Related Literature

This chapter provides some background for understanding the current state of counselling services for the mentally disabled. After establishing that historically there has been little concern with counselling services for the mentally handicapped, attention turns to evaluating the basis in psychological theory, particularly in developmental, psychoanalytic, and behavioral models, for paying attention to the development of affective awareness among the mentally disabled population. The section concludes with an appreciation of the possibilities of applying Gestalt theory to the development of affective awareness among the mentally handicapped.

Prior Research on the Topic

Counselling services for the mentally handicapped. Even a cursory search of the literature or an informal session with special education teachers or counsellors quickly reveals that counselling services actually aimed at mentally handicapped students, especially the lower level functioning group, e.g., TMR and Profound, are rare and grossly neglected (Matson & Barrett, 1982). According to Lombana (1982), the dearth of attention has developed from a number of widespread myths that permeate all strata of society, professional and layman alike, namely:

1. It has been assumed that the social emotional needs of retarded people are essentially different from those of normal people. Retarded individuals have been viewed as not needing counselling because of a false assumption that they experience less emotional pain than do other people.
2. Many people have assumed that because of their deficits in verbal skills, retarded persons would be unable to benefit from counselling.
3. Counselling has been seen as beneficial only to persons who can easily engage in abstract thinking; insight and self-awareness have not been viewed as possible for mentally retarded people.

4. Work with retarded people has been viewed as slow, and time-consuming, and with little hope of success. Many therapists have considered it to be a self-defeating process (p.151).

Awareness and resolution of these biases and misconceptions are necessary prerequisites to working with mentally handicapped people. In order to understand the lack of counselling services for mentally handicapped people, however, it is useful to understand how things have developed in historical perspective.

**Historical perspective.** Up until at least the 17th century, mental retardation and mental illness appear to have been treated as much the same thing. A clear distinction doesn't appear to have been made until around 1690 when John Locke, the English philosopher, noted "Herein seems to be the difference between idiots and madmen, that madmen put wrong ideas together and reason from them but idiots make very few or no propositions and reason scarce at all" (Lewis & Maclean in Matson & Barrett, 1982, p.3). While Locke's observation seems to have had little impact on the provision of better services for either the mentally ill or the mentally retarded, it articulated a rationale for ignoring the mental health needs of severely mentally handicapped individuals who frequently came to be regarded as little more than dogs, to be pitied and, at times, cared for.

Zigler (1973) noted that societal attitudes towards the mentally handicapped were still predominantly founded upon a "cognitive deterministic" viewpoint which posited that "cognitive deficiency makes ones impervious to those environmental events
known to be central in the genesis of the personality of individuals of normal intellect" (p.327). Thus, the rationale for not attending to the affective needs of the mentally handicapped developed further, since, in the absence of the potential for reasoning and complex thought, there could be no potential for emotional development, the assumption being that cognitive deficiency makes one "impervious" to emotions.

Beginning in the late 1950s and early 60s, however, attitudes towards the mentally handicapped began to change. Political support and financial aid for the development of special services for the mentally handicapped began to become more "acceptable" and more "worthwhile". This reflected both a growing economy and significant advances in applied behavior analysis which attended the growth of psychology as a professional field of study following the Second World War. Mental retardation came to be redefined as reflecting blocks in the development of age-appropriate intellectual and adaptive behavior. Psychologists, in seeking out a role for themselves separate from that of psychiatrists, began to suggest that some of the maladaptive behavior of the mentally retarded could be changed through specialized education and behavioral rehabilitation programs. Subsequently, professionals in special education and psychology began to take the lead in delivery of "education and social services" for the mentally retarded.

In attending to the needs of their new "clients", psychologists sought to utilize the predominant "developmental
counselling" model. The result was a tendency, over time, to focus on providing counselling services for "normal" people who appeared to be experiencing "developmental" problems since work with this group produced "results" which could be "documented" relatively quickly. As a consequence, individuals with significant mental handicaps who did not appear capable of being steered towards a "normal" developmental course were often excluded from counselling services. If services were provided, they were mainly in the form of crisis intervention and treatment provided on an intermittent basis by rehabilitation counsellors, school psychologists and special educators (Hohenshil, 1979). As far as can be determined from the literature, the situation in Canada appears to have been little different.

The really significant impact of the shift in attention towards the mentally handicapped, however, was the highlighting of "developmental delays", particularly in the cognitive and social skill areas. At the same time, the affective domain was virtually ignored since this was considered to "develop" at a "later stage". Subsequently, special education programs for mentally handicapped students in the 1950s and 1960s focused mainly on cognitive development, i.e., special training in academic and pre-academic skills.

Then, with the onset of mainstreaming in the 1970s, and the movement of increasing numbers of lower level functioning mentally handicapped students into the regular school system, another shift took place as emphasis changed from academic skill
acquisition to training in "life skills", such as toileting, recognition of signs, and basic food preparation. Up until the present, however, special education curriculums have paid scant attention to the affective needs of the mentally handicapped (Brolin & Gysbers, 1979).

**Affective needs of the mentally handicapped.** The general tendency to perceive mentally handicapped individuals as not having emotional needs or problems since they apparently "make very few or no propositions and reason scarce at all" is contradicted by studies of emotional disturbance among the mentally handicapped. Both Lewis and Maclean (in Matson & Barrett, 1982, p.3), and Szymanski and Tanguay (1980) argue that there are no significant differences in the symptoms displayed by mentally handicapped and non-mentally handicapped individuals experiencing severe emotional distress. On the other hand, they note that mentally handicapped individuals seem particularly susceptible to psychiatric distress. Other studies seem to support this view.

An early U.S. study found that of 8,000 military recruits tested as having an IQ of less then 75, 44% of males and 38% of females were considered to exhibit psychiatric problems (Weaver, 1946). Another early study done in Canada reported that 47% of the army recruits tested as experiencing mental handicaps were classified as emotionally unstable (Dewan, 1948). This was in contrast to 20% of inductees diagnosed as emotionally disturbed in a non-mentally handicapped control group.
In the Isle of Wright studies (Rutter, Tizard & Whitmore, 1970; Rutter, 1971; and Rutter, Tizard, Yule, Graham & Whitmore, 1976), now regarded as classics, provide some of the best data on the experience of emotional distress among the mentally handicapped population. Rutter and his colleagues found that 30% of the nine, ten, and eleven year old intellectually retarded children (N=2199) were rated as emotionally disturbed by their parents while 42% were rated as emotionally disturbed by their teachers. This represented a symptom rate five to six times the rate found in a randomly selected non-mentally handicapped control group (where the emotional disturbance rate was only 5.4%). Emotional disturbance was determined by standardized interviews with parents and by psychiatric examination. The use of control groups, multiple measures, and rigorous efforts to establish reliable and valid measuring instruments has made this study into something of a classic.

A study carried out in south London in 1976 (Corbett, 1977) surveyed 140 non-institutionalized children tested as having an IQ of less than 50 and determined that 43% appeared to show symptoms of emotional disturbance. In a different study carried out in the same year (Szymanski, 1977), 54% of 132 children who had been referred to a developmental disabilities clinic in a general pediatric hospital were considered to be experiencing emotional difficulties which interfered significantly with their general ability to learn. Studies such as these clearly demonstrate that the emotional needs and problems of mentally
handicapped individuals are as real and as significant as for the "normal" population.

The affective needs of mentally handicapped clients. Interestingly, there seem to have been more studies on psychotherapy with mentally handicapped clients published before services for the mentally ill and the mentally handicapped were separated than after. Already in 1934, a researcher named Chidester reported on the feasibility of psychotherapy with a handicapped child. Glassman in 1943 noted in comparing the outcome of psychotherapy between matched groups of children that "the dull normal ones did at least as well as, if not better than, the bright ones" (Szymanski in Szymanski & Tanguay, 1980, p.132). Thorne writing in 1948 emphasized the importance of having clear objectives and reported "unqualified success" when "systematic counseling and psychotherapy" were applied in an uncontrolled study of institutionalized individuals. In 1962, Chess reported on the successful outcome of psychotherapy with 29 mentally handicapped children. Selan (1976) reported on successful outpatient mental health programs for handicapped adolescents and adults living in the community, however no specific data were given. Nevertheless, one is left with the impression after reading these various studies that the researchers and their work existed in some sort of a vacuum cut off from the mainstream of work being done with either the mentally handicapped or the emotionally disturbed. It is relevant here to note Szymanski's observation that the dearth of attention to the emotional needs of the mentally handicapped is
the result of at least three levels of ignorance:

1. Ignorance of what mentally 'handicapped' people are like.
2. Ignorance of how effective treatment may be in alleviating their [the mentally handicapped] mental health problems.
3. Ignorance of what to expect from professionals (Cushna, in Szymanski & Tanguay, 1980, p.4).

The view that ignorance is to blame for the lack of attention being given to the emotional needs of the mentally handicapped finds considerable support in special education and counselling circles. It is frequently argued that counselling psychologists lack training in dealing with the special limitations of mentally handicapped persons, while on the other hand the theoretical framework and strategies employed by special educators or behavior analysts often ignore the emotional needs of mentally handicapped clients. Lebsock and De Blassie (1975) found that approximately 54% of several hundred counsellors surveyed felt inadequate to deal with exceptional children due to lack of training. Lombana (1980) did a survey among Florida school counsellors five years later and found that the situation had not improved.

But lack of appropriate training does not seem to be the sole reason for the dearth of counselling programs for the mentally retarded. In general, staff probably receive more professional training today than ever before. On the other hand there is still little in the way of counselling programs, counselling materials, or psychological research focusing on the social and emotional needs of the mentally handicapped.
One reason is the difficulty of developing definitions, diagnostic criteria, and standardized assessment methods in the field of social and emotional health (Guidubaldi, Kelik & Murray, 1979; James & Snaith, 1979). There are few good measures of social and emotional adjustment. In most published assessment instruments, the social and emotional variables are based on projective techniques or rating-scale approaches, e.g., the Thematic Apperception Test (Murray, 1943), and the Piers-Harris Children's Self-Concept Scale (Piers & Harris, 1969). The Vineland Social Maturity Scale (Doll, 1965), and the Adaptive Behavior Scale (Nihirak, Foster, Shellhaas, Leland, 1975), frequently used with the mentally handicapped, have few items at the lower end of the scale, making accurate assessment difficult. Use of these assessment techniques with mentally handicapped individuals who have a wide variety of physical, emotional, and cognitive limitations tends to confound the evaluation, making the task of interpreting and translating the assessment data into intervention strategies or remedial programs especially difficult. Moreover, as an individual becomes less able to relate in a verbal manner, internal emotional development is increasingly inferred from complex patterns of observed behavior.

The task of assisting handicapped people to achieve social, emotional, and behavioral goals poses a real challenge to counsellors. Kameen and McIntosh (1979) believe that "some affective behaviors, such as social interaction skills can be taught. ... Others, such as positive self-concept, are much more
difficult to teach" (p.240). Nonetheless, they argue that counsellors are in a "unique position" to "design affectively oriented intervention programs" for the handicapped. The present investigation is designed to make a contribution in this area.

Counselling mentally handicapped students is a profound challenge to even the most emphatic and prepared counsellor. Mentally disabled individuals do experience difficulties with reasoning and generally have a low level of verbal mastery. A drive towards independence and achievement is often lacking. A short attention span and maladaptive behavior patterns are common (Lombana, 1982). Nevertheless, the range of emotional needs and problems of the mentally disabled individual does not appear to be significantly different from the general population (Lombana, 1982; Matson, 1984; Vash, 1975). More importantly, these problems appear to evolve out of difficulties in coping with stress rather than being an inherent condition of the intellectual deficit (Matson, 1984; Zigler, 1973).

There is little doubt that mentally disabled individuals are frequently faced with extremely stressful situations. Among disabled groups, the mentally handicapped are generally viewed more negatively than other groups. They frequently experience overt rejection, devaluation, and failure. Response patterns of apathy, withdrawal and acting out further reinforce a sense of low self-esteem (McDowell, Coven, & Eash, 1979; Lombana, 1982). Subsequently, emotional, behavioral and psychiatric difficulties tend to block mentally handicapped individuals from realizing
what intellectual potential they do have. As adults, mentally handicapped individuals are on the whole poor, jobless, and devoid of family supports, coming from families with a divorce rate three times the norm (Sternlicht & Deutsch, 1972). The ensuing social and emotional problems of the mentally handicapped are often cited as the reasons for their unsuccessful placement in vocational and community environments (Mullins & Hays, 1980; Stutter, 1980). While counselling is not going to "cure" mental retardation, there is evidence that attending to the affective needs of mentally handicapped individuals may be an important factor in their learning to live independently in the community.

In spite of the clear need for and value of affective development training, the mentally handicapped have continued to be mostly excluded from formally organized counselling programs. In part this no doubt stems from the lack of demand for such services by the mentally handicapped who as a devalued group lack the sophistication, awareness, and political and financial clout to push for such services. This situation tends to be reinforced by economic arguments which given greater priority to providing counselling and psychotherapy to a "bright neurotic" who may make a larger economic contribution to the productivity of society than to meeting the emotional needs of a mentally handicapped individual whose potential economic contribution to society may always be limited.

But another obstacle to the development of affective counselling programs for the mentally handicapped lies with the
psychoanalytic and behavioral theories in which much of educational and counselling practice is rooted.

**Psychological Theory and Counselling for the Mentally Handicapped**

In reviewing the relevant literature, it was found that there were very few formal theories concerning the development of psychological disturbance in mentally handicapped people. The two dominant psychological models for explaining and treating abnormal behavior of the mentally handicapped have been the psychoanalytic model (Freud, 1966) and the behavioral model (Agras, Kazdin & Wilson, 1979).

The adequacy and validity of these models when applied to the mentally handicapped have been assumed based on the observation that the emotional disorders manifested by mentally handicapped individuals do not differ significantly from those found among the normal population (Menolascino, 1969; Philips, 1967). This assumption must be questioned, however, when consideration is given to the basic cognitive delays, the emotional deprivation, and the learned helplessness experienced by many mentally handicapped individuals which may lead them to adapt and respond to environmental events in ways which cannot be well-understood by using the normal population as the reference point (Ellis, 1979; Seligman, 1975). It may not be accurate to conclude that the dynamics leading to psychological distress in mentally handicapped individuals are identical to those in normal individuals even though the potential etiological factors appear
to be similar. As a result of this confusion, the theoretical models commonly used in trying to understand the behavior of mentally handicapped individuals and their potential to benefit from counselling may, in fact, serve as obstacles to the development of effective therapeutic programs for the mentally handicapped. This caveat needs to be kept in mind in looking at the models themselves.

The psychoanalytic model. Freud (1966), the Godfather of modern psychology, considered intrapsychic conflict between three theoretically constructed components of the mind, i.e., the id, the ego, and the superego, to be at the root of all abnormal behavior. Abnormal behavior was a manifestation of the conflict which remained hidden and unconscious, the therapist's job being to assist the client in finding liberation from the hidden powers warring in the individual's psyche.

In Freud's view the personality system is driven by a given amount of psychosexual energy, the id, which is governed, controlled, and regulated by an ego which is considered to be the seat of intelligence and rationality. From a Freudian point of view the ego of a mentally handicapped individual will fail to develop adequately as a consequence of intellectual deficits apparent in the retarded development of reasoning faculties (Konarski & Cavalier in Matson & Barrett, 1982). Hence the capability of mentally handicapped people to move through the psychoanalytic stages of development towards psychological maturity is obstructed or at the very least severely retarded
and extremely slow since this process depends to a large extent on ability to reason. With a weak ego, mentally handicapped individuals may be expected to be poor at conflict resolution, to have limited ability to test reality or anticipate consequences, and to have a tendency to fixate using primitive defense mechanisms (Konarski & Cavalier in Matson & Barrett, 1982). While presumably the id remains intact in mentally handicapped individuals (Pearson, 1942), the development of the superego is affected by the weak development of the ego. Subsequently, the immature superego tends to go to one extreme or the other, being either extremely permissive and lax or extremely harsh and critical. The result, in this theoretical perspective, is a rigid, impulsive, and dependent personality which is trapped in serving inner feelings and drives rather than controlling them through a strong ego (Robinson & Robinson, 1965).

From the psychoanalytic viewpoint, the mentally handicapped individual is highly susceptible to all forms of psychopathology, beginning from birth. Sternlicht and Deutsch (1972) postulate a number of potential ego-crippling experiences rising in the life of the mentally handicapped child leading to psychological disturbance. For example, parents of mentally handicapped children often show overt rejection, provide little love and support, experience guilt over the condition of the child, and tend to foster dependency behaviors in the child. Recent findings suggest that parents of a mentally handicapped child generally view the child negatively (Waisbren, 1980), and not
infrequently abuse the child (Frodi, 1981). Clearly the mentally handicapped child is likely to be confronted with experiences leading to severe anxiety and insecurity. Without support it is not surprising that such children grow up demonstrating symptoms such as rigid and stereotypic behavior, emotional withdrawal, flat emotional responses, depression, impulsive sexual and aggressive behavior (Sternlicht & Deutsch, 1972).

Because of the poor potential for stronger ego development in mentally handicapped individuals, psychoanalytic theory would seem to imply that counselling programs for this group are likely to have little, if any, effect. Sternlicht (1966) supports this view when he notes that psychotherapy is of little use to the mentally handicapped population because they lack the intelligence for insight, have little understanding of cause and effect in behavior, do not appreciate the needs of others, and can not understand the purpose of therapy (Lewis & Maclean in Matson & Barrett, 1982, p.27). It may be added that many of the psychoanalytic therapists are trained in verbally loaded, intellectually oriented therapeutic techniques which are unlikely to work very well with mentally handicapped individuals who cannot respond to the need of the therapist for complex verbal feedback.

The behavioral model. The behavioral model subsumes a variety of different approaches which share the same assumptions and characteristics. The two fundamental assumptions are: (1) human behavior is rooted in scientifically established learning principles, and (2) scientific methodology can be used to
evaluate therapeutic outcomes of intervention efforts (Konarski & Cavalier, 1982). Behaviorist approaches include Skinner's (1953) applied behavioral analysis, Eysenck (1959) and Wolpe's (1958) neo-behaviorist mediational model, Bandura's (1977a, 1977b) social learning theory and Beck (1976), Ellis (1970), and Meichenbaum's (1977) cognitive behavior modification. Among these behaviorist approaches, the most commonly used approach with the mentally handicapped is applied behavioral analysis (Baer, Wolf & Risley, 1968). The central tenets of this approach are: (a) the appropriate focus of study is observable behavior, (b) behavior is a function of its consequences, and (c) the primary area of intervention is the conditions maintaining the presence or absence of the behavior in question. In the behavioral approach, the development of a child's motor, perceptual, communicative, intellectual, emotional and social abilities is a function of progressive changes in the child's interaction with the environment (Konarski & Cavalier, 1982). Behavioral repertoires result from a complex environmental conditioning. Personality development depends on discriminative stimulus history and reinforcement schedule history. Put in another way, this approach argues that all learning takes place as a result of positive and negative reinforcements following a particular action. Success in goal attainment serves as a positive reinforcement and leads to expectation of further successes, greater efforts, growing self-confidence, and ultimately growth towards independence and psychological
maturity. Failure, on the other hand, is a negative reinforcer and repeated failure becomes generalized into expectation of further failure, decreasing effort, growing helplessness and ultimately expressions of passivity and off-task behavior. Since mentally handicapped individuals generally have a demonstrated history of repeated failure, they have not been programmed for success. In other words, maladaptive behavior results from inadequate reinforcement and poor stimulus discrimination. Consequently the focal task in working with mentally handicapped individuals is seen as providing positive reinforcement of desired behaviors. Furthermore, applied behavior analysis of mental retardation focuses on the processes that prevent, limit, or delay the formation of stimulus-response relationships.

Since the focus is on something which can be observed, there has been frequent utilization of behavioral modification approaches with mentally handicapped students in attempts to change maladaptive behavior and develop better coping skills (Bornstein, Bach, & Anton, 1982). There are countless demonstrations in the literature of the utility of applying operant conditioning principles to the habilitation of mentally handicapped individuals. For a recent review see Schroeder, Mulick and Schroeder (1979). However, the typical pathological behavior patterns which utilize behavior therapy are dependency (Gavalas & Briggs, 1966), self-injurious behaviors (Baumeister & Rollings, 1976), aggressive behaviors (Nordquist & Wahler, 1973),
and stereotyped behaviors which are highly consistent and repetitious (Forehand & Baumeister, 1976). Because of the difficulties of definition and measurement, behavioral approaches have not been aimed directly at the affective development of handicapped students.

Despite the widespread application of this technology, there are a number of issues to be considered. First of all is the problem of generalization and maintenance of treatment gains. Bates and Wehman (1977) reviewed 56 studies using behavior management procedures with mentally handicapped people and found that only 29% provided maintenance and generalization data. In addition only three out of the 56 studies reported follow-up of longer than three months. Another issue is the difficulty of replicating and comparing treatment technology in single-subject designs (Bates and Wehman, 1977). Yet another issue is the efficacy of various behavior management procedures in various settings. So far most of the programs have been conducted in institutional or classroom settings. With the movement towards normalization, it is important to demonstrate the efficacy of these procedures in home or workshop environments used by professionals or parents.

The developmental model. Underlying virtually all practice of counselling psychology is the understanding that all individuals exist in an environment which is shaped, in part, at least, by our stage in the life cycle. Out of this comes the idea that all individuals have certain developmental tasks which
must be mastered at certain points in the life cycle in order for survival and "happiness" (Ivey & Simek-Downing, 1980).

Developmental psychologists take this a step further to argue that successful accomplishment of age-related tasks is the prime factor in the development of personality structure. Consequently it may be surmised that since mentally handicapped children are constantly assaulted by difficulties in mastering even very basic developmental tasks, such as coordination and communication skills, they will probably experience delays in psychological growth. Slowness in mastering basic tasks coupled with psychological immaturity leads in turn to social rejection by peers, parents, and society. This rejection confronts the child with his/her own inadequacies and leads to "deep feelings of hurt, despair, rage, regression, dependency, lack of motivation, socially inappropriate behavior, poor peer relationships, and impulse disorders." (Wells, 1984, p.6).

Implicit in developmental theory is the view that the solution to these manifest emotional problems lies not in dealing with the emotional stress symptoms of the mentally handicapped; instead attention is focused on giving the mentally handicapped person training and support towards successful mastery of basic motor and communication skills since these are considered prerequisite to psychological growth.

Potentially developmental psychology theory may provide the basis for developing counselling programs appropriate to the mentally handicapped since, in theory, the mentally handicapped
do not have a significantly different set of developmental hurdles from anyone else—they simply progress through them more slowly. To date however, developmental theory has not been utilized to develop an affective development counselling program for the mentally handicapped. Instead the theory has tended to serve as a rationale for justifying the lack of counselling services for the mentally handicapped since psychological growth is perceived as following achievement of basic coordination and communication skills. It is increasingly recognized however, that the three areas of cognitive, skill and affective development are inter-related in such a way that one cannot be seen as a prerequisite to the other; rather they enhance one another (Lewis & Rosenblum, 1978). Hence any rationale for not attending to the psychological counselling needs of mentally handicapped individuals derived from older views of developmental theory is increasingly less tenable.
Gestalt Awareness Approaches

in Counselling the Mentally Disabled

The theoretical and therapeutic core of Gestalt therapy.

The core of the Gestalt model is awareness. Perls (1951, 1969) believes that everything is grounded in awareness and that awareness by itself is not only curative and nourishing but is the only basis for knowledge and communication. In Gestalt therapy, awareness means being aware of what one is doing, planning, thinking, and feeling (Enright, 1970). A person is inseparable from his environment. To live effectively a person must develop a growing awareness of both self and environment (Passons, 1975). Three kinds or zones of awareness have been described by Stevens (1971):

1. Awareness of the outside world. This is actual sensory contact with objects and events in the present. What I now actually see, hear, smell, taste, or touch.

2. Awareness of the inside world. This is actual sensory contact with inner events in the present. What I now actually feel from inside my skin -- itches, muscular tensions and movements, physical manifestations of feelings and emotions, discomfort, well-being, and so forth.

3. Awareness of fantasy activity. This includes all mental activity beyond present awareness of ongoing experience. All explaining, imagining, interpreting, guessing, thinking, comparing, planning, remembering the past, anticipating the future and so forth (pp.5-6).

From the Gestalt perspective, development of awareness of feelings and emotions is a crucial step towards psychological growth and development. According to Passons (1975), feelings serve to "mobilize the person ...[and] provide an orientation or
evaluation function to selectively direct the person's behavior in acquiring and manipulating the environment to meet the needs underlying the feelings" (pp.183-184). By being aware of one's feelings the person can then take responsibility for them and need not be threatened by them. Learning to experience this part of oneself builds a sense of confidence and strength.

In Feeling and Perception in Young Children, Chaloner (1963) argues that to be able to feel is an innate ability and that awareness of one's feelings develops from birth. Even a small infant only a few days old, has a responsiveness to the external world in terms of its being hot or cold, and has a responsiveness to the internal world developing from the discomfort of hunger. The feeling of pleasure and security in the external world comes about through contact with mother's warmth and the food she gives the infant. It is from these fundamental "feelings" that fantasies and images begin to evolve and awareness and perceptions develop. In other words, these feelings remain basic to our thinking processes in later life affecting the attitudes we hold towards ourselves and towards other people and things.

By about six months, the child appears to be familiar with love, hate, anger, fear and joy. These intense feelings are being modified naturally through parental nurturing, guidance, a widening interest, and a reaction to affective language. Before children can talk they usually express their feelings through
their behavior. Yelling, hitting or struggling are illustrations of intense feelings like anger. Being able to talk is a child's first measure of self-control and also the beginning of a greater understanding of both internal and external realities. However, learning to talk is based essentially on the stimulus relationships that generate the desire to communicate and understand. Chaloner illustrates this point by studying children who moved from an institutional to a home-like environment. By having opportunities to develop close relationships with any adults in the home-like environment these children learned to talk. In addition their acting out behaviors were drastically reduced. The crux of the argument that Chaloner is trying to convey is that understanding and awareness of one's feelings can make for "greater human happiness with less distortion of potential and personality" (p.5-6).

Chaloner's book is relevant to the problem of why the development of affective education for the handicapped is so important. By examining the development of feelings and perceptions among the normal population, a better understanding of why mentally handicapped people living in an institution are unable to reach beyond an elementary stage of social development becomes apparent. Mentally handicapped children, like normal children, experience intense feelings. However, unlike normal children whose infancy is fortified by tenderness and nurturance, very often mentally handicapped children experience an infancy
marked by rejection and abuse. The parents of a mentally handicapped child, hurt and disappointed, and drained by the child's constant demands and special needs, are frequently unable to develop meaningful relationships with their handicapped offspring (Cristiani and Sommers, 1978; Hansen, 1971). Without a loving and secure relationship, the aggressive and angry feelings that the child experiences, especially upon being rejected, fail to be channelled into any constructive activity or play, and the energies which could be directed towards achievement, exploration, and experiment become dissipated and/or trapped in a never ending cycle of hurt and aggressive behavior. In addition, the stifling of self-awareness and the narrowing of perception contribute to the retardation of language development. And without language, the only way for the mentally handicapped child to handle negative feelings is to suppress them or to manifest them in uncontrollable anti-social behavior. And so a vicious circle of rejection, leading to an impoverished affective environment, leading to further developmental delay and to anti-social behavior, leading to further rejection, and so on and on, becomes established. With this understanding in mind, one can more fully appreciate why so many of the institutionalized mentally handicapped are love-starved, confused, aggressive, and socially retarded in their development (Sternlicht & Deutsch, 1972).

A significant argument postulated in Chaloner's book is that despite the important influence of one's early environment,
awareness of feelings can be developed, even at later stages, through the development of a close relationship with a significant other. This suggests that the development of a counselling program for mentally handicapped students can play a significant part in restoring awareness of feelings and developing awareness of self among such students. Obviously we cannot expect the mentally handicapped child to accomplish the various developmental tasks on schedule. It may be possible to make the process a little less bewildering, while enhancing the possibilities for feelings of self-worth and happiness to develop, by working to introduce affective education for the handicapped into the curriculum.

The goals of the Gestalt therapeutic process. These have been succinctly summarized by Zinker (1977) who argues that through a process of activating awareness one is able to:

1. Move toward greater awareness of oneself, one's body, one's feelings, one's environment;
2. Learn to take ownership of one's experiences, rather than projecting them on to others;
3. Learn to be aware of one's needs and to develop skills to satisfy them without violating others;
4. Move toward a fuller contact with one's sensations, learning to smell, taste, touch, hear and see—to savour all aspects of oneself;
5. Move toward the experience of one's power and ability to support oneself, rather than relying on whining, blaming, or guilt-making in order to mobilize support from the environment;
6. Become sensitive to one's surroundings, yet at the same time wear a coat of armour for situations which are potentially destructive or poisonous;
7. Learn to take responsibility for one's actions and their consequences;
8. Feel comfortable with the awareness of one's fantasy life and its expressions (pp.96-97).
In order to attain these goals, Gestalt methods integrate both phenomenology, that is the individual's internal experience, and behaviorism, that is the individual's concrete behavior (Zinker, 1977). This is done in a carefully graded and timed manner with procedures that allow for systematic review and revision. In other words, the learning experience is tailored to meet the needs and abilities of the client. In dealing with mentally handicapped individuals this is an important factor.

One of the unique qualities of Gestalt therapy then is its ability to bridge cognitive therapies and behavior modification approaches and so approach the development of affective awareness in a holistic way adjusted to the needs and abilities of the client.

Gestalt approach to classroom guidance. Remer and Schrader (1981) in an article titled "Gestalt approach to classroom guidance" suggest an approach which may be utilized in the development of a program of affective education for the mentally handicapped. Their article focuses on using Gestalt therapy as a means for developing awareness of oneself and one's environment with an aim to increasing one's individual sense of responsibility.

Remer and Schrader present in their article an overview of some Gestalt exercises they have developed for use with elementary school children in the regular school classroom. The exercises have been organized into three separate units. The
goal of Unit One is to teach the skills necessary for increasing awareness of one's external world. The goal of Unit Two is to teach the skills necessary for increasing awareness of one's internal experiences. The goal of Unit Three is to teach one how to be more aware of one's own emotions and how to communicate and express these emotions.

The three units are developmental, i.e., they are sequentially arranged to build on one another. All the units have been field tested with classroom groups ranging from kindergarten through eighth grade. The authors reported an increased awareness of emotions and an improved ability to communicate and express emotions on the part of the students and teachers during the field testing period. For each exercise there are instructions for the counsellor and outcomes written in behavioral terms for both the student and teacher.

An important point demonstrated in this article is that these counselling activities can be implemented within the daily schedule of the classroom. It was this researcher's proposal to use Remer and Schrader's exercises as a model to be adapted for developing activities related to the development of awareness and the identification of emotions among mentally handicapped students.

Some Specific Techniques Useful In Counselling Mentally Handicapped Individuals. Some of the techniques which can be effectively used in counselling work with mentally handicapped students and which have been incorporated as an integral part of
The activities of the Gestalt affective awareness training program for the mentally handicapped which I have developed are reviewed below.

**Directiveness.** It is generally accepted that therapy with handicapped people should be directive because they have reduced cognitive, conceptual, and communication abilities. In addition, very often mentally handicapped individuals are conditioned to expect failure and criticism from others, and sometimes depend upon and thrive on support and reinforcement. In order to bring about the optimal therapeutic gains, it is necessary to provide direction and support. Directiveness in this context means setting structure and limits and maintaining the focus of the therapeutic interaction on relevant issues. At the same time opportunities for spontaneous production and expression should be encouraged.

**Verbal techniques.** The language used with mentally handicapped students should be precise, concrete, and adapted to their level of understanding. Concrete examples are useful, e.g., "Red like an apple." Due to their limited verbal ability and their susceptibility to suggestibility, answers in the form of two opposites, e.g., "cold or hot", are sometimes necessary for any structured questions. In addition, due to their poor conceptual skills, especially skills in projecting into the past and future, much of the verbal therapy has to have a 'here-and-now' focus. For example, a mentally handicapped student may not be able to recall the feelings associated with a
past event, in which case it is better to recreate that situation in the present and then talk immediately about the emotions aroused. Thus, the therapeutic process is essentially a reality-oriented, teaching-learning experience. In many of the lessons in the structured awareness program developed by this researcher, it may be noted that appropriate ways of expressing and handling the five primary emotions have to be taught to the students concretely through play-acting, puppet play, or identification with peers or teacher, all supported by empathy and reinforcement appropriate to their levels of functioning. In addition the students have to be given the language. When exploring a new topic, a step-like approach has to be used. As in any teaching to the mentally handicapped, repetition is a must.

An eclectic approach using verbal expressions and positive reinforcement of success is necessary. Since the mentally handicapped student often expects failure, opportunities for providing successes based on the student's strengths is an important part of the therapeutic process.

**Non-verbal techniques.** Non-verbal techniques, such as play, role-playing, art and music activities, silence, and other non-verbal communication are also integral parts of the therapeutic process.

The important role of play in a person's development and as an approach in therapy dates back at least as early as the 1940s. Researchers like Axline (1947) and Klein (1955) were pioneers in play therapy. A valuable review of these early
contributions can be found in Schaefer's (1976) book, *Therapeutic Use of Child's Play*. Generally play or psycho-drama has been used as a teaching-stimulation tool, that is, for teaching communication, behavioral, and social skills (Leland & Smith, 1965; Morrison & Newcomer, 1975). Directiveness is usually needed in play with the mentally handicapped since they may not have the internal control to fantasize. A firm structure around reality-based situations that are important to the students lives can provide the necessary impetus for both cognitive and creative growth.

Role-playing, a derivative of psychodrama techniques introduced by Moreno (1964) is a method in which problems and situations are acted out by an individual or by a group. It is especially useful for working with mentally handicapped students since it does not depend on verbal interactions alone.

Lombana (1982) summarized a number of advantages of using role-playing as a counselling strategy with the mentally handicapped.

1. It gives the student an opportunity to express different types of behaviors and attitudes with a minimum of personal threat.
2. Acting helps to bring out the conflicts, feelings, fears and wishes that the student may not be able to verbalize.
3. Assuming a role that is different from one's own can help the student develop an understanding and acceptance of a variety of viewpoints.
4. Role-playing gives the student a chance to demonstrate what he or she would actually do rather than merely discussing what one might do.
5. It provides opportunities for introducing a variety of roles and experiences into the student's world within in short period of time.
6. In a group situation, the audience has an opportunity to observe a number of different responses to a given problem or situation.

7. Threatening situations can be re-created and acted out by the counselor, giving the student a chance to experiment with different types of responses. (p.167)

Art and music are also an integral part of the affective awareness training program for mentally handicapped students which this researcher has developed. The value of the creative arts, such as music, dance, art, and drama, as therapeutic devices have been recognized for some time. A number of recent projects using such tools with mentally handicapped students have been described as having very positive results. Spero and Weiner (1973) have reported on a program they developed which used music, dance, art, and drama with mentally handicapped students. They noted success in the areas of increasing attention span, increased self-confidence, and greater expressive ability. Rubin and Klineman (1974) have described an art therapy program with blind mentally handicapped people. Through art, the students were able to release feelings of anger and distress and resolve some long-standing emotional problems.

Appropriate use of music has also been found to improve the speech, sense of rhythm, physical coordination, and calm the tense bodies of mentally handicapped students (Levey, 1970; Weisbrod, 1972). Goodenough and Goodenough (1970) have stressed the value of music in emotional development, self-concept, attention span and social awareness of blind students.
In short, art, music, and drama have been demonstrated to be viable and valuable treatment modalities in counselling the mentally handicapped since they create a non-threatening atmosphere in which the handicapped can feel free to express themselves with no fear of failure or criticism. Nevertheless, like role-playing, in order to ensure a successful learning experience for mentally handicapped students, the therapeutic process requires permissiveness within an established structure.

Other non-verbal techniques such as using body language, gross motility, and vocal intonation, are also important means of communication, particularly with individuals having limited verbal abilities. Many of the non-verbal expressions are universal, others may be idiosyncratic. Thus observation during normally structured as well as unstructured periods may be necessary in order to come to an understanding of the behavioral repertoire of mentally handicapped individuals.

When working with mentally handicapped individuals, silence in the therapeutic session does not necessarily reflect resistance. Most often it reflects the student's not knowing what to say, fear of saying something that is inaccurate, basic passivity, and/or dependency. Silence should not be allowed to continue too long but it should be broken with communication and empathy and support.

Setting appropriate limits. This is a necessary procedure in counselling work with mentally handicapped individuals, not because the clients are more aggressive, but because the limits
provide clear guidelines for socially acceptable behavior in a given situation. This reduces the opportunities for disruptive behavior and channels the students' energies towards success. Limits should be set in clear, brief, concrete form and without criticism.

**Understanding the Development of Affect.** In order to appreciate the value of structured affective awareness activities as a first step in preparing mentally disabled individuals to learn how to express their feelings with appropriate behavior, it is necessary to consider the general theoretical framework for the development of affect.

Affective development subsumes a set of behaviors and a set of conditions or situations in which these behaviors occur as a result of some internal state commonly referred to as feelings (Lewis & Rosenblum, 1978). Affective development is embedded in "the child's total social, psychological, and physical maturation" (Lewis & Rosenblum, 1978, p.10). It can start as early as three to four weeks of life. Already at that stage, "organized, non-random patterns of facial behavior" have been observed and it is believed these "reflect the operation of at least primitive psychological, perceptual, attentional, and cognitive processes that are already intimately linked to affect" (Oster, 1978, p.73).

The process of affective development is very much a social-cognitive one, involving four essential elements: (Lewis & Rosenblum, 1978):
1. The production of some alteration of an internal physiological state (i.e., affective state) which may be somatic or neural in character (i.e., affective receptors) or some combination of both resulting from either internal or external stimuli (i.e., affective elicitors). The internal stimuli may range from physiological stimuli, e.g., low blood sugar, to complex cognitive activity, e.g., solving a problem. The external stimuli may range from concrete ones in the environment, e.g., a sudden noise, to social ones, e.g., the appearance of a loved one. The capacity of these elicitors to evoke responses may be either learned or unlearned.

2. The above activity results in a correlated change in surface expressive behavior which may involve the face, body, voice, and activity that accompany the affective state. This surface expressive behavior may be influenced by genetic and/or prior experience.

3. The surface expression of affect then brings the organism's responses into two perceptual spheres: the individual's perception of self and the perception of others in his/her social network. This particular process can be learned or unlearned as many aspects of expressions are under potential conscious control and serve as a communication function to other members of the species.

4. The affective expressions together with the individual's perception of self and with the perception of others lead to the individual's conscious or unconscious interpretation and evaluation, i.e., affective experience. This cognitive process is influenced by a variety of prior social experiences, i.e., nature of eliciting stimuli and the appropriateness of particular expressions articulated and labelled for the individual by others (p.2-3).

This model of "normal" affective development has important implications for mentally handicapped people. The most significant element is the concept of learning and unlearning. Based on this model, one can assume that many of the inappropriate expressions and behaviors of mentally handicapped people can be unlearned and new, more appropriate affect can take place if one follows the same process of normal development. In fact recent research tends to reinforce this position. It has generally been found that regardless of the extent of cognitive
retardation, the organized nature of development of mentally handicapped infants bears striking similarity to that of normal babies (Cicchetti & Sroufe, 1978; Emde, Katz & Thorpe, 1978). The only difference lies in the hands of the parents or care takers of the mentally handicapped person. These care givers need to assume more responsibility for helping the infants to extend or stimulate themselves, to generate affect and to become emotionally engaged in the situation. In addition they have to learn to accept greater delays in the development of fully differentiated affective expression depending upon the degree of mental handicap.

With this understanding of the nature of the development of affect, it becomes clear that mentally handicapped individuals, especially those who are in institutions, may develop greater affective awareness through a structured awareness training program.

Methods of Evaluation.

This section deals with various issues related to evaluating or measuring the results of the structured awareness training program which this researcher has developed for use with mentally handicapped students. Some philosophical questions regarding evaluation in general are discussed. Of particular concern are questions of objectivity, validity, reliability. The various dimensions of measurement that are found to be relevant in implementing the program are also discussed. The methods of evaluation used have been based largely on the work of Stamatelos and Mott (1983).
Philosophical issues. Like self-concept, awareness of one's feelings is an abstract construct which is difficult to measure. There are currently really no objective instruments available for measuring the construct with the normal population, let alone with the mentally handicapped person. In addition, whenever one tries to measure such broad issues, serious questions regarding objectivity are raised, especially with regard to specific concerns such as validity and reliability.

In order to illustrate the difficulties of obtaining objective data, let's consider the concept of self-concept in which the awareness of one's feelings is a part. In R.C. Wylie's book *The Self Concept* (1961), the difficulties in measuring variables related to self-concept are discussed. Wylie presents a table of the instruments which have been used to measure self-concept and commented, "for two-thirds of all instruments in the table, no reliability information is available in published sources. For 80% of all instruments referred to in the table, no information on construct validity for inferring the phenomenal self is available in published sources" (p.88). Twenty some years later the same dilemma of obtaining accurate measurements of abstract constructs still exists. However, this does not mean that complex inferred concepts like happiness, sadness, sense of tension and relaxation and so on should be ignored in terms of treatment because of the lack of "scientific", "objective" measurement. Ignoring these issues does not erradicate the problem nor their impact on the lives of the mentally
handicapped. Fortunately there are techniques of measurement, well-grounded in tradition and in pragmatic reality, such as "participant observation" which utilize phenomenological models seeking to understand and evaluate the world from the perspective of the client.

Participant observation should not be considered as a purely subjective reporting of the researcher. Glaser and Strauss (1967) discuss the dynamic tension which must be established between the researcher's role of observer and participant by abandoning any preconceived or a priori hypotheses. They also state that one result of traditional objective or quantitative approaches often is "a forcing of data as well as a neglect of relevant concepts and hypotheses that may emerge" (p.54). In contrast Wilson (1977) emphasizes that phenomenological or "ethnographic research ... seeks to discover the meaning structures of the participants in whatever forms they are expressed" (p.255). Wilson carries on to explain that this research is "multi-modal" and that the following are all relevant kinds of data:

1. Form and content of participants' verbal interactions.
2. Form and content of verbal interactions between researcher and participants.
3. Nonverbal behavior of participants.
4. Participants' patterns of action and nonaction.
5. Traces, archival records, artifacts, documents. (p.255)

Blatt (1977), Jacobs (1981), and Heshusius (1981) have all pointed out the importance of using phenomenological techniques to understand the world of the mentally handicapped. Blatt
(1977) states that the perceptions of the mentally handicapped individual have been long neglected because very often they are "not expected to think" (p.8). An important aspect of the phenomenological-measurement approach is the belief in the value of authenticity or genuineness in the expressions of clients. In other words, whatever the client expresses, either verbally or non-verbally, is accepted and considered to be significant and necessary 'data' without dispute. Wilson (1977) holds the view that one "cannot understand human behavior without understanding the framework within which the subjects interpret their thoughts, feelings and actions" (p.249). In working with the mentally handicapped, such a process is a critical one and is often missing in the service-delivery system.

Phenomenological techniques in themselves may not necessarily lead to the reorganization or change in specific behaviors as would quantitatively oriented designs. However, phenomenologically oriented techniques are not aimed directly at modification of behavior but rather are a prerequisite step to further growth and awareness. It is important, nevertheless, that even when the relative issues of authenticity and objectivity are resolved, the effectiveness of such a technique still remains a question of values.

In this project, the methods of measurement have included both phenomenological, qualitative evaluations as well as empirical, quantitative ones based on a more rigorous scientific research method. In this way, it was hoped that the data collected might be enhanced.
Methods of measurement. The methods of measurement used in this research project have been adapted from Stamatelos and Mott (1983). The evaluation techniques utilize both the phenomenological, qualitative perspective and quantitative analysis with different degrees of objectivity, reliability, and validity, as well as different degrees of therapeutic significance. The critical dimensions of measurement according to Stamatelos and Mott (1983, p.36) are as follows:

<table>
<thead>
<tr>
<th><strong>Individual</strong></th>
<th><strong>Group</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Data is taken on one person only (e.g. individual test scores on the video vignettes).</td>
<td>Data is taken on more than one person at a time (e.g., casenotes regarding the whole class, i.e., the teacher writes descriptions of the events of the session, in light of the students' needs and past history).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Simple Variable</strong></th>
<th><strong>Complex Variable</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Target behavior is clear and distinct (e.g. to identify the five primary emotions).</td>
<td>Target behavior is indistinct (e.g. aggressive behavior).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Objective Variable</strong></th>
<th><strong>Subjective Variable</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Target behavior is external and directly observable (e.g. verbalize the word &quot;happy&quot;).</td>
<td>Target behavior is inferred from external behavior and is assumed to occur within the person (e.g. &quot;awareness&quot;).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Standardized Instrument</strong></th>
<th><strong>Nonstandardized Instrument</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Measuring tool has been tested with a sample of the intended population against whose scores the results are compared (e.g. individual intelligence tests).</td>
<td>Measuring tool that has been designed for the specific population being evaluated (e.g. video vignettes).</td>
</tr>
</tbody>
</table>
One Observer
Data is taken by one person only (e.g. teacher takes data).

Participant Observer
Data-keeper actively participates in the events or processes being evaluated (e.g. teacher participates in lessons and then writes casenotes).

Self-Reports Included
Students' statements, descriptions, and explanations are included as valid data (e.g. product analysis of students' responses in lessons).

Direct Measurement
Target behavior is directly measured (e.g. the students can identify the five primary emotions in the video vignettes).

Multiple Observers
Data is taken by more than one person with results compared or pooled (e.g. teacher and staff take data).

Nonparticipant Observer
Data-keeper does not participate in the process or events being evaluated (e.g. staff who keep records of the students expressions of the five primary emotions).

Self-Reports Excluded
Students' statements, descriptions, and explanations are not included as valid data (e.g. students' ability to use words learned in lessons).

Indirect Measurement
Target behavior is indirectly measured by directly measuring other behavior that is assumed to be related (e.g. students' ability to name the five primary emotions during class lessons).

Summary
Reviewing the historical background to the development of counselling services for the mentally disabled has necessitated a consideration of the impact of psychological theory on the needs of the mentally disabled. Study of the emotional development of the mentally handicapped has been a neglected area. Now, however, it is widely recognized that affective awareness is critical to the satisfactory social adjustment of mentally disabled individuals into the mainstream of the community.
The goal of this research project was to develop and test a curriculum unit which would help mentally handicapped students develop awareness of their feelings. In the process the basis was laid for developing a counselling strategy for assisting mentally disabled students to learn how to express their feelings in appropriate, socially acceptable behavior. The first step, however, was developing affective awareness.
Chapter III. Research Method

This research project examines changes in emotional awareness of mentally handicapped subjects following participation in an affective awareness counselling program especially designed for use with TMR students. The program consisted of 48 units or sessions each lasting 45 minutes (for a total of 34 and one half hours of contact time) and was modelled after Gestalt awareness training exercises used with normal subjects. The overall goals of the project were to determine: (1) whether TMR students could be responsive to training in emotional awareness, and (2) the degree to which the program which had been especially developed was effective in facilitating such emotional awareness.

Changes in a subject's awareness of emotions after participation in the program were measured by (a) changes in ability to correctly identify the primary emotion (joy, sadness, surprise, anger, or fear) being expressed in each of fifteen specially prepared video vignettes, and (b) changes in ability to empathize as indicated by being able to correctly identify the emotional response appropriate to the situation portrayed in each video vignette.

Subjects

The subjects were twelve students (eight females, four males) living in an institution for the mentally handicapped. These twelve students were selected from the Trainable Mentally Retarded (TMR) school population within the institution. Of the twelve students, six were randomly assigned to the experimental group (four females and two males) and received thirty-four and
one half hours of instruction in a specially developed affective awareness training program, while the other six (four females and two males) were assigned to a control group and received no special instruction in a program of this type though they did receive an equal amount of interpersonal class time with the researcher aimed at other curriculum activities.

Because of time constraints and the exploratory nature of this study, it was not possible to increase the number of groups though it is recognized that the smaller the sample size, the greater the need for caution in generalizing treatment results.

As for the size of each group, Lombana (1984) has suggested that no more than eight mentally handicapped students should be included in a single teaching group. Ideally according to Lassiter (1974), the reduction of group size to four members appears to increase verbal interaction, decrease anxiety, and encourage emotional content of exchanges.

**Test Instrument**

Each subject in both the experimental and the control group was given a pre-test, a post-test, and a retention-test (given six weeks after the post-test) using as the test instrument a series of fifteen especially prepared video vignettes. In each case the test was administered and scored by the researcher assisted by an aide. The fifteen video vignettes were prepared by a group of normal students studying in the drama department of a local community college. Five emotions were selected, namely
the primary ones of "joy", "sadness", "anger", "surprise", and "fear" (Plutchik, 1962). Three different vignettes were prepared for each of these primary emotions. Each vignette depicted only one primary emotion. The vignettes were presented to each subject in a set order which had been randomly arrived at prior to testing.

In order to increase the validity of the test instrument, the fifteen video vignettes were field tested using six normal individuals (four females and two males) whose ages ranged from 17 to 25. In the same manner as was later used with the mentally handicapped subjects, each viewer was asked two questions after viewing each video vignette, namely,:

1. "What feeling is the main subject in the video expressing?"
2. "What feeling would you have if you were that person in that situation?"

The six normal subjects who served to field test the vignettes could all correctly identify and empathize with each of the primary emotions in each of the vignettes without any difficulty.

Two more video-tapes were prepared which served as the instruments for pre- and post- tests on the effectiveness of learning after the completion of Unit I and Unit II of the Affective Awareness Training Program. The Unit I video test instrument consisted of two parts. In part one, the actor in the video pointed one by one to:
1. The eyes and asked "What are these?"
2. The ears and asked "What are these?"
3. The nose and asked "What is this?"
4. The mouth and asked "What is this?"
5. The fingers and asked "What are these?"

   In part two, the actor in the video pointed one by one to:
1. The eyes and asked "What do the eyes do?"
2. The ears and asked "What do the ears do?"
3. The nose and asked "What does the nose do?"
4. The mouth and asked "What does the mouth do?"
5. The fingers and asked "What do the fingers do?"

The Unit II video test instrument also consisted of two parts concerned with examining the question of "tension" and "relaxation" of the various body parts. In part one, the actor in the video shows a tensed and then a relaxed body, a tensed and then a relaxed leg, tensed and then relaxed shoulders, a tensed and then a relaxed arm, and a tensed and then a relaxed face. The students are then asked to imitate the actions. In part two of the video, the above noted actions are again presented but in a set randomly determined order and the students are asked to identify whether the body part shown in the video was tensed or relaxed.
The students are then asked to imitate the actions. In part two of the video, the above noted actions are again presented but in a set randomly determined order and the students are asked to identify whether the body part shown in the video was tensed or relaxed.

Establishing Baseline Behaviors for Subjects.

It was decided to collect baseline behavior data on the subjects to be used as a phenomenological measuring tool for understanding, interpreting and substantiating the statistical analysis of subjects' test instrument results. Five regular institutional staff members involved with the subjects on a day-to-day basis volunteered to record observations on the subjects beginning two weeks before the implementation of the Affective Awareness Training Program. Each volunteer was given a brief training session and a detailed recording sheet (see Appendix A) and was requested to note observations relating to the following three questions:

1. Has the student ever expressed facially any of the five primary emotions (joy, sadness, anger, surprise, fear)? If yes, describe the feeling expressed and the incident.

2. Has the student ever expressed verbally, in signs or in symbols any of the five primary emotions (joy, sadness, anger, surprise, fear)? If yes, describe the feeling expressed and the incident.

3. Can the student identify either verbally, in signs or in symbols any of the five primary emotions (joy, sadness, anger, surprise, fear) when expressed by others? If yes, describe the feeling expressed and the incident.

The same volunteer staff again recorded their observations on the same type of recording sheets for a two-week period.
immediately following the post-test at the end of the Affective Awareness Training Program and again for a two-week period immediately following the retention-test administered six weeks after the post-test.

Lesson Plan Activities

Originally it was planned that the activities to be used in the Affective Awareness Training Program would be adapted from Remer & Schrader's booklet (1978) as well as other relevant sources. While their work certainly provided the stimulus, it proved necessary in the end to essentially develop a unique instructional program designed especially to meet the needs and abilities of TMR students. The main headings of the 46 lessons subsequently developed were:

Unit I: Awareness of the External World
1. Awareness of different body parts.
2. Awareness of different facial parts.
3. Awareness of the five senses.
4. Sight Awareness I: Seeing is believing.
5. Sight Awareness II: Seeing is believing.
7. Sight Awareness IV: It's good to see with eyes.
8. Taste Awareness I: Sweet as honey.
11. Hearing Awareness II: It's good to hear with ears.
12. Hearing Awareness III: Soundings
13. Tactile Awareness I: Keeping a finger on things.
15. Tactile Awareness III: Touch awareness without sight.
17. Smell Awareness II: Nose power.
18. Choosing Awareness: Individual Differences
Unit II: Awareness of the Internal World
1. Concept of tension and relaxation.
2. Exploring tension and relaxation.
3. Tension and anger.
4. Relaxation and joy.
5. Tension and fear.
6. Activities inducing tension or relaxation.
7. Tension and sadness.
8. Tension and surprise.
10. Choosing awareness: Tension and relaxation.

Unit III: Awareness of the Five Primary Emotions
1. Feelings: What are they?
2. Happiness and Joy I.
3. Happiness and Joy II.
4. Happiness and Joy III.
5. Sadness I.
6. Sadness II.
7. Sadness III.
8. Anger I: Angry as a fist.
9. Anger II.
10. Anger III.
12. Surprise II.
13. Surprise III.
14. Fear I: Scared as a mouse.
15. Fear II.
16. Fear III.
17. What are the five primary emotions?
18. We all have feelings.

In total then, 46 lessons (see Appendix B) were taught, each session lasting for 45 minutes. Each session included a review segment. All of the experimental subjects were given all of the lessons in the order noted above.

Video Vignettes

The preparation of the video vignettes has already been discussed in a preliminary fashion under the title Test Instrument. The actual content of the vignettes is examined here. In an effort to make the pre-recorded video vignettes, which were used as the test instrument in this research project,
as reliable and valid as possible, each of the five emotions was portrayed in three different types of settings and situations which would generally be familiar to mentally handicapped students living in an institution. The contents of each video are described below:

In order to depict **joy**, the following three vignettes appeared in the video:

1. A teacher is praising a student for good performance at a task. The student has a happy feeling on her face.
2. The parents of a student are taking him/her home for a visit. The student looks very joyful.
3. A student is attending a birthday party and looks full of joy.

In order to depict **sadness**, the following three vignettes appeared in the video:

1. A student cannot go with the other students for an outing. The student looks very sad.
2. A student is misbehaving in a group activity and so is isolated from the group. The student looks sad.
3. A student is parting from his parents. The student has a sad look.

In order to depict **surprise**, the following three vignettes appeared in the video:

1. A student enters a room to find a surprise birthday party has been organized. A surprised look comes to the student's face.
2. A student opens a box to find a cat inside. What a surprised look!
3. A student sits down on a chair to find that there is a brush on it. The student jumps up with a very surprised look.

In order to depict **anger**, the following three vignettes appeared in the video:

1. A student is eating a piece of toast when another student grabs it and stuffs it in her mouth. The first student looks very angry.
2. A student feels frustrated and angry at not being able to put a puzzle together. The student looks angry.
3. A student in a temper tantrum throws a plate of food on the floor. The student has an angry look on his face.
In order to depict **fear**, the following three vignettes appeared in the video:

1. A student tries to walk across a balance beam raised above the ground. The student looks fearful.
2. A student tries climbing a ladder. The student looks fearful.
3. A student tries to take a lid off a steaming pot. The student looks anxious and afraid.

**Definition of Five Primary Emotions**

The five emotions were defined as follows with a behavioral component showing specific facial features (Haviland, 1975):

**surprise:** express feelings of astonishment and amazement.
   mouth: 0 shaped, vertical stretch, jaw drops.
   eye brows: raised moderately and sustained.
   eye direction: up
   eye openness: bit wide, pupil and iris visible.

**joy:** demonstrate feelings of pleasure and satisfaction by having a smile on the face.
   mouth: corners raised.
   eye brows: relaxed, no tension.
   eye direction: ahead.
   eye openness: normal; no tension; pupil visible.

**sadness:** express feelings of unhappiness and dejection.
   mouth: corners lowered.
   eye brows: outside corners down (not raised.
   eye direction: down
   eye openness: narrow; lid more than half down, horizontal tension.

**fear:** express feelings of reluctance, apprehension or fear.
   mouth: lips retracted; open or closed mouth; lips narrow; tension visible in lower face.
   eye brows: raised extreme; visible forehead wrinkles.
   eye direction: up
   eye openness: wide; vertical stretch in corners; white of eyes very visible.

**anger:** express feelings of displeasure, hostility, or rage.
   mouth: pursed.
   eyebrow: inside comes down.
   eye direction: down to the side.
   eye openness: bit narrow; pupil partly hidden.
Design and Procedure

This research project had three separate components corresponding to the three units taught in the structured Affective Awareness Training Program, namely:

1. Awareness of the external world. The key concepts in this unit were the identification of the five senses and their functions.

2. Awareness of the internal world. The key concepts in this unit were the identification of the various body parts and the development of the students' ability to tense and relax various parts of the body.

3. Awareness of the five primary emotions. The key concepts in this unit were the identification of "joy", "sadness", "anger", "surprise", and "fear".

The word "identification" used throughout this project means labelling through verbal means or through symbols or sign language.

Method

A series of Gestalt based sequential awareness training exercises (the forty-six lessons) were introduced to the experimental group, each lesson lasting forty-five minutes so that each subject's participation in the training exercises amounted to thirty-four and one half hours. While the idea for the development of the program was drawn from the work of Remer and Schrader (1978), the material was so completely reworked, adapted and expanded in order to meet the needs and abilities of
the TMR subjects, that in the end it was really a completely original set of researcher developed materials. A complete set of the lesson plans used appears in Appendix B. The awareness training exercises were carried out four times a week, forty-five minutes for each lesson for a period of eleven weeks using three modes of communication, namely verbal expressions, sign language and symbols, in order to tap all bases of communication with the mentally handicapped subjects. Observations of the students participating in the structured affective awareness training program were made. As for the control group, the same amount of time was spent with them using the same schedule in performing some other interpersonal activities such as playing games or working on other curricular activities.

The experimental and the control subjects were all given a pre- and a post-test using the fifteen video vignettes and the questions discussed earlier (see Test Instruments). The experimental subjects were also given a pre- and post test for each of Unit I and Unit II, again using the specially prepared video tapes discussed earlier under the section on Test Instruments.

Re-test

At the end of the treatment period, i.e., when instruction in all the forty-six lessons was completed, the twelve subjects were retested using the same fifteen video vignettes that were used in the pre-test. Six weeks after this, the same twelve subjects were again retested for retention using the same fifteen video vignettes that were used in the pre- and post tests.
Chapter IV. Results

Analysis

The statistical tool used to analyze the effect of the treatment, i.e., the Affective Awareness Training Program, on the TMR subjects was a special repeated measures analysis of variance (ANOVA) test, called the Cochran Q Test (Hays, 1963), with one grouping ($G_n$) factor (treatment: $n=15$ video vignette tests), and one trial ($X_n$) factor (measurement occasion: $n=3$ times for pre-, post-, and retention test) (Kirk, 1978). The Cochran Q Test is appropriate since the experiment involves repeated observations where the dependent variable, i.e., the subject's response to the question following viewing of the video vignette, can take on only one of two values, namely 1 for correct or 0 for incorrect.

In order to examine the effectiveness of the Affective Awareness Training Program, the scores of the subjects after taking the test were compared in the following broad domains:
- experimental vs control group on pre-test scores,
- experimental vs control group on post-test scores,
- experimental vs control group on retention-test scores,
- pre- vs post-test scores of the experimental group,
- post- vs retention-test scores of the experimental group, and
- unit I vs unit II scores of the experimental group.

Comparable IQ scores for the 12 subjects in this study were not available, however, assessment notes from the subjects files indicated that all the subjects were considered to be within the
TMR category receiving scores between 20 and 50 on either the Stanford-Binet or the Vineland Social Maturity Scale. The age range of the subjects was from 17 to 25 years with a mean age of 22.5 years and a standard deviation of ±2.13 years.

Table 1
Comparison of Experimental Group (E) on Pre- (E1), Post- (E2), and Retention Test (E3) Scores with Control Group (C) Pre- (C1), Post- (C2), and Retention Test (C3) Scores for Question 1 (Q1) and Question 2 (Q2)

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Total Cases</th>
<th>Cochran Q</th>
<th>D.F.</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Score 0</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E1Q1</td>
<td>78</td>
<td>12</td>
<td>90</td>
<td>1.1429</td>
<td>0.2850</td>
</tr>
<tr>
<td>C1Q1</td>
<td>82</td>
<td>8</td>
<td>90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E1Q2</td>
<td>87</td>
<td>3</td>
<td>90</td>
<td>2.2727</td>
<td>0.1317</td>
</tr>
<tr>
<td>C1Q2</td>
<td>82</td>
<td>8</td>
<td>90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E2Q1</td>
<td>24</td>
<td>66</td>
<td>90</td>
<td>50.2758</td>
<td>0.0000</td>
</tr>
<tr>
<td>C2Q1</td>
<td>78</td>
<td>12</td>
<td>90</td>
<td></td>
<td></td>
</tr>
<tr>
<td>E2Q2</td>
<td>24</td>
<td>66</td>
<td>90</td>
<td>52.2667</td>
<td>0.0000</td>
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<tr>
<td>C2Q2</td>
<td>80</td>
<td>10</td>
<td>90</td>
<td></td>
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</tr>
<tr>
<td>E3Q1</td>
<td>26</td>
<td>64</td>
<td>90</td>
<td>54.0000</td>
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<td>C3Q1</td>
<td>80</td>
<td>10</td>
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<tr>
<td>E3Q2</td>
<td>26</td>
<td>64</td>
<td>90</td>
<td>54.0000</td>
<td>0.0000</td>
</tr>
<tr>
<td>C3Q2</td>
<td>80</td>
<td>10</td>
<td>90</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tables 1, 2, 3, and 4 show the statistical results achieved through a computer analysis of the data. It should be noted that all the computations are one-tailed tests, with the sample consisting of a total of twelve subjects, six in the experimental
or treatment group and six in the control group. Due to the small number in each grouping, differences in gender response were not examined.

The relationship between the experimental and control groups in regard to their pre-test scores. The hypothesis that there would be initially no difference between the experimental and the control group with regard to their ability to identify or empathize with the five primary emotions was supported by the analysis of the scores which show for both Question 1 and 2 a probability substantially greater than .01 of the two groups not being significantly different in their scores.

The relationship between the experimental and control groups in regard to their post-test scores. The hypothesis that there would be no significant difference between the experimental and the control group with regard to their ability to identify or empathize with the five primary emotions after the experimental group had received the treatment was rejected since the analysis of the scores suggested a probability of less than .01 that the scores of the two groups were not significantly different for both question 1 and question 2. It may be inferred that the experimental group made a significant change after treatment while the control group, which received no treatment, did not significantly change their responses.

The relationship between the experimental and control groups in regard to their retention-test scores. The hypothesis that there would be no difference between the experimental and the control
group with regard to their retaining the ability to identify or empathize with the five primary emotions after the experimental group had received the treatment was rejected since the analysis of the scores suggested a probability of less than .01 that the retention-test scores of the two groups were not significantly different for both question 1 and question 2. It may be inferred that the experimental group retained the change they made after treatment (at least for the six week interval between the post-test and the retention-test) while the control group, which received no treatment, did not significantly change their responses.

The relationship between the pre- and post- test scores of the experimental group. The hypothesis that there would be no difference between the pre- and post- test scores of the experimental group, i.e., that they would undergo no significant change in their ability to identify or empathize with the five primary emotions, was rejected by the analysis of the scores which showed for both Question 1 and 2 a probability substantially less than .01 of the pre- and post- test scores not being significantly different.

The relationship between the pre- and post- test scores of the control group. The hypothesis that there would be no difference between the pre- and post- test scores of the control group, i.e., that they would undergo no significant change in their ability to identify or empathize with the five primary emotions, was accepted by the analysis of the scores which showed for both
Question 1 and 2 that there was a probability not greater than .01 that the pre- and post- test scores were significantly different.

Table 2
Comparison of Experimental Group (E) Pre-test (E1) scores with Post-test (E2) scores and Post-test (E2) with Retention test (E3) scores for Question 1 (Q1) and Question 2 (Q2) and Comparison of Control Group (C) Pre-test (C1) scores with Post-test (C2) scores

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
<th>Total Cases</th>
<th>Cochran Q</th>
<th>D.F.</th>
<th>Probability</th>
</tr>
</thead>
<tbody>
<tr>
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<td>78</td>
<td>12 90</td>
<td>52.0714</td>
<td>1</td>
<td>.0000</td>
</tr>
<tr>
<td>E2Q1</td>
<td>24</td>
<td>66 90</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E1Q2</td>
<td>87</td>
<td>3 90</td>
<td>63.0000</td>
<td>1</td>
<td>.0000</td>
</tr>
<tr>
<td>E2Q2</td>
<td>24</td>
<td>66 90</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E2Q1</td>
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<td>10 90</td>
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The relationship between the post- and retention-test scores of the experimental group. The hypothesis that there would be no difference between the post- and retention-test scores of the experimental group, i.e., that they would undergo no significant change in their ability to identify or empathize with the five primary emotions even after a lapse of six weeks, was accepted by the analysis of the scores which showed for both Question 1 and 2 no significant probability that the post- and retention-test scores were significantly different. In other words, it may be inferred that the experimental group retained what they had learned.

The relationship between the pre- and post-test combined Question 1 + Question 2 scores of the experimental group. The hypothesis that there would be no difference between the pre- and post-test scores of the experimental group, i.e., that they would undergo no significant change in their ability to identify or empathize with the five primary emotions, was rejected by the analysis of the scores which showed for a combined Question 1 and 2 score a probability substantially less than .01 of the pre- and post-test scores not being significantly different.

The relationship between the pre- and post-test combined Question 1 + Question 2 scores of the control group. The hypothesis that there would be no difference between the pre- and post-test scores of the control group, i.e., that they would undergo no significant change in their ability to identify or empathize with the five primary emotions, was accepted by the analysis of the scores which showed for a combined Question 1 and
2 score that there was not a probability of less than .01 that the pre- and post- test scores were significantly different.

Table 3  
Comparison of Experimental Group (E) on Pre- (E1), Post- (E2), and Retention Test (E3) for Aggregated Question 1/Question 2 scores and for Control Group on Pre- (C1), Post- (C2), and Retention Test (C3) for Aggregated Question 1/Question 2 scores

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
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<th>Cochran Q</th>
<th>D.F.</th>
<th>Probability</th>
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</table>
The relationship between the post- and retention-test combined Question 1 + Question 2 scores of the experimental group. The hypothesis that there would be no difference between the post- and retention-test scores of the experimental group, i.e., that they would undergo no significant change in their ability to identify or empathize with the five primary emotions even after a lapse of six weeks, was accepted by the analysis of the scores which showed for a combined Question 1 and 2 score there was no significant probability that the post- and retention-test scores were significantly different. In other words, it may be inferred that the experimental group retained what they learned.

The relationship between the experimental and control group on combined Question 1 + Question 2 pre-test scores. The hypothesis that there would be no significant difference between the two groups on their pre-test scores was accepted, the analysis of the data providing no evidence at the .01 level of significance that there was any significant difference between the scores of the two groups.

The relationship between the experimental and control group on combined Question 1 + Question 2 post-test scores. The hypothesis that there would be no significant difference between the two groups on their post-test scores was rejected, the analysis of the data providing evidence at the .01 level of significance that there was a significant difference between the scores of the two groups on the post-test scores.
The relationship between the experimental and control group on combined Question 1 + Question 2 retention-test scores. The hypothesis that there would be no significant difference between the two groups on their retention-test scores was rejected, the analysis of the data providing evidence at the .01 level of significance that there was a significant difference between the scores of the two groups on the retention-test scores.

Table 4
Comparison of Experimental Group (E) on Unit I Pre- (UIA) and Unit I Post- (UIB) test scores, and on Unit II Pre- (UIIA) and Unit II Post- (UIIB) test scores

<table>
<thead>
<tr>
<th>Variable</th>
<th>Frequency</th>
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<th>D.F.</th>
<th>Probability</th>
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<td></td>
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<tr>
<td>UIB</td>
<td>2</td>
<td>59</td>
<td>61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>UIIA</td>
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<td>28</td>
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<tr>
<td>UIIB</td>
<td>4</td>
<td>116</td>
<td>120</td>
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The relationship between the pre- and post- test scores on Unit I taken by the experimental group. The hypothesis that there would be no difference between the pre- and post- test scores of the experimental group, i.e., that they would undergo no significant change in their ability to identify the five sense organs of the body and the function of each after instruction, was rejected by the analysis of the scores which showed a probability substantially less than .01 of the pre- and post-test scores not being significantly different.
The relationship between the pre- and post- test scores on Unit II taken by the experimental group. The hypothesis that there would be no difference between the pre- and post- test scores of the experimental group, i.e., that they would undergo no significant change in their ability to identify and to imitate tension and relaxation, was rejected by the analysis of the scores which showed a probability of less than .01 that the pre- and post- test scores were not significantly different. In other words, it may be inferred that the experimental acquired the concepts of tension and relaxation taught in the lessons.
Chapter V. Discussion

This chapter provides a discussion of the results and the implications of the study. The discussion includes insights drawn both from the statistical analysis and from information gathered through observations of the students participating in the structured Affective Awareness Training Program. Observations made by other staff recording subjects behavior outside of the treatment situation, both during and after the treatment period, are also included.

**Increase in awareness of the external world.** The statistical analysis suggests the experimental subjects underwent a significant change in their ability to correctly identify the five sense organs and their functions. According to Zinker (1977), by achieving this sense awareness one is able to "move toward greater awareness of oneself, one's body, one's feelings, one's environment" (p. 96-97). In reference to this change, Subject 2 (S2) was observed during the follow-up period to be listening to some music with a rather plaintive, melancholy, slow mood. The staff initiated a conversation and asked S2 how listening to this music made the subject feel to which the subject responded, "sad".

Zinker (1977) also argues that increase in awareness moves the individual "toward a fuller contact with one's sensations, learning to smell, taste, touch, hear, and see ... to savour all aspects of life."
During the follow-up period, Subject 3 (S3) was in the kitchen on the ward while cookies were being baked. S3 clapped her hands, smiled and rubbed her tummy while saying "mm, mm, mm." When the staff asked her how she felt she responded "happy."

**Increase in the awareness of the internal world.** The statistical analysis of the results of the pre- and post-test for Unit II suggests that the experimental subjects did begin to grasp the concepts of tension and relaxation in various parts of the body.

Outside of the structured treatment environment, the following incident was observed in a natural environment during the experimental period. Subject 4 (S4) was shopping in a big, crowded mall with a staff member and some other students. For some unknown reason S4 became very anxious and started to repeat a statement a number of times. On seeing her condition, the staff person asked her how she was feeling. The subject responded "tense." The staff then grasped the opportunity to help the subject reflect upon the attendant feelings.

Another incident illustrating the growth in the awareness of the internal world was observed after the follow-up period with the same subject. S4 was pacing up and down the steps of the school while waiting for a van which was late coming to pick up the students. The staff member who was with S4 asked, "How are you feeling?" to which S4 responded "tense."
Increase in the awareness of feelings of others. The statistical analysis of the pre- and post-tests of Questions 1 and 2 for the experimental group suggest a significant change in the subjects' ability to correctly identify and empathize with the five primary emotions portrayed in the video vignettes. We may infer that this change was brought about as a result of the Affective Awareness Training Program. This view finds further collaboration when the experimental group is compared with the control group which did not receive any instruction and appears not to have undergone any significant change in ability to correctly identify or empathize with the five primary emotions portrayed in the video vignettes.

The students in the experimental group not only seem to have acquired the ability to identify and empathize with the five primary emotions but the results suggest that, at least over a six week period, the subjects were able to retain what they had learned, i.e., their scores did not depreciate significantly. Ultimately an intervention program is no better than the extent to which the effects it is designed to generate are maintained in the subject's natural environment. The Affective Awareness Training Program seems to have been fairly successful in achieving this, though with the small number of subjects and the limited range of responses, any attempts at generalization must be treated with considerable caution.

Nevertheless, a few observations of the subjects' behaviour lend support to the statistical evidence. One day after the
retention test period, while waiting at the bus stop, Subject 1 (S1) suddenly burst into tears for no apparent reason. Subject 4 (S4) immediately called the attention of one of the staff members by saying, "S1 is crying." When S4 was asked how S1 was feeling, S4 replied, "She's sad."

On another occasion during the retention period, Subject 5 (S5) noticed a smile on a staff member's face. S5 then signed on her own initiative, "You're happy."

**Increase in the ability to empathize.** Empathy is an ability to imagine oneself in another person's place, and, at least partly based on one's own past experience, having some idea of how the other person may be feeling. The statistical analysis of pre- and post-test results for question 2 with the experimental group and between the experimental group and the control group on question 2 post-test scores, suggests that the subjects in the experimental group did make a significant change in their ability to identify with the emotion being experienced by the individual in each of the video vignettes.

On a number of occasions following the training program, subjects were observed to empathize in ways which had not been previously observed. For example, Subject 5 (S5) noticed one of the staff members had a bandaged finger and took the initiative to sign "hurt" and "sad."

On another occasion S2 and S6 were on an outing together with other students. S6 expressed fear when asked to feed the ducks. S2 was then asked how S6 was feeling and responded, "scared."
Increase in the awareness of feelings within oneself. To be able to identify the five primary emotions in others as well as to empathize with other people who show those emotions obviously reflects the ability of the individual to identify those feelings within oneself.

The comparison of the total scores (obtained from Question 1 and 2) between pre and post tests in the experimental group shows a significant result. The comparison of the total scores between the post tests of both the experimental group and the control group suggests the possibility that the structured emotional awareness program is effective in increasing the awareness of feelings among the T.M.R. students.

The results obtained from the comparison of the total scores of post and retention test among the experimental group students and the comparison of the total retention scores between the control and the experimental groups suggest that the students have acquired and retained the skills learned in the structured Affective Awareness training Program.

The following examples illustrate the increased awareness of feelings in oneself among the students in a natural environment. In September, S4 was having coffee with a group of students. One of the students took her cup away. Initially she expressed her displeasure to the staff. When the staff responded by asking how she felt, she immediately turned to that student and said, "I am angry." This incident not only illustrated the fact that she was aware of her own feelings when her cup was taken away, it also
indicated her increased ability to take charge of her life, to
"take ownership of one's experiences" and "move toward the
experience of one's power and ability to support oneself" (Zinker
1977, p. 96-97).

One day at the end of June, S6 was on the roller coaster.
When asked to repeat the activity again, S6 replied, "Don't want
to go." When questioned further "Why not?", he replied,
"scared." Through the Gestalt therapeutic process, S6 became
"sensitive to [his] surroundings, yet at the same time [wore] a
coat of armour for situations which are potentially destructive
or poisonous." (Zinker 1977, p. 96-97)

In addition to the increase in the ability to identify the
five primary emotions specifically designed by the structured
Affective Awareness Training Program, there were other
serendipitous gains in many other areas including gains in such
diverse areas as socialization, verbal skills, cognitive
abilities, etc. These gains may not be necessarily measurable
nor can they be quantified but they can be considered as gains in
the therapeutic process as well as authentic expressions of the
subject's inner perceptions of self and the world around.

Increase in Self-esteem. The importance of self-esteem in
an individual's life can hardly be over-emphasized since it
appears to be a key factor in the individual's sense of success
or failure as a human being. Since many of the T.M.R.
individuals, especially those who live in an institution have
been subjected to a long history of learned helplessness, it is
understandable that many of them have a low self-esteem (Lombana
An increase in self-esteem was observed during the experimental period. The following examples illustrate the increase in awareness of one's accomplishment.

$S_1$ really enjoys stitchery work. One day in June while she was working on it she burst out, "I am happy". Immediately this feeling was being reflected by the staff using the word "proud."

$S_4$ was asked to measure one cup of sugar one day in June. She stopped measuring when the sugar reached the one cup mark. She smiled and looked at the staff member. The staff member was surprised and pleased with the student's performance and commented on her achievement.

**Increase in Social Skills.** According to Trower, Bryant and Argyle (1978) there is strong evidence to suggest that people who suffer from psychological disorders—particularly personality and emotional disorders—are characterized by social inadequacy. Kagan and Moss (1962) did some longitudinal studies and found that childhood deficiencies in social interactions were carried into adulthood. Phillips (1978) suggests that if needed social skills are not learned, the psychological disorders may "remain and later ones will be more likely to develop or become exacerbated. As and when social skills are learned, at whatever time in life, they are a basis for present adequacy and prevention of future inadequacy" (p. 141). Thus it was exciting to see that certain social skills were being acquired by the students as a result of their involvement in the research project.
S₁ was about 10 minutes late coming to the program one day in April. When she arrived, S₃ spontaneously said, "S₁ come on" waving her arm to invite S₁ to join.

A group of students were having a coffee break one day in June. Someone in the group looked kind of sad, S₃ who sat next to her rubbed her back on seeing her face.

Such incidents as these clearly demonstrated the feeling of warmth or positive regard for others that was developing among the students.

**Increase in Language Skills.** Although the structured Affective Awareness Training Program did not measure the increase in vocabulary and concepts directly, the information noted under results in each of the lessons provide evidence of student growth in this area. There was a definite increase in the use of language during the treatment period. For example the word awareness was new to all the students. But by lesson 18, in Unit I, all of them had both the expressive and receptive understanding of the word "awareness". Many of the activities in the program facilitated and stimulated verbal expressions of affect as well.

**Increase in the use of creative skills.** The area of creative growth has often been neglected or taken a second place to academic or life skills training among the T.M.R. students. As mentioned in the literature review many professionals feel that creative growth is acquired at a higher level of cognition...
and so there is little room within the curriculum for growth in creativity among the cognitively delayed individual. In fact Stabler, Stabler, & Kanger (1977) has suggested that many mentally handicapped individuals paint in a more abstract, unique and imaginative style." My observation is that creativity can emerge with mentally handicapped students in a suitable structured, though at the same time permissive and positive environment. Creative skills among the students have been observed in music, art, dance, drama and problem-solving throughout the results section of the 46 lessons in the structured Affective Awareness Training Program.

Increase in the expression of Positive Affect. Out of the fifty-nine observations made by the various staff 30 of them were related to the expression of happiness. One of the students in the experimental group who used to add "not" onto all of the negative feelings like anger, fear, sad, learned to express negative feelings without denying them. She no longer finds it necessary to deny them because she has been encouraged to express negative feelings. In addition, other people learned to accept her feelings, including negative ones without criticism or put down.
Conclusion

This project has attempted to test recognition, and identification of the five primary emotions, namely, "joy", "sadness", "anger", "fear" and "surprise". Although the statistical results appeared to be significant, it is important to note that this research project did not plan to go beyond the first step of determining whether training in affective awareness for T.M.R. subjects could actually be reflected in an improved ability on the part of the subjects to correctly recognize and identify the five primary emotions. Since this is a pioneer piece of research, the validity and reliability of the testing tools have not been well established. In addition, the question of obtaining accurate measurements of abstract constructs still exists. Although generalization is appraised in a natural environment, the duration of the changes in the natural environment have been assessed. Ultimately, in interpreting the results of this research the above factors have to be taken into consideration.

On the other hand, this study will have an important impact on our perceptions of mentally handicapped people. Even severely handicapped individuals, when given the opportunity to learn, can function effectively. In addition, it can no longer be believed that this group of people experience no emotions, or awareness of feelings. Not only do they have feelings, when given the opportunity to learn these skills, they can label and express their feelings in socially acceptable ways.

This research bridges the gap between theory and practise.
For years research materials have been espousing the importance of affective domain of the curriculum, like the area of self-concept, among mentally handicapped people. This study will make a contribution by helping to further clarify factors which serve to promote the development of positive self-concept. In addition it opens up possibilities that complex inferred concepts like feelings can be examined.

This study also demonstrates the need to change some of the counselling techniques used with mentally handicapped individuals. One can no longer use the traditional counselling techniques which are heavily dependent on verbal interchange and insight alone. One has to use a multi-sensory approach together with techniques explored with various groups and people with various levels of abilities. In other words, individualization does not take place only in the cognitive and skill domains of the curriculum, it has to apply to the affective domain as well.

As mentioned at the beginning of the research, this study sets up a model which can be used to prepare the mentally handicapped individuals for further counselling as the awareness of one's emotion and self is the pre-requisite step in exploring other problems in living.

Last but not least, by encouraging and guiding mentally handicapped people in getting in touch with what they are doing, how they are doing and feeling, they can then make choices, change and grow.
Conclusion

This thesis started with the observation that if mentally disabled individuals are to establish a place for themselves in the community and successfully cope with the accompanying stress, they must, within their own range of capabilities, (1) learn to recognize their emotions, and (2) learn to express these emotions in socially acceptable ways.

Based on evidence that affective awareness training for mentally handicapped individuals can and should be pursued along with cognitive and life skills training, the thesis then focused on taking up the challenge of developing and field testing "An Affective Awareness Training Program for the Mentally Disabled." Forty-six lessons were then prepared as the content of this program, using a Gestalt approach to developing awareness of oneself and one's environment.

The effectiveness of this program in teaching recognition of, and improving ability to empathize with, expressions of the five primary emotions of joy, sadness, fear, anger, and surprise, was then tested using 12 TMR subjects living in an institution (six in the control group, six in the treatment or experimental group). The test instrument for measuring changes in pre-treatment, post-treatment, and retention level performance, was a series of 15 specially prepared video vignettes. Each vignette focused on one emotion and there were three different vignettes portraying each emotion.
From the statistical analysis comparing the performance of the experimental group and the control group, it seems possible to conclude that the individuals in the experimental group, who participated in the affective awareness training program, changed significantly in their ability to recognize and empathize with expressions of the five primary emotions. This conclusion must remain tentative because of the small sample size and the need for more study into the reliability and validity of the test instrument. Nevertheless, documented observation of the subjects' performance by a number of qualified staff lends considerable weight to the conclusion that the Affective Awareness Training Program developed by the researcher did in fact have a very significant and durable impact on the behavior of the experimental subjects, leading them towards greater awareness of their own emotional states and a growing sensitivity towards the feeling states of others.

In addition to the question of the validity and reliability of the testing tools, the question of obtaining accurate measurements of abstract constructs still remains. It should also be noted that although the experimental subjects' ability to retain and generalize gains in emotional awareness has been tested six weeks after the end of participation in the program, the longer term duration of the changes in the natural environment has yet to be assessed. Ultimately, in interpreting the results of this research these factors have to be taken into consideration.
On the other hand it should be noted that this research project did not plan to go beyond the first step of determining whether training in affective awareness for TMR subjects could actually be reflected in an improved ability on the part of the subjects to correctly recognize and identify the five primary emotions.

By demonstrating the potential of mentally disabled individuals to actually grow in affective awareness and emotional sensitivity, inspite of serious cognitive disabilities, this study adds, in a tentative but no less real way, to the growing body of evidence debunking the "cognitive deterministic" viewpoint, which it may be recalled has suggested that the mentally disabled are incapable of "real" feelings because of poor cognitive development. We can no longer believe without thinking about it that mentally disabled individuals experience emotions or feelings in some sort of primitive animal-like way. It is apparent that, when given the opportunity to learn, even severely mentally disabled individuals can begin to identify feelings and demonstrate an ability to relate to such feelings in meaningful, socially acceptable ways.

In a sense this research has tried to bridge the gap between theory and practice by demonstrating in a practical way how counselling theory can be applied to developing emotional awareness among a devalued group -- the mentally disabled. In the process, an effort has been made to demonstrate how multi-sensory counselling techniques can be used effectively with
the mentally disabled who are unable to perform well when presented with approaches which are highly dependent on verbal interchange and articulated insights.

Finally, while this research has been demonstrated in a preliminary fashion that mentally disabled individuals can learn to recognize emotions, this is really only the first step in the development of a counselling program for the mentally handicapped. The next step will involve focusing on developing a program which will assist the mentally disabled to translate that awareness into an ability to cope with emotions in socially acceptable ways. When these two processes become integrated, then the mentally disabled may have an enhanced chance for successfully coping with the stress of community living and the community in turn may learn to cope more successfully with mentally disabled individuals.
REFERENCES


APPENDIX A: Staff Observation Record Sheet
EMOTIONS being attended to: JOY, SADNESS, ANGER, SURPRISE, FEAR.

<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>Mouth: corners raised.</td>
<td>Mouth: corners lowered.</td>
<td>Mouth: pursed.</td>
<td>Mouth: O shaped, vertical stretch, jaw drops. /maintained.</td>
<td>Mouth: lip retracted; open or closed mouth; lips narrow; tension visible in lower face.</td>
</tr>
<tr>
<td>Eye openness: normal, no tension; pupil visible.</td>
<td>Eye openness: narrow; lid more than half down, horizontal tension.</td>
<td>Eye openness: bit narrow; pupil partly hidden.</td>
<td>Eye openness: bit wide, pupil &amp; iris visible.</td>
<td>Eye openness: wide; vertical stretch in corners; whites of eyes very visible.</td>
</tr>
</tbody>
</table>

Area 1 Have the student ever expressed facially any of the 5 feelings above? [ ]

Area 2 Have the student ever expressed verbally, in signs or in symbols any of the 5 feelings above? [ ]

Area 3 Can the student identify either verbally, in signs, or in symbols any of the 5 feelings above when expressed by others? [ ]

If yes, please describe the feeling expressed and the details of the incident as specifically as possible.

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<tbody>
<tr>
<td>Feeling Expressed:</td>
<td>Area:</td>
<td>Detailed description of incident:</td>
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<tr>
<th>Student Name:</th>
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<td>Detailed description of incident:</td>
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APPENDIX B:

Affective Awareness Training Program

for the Mentally Disabled

46 Lesson Plans

(Adapted freely and creatively from the work of Remer & Schrader (1978), Cartledge & Milburn (1980), Dinkmeyer (1971), Stamates & Mott (1983), Sternlicht & Hurwitz (1981), and Zebroff (1971).)
## Title: Unit I. AWARENESS OF THE EXTERNAL WORLD
### Lesson 1. Awareness of the different body parts.

**Time:** 45 minutes

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Procedures</th>
<th>Materials</th>
<th>Results</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Introduction: Ground Rules</td>
<td>Explain the ground rules for this special time. 1. Students have to sit in a circle. 2. Students have to pay attention. 3. Students have to participate. 4. No one will be allowed to hurt oneself or others physically. Highlight &quot;fun&quot; and &quot;learning&quot; during this period. Explain to students that it is a time to learn about themselves.</td>
<td>Card with &quot;awareness&quot; printed in capital letters.</td>
<td>All of the students tried to verbalize the word. S3 &amp; S4 had problems in verbalizing it, i.e., not clear, S5 signed. S4 picked up the rhyme very quickly. By the 3rd round, she could follow on her own S2 and S4 could trace independently. They all could identify their body outlines before their name was put on. S1 said, &quot;It's me.&quot; S3's was not familiar with &quot;shoulders,&quot; S6 didn't know &quot;shoulders.&quot;</td>
<td>Took about 45 minutes due to the fact that S1, S3, S5 and S6 needed assistance in tracing the outline of their bodies.</td>
</tr>
<tr>
<td>2. Familiarize the students with the word &quot;awareness&quot;.</td>
<td>Introduce the word &quot;awareness&quot;. Equate the word with &quot;pay attention to&quot;. Have each of the students point to the word and explain what it means.</td>
<td>Long wide role of paper. Thick felt non-permanent ink felt pens.</td>
<td>Jelly rhymes is a catchy rhyme. The students liked it and enjoyed the motions. They all smiled throughout the lessons. Point out interesting features of the various drawings as they are made (e.g. Wow, look at S2's picture. See how long his legs are.)</td>
<td></td>
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<tr>
<td>3. Increase students self-concepts in the area of awareness of their physical selves.</td>
<td>Demonstrate: Have students follow you by touching head, hand, stomach, feet, fingers, and toes. Repeat touching of the various body parts while saying the rhyme: &quot;jelly in the head, jelly in the head, wiggle, waggle, wiggle, waggle, jelly in the head.&quot; Divide students in dyads. For each pair of students, have one lie on paper and have the other trace the outline of the body. Then have them reverse roles. Afterwards have them point out the various body parts on the drawing.</td>
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<tr>
<td>4. Review the word &quot;awareness&quot; and the various body parts.</td>
<td>Review the main concepts taught in the lesson. Emphasize what a good job each of the students did.</td>
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</tbody>
</table>
**Title:** Unit I. AWARENESS OF THE EXTERNAL WORLD  
Lesson 2. Awareness of different facial parts.

**Time:** 45 minutes

<table>
<thead>
<tr>
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<th>Evaluation</th>
</tr>
</thead>
</table>
| 1. Ground Rules facilitate clear understanding and mutual communication pattern | Review ground rules.  
1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. Nobody will be allowed to hurt oneself and others physically. |  |  | Important to review ground rules and hence set up expectation and proper behaviour. |
| 2. Review "awareness" and the various body parts. | Use flashcard to review meaning of "awareness".  
Use "jelly" rhyme to review various body parts. | Flashcard |  |  |
| 3. Increase awareness of self-image through the identification of various facial parts. | Have each of the students touch eyes, nose, mouth, ear.  
Give a demonstration of the following sequence of activities:  
Sit yourself in front of a mirror. Put a dot of shaving cream on nose, and a clip-on earring on the ear, the frame of a pair of glasses on nose, and chocolate pudding on lips.  
Then identify the various body parts as you lick the chocolate pudding, wipe the shaving cream, touch the eyes inside the glasses frame and remove the earring. | Mirror, shaving cream, earring, frame of eyeglasses and chocolate pudding. | They all enjoyed this activity as it used a multi-sensory approach. |  |
| 4. Facilitate awareness of verbal descriptions of one's facial parts. | Give each student a set of cut out facial parts, i.e., face, 2 eyes, nose, mouth, hair.  
Have each of them put a face together.  
Ask students to show their work and identify the facial parts individually. | Construction paper and glue. | They could do this independently. |  |
| 5. Review major concepts in the lesson. | Have students verbalize the concepts. Always give positive feedback about participation. |  |  |  |
**Title:** Unit I. AWARENESS OF THE EXTERNAL WORLD  
**Lesson 3.** Awareness of the five senses.  
**Time:** 45 minutes

<table>
<thead>
<tr>
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<th>Evaluation</th>
</tr>
</thead>
</table>
| 1. Review ground rules and word "awareness". | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. Nobody will be allowed to hurt oneself and others physically. | Viewmaster  
Walkman radio  
Bottle of vinegar  
Candies  
A piece of velvet | The students gave 100% attention as the activities were fast-paced and interesting. | Review is a necessary part of the routine.  
They were all smiling. |
| 2. Develop students' self-concept and sensory awareness through understanding the functions of various body parts. | Present to each of the students:  
- a viewmaster  
- a walkman radio  
- a bottle of vinegar  
- candies inside a bag  
- a piece of velvet  
and respectively ask the following questions:  
1) What are your eyes for? (after looking in the viewmaster)  
   Ans: "The eyes are for looking."
2) What are your ears for? (after listening to the radio)  
   Ans: "The ears are for hearing/listening."
3) What is your nose for? (after smelling the vinegar)  
   Ans: "The nose is for smelling."
4) What are your hands for? (after feeling the candy in the bag)  
   Ans: "The hands are for touching."
5) What is your mouth for? (after eating some candy from the bag)  
   Ans: "The tongue is for tasting." | | To avoid the confusion between "eating" and "tasting", use tongue instead of mouth for introducing the concept of "tasting". |

Give the students the answers and have them repeat after you.

Change question to — What do you use your "eyes" for?
### Objectives

3. Increase students' abilities to recognize the functions of various body parts.

4. Review the major concepts in the lesson.

### Procedures

<table>
<thead>
<tr>
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<th>Results</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have the students repeat the functions of the body parts.</td>
<td>Binoculars</td>
<td>By the end of the lesson all of the students could say the functions of the five facial parts with verbal prompting.</td>
<td>The use of binoculars was very good and interesting as they enlarged the objects seen. Also effective in introducing &quot;seeing&quot;.</td>
</tr>
<tr>
<td>Repeat the same procedure again with:</td>
<td>Hearing aides</td>
<td></td>
<td>In order to make the students more aware of their five senses engage those body parts with activities, e.g., wiggle your fingers, blink your eyes, etc. In addition try to apply the function of each sense, e.g., touch something with your fingers and ask &quot;What do you do with your fingers?&quot;</td>
</tr>
<tr>
<td>- binoculars</td>
<td>Bottle of perfume</td>
<td></td>
<td></td>
</tr>
<tr>
<td>- a hearing aide</td>
<td>Cold spaghetti</td>
<td></td>
<td></td>
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<tr>
<td>- a bottle of perfume</td>
<td>Cake</td>
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<tr>
<td>- cold spaghetti in a sack</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>- a cake</td>
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<tr>
<td>Show them a set of five posters with the body parts, functions and pictures of the sign language for their function on them. Then ask the following questions:</td>
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<tr>
<td>1) What are these? (refer to picture)</td>
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<tr>
<td>2) Touch your own eyes, ears, nose, tongue and and wiggle your fingers.</td>
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<tr>
<td>3) What do you do with your eyes, ears, nose, tongue, and fingers?</td>
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| Have students verbalize the concepts.                                     |                                     |                                                                        |                                                                            |
| Always give students positive feedback about their participation.         |                                     |                                                                        |                                                                            |
## TITLE: Unit I. AWARENESS OF THE EXTERNAL WORLD
Lesson 4. Sight Awareness: Seeing is believing

**Time:** 45 minutes

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1. Review ground rules and word “awareness”.</td>
<td>1. Students have to sit in a circle. 2. Students have to pay attention. 3. Students have to participate. 4. No one will be allowed to hurt oneself or others physically.</td>
<td></td>
<td></td>
<td>Review is a necessary part of the routine.</td>
</tr>
<tr>
<td>2. Increase awareness of self-image and stimulate expression.</td>
<td>Have the students point to their own eyes and say “eyes”. Divide the group into dyads and touch each other’s eyes. Use either viewmaster/binoculars to review the function of the eyes. Have each of the students say, “I see with my eyes.” Also use posters from last lesson for review.</td>
<td>Posters from previous lesson.</td>
<td>The students were a bit hesitant in touching one another’s eyes as eyes are very sensitive.</td>
<td>The students might feel freer to touch if they knew one another better.</td>
</tr>
<tr>
<td>3. Increase the sensory awareness in the visual area.</td>
<td>Demonstrate: Have each of the students wear an eye mask throughout the lesson. Repeat the sentence, “I see with my eyes.”</td>
<td>Eye mask made from cloth and two rubber bands for putting over the ears.</td>
<td>All of the students were willing to put it on after demonstration. However, they didn’t find it comfortable to keep on.</td>
<td>Only two of the students were willing to wear the mask throughout the lesson.</td>
</tr>
<tr>
<td>4. Improve students’ visual ability and visual memory</td>
<td>1. Demonstrate: Prepare a tray of familiar objects; button, pencil, purse, scissors, cup, apple. Cover with a large cloth. Remove the cover for a minute while each of the students looks at the objects. Replace the cover. Ask the students, “Tell me one thing you saw.” Continue the activity until the students have named as many objects as possible.</td>
<td></td>
<td>Auditory memory task was difficult for S1 S3. All the others could remember at least one thing.</td>
<td>Didn’t name all the items on tray as it presented a problem to all of the students. Only with prompting could they do more than two items.</td>
</tr>
</tbody>
</table>
### Title: Unit I. AWARENESS OF THE EXTERNAL WORLD
Lesson 4. Sight Awareness: Seeing is believing

**Objectives**

1. Review the major concepts in the lesson.
2. Demonstrate: "In Plain Sight" 
   - Show the students a variety of items that can be worn. The items are: earrings, brooch, glasses, belt, necklace, pencil (in the pocket/or behind the ear).
   - Take each student out of the room, one at a time and ask them to choose and wear one of the items available to be worn and then return to the circle. The item should be worn in plain sight. When each student has an item and they have all returned to the circle then have the students take turns pointing out one of the selected items being worn by another student. Continue till all items have been identified.
3. Have them verbalize the concepts.
4. Always give students positive feedback about their participation.

### Procedures

- **2. Demonstrate: "In Plain Sight"**
- **Materials**
  - Earrings
  - Brooch
  - Glasses
  - Belt
  - Necklace
  - Pencil

### Results

- They could all do it and found it fun.

### Evaluation

- Depending on the ability level of the students, it may be necessary in giving the demonstration, to ask the students where each of the items might usually be worn.
**TITLE:** Unit I. AWARENESS OF THE EXTERNAL WORLD  
**Lesson 5. Sight Awareness: Seeing is believing**

**Time:** 45 minutes

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<tr>
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<th>Evaluation</th>
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</thead>
</table>
| 1. Review ground rules and word “awareness”. | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | Cut-out eyes with a variety of colours  
Different coloured yarn | The students were relaxed and appeared to be with us. Thus the activities ran very smoothly. The change of location, from the circle to the table seemed to provide a natural break for them. | Review is a necessary part of the routine. |
| 2. Review the function of the eye. | Have each of the students point out their eyes and say “I see with my eyes.” | | | |
| 3. Heighten visual acuity through awareness of colours of eyes and hair. | Demonstrate:  
Have each of the students look at himself/herself in the mirror.  
Ask them to choose the colour of eyes closest to theirs.  
Ask them to choose the colour of yarn closest to their hair colour.  
Paste them on the face that was prepared in the last lesson. | | S₂ and S₄ knew the colours of their eyes. Others needed prompting to achieve the task. They all chose a coloured yarn fairly close to their own hair colour. | |
### Title: Unit I. Awareness of the External World

**Lesson 5. Sight Awareness: Seeing is believing**

(Continued)

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<tbody>
<tr>
<td>4. Improve students' abilities to discriminate and describe various visual stimuli.</td>
<td>Give each student a cup, sugar and water. Then give the students the food coloring to &quot;mix&quot; with the &quot;sugar water&quot; giving out one at a time. After letting the students add a few drops of colouring, ask them to describe the colour that has been created. After additional amounts of colouring have been introduced, let the students drink it at the end of the mixing.</td>
<td></td>
<td>All of them enjoyed participating in this activity. They were paying attention to what they were doing and laughed appropriately. They could not verbalize the change in colours. They all drank the water except S3.</td>
<td>Since they could not describe the process of change on their own, the teacher should aid verbally as much as possible, but at the same time get the students to work as much as possible.</td>
</tr>
<tr>
<td>5. Apply sensory awareness in immediate environment.</td>
<td>Demonstrate... &quot;I am thinking of something that is red&quot; or any other colour that the students know. Show a red colour chip/paper to ensure understanding. Have each of the students look around the room and choose an object which has the colour mentioned.</td>
<td></td>
<td>All of the students did this activity extremely well. S6 took a bit longer to find and locate an object that was red.</td>
<td>Remember, the objective of this activity is not the students' descriptive ability but their visual searching and sensitivity.</td>
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<tr>
<td>6. Review the major concepts in the lesson.</td>
<td>Have them verbalize the concepts. Always give students positive feedback about their participation.</td>
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<td>Procedures</td>
<td>Materials</td>
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<tr>
<td>1. Review ground rules and</td>
<td>1. Students have to sit in a circle.</td>
<td>S6 was sick today.</td>
<td>Review is a necessary part of the routine.</td>
<td></td>
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<tr>
<td>word &quot;awareness&quot;.</td>
<td>2. Students have to pay attention.</td>
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<td></td>
<td>3. Students have to participate.</td>
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<tr>
<td></td>
<td>4. No one will be allowed to hurt oneself or others physically.</td>
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<tr>
<td>2. Review the different body</td>
<td>Use the &quot;jelly rhyme&quot; to review head, hand, fingers, stomach, and feet/toes.</td>
<td>Binoculars</td>
<td>All of the students enjoy this rhyme and so it would be used throughout the experiment for reviewing the various body parts.</td>
<td>This is an excellent activity as it integrates kinesthetic, auditory, and visual input. In addition, wiggling together as a group increases a sense of group identity and mutual trust.</td>
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<td>parts.</td>
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<td>By actually doing it, they become aware of the function.</td>
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<td>3. Review the function of the</td>
<td>Have each of the students look through a pair of binoculars and say, &quot;I see with my eyes.&quot;</td>
<td>Six different</td>
<td>Food reinforcement was put in each of the six jars. It gave the students added motivation to perform the task. Other than S4 and S5, all of the students did the task easily.</td>
<td></td>
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<tr>
<td>eye.</td>
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<td>sized jars</td>
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<tr>
<td>4. Enhance &quot;students&quot; abilities</td>
<td>Demonstrate:</td>
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<tr>
<td>in visual acuity — size discrimination &quot;big and small.&quot;</td>
<td>&quot;Jarring&quot;</td>
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<td></td>
<td>Have 6 different sized jars and an equal number of appropriate lids. Then have each of the students determine which lid fits which jar.</td>
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</table>
**Title:** Unit I. AWARENESS OF THE EXTERNAL WORLD  
*(Continued)*

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<th>Evaluation</th>
</tr>
</thead>
</table>
| 5. Increase awareness of self-image in the area of body size -- "tall and short." | Demonstrate...  
"Sequencing"  
Using a set of 8 Russian dolls which fit one inside of the other, have the students arrange according to their sizes. | Set of 8 Russian dolls which fit one inside of the other. | $S_1$, $S_2$ and $S_5$ performed the task with no difficulty at all. $S_3$ fumbled around but did it eventually. $S_4$ asked for constant reassurance throughout the task although she did not appear to find it difficult to do. | If time permits, the students should be asked, "How does being short feel?" "How does being tall feel?" |
| 6. Increase student's abilities in visual acuity -- shape discrimination. | Demonstrate...  
"Being short and being tall"  
Have the students arrange themselves according to height. Have each student identify who is short and who is tall. | | The students found it a bit difficult to do. They found it easier when they were compared to just one other person. The tallest in the class was used as a yardstick. | |
| 7. Review the major concepts in the lesson. | Have each of the students put their right hand on a piece of paper and then trace it.  
Emphasize the word "look" and verbalize "looking at my right hand" after it is traced.  
Then mix all the tracings of hands together and have each student identify his/her own. | | Other than $S_2$ who chose his hand on the second trial, all the others found their own hand easily. $S_4$ liked the activity and requested to do it again. | Make sure that the same colour felt pen is used for tracing all of the hands. |
| | Have them verbalize the concepts.  
Always give students positive feedback about their participation. | | | |
<table>
<thead>
<tr>
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<th>Materials</th>
<th>Results</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Review ground rules and word &quot;awareness&quot;.</td>
<td>1. Students have to sit in a circle.</td>
<td>Binoculars</td>
<td>S6 was sick today.</td>
<td>Review is a necessary part of the routine.</td>
</tr>
<tr>
<td></td>
<td>2. Students have to pay attention.</td>
<td></td>
<td></td>
<td>By actually doing it, they become aware of the function.</td>
</tr>
<tr>
<td></td>
<td>3. Students have to participate.</td>
<td></td>
<td></td>
<td>Generate enthusiasm when doing the activity.</td>
</tr>
<tr>
<td></td>
<td>4. No one will be allowed to hurt oneself or others physically.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Review the function of the eyes.</td>
<td>Have each of the students look through a pair of binoculars and say, &quot;I see with my eyes.&quot;</td>
<td></td>
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<tr>
<td></td>
<td>&quot;Ringing the bell&quot;</td>
<td>Bell</td>
<td>The students all enjoyed it especially when they were encouraged to run fast and to hit hard.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Hang a bell suspended on a string above shoulder height. One by one have the students take a cane and, starting from the opposite end of the room, walk briskly toward the bell and try to hit it with the cane. Or you may have the student run and hit the bell.</td>
<td>String</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Improve sensory awareness in the area of eye-hand coordination.</td>
<td>&quot;Ringing the bell&quot;</td>
<td>Cane</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Have the students walk around the room and choose an object they would like to describe along the various dimensions discussed in the previous few lessons: size, shape and texture.</td>
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</tr>
<tr>
<td>4. Apply and expand the students' visual abilities in understanding the environment.</td>
<td>Have the students walk around the room and choose an object they would like to describe along the various dimensions discussed in the previous few lessons: size, shape and texture.</td>
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</tbody>
</table>
### TITLE: Unit 1. AWARENESS OF THE EXTERNAL WORLD
Lessons 7. Sight Awareness: It's good to see with eyes. (Continued)

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>5. To increase students' sensitivities towards own emotions.</td>
<td>Ask simple step-like structured questions: What is the name of the object that you chose? What does it do? What can you do with it? Do you like or dislike it? What do you like or dislike about it? (e.g. Is it the colour red?) How does it make you feel? Now that you have really looked at and described the object, have your feelings about it changed?</td>
<td>All of the students could answer the questions usually when the answers are given in the form of polarities. e.g. How does it make you feel—warm or cold, good or bad, happy or sad?</td>
<td>Accept whatever level verbal description each student is capable of. This is an excellence source of information about events in the lives of the students. In fact, nearly all of them chose the objects they really liked.</td>
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<tr>
<td>6. To review &quot;awareness&quot;.</td>
<td>Read <em>The Eye Book</em> and have the students repeat after the teacher.</td>
<td>The <em>Eye Book</em> by Leo LeSieg</td>
<td>Students enjoyed book and performing actions suggested by story.</td>
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<td>7. Review the major concepts in the lesson.</td>
<td>Have students verbalize the concepts. Always give students positive feedback about their participation.</td>
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</table>
| 1. Review ground rules and word “awareness”. | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | | | Review is a necessary part of the routine. |
| 2. Enable students to locate the mouth, the tongue and to understand their function. | Demonstrate: Use a mirror and have each of the students explore the inside of the mouth and then describe how it tastes. Then have the students say/sign “I taste with my tongue.” | Mirror | In terms of describing the taste inside the mouth, descriptive words had to be provided for the students. “Is it bland or is it sweet?” Four of the students said “no taste” and two said “sweet”. | The word “blandness” needed to be simplified for easy understanding. “No taste needs to be used to explain the concept. |
| 3. Increase awareness of the sensory body parts — mouth and tongue. | Demonstrate: Use play dough and have each of the students form a mouth and a tongue sticking out. Then paste the mouth and tongue onto a face. | Play dough, Paper | Physical guidance was needed to assist them in making a mouth and tongue. However they know where it should be located. | |
| 4. Develop increased sensory awareness of taste. | Use a variety of foods which represent five different tastes:  
- sweetness = honey  
- sourness = vinegar  
- saltiness = salt  
- bitterness = bitter chocolate  
- blandness = porridge  
Have each of the students try the five different kinds of food and describe the taste. | Honey, Vinegar, Salt, Bitter chocolate, Porridge | All of the students could readily identify saltiness and sourness. They all had the tendency to give the name of the food rather than its taste. | |
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<td>5. Enable students to recognize differences in taste and identify them accordingly.</td>
<td>Demonstrate: Blindfold each of the students and have them identify the food by taste — using pickles, whipping cream, black coffee, cakes, and salty potato chips.</td>
<td>Pickles</td>
<td>As above, they tended to give the name of the object rather than the taste. They also found it uncomfortable to be blindfolded even though they were compliant.</td>
<td>In carrying out this activity, maybe it is best to show each of the students the food substances and have them identify what they are before blindfolding. This will reduce the anxiety. In addition, at the end of each trial, it is better to give the students the descriptors in polarity. &quot;Is it sweet or sour?&quot;</td>
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<tr>
<td>6. Review the major concepts in the lesson.</td>
<td>Have students verbalize the concepts. Always give students positive feedback about their participation.</td>
<td>Whipping cream</td>
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<td></td>
<td></td>
<td>Black coffee</td>
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<td></td>
<td></td>
<td>Cakes</td>
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<td></td>
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<td>Potato chips</td>
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| 1. Review ground rules and word "awareness". | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | | | Review is a necessary part of the routine. |
| 2. Review the location of the tongue and its function. | Ask each of the students to stick out his/her tongue and then touch it.  
"What is this?"  
"What do you use your tongue for?" | | Sticking out the tongue made the students very much aware of its location and function. |
| 3. Increase awareness of different common tastes. | Have the students look through a selection of magazines with pictures of foods. When the word "sweetness" is given, each of the students has to look for something that is sweet. The activity is completed when the 5 different tastes are given. | A selection of magazines with pictures of foods. | They all enjoyed the activity very much.  
Students could identify sweet and sour food items more readily than others. Guidance was given when necessary. |
| 4. Heighten the sense of taste through differential sweetness. | Demonstrate...  
Have 3 cups of orange juice of varying degrees of sweetness. Have them arrange them in a sequence starting from the sweetest. | Orange juice Cups | S5 performed this activity with no prompting at all. As for the others, they were asked to identify the "sweetest" one first, then the "not sweet at all" one, and then the one "in between" the two. |

If time permits, a college could be made of different food items that taste alike.

Instead of using the word "sweetest", it is better to use "very very sweet" to describe the intensity.
# Title:
Unit 1. AWARENESS OF THE EXTERNAL WORLD
Lesson 9. Taste Awareness

(Continued)

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<td>5. Develop increased sensory awareness through exploration of one's feelings</td>
<td>Demonstrate: Present the students with a tray of food on which the 5 different tastes are represented. Have each of the students choose one food item that they like and to describe the feeling associated with it.</td>
<td>Food</td>
<td>All of the students chose sweet food items except one who chose a sour pickle. The feeling words they used were &quot;good&quot;, &quot;happy&quot; and &quot;warm&quot;, &quot;treppy&quot; and &quot;warm&quot;.</td>
<td>This activity can be expanded to include food they don't like and to explore the feelings associated with them.</td>
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<tr>
<td>6. Review the major concepts in the lesson.</td>
<td>Have students verbalize the concepts. Always give students positive feedback about their participation.</td>
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<tr>
<td>1. Review ground rules and word &quot;awareness&quot;.</td>
<td>1. Students have to sit in a circle.</td>
<td>Cut-out ears</td>
<td>All of the students (except one) could identify the sounds accurately and easily during the first trial. 56 needed to listen to each sound at least twice before identifying the sounds.</td>
<td>Review is a necessary part of the routine.</td>
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<td>2. Students have to pay attention.</td>
<td>Glue</td>
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<td>3. Students have to participate.</td>
<td>Strings</td>
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<td>4. No one will be allowed to hurt oneself or others physically.</td>
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<td>Review is a necessary part of the routine.</td>
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<td>2. Enable students to locate the ears and the function of the ears.</td>
<td>Using the face made in lesson six, have each of the students put the cut-out ears on. Strings may be used to accent the contour of the ears. At the end, have the students verbalize &quot;I hear with my ears.&quot;</td>
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<td>3. Increase sensory awareness in auditory area.</td>
<td>Have the students identify the sounds in the cassette tape. They are sounds recorded in the environment, e.g. airplane, dog, telephone, car, vacuum. Pictures are used for those who have limited verbal abilities.</td>
<td>Radea tape or &quot;home-made&quot; recording</td>
<td>After the first two trials, most of the students could differentiate between noise and music.</td>
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<td>4. Enable students to differentiate between music and noise.</td>
<td>Prepare some cassette tapes with recordings of music such as Jazz, classical and popular, alternating with recordings of noises, such as honking horns, dishes breaking, sawing, etc. Have the students listen to the recordings and tell whether the recordings are music or noise. If time permits, have the students try dancing to noise recordings--point out how easy it is to dance to music, and how difficult it is to dance to noise.</td>
<td>Cassette tapes</td>
<td></td>
<td>Point out to the students that music is usually melodious (one can sing to it), rhythmical (clap to it), and structured (line of music can be repeated).</td>
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<td>5. Explore a variety of sounds using one's own body.</td>
<td>Demonstrate: Have each of the students clap hands, snap fingers, click tongue, whisper, tap feet, shuffling with the feet, growl with throat and thump the chest.</td>
<td></td>
<td>It was difficult for some of the students to get close to another person and to whisper. Possibly they have not developed mutual trust in their relationship. S2 had difficulty in growling with his throat. When it was suggested that he should touch the teacher's throat, he grabbed it with such force that it nearly strangled the teacher.</td>
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<tr>
<td>6. Review the major concepts in the lesson.</td>
<td>Have students verbalize the concepts. Always give students positive feedback about their participation.</td>
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### Objective: Unit 1. AWARENESS OF THE EXTERNAL WORLD

#### Lesson 11. Hearing Awareness: "It's good to hear with ears."

**Time:** 45 minutes

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2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | | | Review is a necessary part of the routine. |
| 2. Review the location of the ears and their function. | While pulling on their own ears, have the students verbalize/sign, "I hear with my ears." | | | |
| 3. Develop an alertness to sound. | Demonstrate:  
"Blind Bell"  
Blindfold all the students but one and have the others scattered about. The student who is not blindfolded carries a bell loosely around the neck so that it will ring with every step. The blindfolded students try to catch the one with the bell. The student who succeeds then gets the next turn being "It" and wears the bell while the others are blindfolded. | Bell | The students enjoyed the activity although they didn't like to be blindfolded very long. | If the students feel uncomfortable about blindfolding, it's best to show them the confined space they will be running around in. At the same time, reassure them they will not get hurt. |
| 4. Develop auditory discrimination between "high" and "low" pitch. | Demonstrate:  
Have each of the students play a high and then a low note on the piano/xylophone. Label the note as it is played. Then ask them to play a high or low note upon request. | Piano  
Xylophone | S3 who has always been observed to be musical had no problem in performing this task. Others had to perform two or three trials in order to come to some understanding of the concept. | |

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### Title: Unit 1, Awareness of the External World
Lesson 11. Hearing Awareness: "It's good to hear with ears."

(Continued)

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<tr>
<td>5. Develop an ability to discriminate feelings according to the pitch of the voice.</td>
<td>Demonstrate: Have the students make a sound associated with the words &quot;loud&quot;, &quot;soft&quot;, &quot;surprise&quot;, &quot;angry&quot;, &quot;happy&quot; and &quot;sad&quot;, and record them simultaneously. The students have to identify them afterwards.</td>
<td>Tape recorded Tape</td>
<td>The first half of the activity was very difficult for all of them. It could possible be due to a lack of understanding of the words. S1 smiled when trying to make an angry voice. Surprise and sad were again difficult for all of them to portray. Whereas for the second half of the activity other than S6, all of them could identify their voices on the tape the first trial. S5 did it with assistance as she was hard-of-hearing.</td>
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<tr>
<td>6. Review the major concepts in the lesson.</td>
<td>Have students verbalize the concepts. Always give students positive feedback about their participation.</td>
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## Title: Unit 1. Awareness of the External World
### Lesson 12. Hearing Awareness

**Time:** 45 minutes

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| 1. Review ground rules and word “awareness”. | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | | | Review is a necessary part of the routine. |
| 2. Review the location of the ears and their function. | Have each of the students take turns listening to the music from a headphone. Have them verbalize afterwards, “I hear with my ears.” | Headphone | | |
| 3. Increase awareness of sounds in the environment. | Demonstrate: Have the students try a hand at making the following sounds:  
- knock on the door  
- knock on a box of cereal  
- scratch a finger on a piece of sand paper  
- tap on the table with a fork  
- cut papers with scissors  
Then ask the students to close their eyes and see if any one can distinguish the sounds as you carry out the above actions randomly. | Box of cereal  
Sand paper  
Fork | All of them enjoyed participating in the activity and guessed the sounds accurately. | |
Use 3 water tumblers of the same size and shape and fill each with water to a different level.  
The amount of water in a glass regulates the sound when the glass is tapped with a spoon.  
Ask the students to arrange them from the highest to the lowest. | 3 tumblers | This activity was a bit difficult for the students even though the principle is the same as the one in taste. Possibly the concept of high is not thoroughly understood and in addition this sensory channel is not as often stimulated in a guided manner. | Instead of using tumblers, possibly the use of crystal glasses may provide better quality sounds, easier for discrimination.
### Objective 5.
Explore and understand one's feeling towards sounds.

- Use the above tumblers and ask the students to choose the pitch they are comfortable with.
- "Which pitch do you like/dislike?"
- "How does that make you feel — comfortable, uncomfortable, warm, cold, happy, sad?"

### Objective 6.
Review the function of the ears.

- Read *The Ear Book* and have students repeat some of the phrases & actions.

### Objective 7.
Review the major concepts in the lesson.

- Have students verbalize the concepts.
- Always give students positive feedback about their participation.

### Results
Most of the students preferred the lower pitch as it did not hurt their ears. The responses were "good", "comfortable", "warm" and "sad".

The students seemed to enjoy listening at the end of the lesson as it did not require active participation — possibly less stressful and demanding.
**Time:** 45 minutes

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<tr>
<td>2. Identify hand and fingers and their functions.</td>
<td>Demonstrate: &quot;Feeling Box&quot; Have each of the students use one hand only to feel 4 different separate textured objects hidden in a box, e.g. silk, frog (pointed for flower arrangement), cold spaghetti and flour. After touching each item, the student has to guess what it is and what the object feels like. Reveal the object afterwards. At the end of the activity, have the students verbalize, &quot;I touch with my hands.&quot;</td>
<td>Silk, Frog flower holder, Spaghetti, Flour</td>
<td>Most of the students could guess spaghetti. As for &quot;flour&quot;, many thought that it was &quot;sugar.&quot; &quot;Silk&quot; was usually labelled as a &quot;dress&quot;.</td>
<td>Review is a necessary part of the routine.</td>
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<tr>
<td>3. Enable students to recognize differences in various textures and to identify the feelings aroused.</td>
<td>Have the students explore the following items and find an object they like. Also have them label the feelings aroused. hot water = icy water sticky pudding = dry bran flakes course sand paper = smooth velvet pointed frog = rounded stone slimy soap = coarse dry sponge heavy lead = light paper</td>
<td>Hot &amp; icy water, Pudding, Bran flakes, Sand paper, Rounded stone, Velvet, Sponge, Soap, Lead, Paper, Frog flower holder (used above)</td>
<td>S3 chose the frog even though he expressed &quot;feet&quot; towards the object. S4 chose bran flakes. She liked to eat it and verbalize &quot;nice feeling&quot; S5 chose a paper and wanted to write on it. She expressed a &quot;good&quot; feeling towards it.</td>
<td>S1 was late arriving. S3 invited S1 to join the circle with her limited vocabulary. S3 said &quot;Come in S1.&quot; It was a good indication that a sense of mutuality had developed among the students. Pay attention to the students' reactions to each object, using basic reflective techniques.</td>
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4. Increase sensitivity in tactile areas.

5. Review the major concepts in the lesson.

- Demonstrate "Alphabet Trace". Slowly trace a circle or a straight line on the back of each student by tracing with your index finger. Then have the student guess whether it was a circle or a line that you traced. If time permits, repeat using letters of the alphabet or numbers.

- Have students verbalize the concepts.

- Always give students positive feedback about their participation.

6. All of the students guessed either a circle or a line. Some said "cold" and "smooth".

Evaluation:

61 and 63 both wanted the stone. It was "cold" and "smooth". Instead of a circle, 66 chose a place of a straight line.

Materials:

- S3 and S2 both wanted the stone. It was "cold" and "smooth".
# Unit 1. AWARENESS OF THE EXTERNAL WORLD

## Lesson 14. Tactile Awareness: Touching and Feeling

**Time:** 45 minutes

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<td>1. Review ground rules and the word &quot;awareness&quot;.</td>
<td>1. Students have to sit in a circle. 2. Students have to pay attention. 3. Students have to participate. 4. No one will be allowed to hurt oneself or others physically.</td>
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<td>Review is a necessary part of the routine.</td>
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<td>2. Review the location and function of the hands.</td>
<td>Have each of the students trace both hands. Then ask them to identify right and left. Afterwards, have the students verbalize, &quot;I touch with my hands.&quot;</td>
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<td>3. Explore the tactile sensation using other parts of the body.</td>
<td>Demonstrate: Have the students explore the sense of touch using other parts of the body. - touch the cheeks on a glass. - rub back to back. - bare feet on the floor. - elbow on the carpet. - rub nose against arm.</td>
<td>Glass</td>
<td>S3 spontaneously expressed feeling of &quot;cold&quot; and &quot;smooth&quot; when she touched her face to the glass. S2 and S6 expressed &quot;rough&quot; when elbow touched the carpet. S1, S2, S4 and S5 expressed &quot;cold&quot; when nose was rubbed. S2, S4, S5 and S6 spontaneously expressed feeling of &quot;cold&quot; when feet were on the floor.</td>
<td>Encourage spontaneous expressions, both verbal and non-verbal.</td>
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<td>4. Increase sensory awareness in tactile discrimination.</td>
<td>Demonstrate: &quot;Texture Bag&quot; Have a variety of textured materials, such as scouring pad, feather duster, smooth fabric, button, toy block, hard-boiled egg, styrofoam peanuts (packing material) in a bag. Pass the bag around the group.</td>
<td>Scouring pad Feather duster Smooth fabric Button Toy block Hard-boiled egg Styrofoam peanut</td>
<td>The scouring pad was not selected by any of the students. Three of the students chose the egg. One chose the cloth and two chose the styrofoam peanuts.</td>
<td>While the students are choosing an object, describe the items using words like coarse, rough, bumpy, hard, soft, fuzzy and sticky so</td>
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<td>5. Develop an awareness of others through touch.</td>
<td>Ask each student to pick out the &quot;smoothest&quot; — very very smooth, without looking. After everyone has explored the item, ask each one to say which one they think is smooth.</td>
<td></td>
<td>The students expressed &quot;warm&quot; when rubbing one another's hands. S1 was hesitant to touch her partner's leg when she discovered it was kind of hairy. When touching one another's face 2 dyads smiled. Others were a bit hesitant as they had not had much close physical contact with one another. The &quot;fear&quot; was being reflected by the teacher.</td>
<td>that they will be focusing on texture rather than the object.</td>
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<tr>
<td>6. Review the major concepts in the lesson.</td>
<td>Demonstrate... Have students from dyads sitting and facing one another. Have them: - rub one another's hands, - touch one another's legs, - touch one another's face.</td>
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<td>Have students verbalize the concepts. Always give students positive feedback about their participation.</td>
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***TITLE:*** Unit I. AWARENESS OF THE EXTERNAL WORLD  
**Lesson 15. Tactile Awareness; Touch awareness without sight**  

**Time: 45 minutes**

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2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | | | Review is a necessary part of the routine. |
| 2. Review the location and function of the hands. | Have each of the students move their thumb slowly across all of the fingers in one hand. Repeat it with the other hand. Have the students verbalize, "I touch with my hands." | | The students participated in the activity with enthusiasm. They all wanted to be the first one. | |
| 3. Increase tactile acuity. | Demonstrate: "Blowing out the candle" Place a burning candle on a table. Blindfold the student and turn him/her around 3 times. The students must try to blow out the candle by sensing the direction of the heat. | Burning candle | | They were also a bit more comfortable with blindfolding as they had been exposed to it fairly frequently during the experimental period. At the same time, they are developing a sense of trust among the group members. |
| 4. Heighten sensory awareness through touch. | Demonstrate: "Guessing by Touch" Form students into dyads. Have each of the students touch one another's face. Point out the similarities and differences among the students. Then have one student blindfolded. The blindfolded student has to guess the names of the classmates by touch only. | Blindfold | Since the students had had experience touching one another yesterday, they were all a bit relaxed today when participating in this activity. | The activity facilitates social interaction and touch in a non-threatening way. |
### Objectives

5. Explore one's feeling through the tactile channel.

6. Review the major concepts in the lesson.

### Procedures

**5. Explore one's feeling through the tactile channel.**

- **Demonstrate:** "The Magic touch"
  - Have each of the students walk around the room and choose an object which they would like to describe.
  - "What is the name of the object?"
  - "Do you like/dislike it?"
  - "How does it feel?"
  - "How does it make you feel?"

**6. Review the major concepts in the lesson.**

- Have students verbalize the concepts. Always give students positive feedback about their participation.

### Materials

| S4 | Could guess everyone other than S1. When asked, she replied, "a boy". |
| S5 | Could not remember the names of 3 of the female students. However, he could identify whether the person was a boy or a girl. |

### Results

- S4 chose a record which he liked. He described it as "smooth", "circle", "sing" and "nice".
- S2 chose a telephone. He described it as "smooth", "listen and talk", "nice", "phone Mum and Dad".
- S1 chose a ball. She described it in these words, "throw ball", "orange", "circle" and "nice."
- S3 chose a book. She described it in these words, "like it", "cows and pigs", "smooth".
- S4 chose a jar of jam. She said "like it", "colour is red", "jelly is smooth".
- S5 chose a glass. She responded "smooth", "white", "drink".

### Evaluation

The responses reflected a pattern that if they knew one another before the commencement of the experiment, they could identify the person.

The activity generated lots of spontaneous expression. The responses of the students demonstrated that learning was taking place.
# Title: Unit I: Awareness of the External World
## Lesson 16: Olfactory (Smell) Awareness: Smelling like a Rose

**Time:** 45 minutes

<table>
<thead>
<tr>
<th>Objectives</th>
<th>Procedures</th>
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<th>Evaluation</th>
</tr>
</thead>
</table>
| 1. Review ground rules and word “awareness”. | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | Blindfold was used. | All of the students can locate the smell with no assistance. | Review is a necessary part of the routine. |
| 2. Identify the location of the nose and its function. | Explain to the students that we are going to explore the sense of smell. Demonstrate the process of smelling, i.e. taking the air through the nose, and have all of them copy the process. | Orange rind  
Perfume  
Chocolate  
Tobacco  
Vinegar  
Pepper  
Gasoline  
Burnt paper  
Food | All of them fully participated in this activity. E.g. spontaneously said, "Lots of fun!" All of them can associate "burnt paper/food" and "gasoline" as "bad". | |
| 3. Develop increased awareness in the olfactory area. | Demonstrate... "Nosey"  
Hide a strong scented object in a corner of the room and see if the students when blindfolded can identify where in the room it is. | Mouthwash  
Blindfold | Blindfold was not used. All of the students can trace & locate the smell with no assistance. | |
| 4. Develop increased sensory awareness by identifying a variety of smells. | Expose the students to a variety of objects with distinct odours; - pleasant/nice smell: perfume, chocolate, orange rind  
- Strong fragrance: tobacco, vinegar, pepper  
- Odor which alerts danger: gasoline, burnt food, burnt paper | Perfume  
Chocolate  
Tobacco  
Vinegar  
Pepper  
Gasoline  
Burnt paper/food | All of them can identify pictures of objects with strong fragrance. The odour | |
<p>| 5. Improve students' abilities to discriminate and describe various smells. | Have a selection of magazines with pictures of foods and other common household items (e.g. bleach). Have the students to find pictures that are related to the various smells. E.g. pleasant, strong fragrance and odour which alerts danger. | Magazines | All of the students can find pictures of things with a nice fragrance. Three of them were able to identify pictures of objects with strong fragrance. The sequence in which activity 4 preceded 5 was very useful. | |</p>
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>6. Review the major concepts in the lesson.</td>
<td>Have students verbalize the concepts. Always give students positive feedback about their participation.</td>
<td>which alert danger had to be guided.</td>
<td>because the concrete objects used in 4 could be used to illustrate the difficult concept. e.g. odour which alerts danger.</td>
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</tbody>
</table>
**Unit I. AWARENESS OF THE EXTERNAL WORLD**

**Lesson 17. Smell Awareness: Nose power**

**Time:** 45 minutes

<table>
<thead>
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<th>Evaluation</th>
</tr>
</thead>
</table>
| 1. Review ground rules and word "awareness". | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | | | Review is a necessary part of the routine. |
| 2. Review function of the nose. | Present the students with an object with odour. When the students finish smelling it, ask them "What do you do with your nose?" | | | |
| 3. Heighten the sense of smell in discriminating various objects. | Demonstrate...  
"Tricked Yon"  
Blindfold the student. Place a fruit at the nose while the student eats a different fruit. Ask the students to identify the one he/she is eating. The student may guess that the eaten fruit is the smelled fruit especially ones with similar texture such as "apple and pear". | Apple  
Pear | $S_1$, $S_2$, $S_3$, $S_6$ could identify the apple as well as the pear. | |
| 4. Recognize and identify common smells in the environment. | Demonstrate...  
"Nose power"  
Rub/spray 4 variety of smell on top of 4 paper boxes. If the student can identify the smell on top of the box, he/she can get to reach for the present inside the box. The 4 fragrances were displayed as cue to the guessing game. | Onion  
Bleach  
Perfume  
Ammonia | | The goodies inside the box were strong motivators for both participation and level of performance. |
| 5. Explore student feelings in smell. | Have everyone get up and move around the room smelling objects. Have students pick up an object that they like and another one they do not like. Ask them to describe the feelings that they have on smelling the object. | | Smells they liked:  
$S_1$ - cinnamon - "good"  
$S_2$ - perfume - "good"  
$S_3$ - flowers - "good"  
$S_4$ - onion - "not sad" - "comfortable" | |
Objectives | Procedures | Materials | Results | Evaluation
--- | --- | --- | --- | ---
6. Review the major concepts in the lesson. | Have students verbalize the concepts. Always give students positive feedback about their participation. | S5 - flowers - "pretty" S6 - perfume - "makes me feel good" Smells they did not like: S1 - onion - "yak" S2 - mouthwash - "don't like it" S3 - gasoline - "bad" S4 - mouthwash - "don't like it" S5 - onion - "tears" S6 - mouthwash - "yak" | Mouthwash is often used as part of a self-care routine in the morning at the institution. If time permits should ask the students, "What does the smell remind you of?"
**Title:** Unit I. Awareness of the External World  
**Lesson 18. Choosing Awareness: Individual Differences in Sensory Awareness**

**Time:** 45 minutes

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<th>Evaluation</th>
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</thead>
</table>
| 1. Review ground rules and word "awareness". | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | Flashcard | Four of the students could say the word "awareness" clearly.  
Two of them signed the meaning of "pay attention". | Review is a necessary part of the routine. |
| 2. Review the word awareness. | Show the flashcard to the students and ask, "What is this word?"  
"What does it mean?" | | | |
| 3. Identify the 5 sensory areas and their functions. | Demonstrate...  
"I am aware of..."  
Have each student walk around the group with music playing. When the music stops, the student has to touch one of the 5 sensory areas and then verbalize the function of that sensory channel. | Posters  
Music | They enjoyed the game even though guidance was needed. | Since they know how to play "musical chairs", it was not difficult for them to understand the game. However, there was a tendency for them to follow other students, touching the same sensory area. |
| 4. Increase awareness of individual differences in awareness. | Demonstrate...  
Show the picture of young and old woman and ask each of the students what they see. Discuss differences in perception. | Picture of young and old woman | | To discuss the differences of the two women, the outlines of each one have to be accentuated with colour. |
### Title: Unit I. AWARENESS OF THE EXTERNAL WORLD

#### Lesson 18. Choosing Awareness: Individual Differences in Sensory Awareness

#### Time:

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<tbody>
<tr>
<td>5. Explore and apply the various sensory areas in understanding their environment.</td>
<td>Have students walk around the room. When the teacher says, &quot;stop&quot;, they all have to state what they are aware of at that moment in space. Explore the object.</td>
<td></td>
<td>$S_1$ - &quot;hanger&quot;, &quot;coats&quot;, &quot;smooth&quot;, &quot;no&quot;, &quot;tink&quot;, &quot;tink&quot;, &quot;no&quot;</td>
<td>As in other activities, the students in most cases could provide the answer only when the answers were given in polarities, e.g. smooth or rough</td>
</tr>
<tr>
<td>6. Review the major concepts in the lesson.</td>
<td>Have students verbalize the concepts. Always give students positive feedback about their participation.</td>
<td></td>
<td>$S_2$ - &quot;telephone&quot;, &quot;talk and listen&quot;, &quot;smooth&quot;, &quot;toot-toot&quot;, &quot;no smell&quot;, &quot;no taste&quot;</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>$S_3$ - &quot;paper&quot;, &quot;write&quot;, &quot;smooth&quot;, &quot;no smell&quot;, &quot;tag-tag&quot;, &quot;no taste&quot;</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>$S_4$ - &quot;cookies&quot;, &quot;eat it&quot;, &quot;rough&quot;, &quot;sweet&quot;, &quot;good smell&quot;, &quot;crunch&quot;</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>$S_5$ - &quot;door knob&quot;, &quot;open&quot;, &quot;smooth&quot;, &quot;no smell&quot;, &quot;knock knock&quot;, &quot;no taste&quot;</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>$S_6$ - &quot;skates&quot;, &quot;skating&quot;, &quot;smooth&quot;, &quot;no smell&quot;, &quot;no sound&quot;, &quot;no taste&quot;</td>
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</tbody>
</table>
**Title:** Unit II. AWARENESS OF THE INTERNAL WORLD  
Lesson 1. Concept of Tension and Relaxation

**Time:** 45 minutes

<table>
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<th>Materials</th>
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<th>Evaluation</th>
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</thead>
<tbody>
<tr>
<td>1. Review ground rules and word &quot;awareness&quot;.</td>
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<td></td>
<td></td>
<td>Review is a necessary part of the routine.</td>
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</tbody>
</table>
| 2. Increase awareness of tension and relaxation through gross motor activities. | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | Visual aid—flash cards with words and pictures of sign language | Students found it difficult to verbalize the statements and to sway their bodies and to raise their fists into the air rhythmically. It took a number of trials before they understood what was required of them. | Signed letter R is not used in this case as it required finger manipulation which many of the students find it difficult to do. |
| | Demonstrate... | | | |
| | Use the sign language for "relaxation" to introduce the concept. (Relaxation in sign language—cross two arms and rest them on the chest. A signed letter R should be formed in both hands.) Meanwhile have them sway their bodies rhythmically. As they are swaying, each of the students should verbalize, "I am relaxed." As for the concept of tension (in sign language tensions is expressed by forming two fists). Have the students raise their fists into the air rhythmically. Simultaneously have them verbalize, "I am tense." | | | |
| 3. Create tension and relaxation through breathing exercises. | Demonstrate... | | | |
| | Have the students take turns demonstrating deep inhalation and exhalation. Encourage the students to take deep breaths and to extend the arms out to the sides in large sweeping movements. As the student is retaining the breath for a count of 1-5 seconds, ask another student to feel the muscles in the demonstrator’s shoulders. Meanwhile, the demonstrator should say, "I am relaxed." | | It was difficult for the students to maintain either of the positions—inhalation or exhalation for 5 seconds. Physical guidance was needed throughout the activity. | This activity should be done slowly and exaggerated for emphasis. Ask the students to imitate as closely as possible. |
### Objectives

<table>
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<tr>
<th>4. Increase the awareness of the movement of the air in breathing.</th>
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<tbody>
<tr>
<td>5. Review concepts of tension and relaxation.</td>
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</table>

### Procedures

<table>
<thead>
<tr>
<th>4. Increase the awareness of the movement of the air in breathing.</th>
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<tbody>
<tr>
<td>Demonstrate...</td>
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<tr>
<td>Repeat the above procedures. This time the teacher covers the students nostrils—either right or left while the student is inhaling and exhaling.</td>
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</table>

<table>
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<tr>
<th>5. Review concepts of tension and relaxation.</th>
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<tbody>
<tr>
<td>Ask the students to</td>
</tr>
<tr>
<td>&quot;Demonstrate a tense body&quot;</td>
</tr>
<tr>
<td>&quot;Demonstrate a relaxed body&quot;</td>
</tr>
<tr>
<td>Always give students positive feedback about their participation.</td>
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</tbody>
</table>

### Results

| The students seemed to be able to exaggerate the process a lot better than the previous activity. In addition it might have increased their awareness of tension and relaxation. |

### Evaluation

| It would be better to reassure the students that closing one nostril will not create any problem in breathing. This will eliminate resistance and anxiety in students. |
TITLE: Unit II. AWARENESS OF THE INTERNAL WORLD
Lesson 2. Explore tension and relaxation in various parts of the body.

Time: 45 minutes

<table>
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</tr>
</thead>
<tbody>
<tr>
<td>1. Review ground rules and word &quot;awareness&quot;.</td>
<td>1. Students have to sit in a circle. 2. Students have to pay attention. 3. Students have to participate. 4. No one will be allowed to hurt oneself or others physically.</td>
<td>Flash cards</td>
<td>Relaxation was a bit easier to perform.</td>
<td>Review is a necessary part of the routine.</td>
</tr>
<tr>
<td>2. Increase awareness of tension and relaxation of the whole body.</td>
<td>Use flash cards with the word “tense” and “relaxed” written on them while demonstrating the activities. Tension — Have the students stand up straight and still, chest out, head up and eyes looking straight ahead. Have them verbalize, “I am tense.” Relaxation — Have the students droop their head down while in a standing position. Flop shoulders and dangle arms simultaneously. Have them verbalize, “I am relaxed.”</td>
<td>Adapted from R.J. McBrien’s article &quot;Using Relaxation methods with first grade boys.&quot;</td>
<td>They enjoyed the activities as the pace was fast, and there was enough variations within the activity to capture their attention. Being able to see what they were doing gave them visual feedback and thus created light-heartedness in the process.</td>
<td>Check the performance of each of the students so as to ensure a clear understanding of the concepts.</td>
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<tr>
<td>3. Explore tension and relaxation using other parts of the body.</td>
<td>Have the students sit on their chairs. While they are sitting, instruct them to do the following. Pass a mirror around as the students are performing the actions. Head — Try to touch your hair with your eyebrows. Relax your eyebrows. Squeeze your eyes shut. Relax and open them. Winkle up your nose. Relax and return it to normal condition. Press your tongue against the roof of your mouth. Relax and return it to normal condition. Shoulders and Back — Lift your shoulders and try to touch the ears. Relax and return them to normal position.</td>
<td></td>
<td>Relaxation and tension could only be experienced if they maintain the various positions for a count of 1-5 seconds.</td>
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</table>
**Lesson 2. Explore tension and relaxation in various parts of the body.**

**Time:** 45 minutes

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<tbody>
<tr>
<td></td>
<td><strong>Hands and Arms</strong></td>
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<td></td>
<td>Make two fists and hold them in the air.</td>
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<td></td>
<td>Relax and drop them to the sides.</td>
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<td></td>
<td><strong>Stomach</strong></td>
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<td></td>
<td>Make your stomach as hard as possible and pull it in.</td>
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<td></td>
<td>Relax and return it to normal condition.</td>
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<td></td>
<td><strong>Upper Legs</strong></td>
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<td></td>
<td>Lift the legs and feet off the floor and press the knees together.</td>
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<td></td>
<td>Relax and rest them on the floor.</td>
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<td></td>
<td><strong>Lower legs and feet</strong></td>
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<td></td>
<td>Press the ankles together and the feet against the floor.</td>
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<td></td>
<td>Relax and return them to normal condition.</td>
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<td></td>
<td><strong>Have the students express tension and relaxation using any part of their bodies.</strong></td>
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<td></td>
<td>Promptings had to be given to all of the students.</td>
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<tr>
<td>4. Review concepts of tension and relaxation.</td>
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<td></td>
<td><strong>Always give students positive feedback about their participation.</strong></td>
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</table>
### Title: Unit II. Awareness of the Internal World
Lesson 3. Tension and Relaxation: Specific focus on tension when associated with anger.

**Time:** 45 minutes

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</thead>
</table>
| 1. Review ground rules and word "awareness". | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | Paper or scrapbook  
Red felt pens  
Green felt pens  
Flash cards adapted from K. Zebroff's book "The ABC of Yoga" | Physical guidance was needed for tracing.  
They could all identify tension and relaxation at the end of the activity. | Review is an necessary part of the routine.  
S3 was away. |
| 2. Develop awareness of tension and relaxation through visual art. | Tension — Have the students form a fist with their left hand and trace it with their right (reverse when left is the dominant hand). Label tension when finished.  
Relaxation — Have the students extend the fingers and trace them. (Use the same hand as above.) Label relaxation when finished. Use red felt pen for tension and green felt pen for relaxation. | | | |
| 3. Sustain tension and relaxation using large body muscles. | Have the students verbalize "tense" and "relaxed" while doing the activity. Use flash cards.  
Demonstrate...  
"Sit-Up"  
Lie on your back, knees bent just enough to permit the whole foot to touch the floor. Place your hands on the thighs. Lift your head slowly and raise your upper body off the floor, sliding the hands up the legs. Hold the position for a count of 1-5 seconds. Slowly lower the body and relax.  
Demonstrate...  
"The Bow"  
Lie face down on abdomen, hands by the sides. Bend the knees and bring them close to the buttocks. Grasp the ankles, one at a time. Lift your knees off the floor while lifting head back at the same time. Hold the position for a count of 1-5 seconds. Slowly relax and rest. | | Physical assistance was needed. The instructor needed to pull the students up. | The bow was an effective exercise for understanding tension.  
2 of the students said spontaneously. Others said "Ugh"? |
### OBJECTIVES

**4. Increase the tension sensation by associating with anger.**

- Demonstrate...
  - Have students sit in front of a mirror.
  - Have them wrinkle the forehead, clench the teeth and tighten the fists.

**5. Heighten the awareness of tension through imagery.**

- Demonstrate...
  - Have the students imagine that they are angry.
  - Have them make an angry face by repeating the above procedure. Ask them to retain the tension and then break a stick. Meanwhile, have them verbalize "I am tense."

**6. Review concepts of tension and relaxation.**

- Have the students express tension and relaxation using any part of their bodies.
  - Always give students positives feedback about their participation.

### MATERIALS

- mirror

### RESULTS

Most of the students found it difficult to tense their face so we decided to give them additional cues. We put a sticker on the forehead so that they could feel the movement of the muscles. They also had to bite into a pencil in the mouth. The teeth mark helped them to understand a tensed sensation.

The students all enjoyed breaking the sticks. S1 and S3 had problems making an angry face. They thought it was fun to break the sticks.
### Lesson 4: Awareness of Tension and Relaxation: Specific Focus on relaxation associated with Joy

**Time:** 45 minutes

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</tr>
</thead>
<tbody>
<tr>
<td>1. Review ground rules and word &quot;awareness&quot;.</td>
<td>1. Students have to sit in a circle. 2. Students have to pay attention. 3. Students have to participate. 4. Nobody will be allowed to hurt oneself and others physically.</td>
<td>Paper or scrapbook</td>
<td>$S_2$, $S_3$, and $S_5$ had problems curling the toes. In order to convey the concept of tension to them, a pen was used to scratch the sole of their feet.</td>
<td></td>
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<tr>
<td>2. Identify tension and relaxation.</td>
<td>Demonstrate... Have the students curl up the toes of the left foot. Trace with red felt pen. Have the students extend toes of the right foot and trace with green felt pen.</td>
<td>Red and green felt pens</td>
<td>With physical support, the students could stand and grasp their heels. $S_4$, $S_5$ and $S_6$ could identify the tension in thighs spontaneously.</td>
<td></td>
</tr>
<tr>
<td>3. Sustain tension and relaxation using large muscles.</td>
<td>Have the students verbalize &quot;tense&quot; and &quot;relaxed&quot; while doing the activity. Use flash cards. Demonstrate... Tension — &quot;Arm and Leg Stretch&quot; Stand straight heels together. Bend left leg at the knee, bringing it close to the buttocks. Grasp left foot with left hand. Bend backward from the waist. Let the head drop back. Hold this position for 5 seconds. Repeat on the other side.</td>
<td></td>
<td>This activity can enhance the student's awareness of tension quite readily.</td>
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<td></td>
<td>Demonstrate... Relaxation — &quot;Curling Leaf&quot; Kneel with legs together. Rest buttocks on the heels and the top of the hands on the floor, pointing back. Lower head slowly to the floor, the hands sliding gently back palms up, to lie beside the body. Rest head, turned to the side, on the floor and relax completely with chest against the knees. Hold for 5 seconds.</td>
<td></td>
<td>$S_3$ always relaxes in this pose. She found it relaxing and so she could identify relaxation when asked.</td>
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### Title: Unit II. Awareness of the Internal World

#### Lesson 4. Awareness of Tension and Relaxation: Specific Focus on relaxation associated with Joy.

**Time:** 45 minutes

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<td>4. Heighten the awareness of relaxation when associated with the feeling of joy/happiness.</td>
<td>Demonstrate... Have the students sit in front of a mirror. Using circular motions, massage the forehead, the eyes, the cheeks and the chin. Ask the students how they feel: tense or relaxed. Demonstrate... When the students are in a relaxed state, put two stickers on their cheeks and ask them to smile, paying attention particularly to the movement of the stickers on the cheeks.</td>
<td>Mirror</td>
<td>Four out of six could identify relaxation without any prompting.</td>
<td>While the students are massaging their faces, point out smoothness, relaxation and warmth. Encourage everyone to explore the face visually and through touch.</td>
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<td></td>
<td></td>
<td>Stickers</td>
<td>The students enjoyed the activity. S4 who usually grimaces when asked to smile, gave a very relaxed natural smile.</td>
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<td>Verbal and visual promptings were necessary to guide the students.</td>
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<td>5. Review the concepts of tension and relaxation.</td>
<td>Ask the students to: &quot;Show me a tensed face.&quot; &quot;Show me a relaxed face.&quot; Reinforce their participation by giving them positive feedback and goodies. Always give students positive feedback about their participation.</td>
<td></td>
<td>The students performed better when the statements are concretized: &quot;Show me a tensed, angry face.&quot; &quot;Show me a relaxed happy face.&quot;</td>
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### TITLE: Unit II. AWARENESS OF THE INTERNAL WORLD
Lesson 5. Awareness of Tension and Relaxation: Focus on Tension Associated with Fear.

**Time:** 45 minutes

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</table>
| 1. Review ground rules and word "awareness".                              | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. Nobody will be allowed to hurt oneself and others physically.               |           | It was necessary to go around the circle giving individual assistance at the first trial. By the second and third trial, they could all understand the game and identify tension when squeezed and being squeezed. | Review is a necessary part of the routine.                                                        |
| 2. Discriminate between tension and relaxation.                           | Use the "hands" and "feet" used in the previous two lessons. Ask the students to identify tense and relaxed hands and feet.                                                                 | Flash cards|                                                                                                           |                                                                                                |
| 3. Increase students' awareness of tension in self and others.            | Demonstrate...  
"Electricity"  
Have all but one student stand in a circle.  
Have one student in the circle start squeezing the hand of another and see whether the one standing in the middle can guess where the squeeze is. Have the student who initiated the squeeze and the one who received it describe the feeling. |           |                                                                                                           |                                                                                                |
| 4. Sustain tension and relaxation using large muscles.                    | Have the students verbalize "tense" and "relaxed" while doing the activity. Use flash cards. Demonstrate...  
"COBRA"  
Lie on your stomach, hands by your side, feet together. Bring the hands, palms down, under the shoulders, a shoulder's width apart. Lift head SLOWLY, looking up at the ceiling. Continue lifting the trunk until you can go no further and still keep the pubic area on the floor. Hold this position for 5 seconds. | Flash cards| All the students could identify tension in thighs and neck.                                                |                                                                                                |
Title: Unit II. Awareness of the Internal World

Lesson 5. Awareness of Tension and Relaxation: Focus on Tension Associated with Fear.

Time: 45 minutes

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| 5. Heighten the awareness of tension when associated with fear. | Demonstrate...  
"Camel"  
Kneel in an upright position, keeping the legs together, toes pointed back. Place hands on the waist and bend slowly backward, pushing the pelvis forward. Let the head hang back. Hold this position for 5 seconds.  
Demonstrate...  
Have each of the students sit in front of a mirror. Paint the students' face white. Then use black paint to arch the eyebrows and draw a circular mouth. Use an Indian mask as an example. Ask students to imagine fear.  
Have students show a "tense" and a "relaxed" face.  
Always give students positive feedback about their participation. | Mirror  
Powdered white and black paint mix with hand lotion | S5 was capable of creating a scary face, with eyebrows arched, eyes widened and mouth widened.  
S1, S4, S5, and S6 could demonstrate a tense and a relaxed face without prompting. S1 especially made tremendous progress. Before, she used to giggle and laugh. Today she was able to express them appropriately. | The students were a bit timid to have the whole face painted. However, on seeing how it was done to the instructors, they relaxed and complied. |

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### Title: Unit II. Awareness of the Internal World

#### Lesson 6. Awareness of tension and relaxation: Focus on activities that induce either tension or relaxation.

**Time:** 45 minutes

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<tbody>
<tr>
<td>1. Review ground rules and word “awareness”.</td>
<td>1. Students have to sit in a circle. 2. Students have to pay attention. 3. Students have to participate. 4. No one will be allowed to hurt oneself or others physically.</td>
<td></td>
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<td>Review is a necessary part of the routine.</td>
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<tr>
<td>2. Review concept of tension.</td>
<td>Use the game “electricity” from the previous lesson.</td>
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<td>3. Sustain tension and relaxation of arms, shoulders, and legs.</td>
<td>Have the students verbalize “tense” and “relaxed” while doing the activity. Use flash cards. Demonstrate... While standing, bend the elbows and bring them to shoulder height. Curl hands into a fist and move outward. Hold this position for a count of 1-5 seconds. Ask the student to identify the part which is tense. Demonstrate... Have students squat on toes with knees apart, and arms hanging straight forward between the knees for better balance. Hold this position for a count of 5 seconds. Ask the students to identify the body parts that feel tense.</td>
<td>Flash cards</td>
<td>All of the students were willing to squeeze hard today to express tension. S₃ and S₄ needed verbal prompting in identifying the tense arms and shoulders. Other than S₂ who had misshaped feet, all could squat on toes. They could readily identify tension in their thighs. Holding the position for a count of 5 seconds usually heightened the student's awareness of tension in various parts of the body.</td>
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<td>4. Increase the awareness of activities that induce tension and relaxation.</td>
<td>Demonstrate... Ask students how they feel when engaged in the following activities: - feel cold ice pat on face; - feel heat pat on shoulders; - listen to a loud, sudden noise (cymbal noise); - listen to soft, melodious music; - rock on the rocking chair; - stretch the arms using arm muscle builder.</td>
<td>Ice pat Heat pat Cymbal Soft music Rocking chair Muscles builder</td>
<td>Muscles builder is an effective tool to bring about tension in the muscles. Rocking chair and soft music create a relaxing atmosphere. S₃ spontaneously said, &quot;I like it.&quot; As many of these activities are novel to the students, it is important to help the students to label the experience.</td>
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### Objectives

5. Develop an awareness of tension and relaxation in others.

6. Review awareness of tension and relaxation in others.

### Procedures

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<td>5. Develop an awareness of tension and relaxation in others.</td>
<td>Present to students a variety of pictures from magazines, showing people in either a tense or a relaxed state. Put all the pictures on a table and have the students walk around the table looking at each picture. Once they have had a chance to study each picture, have them sit down. Hold up one picture at a time and ask the class to identify whether the person is in a tense or a relaxed state. Discuss: “What is the person doing?” “How does the person feel?” “How would the muscles be feeling?”</td>
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<td>6. Review awareness of tension and relaxation in others.</td>
<td>Use the same pictures used above. Have the students choose: - a picture of someone feeling tense; - a picture of someone feeling relaxed. Always give students positive feedback about their participation.</td>
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### Materials

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<th>Evaluation</th>
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<tr>
<td>5. Develop an awareness of tension and relaxation in others.</td>
<td>Pictures from magazines</td>
<td>Due to the limited expressive ability of the students, the answers are usually given in a variety of opposite pairs so that they can choose the answer. In addition, when it is possible, have the students try to role play the activity and then to identify the muscles state.</td>
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<tr>
<td>6. Review awareness of tension and relaxation in others.</td>
<td>Pictures from magazines</td>
<td>S6 and S3 needed verbal prompting to identify the correct pictures. Others could all do it at the first trial.</td>
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### Title: Unit II. Awareness of the Internal World

**Lesson 7. Awareness of tension and relaxation: Specific Focus on tension associated with sadness.**

**Time:** 45 minutes

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</table>
| **1. Review ground rules and word “awareness”** | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | | | Review is a necessary part of the routine. |

| **2. Arouse tension and relaxation through input kinesthetic.** | Demonstrate...  
Tension:  
Have the students pound on the drum as hard as they can. As they are pounding, ask, “How do your muscles feel?”  
Relaxation:  
Have the students close their eyes and gently caress their own faces. Then ask, “How do the muscles in your face feel?” | Drum | S1 and S2 needed prompting in identifying tension. | Forming a fist and pounding served as a visual cue to students in terms of identifying tension. |

| **3. Sustain tension and relaxation using various parts of the body.** | Have the students verbalize “tense” and “relaxed” while doing the activity. Use flash cards.  
Demonstrate...  
“The Lion”  
Sit in a kneeling position, placing the hands on the thighs, palms down. Spread fingers and slide them forward till the tips touch the floor. Bend your body forward, buttocks off the heels, arms straight. Open your eyes as wide as possible. Stick your tongue out as far as it will go, attempting to touch the tip of your chin. Hold for 15 seconds. Sit back, pull in your tongue and relax completely. Now widen the thighs and attempt to bring the knees to the floor by pulling up on the toes. Hold the position for 5 seconds. Relax by stretching the legs out and shaking them if you wish. | Flash cards | All the students could identify the thighs as being tensed, especially when one tries to bring the knees to the floor. | Instead of asking the student to have the tongue touch the chin, it is easier to ask them to make a “ah” sound with the tongue sticking out. |
**TITLE:** Unit II. AWARENESS OF THE INTERNAL WORLD  
**Lesson 7.** Awareness of tension and relaxation: Specific Focus on tension associated with sadness.

**Time:** 45 minutes

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<td>4. Increase awareness of tension elicited from sadness.</td>
<td>Demonstrate... Use 1 egg white and slightly beat it. Smear it on the face and let it dry. Then ask the students to make a sad face with the lips and eyes turned down. Ask the student to pay particular attention to the muscles. Are the muscles going up or down? Do they feel tense or relaxed?</td>
<td>Egg white</td>
<td>None of the students resisted in having their faces smeared with egg white. In fact, they could all respond to the questions with accuracy.</td>
<td>They could all the correct pictures depicting tension and relaxation. However they found it difficult to pinpoint exactly the tense and relaxed body parts and thus had problems recreating them. Physical guidance was provided when necessary.</td>
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<td>5. Develop sensitivities to tension and relaxation.</td>
<td>Demonstrate... Use the pictures from previous lessons. Have the students choose one picture depicting tension and the other relaxation. Afterwards have them try to recreate the tension and relaxation.</td>
<td>Pictures from magazines</td>
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# Unit II. AWARENESS OF THE INTERNAL WORLD

## Lesson 8. Awareness of Tension and Relaxation: Specific Focus on tension associated with surprise and fear.

**Time:** 45 minutes

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</table>
| 1. Review ground rules and word "awareness". | 1. Students have to sit in a circle.  
2. Students have to pay attention.  
3. Students have to participate.  
4. No one will be allowed to hurt oneself or others physically. | African music  
Chopin waltzes | The imagery aroused in the students helped them to identify either tension and relaxation. Promptings had to be used with all of the students. | Review is a necessary part of the routine. |
| 2. Identify tension and relaxation through music. | Play a piece of exciting African music/later a piece of Chopin waltzes and have the students listen to them. At the end of each piece, ask the students: "What kind of picture do you have in your mind -- dancing, drumming, sleeping or rocking on a rocking chair?" "How does the music make you feel?" | Flash cards | Physical guidance was needed for the exercises. |
| 3. Sustain tension and relaxation in back and legs. | Have the students verbalize "tense" and "relaxed" while doing the activity. Use flash cards.  
Demonstrate...  
"Spread leg stretch"  
Sit on the floor, legs outstretched and as far apart as possible. Place hands on legs and slowly slide them down toward the toes. Keep legs straight. Bend forward from the waist and grasp that part of the leg you can comfortably reach. Let your head hang down and bend the elbows to give a good forward stretch. Hold for 5 seconds. Relax, slowly return. | | | |

It is important to select the music in which the mood is obvious so that the students can easily identify the feeling aroused. The length of listening time for the students should be based on the individual's needs and attention span.
### TITLE: Unit II. AWARENESS OF THE INTERNAL WORLD
Lesson 8. Awareness of Tension and Relaxation: Specific Focus on tension associated with surprise and fear.

**Time:** 45 minutes

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| **4. Heighten the awareness of tension in facial muscles through the expression of surprise/fear.** | Demonstrate...  
"Hands-to-Wall"  
Stand straight, facing a wall. Place palms against the wall, fingers pointing toward each other and barely touching. Move an arm's length away from the wall. Keeping your body in a perfectly straight line throughout, slowly bend the elbows. Press only the palms against the wall and slowly lean forward. Hold for 5 seconds. Return and relax. | | "Hand-to-wall" was good to illustrate tension of the calf muscles. All the students can identify tension in that part of the body. | In order to become aware of the tension in the face, the students have to say "ahh" for a count of 5 seconds. |
| **5. Review concepts of tension and relaxation.** | Demonstrate...  
Have students form dyads and sit facing one another. Have both students raise their eyebrows, open the eyes wide, stick the tongue out and say "ahh" simultaneously. Repeat again but this time one student is to observe the other and then ask the partner, "How do the muscles in your face feel?" | | The students found it fun, giggled and laughed the whole time. However, this interfered with their performances. They could identify the tension if the "ahh" was prolonged. | |
| | Have the students demonstrate a tense or relaxed leg upon request.  
Always give students positive feedback about their participation. | | Four out of six students could do it the first time they were asked. The others had to be prompted. | |
TITLE: Unit II. AWARENESS OF THE INTERNAL WORLD
Lesson 9. Awareness of Tension and Relaxation: Focus on the 5 primary emotions.

Time: 45 minutes

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<tr>
<td>2. Review concepts of tension and relaxation.</td>
<td>Demonstrate... Have the students jump on the spot for a duration of 60 seconds using aerobic exercise music. As they are jumping, ask &quot;How do your legs feel—tense or relaxed?&quot;</td>
<td>Aerobic exercise music</td>
<td>The students had to be encouraged to keep on jumping. Sometimes, holding their hands gave them confidence to continue.</td>
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<td>3. Review the emotion &quot;anger.&quot;</td>
<td>Demonstrate... Have students lie on their backs. Ask them to make &quot;angel in the snow&quot; and then ask, &quot;How does the body feel—tense or relaxed?&quot;</td>
<td></td>
<td>They found the activity &quot;Angel in the snow&quot; to be relaxing after the 60 seconds exercise. They could all identify relaxation in their bodies.</td>
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<tr>
<td>3. Sustain tension and relaxation in the chest, neck and legs.</td>
<td>Demonstrate... &quot;Fish&quot; Lie on the back, legs outstretched, arms by the side, palms down. Push down on the elbows, raise the chest off the floor and arch the back. At the same time, pull the head under. Shift the weight so that the buttocks bear the weight. Hold the position for a count of 5 seconds.</td>
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<td>4. Develop an awareness of tension and relaxation associated with the 5 primary emotions.</td>
<td>Demonstrate... Have the students do the following activities: - joy - smile and rock in a rocking chair - sadness - pretend to cry with lips and eyes looking down. Make a crying noise.</td>
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<td>They could all identify relaxation with the rocking chair activity. S2 and S3</td>
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Lesson 9. Awareness of Tension and Relaxation: Focus on the 5 primary emotions.

Time: 45 minutes

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</table>
| 5. Review concepts of tension and relaxation. | - anger - form a fist  
- fear - stand on a high stool and scream with eyes and mouth opened  
- surprise - hide behind a chair and jump up saying "ah!" | could not pretend to cry. S5 who is not physically coordinated found standing on a stool to be a frightening experience. The incident was used to illustrate fear and tension. The students seemed to be able to empathize her feelings. S1 was also paralyzed with fear, and refused to express it verbally. Instead she abused herself by hitting her head. As soon as she came back onto the ground, she verbalized, "I am scared." | | |
| | At the end of each activity, as the students: "How do your muscles feel?" | | | |
| | Have the students demonstrate a tense or a relaxed activity. | | | |
Title: Unit II. Awareness of the Internal World

Time: 45 minutes

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<tr>
<td>1. Ground rules.</td>
<td>Show the flashcards to the students and ask, &quot;What is this word?&quot; &quot;What does it mean?&quot;</td>
<td>All the students could identify the word &quot;awareness&quot; and its meaning.</td>
<td>All the students could identify the word &quot;awareness&quot; and its meaning.</td>
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<td>2. Review the words &quot;awareness,&quot; &quot;tense,&quot; &quot;relaxed.&quot;</td>
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<td>3. Increase awareness of tension and relaxation using various parts of the body.</td>
<td>Follow the same activities as appeared in lesson 2, item 3.</td>
<td>This time, as each of the students is demonstrating one of the activities, ask &quot;How are the muscles feeling—tensed or relaxed?&quot;</td>
<td>Lesson 2.</td>
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<td>4. Explore student's awareness and preferences of body state related to tension and relaxation.</td>
<td>Present to students a variety of pictures from magazines showing people in either a tense or relaxed state. Put all the pictures on a wall and have the students look at them. Then ask each student the following question: &quot;Choose</td>
<td>Pictures from magazines.</td>
<td>S1 chose a picture of someone &quot;crying,&quot; &quot;tense.&quot; When asked &quot;Do you like to cry?&quot;, she replied &quot;no.&quot;</td>
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<td>The picture you like best. &quot;How do the muscles in that person feel?&quot; &quot;How does that person feel?&quot; &quot;How would you like your body to feel—tense or relaxed?&quot;</td>
<td></td>
<td>When asked the last question, she chose a picture of someone sleeping and said &quot;relaxed.&quot;</td>
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<td>S₂ also chose a picture of someone &quot;crying,&quot; and said &quot;tense.&quot; When asked S₃ chose a picture of someone with a fist up, feeling &quot;tense.&quot; When this student is upset, she usually likes to put her fist up, too. She chose the picture of someone sleeping when she responded to the last question.</td>
<td></td>
<td>S₄ chose the &quot;sleeping&quot; picture. She likes to &quot;sleep.&quot; It made her feel &quot;relaxed.&quot;</td>
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<td>S₅ chose the picture of someone swimming. This person was &quot;relaxed&quot; and &quot;happy.&quot;</td>
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<td>Review the major concepts in the lesson.</td>
<td>Have them verbalize the concepts. Always give students positive feedback about their participation.</td>
<td></td>
<td>S6 chose a picture of a musician expressing a &quot;tense&quot; face. Later he chose a &quot;relaxed&quot; &quot;sleeping picture.&quot; It made him feel &quot;good.&quot;</td>
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### TITLE: Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS

#### Lesson 1. Feelings: What are they?

**Time:** 45 minutes

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<tr>
<td>1. Ground rules.</td>
<td>Define feelings as &quot;something that you feel deep inside yourself.&quot; Then show the pictures representing the five primary emotions, cut from magazines, depicting: &quot;joy/happy,&quot; &quot;sad,&quot; &quot;angry,&quot; &quot;scared/afraid,&quot; &quot;surprise.&quot; Have all the students participate in making a &quot;Feelings Wheel.&quot; Then introduce &quot;Feelings Song&quot;: &quot;Feelings, feelings, we all have feelings, they sit deep inside all of us. Feelings, feelings, we all have feelings, let us name them one by one.&quot; At the end of the song, have the students name the five emotions, using the &quot;Feelings Wheel&quot; to illustrate them. Demonstrate... Place a mat on the floor. Have each student demonstrate the following activities:</td>
<td>Pictures depicting the five emotions. Big piece of cardboard. A hand as a dial. Glue. &quot;Feelings Wheel&quot;</td>
<td>All of the students could find pictures associated with happiness on their own. S4 likes music and so she could easily pick up the tune, even though it was novel to her. All of them could repeat the names of the five emotions.</td>
<td>Those who could not verbally follow the song, moved their bodies or clapped their hands. Naming the five emotions is a way to familiarize the students with feelings words.</td>
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<td>2. Define the word &quot;feeling.&quot;</td>
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<td>3. Increase the awareness of the five primary emotions through body movements.</td>
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<td>4. Increase awareness of the five emotions through music and facial expressions.</td>
<td>Demonstrate... Use the tune of &quot;If you are happy and you know it.&quot; Substitute clapping your hands with the following verses:</td>
<td>Mirror</td>
<td>S4 has a hard time smiling without enlarging her eyes, wrinkling her nose and showing her teeth. (Grimacing is a result of taking drugs for a prolonged period of time and is an irreversible side effect.) By asking her to relax her face and massage it, she was able to smile in a natural way. Mirror was used to raise her awareness of her own facial expression.</td>
<td>Encourage students to give one another feedback on their performances.</td>
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<td>- &quot;happy . . . then smile&quot;</td>
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<td>- &quot;sad . . . shed a tear&quot;</td>
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<td>- &quot;angry . . . make a fist&quot;</td>
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<td>- &quot;surprised . . . say ah!&quot;</td>
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<td>- &quot;afraid . . . say I am scared&quot;</td>
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<td>As they are singing the song, ask the students to exaggerate the facial expressions. Pass around a mirror to provide feedback.</td>
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<tr>
<td>5. Review the major concepts in the lesson.</td>
<td>Have students verbalize the concepts, using the &quot;Feelings Wheel.&quot; Always give students positive feedback about their participation.</td>
<td>Feelings Wheel</td>
<td></td>
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</tbody>
</table>
### Title: Unit III. Awareness of the Five Primary Emotions
#### Lesson 2. Happiness and Joy I

**Time:** 45 minutes

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<th>Results</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Sing &quot;Feelings&quot; song. Have the students name the five emotions.</td>
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<tr>
<td>2. Familiarize students with the concept of &quot;feeling.&quot;</td>
<td>Demonstrate... Sing the song &quot;If you are happy and you know it then smile...&quot;</td>
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<tr>
<td>3. Introduce the feeling of joy and happiness.</td>
<td>Demonstrate... Use the picture of a happy clown face to illustrate what a happy expression is like. Ask the student to reproduce that face. Then use the &quot;Let's Make Faces&quot; game to make a happy face. Ask the students to select the appropriate face, eyes and mouth to illustrate happiness.</td>
<td>Everyone (other than the hard-of-hearing student) could sing this song as it was familiar to them.</td>
<td>S instead of making a grimace when asked to smile, waited for me to shape her face. This indicates an increased awareness of self and emotions.</td>
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<tr>
<td>4. Increase awareness of facial expression on self and others.</td>
<td></td>
<td>Picture showing a happy clown face. Make-up kit.</td>
<td>They could all choose the appropriate facial parts to duplicate happiness.</td>
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</tbody>
</table>

In selecting the appropriate eyes and mouth with which to illustrate a particular emotion, it is important not to give the students more than 3 sets to choose from. This can vary according to the abilities of the students.
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</thead>
<tbody>
<tr>
<td>5. Develop socially acceptable ways of expressing happiness.</td>
<td>Use a variety of pictures depicting happiness. Have the students discuss the various ways of expressing happiness using the pictures as cues. Generate an open discussion focusing on the socially acceptable behaviour. List on the behaviour board.</td>
<td>Pictures from magazines.</td>
<td>The pictures were very useful in terms of providing the cues for students. Students were able to demonstrate the following behaviours, with guidance:</td>
<td>Since the use of simile is an abstract concept, it is somewhat more difficult for students to grasp. Acting out a situation helps to elicit a simile.</td>
</tr>
<tr>
<td>6. Expand students' abilities to describe their emotions using similes.</td>
<td>Demonstrate...Show pictures of a bird in a cage and another with the bird flying in the sky. Ask students which picture is &quot;happy.&quot; Have the students pretend to be a bird flying around freely. Afterwards have them complete the sentence: &quot;I am as happy as a bird flying in the sky.&quot;</td>
<td>Two pictures of birds. One in a cage and one flying in the sky.</td>
<td>It was difficult for the students to identify the bird in the sky as the happy one. Many analogies had to be drawn to illustrate the concept. Nevertheless they enjoyed the motion of flying around. Three of the students could repeat &quot;happy as a bird.&quot; Others just said the key words. All of them smiled or grinned.</td>
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<tr>
<td>Objectives</td>
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<tr>
<td>1. Ground rules.</td>
<td>Sing the &quot;Feelings Song.&quot; Have students name the five emotions.</td>
<td>Strauss waltzes Polka music</td>
<td>They were all willing to move around other than S1.</td>
<td>Space is an important factor to consider in carrying out activities 4 and 5. Restriction in movement may stifle creativity.</td>
</tr>
<tr>
<td>2. Familiarize the students with the concept of feeling.</td>
<td>Use the song &quot;If you are happy and you know it, then smile&quot; for review.</td>
<td>Strauss waltzes</td>
<td>Twirling around with hands in the air and lying on the floor moving hands and feet were the movements most of the students adopted.</td>
<td>Virtually any movements that the students can create or imitate are appropriate to stimulate the expression as long as the movements enhance their awareness of the particular motion.</td>
</tr>
<tr>
<td>3. Review the emotion &quot;happiness.&quot;</td>
<td>Demonstrate... Play Strauss waltzes to illustrate the happy moods. Have the students dance to the piece of music, first individually, then as a group, using various movements like: twirling with hands in the air, lying on the floor moving feet and hands, moving in circles and springing from the floor.</td>
<td>Strauss waltzes</td>
<td>The students were compliant and docile. The art created was rigid and conforming, i.e. following what others were doing.</td>
<td>Use descriptors like &quot;hopping&quot;, &quot;jumping&quot;, &quot;running&quot; to expand the student's imagination.</td>
</tr>
<tr>
<td>4. Stimulate the expression of happiness through music.</td>
<td>Demonstrate... Have the students close their eyes and see a happy face in their minds. Using Strauss waltzes as backdrop, ask the students to paint with their toes and feet.</td>
<td>Paint</td>
<td></td>
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<tr>
<td>5. Increase students' abilities to translate happiness into art forms.</td>
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### Objectives

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</tr>
</thead>
</table>
| 6. Heighten awareness through rhythm. | Demonstrate...  
Beat the drums/slide the fingers across the drum to create a happy, fast rhythmic pattern.  
Have the students hop, jump with arms swinging in air. Try to create a rhythmic pattern in accordance to their movements. | Drums     | S5 found it hard to coordinate arm and leg movements. Nevertheless, she wore a smile on her face. |
| 7. Identify happy emotions in others. | Present the students pictures of people, showing a variety of emotions states: happy, sad, angry, surprise and fright. Have the students choose a picture of someone feeling happy, etc. Ask the students: "How is the person feeling?" "How can you tell that the person is sad, etc.?"  
Always give students positive feedback about their participation. | Pictures   | All of the students could identify the correct picture. Usually "smile" was an indicator for happiness. |
**TITLE:** Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS  
**Lesson 4. Happiness and Joy III**

**Time:** 45 minutes  

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</tr>
</thead>
<tbody>
<tr>
<td>1. Familiarize the students with the concept of feeling.</td>
<td>Sing &quot;Feelings Song.&quot; Have the students name the five emotions.</td>
<td>Photos.</td>
<td>The students showed much interest in looking at the picture of people whom they could identify. They could identify people at &quot;restaurants,&quot; &quot;a party,&quot; &quot;playing bird,&quot; &quot;with Santa,&quot; feeling &quot;relaxed&quot; and &quot;happy.&quot;</td>
<td>Using pictures of people they know or are familiar with creates a sense of comradeship and intimacy. It also helps the students to elicit speech, as they can identify themselves in the situations.</td>
</tr>
<tr>
<td>2. Review the emotion &quot;happiness.&quot;</td>
<td>Use photos of students taken on various occasions to illustrate happiness. Have the students choose one and describe: &quot;Who is in the picture?&quot; &quot;What is the person doing?&quot; &quot;How can you tell that the person is happy?&quot; &quot;If you were in that situation, how would you feel?&quot;</td>
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<tr>
<td>3. Statue-building. Increase students general expressive ability.</td>
<td>&quot;Warm-up phase&quot; Ask students to imaging going out for a picnic. With this mental picture, they walk in circles until the word &quot;stop&quot; is heard. &quot;Building the statue&quot; Each student is shaped in a particular way, using face, hands, feet and torso to express the emotion. Repeat the procedure two or three times until they can reproduce the &quot;sculpture&quot; on their own.</td>
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</table>
### Objectives
5. Develop a sense of independence and problem solving skills.

### Procedures
- **“Group sharing”**
  Ask each student to describe the experience of acting out this feeling. Point out the different ways of expressing the emotion among the group members.
- **Present to students a variety of pictures showing a warm and happy interaction between two or more people. Show the group one picture at a time and instigate discussions, using:**
  - "What is this person doing in the picture?"
  - "How is this person feeling?"
  - "How does this person express emotion?"
  At the end of each discussion, ask the students the various ways of expressing the emotion. "When I am happy, I want to ...."
- Always give students positive feedback about their participation.

### Materials
**Pictures**

### Results
- "sculptured" according to their natural way of expressing the emotion.
- $S_1$ - jumped up and down smiling
- $S_2$ - smiled
- $S_3$ - hands in air smiling
- $S_4$ - smiled and sang
- $S_5$ - smiled and clapped hands
- $S_6$ - smiled

### Evaluation
- Generally all of the answers needed to be prompted.
- Most of the students answered the word "smile" to the last statement, "When I am happy, I want to smile." It was important to elicit other alternatives like "sing, dance, hug and talk to others."
### TITLE: Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS
#### Lesson 5. Sadness I

**Time:** 45 minutes

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<th>Procedures</th>
<th>Materials</th>
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<th>Evaluation</th>
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</thead>
<tbody>
<tr>
<td>2. Familiarize the students with the concept of feeling.</td>
<td>Familiarize the students with the concept of feeling.</td>
<td>&quot;Let's Make Faces&quot; game by Trend Enterprises Inc.</td>
<td>All the students were willing to have their faces painted.</td>
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<tr>
<td>3. Introduce the feeling of &quot;sadness.&quot;</td>
<td>Introduce the feeling of &quot;sadness.&quot;</td>
<td></td>
<td>S3 could name &quot;sad&quot; and &quot;surprise&quot; without prompting.</td>
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<tr>
<td>4. Increase awareness of facial expression of sadness on self and others.</td>
<td>Have the students name the five emotions.</td>
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<td></td>
<td>Sing &quot;Feelings&quot; song.</td>
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<td></td>
<td>Have the students name the five emotions.</td>
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<td></td>
<td>Sing &quot;If you are happy and you know it&quot; tune.</td>
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<td></td>
<td>Substitute &quot;happy&quot; with &quot;sad&quot;: &quot;If you are sad and you know it shed a tear (repeat 3 times) and you really want to show it. If you are sad and you know it shed a tear.&quot;</td>
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<td>Demonstrate...</td>
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<td></td>
<td>Demonstrate a sad face. Discuss the specific features on a sad face. Use paint to draw tear drops and a downward looking mouth on the students' faces. Then use &quot;Let's Make Faces&quot; game to make a sad face. Ask the students to select the appropriate face, eyes and mouth with which to illustrate sadness.</td>
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<tr>
<td></td>
<td>&quot;Let's Make Faces&quot; game by Trend Enterprises Inc.</td>
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<tr>
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<td>Materials</td>
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<tr>
<td>5. Develop socially acceptable ways of expressing sadness.</td>
<td>Use a variety of pictures depicting sadness. Have the students discuss the various ways of expressing sadness using the pictures as cues. Generate an open discussion and focus on the socially acceptable behaviours. List the behaviours on the board.</td>
<td>Pictures from magazines.</td>
<td>With guidance they were able to generate the following behaviours: &quot;tears in the eyes&quot; &quot;head down&quot; &quot;face down&quot; &quot;mouth down&quot; sometimes &quot;alone&quot; &quot;hands over face&quot; &quot;crying&quot;</td>
<td>This is a good way to heighten student's awareness of emotions and to expand expressive abilities while keeping the task relatively structured and simple.</td>
</tr>
<tr>
<td>6. Expand student's ability to describe emotions using similes.</td>
<td>Demonstrate... Use the same two pictures as in Lesson 2, item 6. Ask student which bird is a sad bird. Have the students stand in a very small circle and not be allowed to move. Afterwards have the students complete the sentence, &quot;I am as sad as the bird in the cage.&quot; Have the students express a sad emotion. Always give students positive feedback about their participation.</td>
<td>Two pictures of birds. One in a cage and one in the sky.</td>
<td>This time 4 out of 6 students could identify the one in the cage as the sad one. S1 put her head down S2 covered his face with hands S3 followed suit S4 pretended to cry S5 made a sad face S6 pretended to cry</td>
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</table>
# Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS

## Lesson 6. Sadness II

**Time:** 45 minutes

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<tbody>
<tr>
<td>1. Ground rules.</td>
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<td>All of them could name at least one emotion, which was “happy.”</td>
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<tr>
<td>2. Familiarize the students with the concept of “feeling.”</td>
<td>Sing “Feelings” song. Have the students name the five emotions.</td>
<td>Paint</td>
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<tr>
<td>3. Review the emotion “sadness.”</td>
<td>Use the song “If you are sad ...” Paint the students faces with tear drops again so as to help them focus on the feeling “sadness.”</td>
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<tr>
<td>4. Stimulate the expression of sadness through music.</td>
<td>Demonstrate... Play the part of Swan Lake which best illustrates the mood. Have the students dance to the piece of music, first individually, then as a group using various movements like: kneeling down, swaying in slow motion, curling into a ball, rolling, covering eyes/head.</td>
<td>Adagio from “Swan Lake” by Tchaikovsky.</td>
<td>$S_1$ was reluctant to perform many of the movements. Point out to the class that “stillness” can be another way of expressing sadness.</td>
<td>It is important to teach the students to perform some of these movements before introducing music. With the repertoire of skills taught, they can create their own expression. Music and color evoke moods naturally. When using integrated arts approach, it is important to emphasize the mood that is evoked rather than the form.</td>
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</table>
### Title: Unit III. Awareness of the Five Primary Emotions
#### Lesson 6. Sadness II

**Time:** 45 minutes

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<tbody>
<tr>
<td>5. Increase students' abilities in translating sadness into art form.</td>
<td>Have the students close their eyes and see a sad face in their minds. Using Tchaikovsky's &quot;Swan Lake&quot; as backdrop, ask the students to paint with their fingers.</td>
<td>Paint &quot;Swan Lake&quot;</td>
<td>They were all eager to participate. The students were a bit relaxed in their body movements.</td>
<td>Use descriptors like &quot;down&quot; and &quot;slow&quot; to assist the students in expressing their own imaginative concepts.</td>
</tr>
<tr>
<td>6. Improve expressive abilities</td>
<td>Demonstrate... Beat the drums at a slow but rhythmic pattern to create a mood. Have the students walk/crawl with head down, dragging their feet. Try to create the rhythmic pattern in accordance to their movements.</td>
<td>A variety of drums</td>
<td>S4 decided to pretend to cry as she was moving slowly with the music. S5, S6 tried very hard not to smile as they were creating the art. Reflect their feelings.</td>
<td>Comment on the &quot;soft,&quot; &quot;slow&quot; beat of the rhythm and the mood it creates.</td>
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<tr>
<td>7. Identify sad emotions in others.</td>
<td>Present the students with pictures of people showing a variety of emotional states: happy, sad, angry, surprise, and fright. Have the students choose a picture of someone feeling sad. Ask the students: &quot;How is the person feeling?&quot; &quot;How can you tell that the person is sad?&quot; Always give students positive feedback about their participation.</td>
<td>Pictures</td>
<td>All the students could find the correct picture.</td>
<td>The questions asked have to be specific and concrete.</td>
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</table>
### TITLE: Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS

#### Lesson 7. Sadness III

**Time:** 45 minutes

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</thead>
<tbody>
<tr>
<td>2. Familiarize the students with the concept of &quot;feelings.&quot;</td>
<td>Sing &quot;Feelings&quot; song.</td>
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<td></td>
<td>Have the students name the five emotions.</td>
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<tr>
<td>3. Review concept of &quot;sadness.&quot;</td>
<td>Present a variety of pictures depicting sadness in various types of situations.</td>
<td>Pictures</td>
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<td>Ask each student to choose one and describe:</td>
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<td>Two students could name three emotions.</td>
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<td></td>
<td>&quot;What is happening in this picture?&quot;</td>
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<td></td>
<td>&quot;How is the person feeling?&quot;</td>
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<td></td>
<td>&quot;How do you know that the person is feeling sad?&quot;</td>
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<td></td>
<td>&quot;If you were in that situation, how would you feel?&quot;</td>
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<tr>
<td>4. Statue building; increase students' general expressive abilities.</td>
<td>&quot;Warm-up phase&quot;</td>
<td>Stuffed animals</td>
<td>When the students were asked to sculpture sadness, S1, S4 and S6 put their hands over their faces on their own initiative.</td>
<td>An experiential activity can be used in the warm-up phase so as to prepare the students for action.</td>
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<td>Ask each student to identify one favourite animal. Have them imagine the pet lying in front of them is dead.</td>
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</table>
### Title: Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS
Lesson 7. Sadness III

**Time:** 45 minutes

<table>
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</thead>
<tbody>
<tr>
<td>5. Develop a sense of independence and problem-solving skills.</td>
<td>Have the students walk around in a circle until the word &quot;stop&quot; is heard. &quot;Building the statue&quot; Each student is &quot;shaped&quot; in a particular way using the face, hands, feet, and torso to express the emotion. Repeat the procedure two or three times until they can reproduce the &quot;sculpture&quot; on their own. &quot;Group sharing&quot; Ask each student to describe the experience of acting out this feeling. Point out the different ways of expressing the emotion among the group members. Present to students a variety of pictures showing someone being upset. Show the group one picture at a time and facilitate a discussion: &quot;What is the person in the picture doing?&quot; &quot;How is the person feeling?&quot; &quot;How does the person express the emotion?&quot; At the end of the discussion ask the students the various ways of expressing the emotion: &quot;When I am sad, I want to...&quot; Always give students positive feedback about their participation.</td>
<td>Pictures</td>
<td>All of the students responded to the last statement with the word &quot;cry,&quot; or &quot;tears.&quot; Provide alternatives through guided questions and pictures, such as &quot;go to one's bedroom,&quot; &quot;be alone,&quot; &quot;share it with others.&quot;</td>
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<td>Time: 45 minutes</td>
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<td><strong>Objectives</strong></td>
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<td><strong>Materials</strong></td>
<td><strong>Results</strong></td>
<td><strong>Evaluation</strong></td>
</tr>
<tr>
<td>1. Ground rules.</td>
<td>Sing &quot;Feelings&quot; song.</td>
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<td></td>
<td>&quot;Making a fist&quot; is reinforced not because it is a socially acceptable way of expressing anger, but because of the following reasons:</td>
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<tr>
<td>2. Familiarize the students with the concept of feelings.</td>
<td>Have the students name the five emotions.</td>
<td></td>
<td></td>
<td>1. in sign language anger is expressed in the form of making two fists</td>
</tr>
<tr>
<td>3. Introduce the feeling of &quot;anger.&quot;</td>
<td>Demonstrate...</td>
<td></td>
<td></td>
<td>2. it is an expression which the students can identify readily</td>
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<tr>
<td></td>
<td>Sing song, using &quot;If you are happy&quot; tune. Substitute &quot;happy&quot; with &quot;anger&quot;: &quot;If you are angry and you know it make a fist (repeat 3 times) and you really want to show it. If you are angry and you know it make a fist.&quot;</td>
<td></td>
<td></td>
<td>3. it also helps the students to elicit the emotion</td>
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## Title: Unit III. Awareness of the Five Primary Emotions

### Lesson 8. Anger I: Angry as a fist

**Time:** 45 minutes

<table>
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<tbody>
<tr>
<td>4. Increase awareness of facial expression of anger on self and others.</td>
<td>Demonstrate... an angry face. Have the class discuss the specific features on an angry face. Darken and arch the eyebrows on students' faces. Then use the &quot;Let's Make Faces&quot; game to make an angry face. Ask the students to select the appropriate face, eyes and mouth which illustrate anger.</td>
<td>Black paint mixed with hand lotion. &quot;Let's Make Faces&quot; game by Trend Enterprises Inc.</td>
<td>The behaviours generated were: &quot;arched eyebrows&quot; &quot;fist&quot; &quot;hitting&quot; &quot;stomping feet&quot; &quot;small eyes&quot; &quot;stand still&quot; &quot;tense&quot; &quot;hot&quot; &quot;kicking&quot;</td>
<td>In generating the list of behaviours, it is helpful to provide opposite descriptions to students; e.g. &quot;Are the eyes big or small when you feel angry?&quot;</td>
</tr>
<tr>
<td>5. Develop socially acceptable ways of expressing anger.</td>
<td>Use a variety of pictures depicting anger. Have the students discuss the various ways of expressing anger using the pictures as cues. Generate an open discussion and focus on the socially acceptable behaviours. List them on a board.</td>
<td>Pictures from magazines.</td>
<td></td>
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<tr>
<td>6. Expand students' abilities to describe their emotions using similes.</td>
<td>Demonstrate... Use a picture of someone feeling angry and waving with a fist. Have the students imitate the behaviours in picture. Afterwards have the student complete the sentence, &quot;I am as angry as the fist.&quot;</td>
<td>Picture</td>
<td>The fist has always been used to associate anger and so the students could all provide the simile readily.</td>
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</table>
**Title**: Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS  
**Lesson 9. Anger II**  
**Time**: 45 minutes

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</thead>
<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Sing &quot;Feelings&quot; song. Have the students name the five emotions.</td>
<td>&quot;The Rites of Spring&quot; by Stravinsky (selections).</td>
<td>Stomping the feet was difficult for the students to perform. However, asking the students to lift them high in the air and drop them on the floor seemed to have helped.</td>
<td>The task was easy and they all appeared to show pleasure in the process and the product. They could also identify the feelings associated with the paintings afterwards.</td>
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<tr>
<td>2. Familiarize the students with the concept of feelings. Review the emotion &quot;anger.&quot;</td>
<td>Use the song, &quot;If you are angry ...&quot; Demonstrate... Select the part of the &quot;Rites of Spring&quot; which best illustrates the mood. Have the students dance to the piece of music, first individually, then as a group, using various movements like stomping feet, kicking and waving the fists around.</td>
<td>Vibrant colored paint.</td>
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<tr>
<td>3. Stimulate the expression of anger through music.</td>
<td>Demonstrate... Have the students close their eyes and imagine being &quot;mad&quot; or &quot;angry.&quot; Using the &quot;Rites of Spring&quot; as backdrop, ask the students to form fists, dip them into paint and pound them on the paper.</td>
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<tr>
<td>4. Increase students' abilities in translating anger into art form.</td>
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</table>
Title: Unit III. Awareness of the Five Primary Emotions  
Lesson 9. Anger II

**Time:** 45 minutes

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</table>
| 5. Improve expressive abilities through simple rhythm and concrete objects. | Demonstrate...  
Liken anger to balloons, symbols and volcanoes. Demonstrate the process of gradually building up the energy and its ultimate explosion.  
Balloons: blow up a number of balloons in front of the students.  
Form the students into dyads and have them pop the balloons however they want to.  
Symbols: Have the student play it lightly and slowly at the start and then gradually increase volume and speed. Anger is expressed as a loud bang.  
Volcano: Draw it on the board and then explain the process. The eruption is expressed by having the students throw red paint on it. | Balloons  
Symbols  
Picture of a volcano | Three of the students were hesitant in popping the balloons. However, they enjoyed fighting over the balloons.  
The students could identify one process when they were asked to position the symbol around the stomach area. As the energy gathered force, the symbols went up as well. The bang was performed in the air.  
It was hard to judge whether the students understood what a volcano is. However, they were fascinated with the drawing and the explanations, and especially found it fun to throw red paint on the board. |
### Objectives

6. Identify angry emotions in others.

### Procedures

Present the students with pictures of people showing a variety of emotional states: happy, sad, angry, surprise and fear. Have the students identify a picture of someone feeling angry. Ask the students:

- "How is the person feeling?"
- "How can you tell that the person is angry?"
- "If you were in that situation, how would you feel?"

Always give students positive feedback about their participation.

### Materials

- Pictures

### Results

- $S_1$, $S_3$, $S_5$ chose a picture of someone having hands in fists.
- $S_4$ chose an angry face.
- $S_2$, $S_6$ chose someone throwing and breaking glasses.

### Evaluation
**Title:** Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS  
**Lesson 10. Anger III**

**Time:** 45 minutes

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<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Sing “Feelings” song. Have the students name the five emotions.</td>
<td>Toy animals</td>
<td>The teacher’s aide was very talented and was able to act out the movements and sounds of the animals very vividly during demonstration. Her performance captured the students’ attention. In addition, all the students could choose an “angry” animal without any prompting. S₁, S₂, S₃, S₅ chose a bear; S₄, S₆ chose a crocodile.</td>
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<tr>
<td>2. Familiarize the students with the concept of feelings.</td>
<td>Use the song “If you are angry...”</td>
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<tr>
<td>3. Review the emotion “anger.”</td>
<td>Demonstrate... Present a variety of animals to the students. Some of the animals are crocodile, lion, bear, gorilla, leopard, tiger and others such as chicken, sheep and bird. Ask students individually to pick one animal which illustrates anger best. Ask them to close their eyes and pretend that they are one of these animals. Encourage the students to move and make sounds like the animal chosen.</td>
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<td>4. Increase students’ abilities to use personification in describing anger.</td>
<td>“Warm-up phase” Have the students stomp on the floor, punch the couch, kick the garbage can, scream at the top of the voice, hit one’s head or hit’s one’s head on the floor. After performing the above actions, have the students walk around in circles until they hear the word “stop.”</td>
<td>Garbage can, Couch.</td>
<td>S₁ - hit her head S₂ - punch the couch S₃ - hit her head on the floor S₄ - scream S₅ - kick the garbage can S₆ - kick the garbage can</td>
<td>S₁ and S₃ chose the activities which they normally do when they are angry. It was important to make them aware of an alternate way of</td>
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<tr>
<td>6. Develop a sense of independence and problem-solving skills.</td>
<td>&quot;Building the statue&quot;&lt;br&gt;Have the students choose one of the above activities and act it out.</td>
<td></td>
<td>can</td>
<td>expressing anger, other than abusing one's self physically.</td>
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<td>&quot;Group-sharing&quot;&lt;br&gt;Ask each of the students to describe the experience of acting out this feeling. Point out the different ways of expressing the emotion among the group members.</td>
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<td></td>
<td>Present to students a variety of pictures depicting people in anger. Show the group one picture at a time and facilitate a discussion:</td>
<td>Pictures</td>
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<td></td>
<td>&quot;What is the person in the picture doing?&quot;&lt;br&gt;&quot;How is the person feeling?&quot;</td>
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<td></td>
<td>&quot;How does the person express the emotion?&quot;&lt;br&gt;At the end of the discussion ask the students the various ways of expressing the emotion:&lt;br&gt;&quot;When I am angry, I want to . . . &quot;</td>
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<td></td>
<td>Always give students positive feedback about their participation.</td>
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It is important to validate the students' feelings. At the same time it is important to teach them the socially acceptable ways of expressing anger.
**Title:** Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS  
**Lesson 11. Surprise I: Jump like a jack-in-the-box**

**Time:** 45 minutes

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<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Sing the &quot;Feelings&quot; song.</td>
<td>Black powdered paint mixed with hand lotion.</td>
<td>The circular mouth was very effective in eliciting the surprise emotion.</td>
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<tr>
<td>2. Familiarize the students with the concept of &quot;feelings.&quot;</td>
<td>Have the students name the five emotions.</td>
<td>&quot;Let's Make Faces&quot; game by Trend Enterprises Inc.</td>
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<tr>
<td>3. Introduce the feeling of surprise.</td>
<td>Sing song using &quot;If you are happy&quot; tune. Substitute &quot;happy&quot; with &quot;surprise&quot;: &quot;If you are surprised and you know it, say sah! (repeat 3 times) and if you really want to show it. If you are surprised and you know it say saah.&quot;</td>
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<tr>
<td>4. Increase awareness of facial expression of surprise on self and others.</td>
<td>Demonstrate a surprise look. Have the class discuss the specific features on the demonstrator's face. Then draw a circular mouth around students' mouths. Then use the &quot;Let's Make Faces&quot; game to make a surprise look. Ask the students to select the appropriate face, eyes and mouth which illustrate surprise.</td>
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</table>
### Title: Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS

#### Lesson 11. Surprise I: Jump like a jack-in-the-box

**Time:** 45 minutes

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<tr>
<td>5. Develop socially acceptable ways of expressing surprise.</td>
<td>Use a variety of pictures depicting surprise. Have the students discuss the various ways of expressing anger using the pictures as cues. Generate an open discussion and focus on the socially acceptable behaviours. List them on board.</td>
<td>Pictures from magazines.</td>
<td>The various ways of expressing surprise were: &quot;round mouth&quot; &quot;raised eyebrows&quot; &quot;big eyes&quot; &quot;tense&quot; &quot;hands in air&quot; &quot;not moving&quot; &quot;aah!&quot;</td>
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<tr>
<td>6. Expand students' abilities to describe their emotions using similes.</td>
<td>Demonstrate... Use a Jack-in-the-box to stimulate the students' comparisons. Have the students kneel down and jump into the air. Afterwards have the students complete the sentence &quot;I am as surprised as Jack-in-the-box.&quot;</td>
<td>Jack-in-the-box.</td>
<td>Since the students were familiar with the object, they were able to draw the comparison with little prompting. They enjoyed jumping into the air.</td>
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<tr>
<td>7. Review the major concepts in the lesson.</td>
<td>Have the students express a surprise emotion. Always give students positive feedback about their participation.</td>
<td></td>
<td>Three of the students said &quot;aah!&quot; on their own. Others needed prompting.</td>
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**Title:** Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS  
**Lesson 12. Surprise II**

**Time:** 45 minutes

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<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Sing the &quot;Feelings&quot; song. Have the students name the five emotions.</td>
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<tr>
<td>2. Familiarize the students with the concept of &quot;feelings.&quot;</td>
<td>Use the song &quot;If you are surprised ...&quot;</td>
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<tr>
<td>3. Review the emotion &quot;surprise.&quot;</td>
<td>Demonstrate... Select the part of &quot;The Seventh Trumpet&quot; which best illustrates the mood. Have the students dance to the piece of music, first individually then as a group, using various movements like curling into a small ball and then jumping up into the air extending the various limbs.</td>
<td>&quot;The Seventh Trumpet&quot; by Donald Erb.</td>
<td>They all followed the example given and enjoyed jumping.</td>
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<tr>
<td>4. Stimulate the expression of surprise through music.</td>
<td>Demonstrate... Have the students close their eyes and imagine being &quot;surprised.&quot; Using the above music as backdrop, ask the students to paint with their fingers.</td>
<td>&quot;The Seventh Trumpet&quot; by Donald Erb. Paint</td>
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<tr>
<td>5. Increase students' abilities in translating surprise into an art form.</td>
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<td>Objectives</td>
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</table>
| 6. Increase the awareness of surprise through the use of concrete objects. | Activities:  
   1. Ask the students to smell a bottle of fish fertilizer by putting the nose close to it.  
   2. Point to one student with a water gun. When it is squeezed it squirts another person in the group.  
   3. Take the ice pack quickly out of a bag and put it on the students' faces.  
   Present the students with pictures of people showing a variety of emotional states: happy, sad, angry, surprise and fear. Have the students identify a picture of someone being surprised. Ask the students:  
   "How is the person feeling?"
   "How can you tell that the person is surprised?"
   "Why is it surprising?"
   "If you were in that situation, how would you feel?"
   Always give students positive feedback about their participation. | A bottle of fish fertilizer.  
Water gun  
Ice pack | The fish fertilizer was very pungent and so they found the smell to be quite unexpected and offensive.  
They enjoyed the water gun and liked to be squirted. | The institution is a very protected environment. Possibly the students are seldom exposed to situations in which the emotion is elicited. Even if the feeling is evoked, no one would have taught them to label it. |
| 7. Identify surprise emotion in others. | Pictures from magazines. | Most of the students could not identify the major element which elicited the emotion. |
## Title: Unit III. Awareness of the Five Primary Emotions
### Lesson 13. Surprise III

**Time:** 45 minutes

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<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Sing the &quot;Feelings&quot; song. Have the students name the five emotions.</td>
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<tr>
<td>2. Familiarize the students with the concept of &quot;feelings.&quot;</td>
<td>Sing the &quot;Feelings&quot; song. Have the students name the five emotions.</td>
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<tr>
<td>3. Review the emotion &quot;surprise.&quot;</td>
<td>Use the song &quot;If you are surprised ...&quot;</td>
<td>Paper crayons</td>
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<td>4. Reinforce the expression of surprise through drawing.</td>
<td>Demonstrate... Using circles, draw a face, two eyes and mouth. Have the students copy them. Ask them to identify the expression verbally and to express it facially.</td>
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<td>5. Statue building--increase students' general expressive ability.</td>
<td>&quot;Warm-up phase&quot; Have the students walk around in circles. Play the cymbals loudly and unexpectedly. Have the students &quot;stop&quot; and &quot;freeze&quot;. &quot;Building the statue&quot; Try to sculpture their emotions basing on their natural reaction to an unexpected loud noise. &quot;Group Sharing&quot; Ask each of the students to describe the experience of acting out this feeling. Point</td>
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<tr>
<td>6. Develop a sense of independence and problem-solving skills.</td>
<td>out the different and similar ways of expressing the emotion among the group members.</td>
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<td>All of the students could identify the emotion surprise.</td>
<td>Emotional, &quot;real-life&quot; situations that are still fresh on students' minds work best in eliciting affective statements.</td>
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<td>Use the following &quot;real-life&quot; situations:</td>
<td>A variety of masks</td>
<td>In completing the sentence, the students needed visual cue. i.e. to provide a surprise look. The answers generated were &quot;aah!&quot;, &quot;round mouth&quot;, &quot;big eyes&quot;.</td>
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<td>Have the students sit on the bench outside of the classroom. Have one student enter at a time. The student will be surprised by someone jumping behind an obstacle.</td>
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<td>Another activity involves students forming into dyads, standing with their back facing one another. Have them wear looking masks. On turning around they should both say &quot;surprise&quot;. At the end of each activity, ask the students the following questions. &quot;How did you feel when ...?&quot; Complete the sentence, &quot;When I am surprised I ...&quot;</td>
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<td></td>
<td>Always give students positive feedback about their participation.</td>
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Lesson 13. Surprise III
## Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS
### Lesson 14. Fear I: Scared as a mouse

**Time:** 45 minutes

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<tbody>
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<td>1. Ground rules.</td>
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<td>All of the students could name at least 3 emotions.</td>
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<tr>
<td>2. Familiarize the students with the concept of &quot;feelings.&quot;</td>
<td>Sing the &quot;Feelings&quot; song. Have the students name the five emotions.</td>
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<tr>
<td>3. Introduce the feeling of &quot;fear&quot;.</td>
<td>Demonstrate... Sing song using &quot;If you are happy&quot; tune. Substitute &quot;happy&quot; with &quot;fear&quot;. &quot;If you are afraid and you know it say I am scared (repeat 3 times) and you really want to show it. If you are afraid and you know it say I am scared.&quot;</td>
<td>White powdered paint mixed with hand lotion.</td>
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<tr>
<td>4. Increase awareness of facial expression of fear in self and others.</td>
<td>Demonstrate a frightened look. Have the students discuss the specific features on the demonstrator's face. Then paint the whole face white leaving the eyes and mouth in circular shapes not painted. Then use &quot;Let's Make Faces Game&quot; to make a frightened look. As the students to select the appropriate face, eyes and mouth which illustrate fear.</td>
<td>&quot;Let's Make Faces Game&quot; by Trend Enterprises Inc.</td>
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<tr>
<td>5. Develop socially acceptable ways of expressing fear.</td>
<td>Use a variety of pictures depicting fear. Have the students discuss the various ways of expressing fear using the pictures as cues.</td>
<td></td>
<td>The behaviours associated with fear were &quot;shaking&quot;, &quot;round eyes&quot;, &quot;mouth opened&quot;</td>
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</table>
Title: Unit III. Awareness of the Five Primary Emotions  
Lesson 14. Fear: Scared as a mouse  

Time: 45 minutes  

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</table>
| 6. Expand students' abilities to describe their emotions using simile. | Generate an open discussion and focus on the socially acceptable behaviours. List them on board. | Picture of a mouse being chased by a fierce looking cat. | "screaming"  
"white face"  
"cold"  
"tense"  
"holding onto someone" | |  
| 7. Review the major concepts in lesson. | Demonstrate...  
Use a picture of a mouse being chased by a fierce looking cat. Have the students act as mice being chased by the teacher, the cat. Afterwards, have the students complete the sentence, "I am as scared as the mouse." | Picture of a mouse being chased by a cat. | The activity generated lots of enthusiastic responses from the students. Shrieking and laughter were heard during the action period. | |  
| | Have the students express fear. Always give students positive feedback about their participation. | | They all needed to be prompted and shaped in expressing fear. | |
### Title: Unit III. Awareness of the Five Primary Emotions
#### Lesson 15. Fear II

**Time:** 45 minutes

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<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Give every student a hug and ask them how it makes them feel. Then sing &quot;Feeling&quot; song. Have the students name the 5 emotions.</td>
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<tr>
<td>2. Familiarize the students with the concept of &quot;feelings.&quot;</td>
<td>Use the song, &quot;If you are afraid...&quot;</td>
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<tr>
<td>3. Review the emotion &quot;fear&quot;.</td>
<td>Demonstrate... Select the part of the Overtures to the motion picture Jaws which illustrate the mood best. Have the students dance to the piece of music first individually, then as a group, using various movements like: shaking the feet, hugging oneself, curling into a ball.</td>
<td>Overture to the motion picture Jaws.</td>
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<tr>
<td>4. Stimulate the expression of fear through music.</td>
<td>Demonstrate... Have the students close their eyes and imagine being &quot;scared&quot;. Using the above music as backdrop, ask the students to create a picture using &quot;shaky&quot; hands and fingers.</td>
<td>Paint Overture to the motion picture Jaws.</td>
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<tr>
<td>5. Increase students' abilities in translating fear in art form.</td>
<td>Use pictures to illustrate the following situations and have the students to act them out. 1. Someone is being chased by a vicious looking dog. 2. Someone has to walk across a suspension bridge.</td>
<td>Pictures</td>
<td></td>
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<tr>
<td>6. Develop an awareness of body reactions to fear using &quot;real-life&quot; situations.</td>
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For scene one, the students tended to laugh even though in real life situations they have been observed to be afraid of dogs.
### Title: Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS
Lesson 15. Fear II

**Time:** 45 minutes

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|            | As the students are acting out the pictures, ask them:  
"How do you feel when you ...?"  
"How does your body feel?"  
"What do you do when you are afraid?"  
"What made you feel scared?"  
Always give students positive feedback about their participation. | For scene two, the students have to walk across a beam suspended by two chairs.  
$S_1$, $S_3$, and $S_5$ were frightened and so their reactions were used in a didactic learning situation. $S_1$, $S_3$, and $S_5$ refused to walk, and $S_5$ walked but screamed the whole time. |         |            |
Objectives | Procedures | Materials | Results | Evaluation
--- | --- | --- | --- | ---
1. Ground rules. | Sing "Feeling" song. Have the students name the 5 emotions. | Giant cicada, Snake, Dragon, Crocodile, Spider | S3 and S5 did not like any of the rubber animals. They spontaneously expressed, "I don't like them", "I am scared". | Most of the students preferred to shake knees and feet to illustrate fear.
2. Familiarize the students with the concept of "feelings." | Use the song, "If you are angry..." | | | 
3. Review the emotion "fear". | Demonstrate... Present a variety of fearful looking toy animals like snake, cicada, dragon, crocodile and spider to students. Have each of the students choose one and pretend to be "it". Encourage the students to move and make sounds like the animal chosen. Ask the other participants how they feel on seeing such an animal. | Giant cicada, Snake, Dragon, Crocodile, Spider | | 
4. Increase students' abilities to use personification in describing fear. | "Warm-up phase" Have the students shake knees and feet, hug oneself, hold onto someone, and cover the face. After performing the above actions, have the students walk around in circles until the word "stop" is given. | | | 
5. Statue building - increase students' general expressive ability. | "Building the statue" Have the students choose one of the above activities and act it out. | | | 
| "Group Sharing" Ask each of the students to describe the experience of acting out this feeling. Point out the different ways of expressing the emotion among the group members. | | | |
**Objectives**

6. Develop a sense of independence and problem-solving skills.

**Procedures**

Present to students a variety of pictures depicting people in fear. Show the group one picture at a time and facilitate a discussion.

- "What is the person doing in the picture?"
- "How is the person feeling?"
- "How does the person express the emotion?"
- "What made that person ...?"

At the end of the discussion, ask the students the various ways of expressing the emotion, "When I am scared, I want to ..."

Always give students positive feedback about their participation.

**Materials**

Pictures

Verbal prompting was needed to complete the statement.

- $S_1$ = "hold onto others"
- $S_2$ = "I'm scared"
- $S_3$ = "shake her head"
- $S_4$ = "I'm scared"
- $S_5$ = "scream"
- $S_6$ = "I'm scared"

**Results**

Like "Surprise" fear as an emotion is seldom elicited in an institutional environment. As a result, both the affective and the cognitive components of fear is not well developed among the students.
**Title:** Unit III. AWARENESS OF THE FIVE PRIMARY EMOTIONS
Lesson 17. What are the five primary emotions?

**Time:** 45 minutes

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<tr>
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<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Sing &quot;Feeling&quot; song. Have the students name the five emotions.</td>
<td>Rocking chair, Soft soothing music, Soda pop</td>
<td>S5 could name the 5 emotions independently. S2, S3 and S4 could name 4. S6 could name 3. S1 could name 2.</td>
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<tr>
<td>2. Familiarize the students with the concept of feeling.</td>
<td>Have the students participate in the various vignettes. Have the students identify the emotion that is aroused.</td>
<td>Beaded necklace</td>
<td>All the students could identify happiness and sadness without any prompting.</td>
<td></td>
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<tr>
<td>3. Role-playing. Identify the 5 primary emotions.</td>
<td>&quot;Happiness/Joy&quot; Someone is sitting in a rocking chair, smiling, listening to a soft piece of music and drinking soda pop.</td>
<td></td>
<td>3 could identify anger, 2 could identify surprise and 3 could identify fear.</td>
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<td></td>
<td>&quot;Sadness&quot; Someone has a sad look on the face because her lovely necklace is broken. The beads are all over the floor.</td>
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<td></td>
<td>&quot;Anger&quot; Someone is feeling angry because he is being yelled at constantly.</td>
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<td></td>
<td>Surprise: Someone has a surprised look on the face when he/she is caught stealing food from the refrigerator.</td>
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</tbody>
</table>
**Objective:** Increase the awareness of self in the area of emotions.

**Procedures:**
- "Fear" Someone has a frightened look on the face when he/she picks out a wiggly worm from a lunch bag.
- Have the students complete the following sentences:
  - "When I am happy, I ..."
  - "When I am sad, I ..."
  - "When I am angry, I ..."
  - "When I am surprised, I ..."
  - "When I am scared, I ..."
- Always give students positive feedback about their participation.

**Materials:**
- Wiggly worm
- Lunch bag

**Results:**
- Most of the answers needed to be prompted with a visual cue. i.e. Demonstrate a happy look and ask them to complete the sentences.
### Title: Unit III. Awareness of the Five Primary Emotions
#### Lesson 18. We all have feeling.

**Time:** 45 minutes

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<tbody>
<tr>
<td>1. Ground rules.</td>
<td>Sing the &quot;Feeling&quot; song. Have the students name the 5 emotions.</td>
<td>Instamatic camera</td>
<td>$S_1$, $S_2$, $S_3$ and $S_5$ got 3 out of 5. $S_4$ and $S_6$ got 4 out of 5.</td>
<td>Most of the students enjoyed having their pictures taken. Very little physical shaping was necessary for statue building. It was an improvement in itself. They also enjoyed looking for their own pictures.</td>
</tr>
<tr>
<td>2. Familiarize the students with the concept of feeling.</td>
<td>Use an instamatic camera and take pictures of all the students illustrating the 5 emotions. Afterwards, mix up all of the pictures and ask the students to pick up their own pictures illustrating the correct expression.</td>
<td></td>
<td></td>
<td>The students' enthusiastic responses in locating their own pictures is an indication of increase awareness of self.</td>
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<td>3. Statue building—increase students' general expressive ability.</td>
<td>Have each of the students identify the appropriate emotion for the following social situations:</td>
<td></td>
<td></td>
<td>The concepts of surprise and fear were not well acquired by the students.</td>
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<td>4. Develop an ability to identify feelings which are appropriate to the various social situations.</td>
<td>1. Eating out at a restaurant with a friend. 2. Cut one's finger with a knife. 3. Nearly run over by a car. 4. Someone hits you for no obvious reason. 5. A cat jumps onto your lap when you are sleeping. 6. Receive praise for good work. 7. Lose the money you want to buy chocolate with. 8. You touch a hot stove accidentally.</td>
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<td>5. Review the 5 emotions.</td>
<td>9. No one listens to you when you try to talk. 10. You could not find your way home. Have the students sing &quot;If you are happy...&quot; using the 5 emotions. Exaggerate the expressions on face. Always give students positive feedback about their performance.</td>
<td></td>
<td>Most of the students could remember or follow the verses in the song.</td>
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