



THE THEATRE OF MY LIFE

LAYER TYPE: INDIVIDUAL, COMMUNITY

This is a very complete method that allows the integration of various group processes into each person. For this reason, it can be adapted to different situations, and generate variants, of different duration, based on precise objectives.

It can be used as a tool to better understand personal processes, one's own and other people's, and the dynamics of conflicts, both personal and group-related. For example, in a group conflict situation, each person can work with the same challenge around the conflict alive in the group.

It is also useful to understand the importance of different organizational levels: the voice of the interior counselor, the mission-vision of the project, the management, mediating between the strategic (4) and the operational (1 and 2), the importance of listening to all the needs in order to collaborate in diversity. The leadership function, represented by the 3rd character, has a function that facilitates and mediates the group processes. This process can also be referred to as "Inner Sociocracy".



Aims and Objectives

This method has the aims to:

- Understand the internal dynamics of the person to better understand the dynamics of organizations and groups.
- Integrate the essence of the decision-making processes by consent.
- Have a useful tool for personal growth.



Time

Between 2.5 and 3.5 hours



Materials Preparation

- We use the Smurfs, 4 required per participant.
- If they are not available, we can also use pictures or other images, as long as they are inspiring.
- A blackboard or flipchart for the initial explanation.



Target audience

This method is aimed at trainees or groups trainers



Number of Participants

Minimum 8 – maximum 28



Duration Activity

INTRODUCTION

20' INTRODUCTION - FRAMING THE EXERCISE

5' THE PUBLIC CHARACTER

5' IDENTIFY THE CHALLENGE

5' THE PRIVATE CHARACTER

5' DIALOGUE OF CHARACTERS 1 AND 2

15' THE MEDIATOR AND THE INNER COUNSELLOR

30' DIALOGUE OF ALL FOUR CHARACTERS

60-80' PLAY YOUR INNER-THEATRE PIECE

15' SHARING AND CLOSING

FRAMING- 20 MINUTES

On a flipchart, we will draw the 4 characters, the basic information for each one, as well as their position.

Do not forget that this is a systemic method. For all characters, this is the info that each participant needs to complete:

- The name of this character is
- The main quality of this character is
- The role it plays in society is
- The main difficulty of this character is

We aim to observe the internal dynamics of each person. For this, we create the hypothesis that in each of us there are different characters that assume different functions in the whole that each person is.

These characters do not really exist, but we act "as if" they existed.

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INSTRUCTION 1 - EXPLORE THE PUBLIC CHARACTER - 10 MINUTES

We begin by exploring our **Public Character**, the character that we use socially to feel safe, contact other people and feel "in our place".

For this, we get up and choose a Smurf or a photo.

It is not intended to be "similar to you": Let yourself be guided by your intuition.

Who is our public character? The one who speaks from: "It is necessary...", "You should", "You have to ..."

This is where the world of beliefs, theories, one's public image, live.

Each person completes the information on their character (name, quality, role, difficulty) and presents it to the plenary.

INSTRUCTION 3 - EXPLORE THE PRIVATE CHARACTER - 5 MINUTES

We now propose a look towards our inner circle connecting this time with the second character, our **Private Character**.

Who is our private character? The emotional part, the one that explores, the one that is passionate about something.

Each person completes the information on their second character (name, quality, role, difficulty).

INSTRUCTION 2-IDENTIFY THE CHALLENGE - 5 MINUTES

We identify an important challenge that we have at this time in our life, important for our development in any area: physical health, relations, professional life, economic situation, social, spiritual etc ... and we use it as a work scenario.

We summarize it in one sentence.

INSTRUCTION 4 - OPEN THE DIALOGUE BETWEEN CHARACTER 1 AND 2 5 MINUTES

We continue with individual work and each person creates a dialogue, in relation to the situation, between the 1st and 2nd characters.

Observing what they have to say regarding the challenge of point 2, and the dynamics that are created between them, how does each one of them position her/himself?

It is important to place yourself in the energy of the game, as when different characters are inhabited as a child.



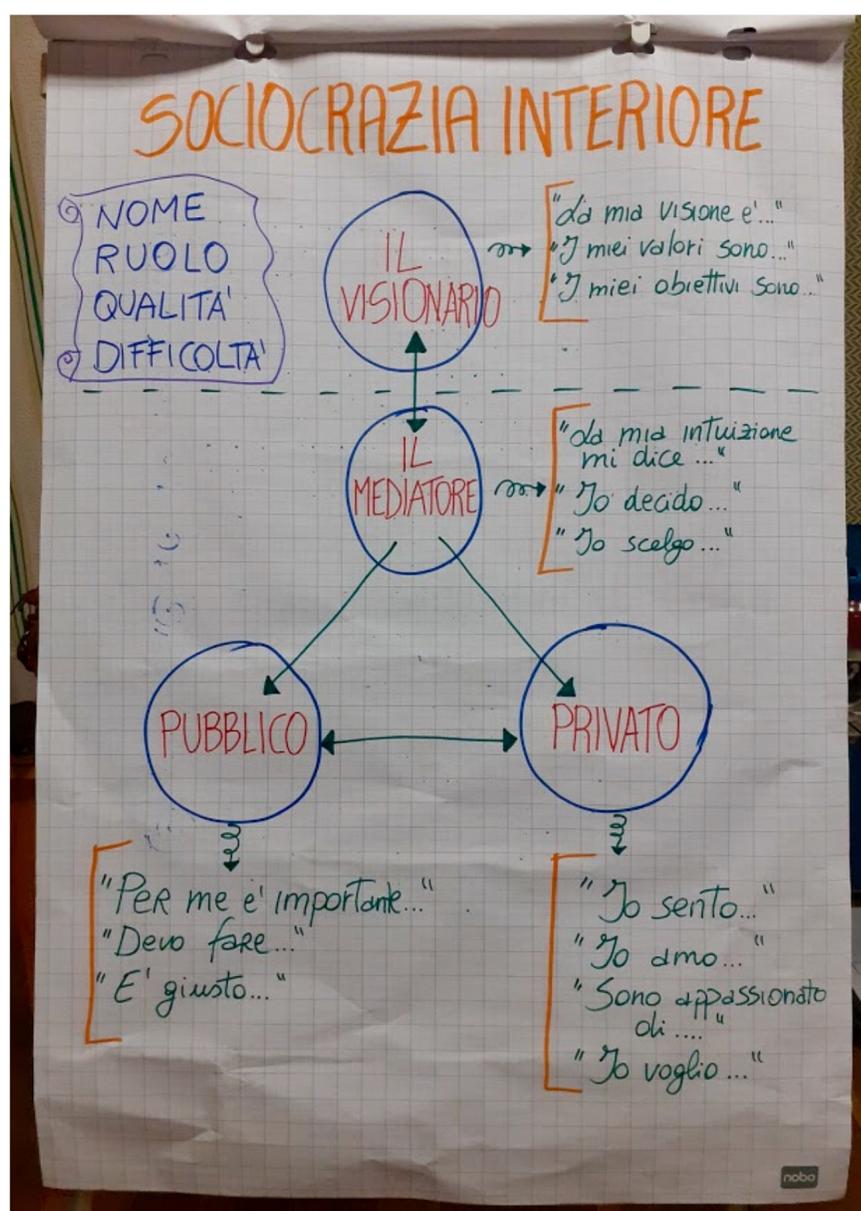
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INSTRUCTION 5 - EXPLORE THE MEDIATOR AND THE INNER COUNSELLOR 15 MINUTES

We now look for the 3rd character: the **Mediator**, the one who says: "I want..." "I choose", the Integrative energy, the part that exercises leadership capable of mediating between characters 1 and 2.

The 4th character is the **Inner Counsellor**, the Voice of Intuition: resources, inspirations, aspirations and values.

Each person completes the information of both of these characters (names, qualities, roles, difficulties).



INSTRUCTION 6 - OPEN THE DIALOGUE BETWEEN THE FOUR CHARACTERS 30 MINUTES

We gather the 4 characters: dialogue 1 and 2 around the challenge, dialogue 3-1, 3-2, dialogue 3-4, 4-3.

The facilitator helps showing it in the center with the participation of a volunteer.

The process: the objective is to generate a proposal around challenge 2 and make a decision by consent on it.

Dialogue 1 and 2: How is the relationship? Is there a tension to be observed? Is there a character that dominates another? What do they have to say regarding the challenge presented in point 2?

The Mediator begins a dialogue with 1 and 2, tries to understand the two positions and what needs are present, both named and unnamed in each one. From this information, he seeks advice in the Inner Counsellor, who places the challenge and the dynamics within the mission and vision of the person at that stage of his/her life.

Attention: here sometimes there are people who cannot connect with this part, it is important not to press too deep, and perhaps only ask about the values that the person can be aware of.

The 3rd character can ask other (real) people outside his/her inner circle for advice to help generate a proposal that should be concrete, achievable, with clear times and steps.

Present the proposal to the four characters circle and follow the steps for consent decision making (a little summarized): clarify, react, ask about objections, improve the proposal, ask about no further objections, repeat what has been decided, celebrate consent.

The meeting of the inner circle closes.



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INSTRUCTION 7 - PLAY YOUR INNER THEATRE PIECE - 60 - 80 MINUTES

In groups of 4, each one will play his/her inner theatre piece with the support of the group.

One person takes the role of facilitator, and others can enter the circle at the request of who is playing to inhabit one character or another.

How many participants play their stage will depend on how many want to play, how the workshop or consulting session is designed, and how much time is available.

It is preferable to know in advance and that no one is left without presenting for lack of time, so it is important to keep track of the time, better if the facilitation of each group takes care of this (assign about 20 minutes per participant)

INSTRUCTION 8 - SHARING IN PLENARY 10 MINUTES

Open the sharing but only to some voices on the process, not everyone will be able to speak.

To make it shorter, better ask the people to stand in a circle.

INSTRUCTION 9 - CLOSING 5 MINUTES

The Smurfs or cards are returned to the table with a little parting ritual.

A closing dynamic can be proposed.

TIPS ON FACILITATING THE INNER CIRCLE

Be careful not to psychologize the exercise, it is not the content of what the person brings that matters, but the dynamics that are hereby generated. Take care that the dialogue does not focus on the contents. It is not a matter of attending to the person's "trauma", but rather of accompanying him/her in observing the impact of whatever that trauma is, keeping the focus on the capacity of choice (proposal + decision).

Sometimes character 2 (emotions) is confused with character 4 (principles and values). Some people consider the emotional space more authentic. The facilitator should take care not to put any character above any other because they are all valuable and necessary

Character 1- It is the voice of the world. Although this voice of the world (with its beliefs, etc.) can be "oppressive", it is also the one who saves a lot of energy by incorporating many "automatic" behaviours that make life lighter. Cultural norms of conduct etc.

Character 2 - It is the emotional part and also the children's part; but be careful because this part sometimes spends its life looking to solve past pains, or looking for compensation.

Character 3 - Leadership and personal power: fully inhabiting the space of the third character is a process of internal empowerment. Many people find it difficult to identify, it is confused with character 1. Support the process of being active in their decisions: not choosing is also a decision...

Character 4 - Inner Counsellor: this character can be very far away... or be perceived as a loss of meaning. It can be confused with Character 2, it is important to clarify that they are not the same: emotions have a different function than values.

Personal emotions offer information about how we are (an internal feedback system regarding the life we live), principles and values guide behaviour based on personal and social aspirations.

It is important to maintain a presence with humour, acceptance, compassion. Explore the possible connections between the four characters: the horizontal dialogue (1 and 2), the triangular dialogue (1, 2, 3), and the vertical (3 and 4). They are all relevant and interesting to open.

Take care of confidentiality.

