**AGPA Connect 2023 Presenter Information**

**Course Code:** 33

**Course Title:** Life Staging® – Using Group Sculpting for Creative Supervision and Group Work

**Course Times:** 10:00 AM - 12:30 PM

**Course Dates:** Friday, March 10

**Instructors:** Elisabet Wollsén

**Course Description:** Supervision and group work from a narrative and artistic approach adds a different language and process by its (initially) non- verbal sculpting. Considering knowledge that always was there-but often silenced. By the creative format and collaborate process it activates our evolutionary and personal knowledge and skills as humans, thus create meaningful connections, resonance and develops our relational skill. Moreover, it also challenges the dominant taken-for-granted ideas on "what's there" that easily kidnap professionals into thin inscriptions of people and phenomena.

**Learning Objectives**

The attendee will be able to:‎

1. ‎‎‎‎Compare the role of the leader in the approach from own ways of leading.‎
2. ‎Reflect on own resistance to practice the model.‎
3. ‎Discuss the prevailing settings in own group and supervision practice.‎
4. ‎Detect the normative power in traditional language and settings.‎
5. ‎Utilize own creativity through interaction in the workshop.‎
6. ‎Apply some creative techniques in own group work and supervision.‎

**Significant Articles:**

1. Wollsén, E. (2000) Det var inte så märkvärdigt: a narrative research study at The University of Oslo, ‎Norway. With financial support from The National Board of Health and Welfare in Sweden. The ‎approach has been that, through narrative interviews, take part of the users' experience of the ‎meeting with a treatment unit within the Social Services Department in a Municipality, with the ‎purpose to obtain a deeper understanding of the changing nature of the process. Completed and ‎summarized in the report "It was not so remarkable" spring semester of 2000.‎
2. Cajvert, L. (2019) Handledning. The method Life Staging® has its own chapter in a book about ‎supervision written by a senior lecturer in social work at the University of Gothenburg. A sociologist, ‎licensed psychotherapist, supervisor and author who also teaches and supervises internationally. ‎Studentlitteratur, Sweden.‎
3. Holtzman, L. (2018) "The Overweight Brain". CreateSpace Independent Publishing Platform.‎
4. Kjellberg Carlson M., Sandgren (2019) "When the words are not in the way: what is there to see. A ‎paper on Life Staging® written at the Education for Supervisors, University of Gothenburg , Sweden.‎
5. White, M. (2004) "Narrative Practice and Exotic Life: resurrecting diversity in everyday life". Dulwich ‎publications, Adelaide South Australia.‎

**Agenda:**

1. Introduction (10 min): Short presentation of the participants, me and Life Staging®. Making a context mark around our coming collaboration, connecting with the participants and listen to some hopes for joining the workshop. Learning Objectives: 1
2. I will show video clips demonstrating the model from professionals praticing Life Staging® for many years. (10 min) 1, 2, 3, 4, 5, 6
3. Very quickly continue with a live demonstration of the format by asking volunteers to join in doing Life Staging®. All in tune with the philosophy of Life Staging®, that the experienced based and embodied knowledge is what is in focus when you want to “learn.” Parallell to the demonstration I will meta communicate about the model throughout the demonstration process, divided into 3 steps:
   * 1. The staging/sculpting process (20 min)
     2. The narrative interview (15 min)
     3. The resonance/transport (15 min) (All together 50 min). Learning Objectives: 1, 2, 5, 6
4. From there I will improvise due to what occurs. Which is also in resonance with the format, as improvisation is art and group processes are unpredictable! I usually connect what has taken place during the sculpting process to a ”meta philosophical” level around language, neuroscience and evolutionary ideas and fill in with narrative thinking on normative power, culture and rich storytelling. As well as pointing out the influence from Art and artistic metaphors. Lecture, flipchart, demonstration of tools. (25 min) Learning Objectives: 1, 3, 4,
5. I will show a video interviewing participants who have experienced the format during many years.(15 min) Learning Objectives: 1, 2, 3, 4, 5, 6
6. Small group activity talking about their experience of the workshop, how and if they want to apply Life Staging® and more creative work in their professional practice. Questions, reflections, insights, challenges, objections etc. (20min) Learning Objectives: 1, 2, 3, 4, 5, 6
7. Then all share reflections, resonance, questions and ideas so that the ideas of the acting, seeing and collaboration together can be visible, integrated and collectively formulated before ending the day. (15 min). Learning Objectives: 1, 2, 3, 4, 5, 6 Handouts will be prepared to upload before or after the workshop.
8. Written Evaluation (5 min) Learning Objectives: 1, 2, 3, 4, 5, 6

**Assessment Questions:**

Question 1 (include possible answers)

1) We are never in the same place as everyone sees from his or her perspective?

Correct Answer 1

true

Question 2 (include possible answers)

2. The main role of the leader in Life Staging approach is: a) Creating the safe space. b) Informing participants about the common pitfalls in the model. c) Assist the stager in interpreting ”the picture”.

Correct Answer 2

a)

Question 3 (include possible answers)

3. The concept of “normative power” can be described as? a) How we regulate impulses when asked to adapt to something we dislike. b) The written rules agreed on at work places. c) More or less visible cultural guidelines people follow to adapt.

Correct Answer 3

c)

Question 4 (include possible answers)

4. What is the meaning of a "not knowing" position? a) It is to stay neutral and objective when you meet with others. b) It is to be as open minded as possible when you meet with others c) It is refusing to prepare before a meeting, like reading notes from last session.

Correct Answer 4

b)

Question 5 (include possible answers)

5. How does the non-verbal place itself in interaction in professional work? a) "Gut feelings" and the like are unprofessional and not to be trusted. b) 80% of communication is verbal and should therefore be focused. c) Most communication is non-verbal, enrich and add to the knowledge of the interaction.

Correct Answer 5

c)

Question 6 (include possible answers)

6. Theories are just a sum of explanations, no (objective) truth? a) Very true! b) Theories, especially the evidence based ones, are true as they have been researched on. c) Theories chosen has nothing to do with the values of the person and are therefore objective.

Correct Answer 6

a)

Question 7 (include possible answers)

7. The overall structure in Life Staging is: a) Very strict and predictable. b) Improvised session by session due to the impact from the participants. c) Can always be collaborated and changed if the stager suggest so.

Correct Answer 7

a)

Question 8 (include possible answers)

8. The difference between Resonance and Reflection is ? a) There are no difference. b) Reflections holds more truth. c) Resonance is primarily about recognition.

Correct Answer 8

c)

Question 9 (include possible answers)

I9. What is the meaning of the “drug metaphor”? a) A setting in professional care where the expert knows what is best for the client. b) It means that drugs are ways helpful for clients when they are depressed. c) It is a common way to talk in ”abusive contexts” – avoiding the danger of the drug by mention it as a metaphor.

Correct Answer 9

a)

Question 10 (include possible answers)

10. What is the Poly vagal theory about? a) A theory of the diversity of contemporary ideas in a given field. b) A theory of where our implicit emotional communication and intuition (implicit knowledge) takes place. c) A theory on how mirror neurons will "light up" in the viewer's brain so that the viewer can "read" and understand the other's intentions.

Correct Answer 10

b)