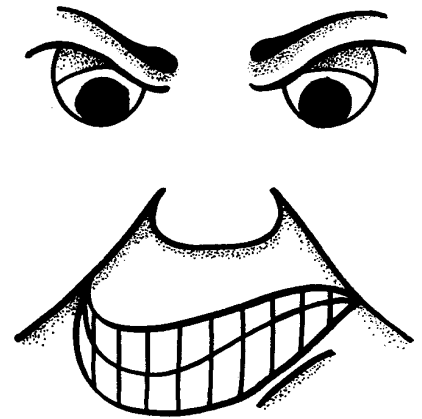
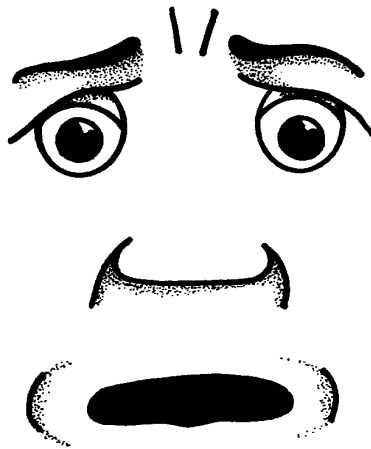
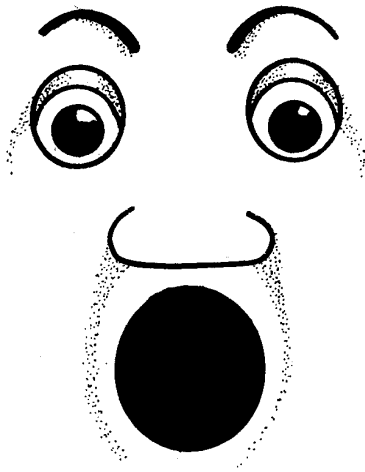


Feelings Resources



FEELING ACTIVITIES

THE FEELING SQUIBBLES GAME

Tell participants that you're going to have them play a feeling game:

Have them take an 8-1/2 x 11 piece of paper and fold it into fours (half and then half again). Have them write angry, sad, scared, and happy at the bottom of each square

Say, "You will have 20 seconds to draw feelings scribbles. I will say start and stop. You are to draw as many feeling scribbles within 20 seconds in the box marked for that feeling -- no faces or cartoons, only scribbles. Use the same color marker/pencil (best to use #2 pencil), don't change colors."

Say, "Are you ready to begin?"

Start with angry -- then sad -- then scared -- then happy. At the end have them turn paper over and give them 30 seconds to draw scribbles that represent how they feel with they feel powerful.

Then have them discuss what their feeling scribbles look like (sound like when doing them)

There will be similarities (the more you do this activity the more you see them)

Then have them look at each other's scribbles. Also notice what lines from front show up on the power drawing on back.

Notice kids who draw same lines for each or put angry lines where sad, etc.

Angry lines are typically dark, jagged, pointy, all over the page

Sad lines are typically light, wavy, tend to be at the bottom of the square

Scared lines can vary from very light lines, barely seen to all different kinds of lines over the entire page.

Happy lines are circular, light, all over the page

Check out Betty Edward's book DRAWING ON THE ARTIST WITHIN. She spends several pages discussing these "analogs."

FEELING ACTIVITIES

FEELING RESEARCH

This is a great to use in groups ages 6 to adult. It produces great dialog and wonderful insights. The goal is to have people discover a variety of perceptions and beliefs about feelings. Using the form in groups can also build empathy skills. There is no right or wrong answer to these questions. Have people work in groups of 2-6 members and assign a feeling to each group (angry, sad, happy, scared). Give about 20 minutes for the group to answer the questions (notice which groups take longer; are the loudest) After time is up have the groups report the their findings.

- This feeling happens when _____.
- How is this feeling useful?
- Do you need this feeling to survive?
- Is it ok to express this feeling in a classroom? At home? In public?
- Can you learn in the classroom if you are feeling this feeling?
- Can a teacher teach or parent provide empathy and guidance if he or she is feeling this way?
- What does this feeling.....
 - Look like?
 - Sound like?
 - Feel like in the body?
 - Smell like?
 - Taste like?

How do you show that you are feeling this way?

FEELING VOCABULARY

Brainstorm other feeling words to increase feeling vocabulary. Have the children write a list for themselves of all the words that come up from the brainstorm. Include what each feeling might look like, smell like, taste like, move like, and feel like in their bodies. Have them write a story using all the ways to express themselves.

Write a letter to a feeling doll. Have a feeling doll write a letter to you.

Tell or write a story about a time you felt angry, sad, scared or happy.

Read a story and have one of your dolls (you make, find or purchase) talk or write about what it was feeling.

Think about how a story character would be different if the she or he would be feeling a different way. For example: What was Goldilocks feeling when she woke up in the morning and before she went to the bears' house. What if she woke up feeling so happy and rested?

Write or tell a story about what the world would be like if people did not have their feelings.

Make a list of all the feelings words.

Write or tell a story about which one of your feeling dolls lives on the inside of you and which one lives on the outside of you.

Write or tell a story about how you are more like one feeling than another.

Complete the sentence: "If I were feeling like _____, I would..."

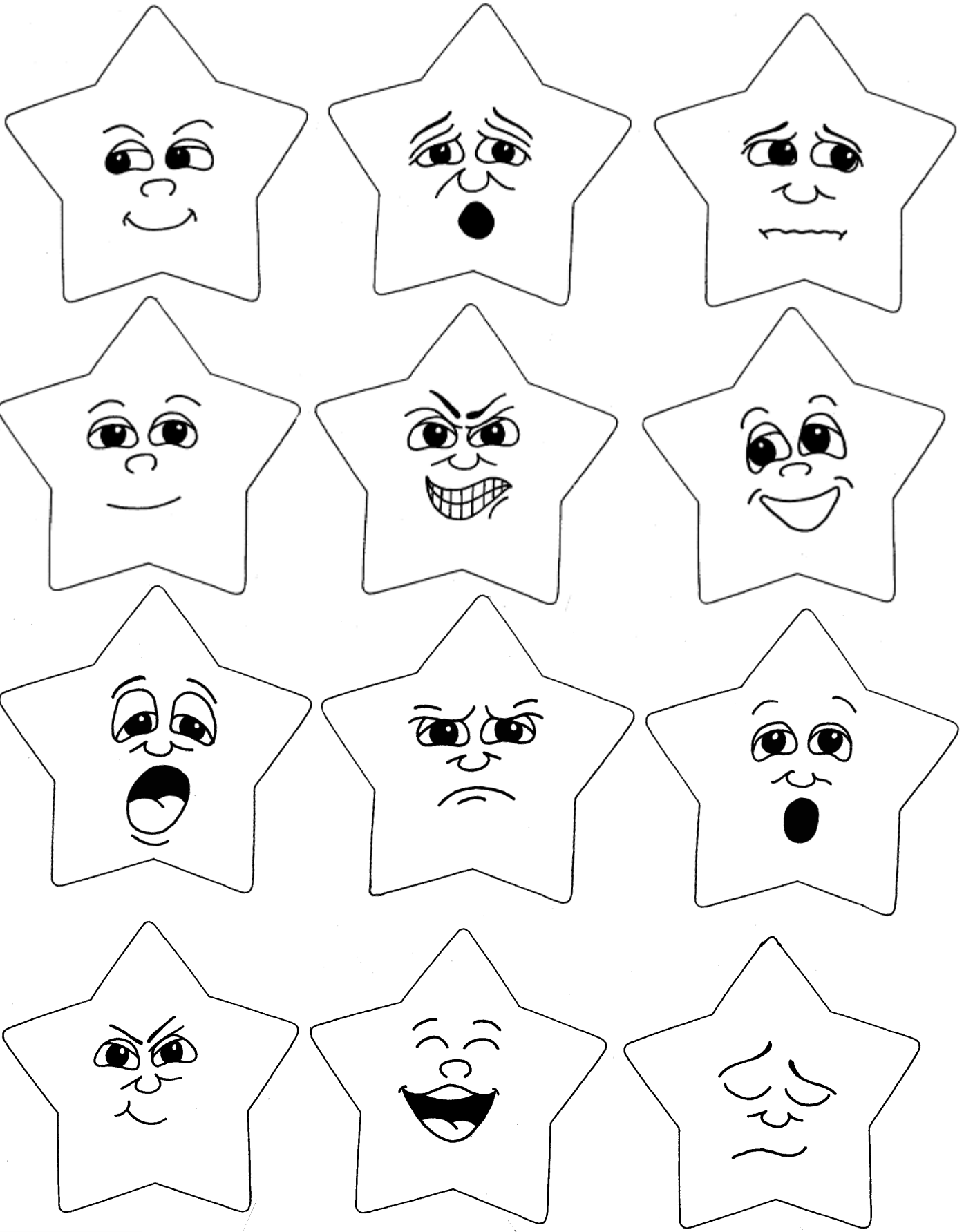
Collect cartoons from the paper that shows a feeling being expressed.

Draw a picture that expresses a feeling.

Do a graph that shows what you are feeling throughout the day. Be sure to note the time of day when the feeling starts and ends.

Go to an art gallery or look at the art around the school and notice what feelings are expressed in the art.

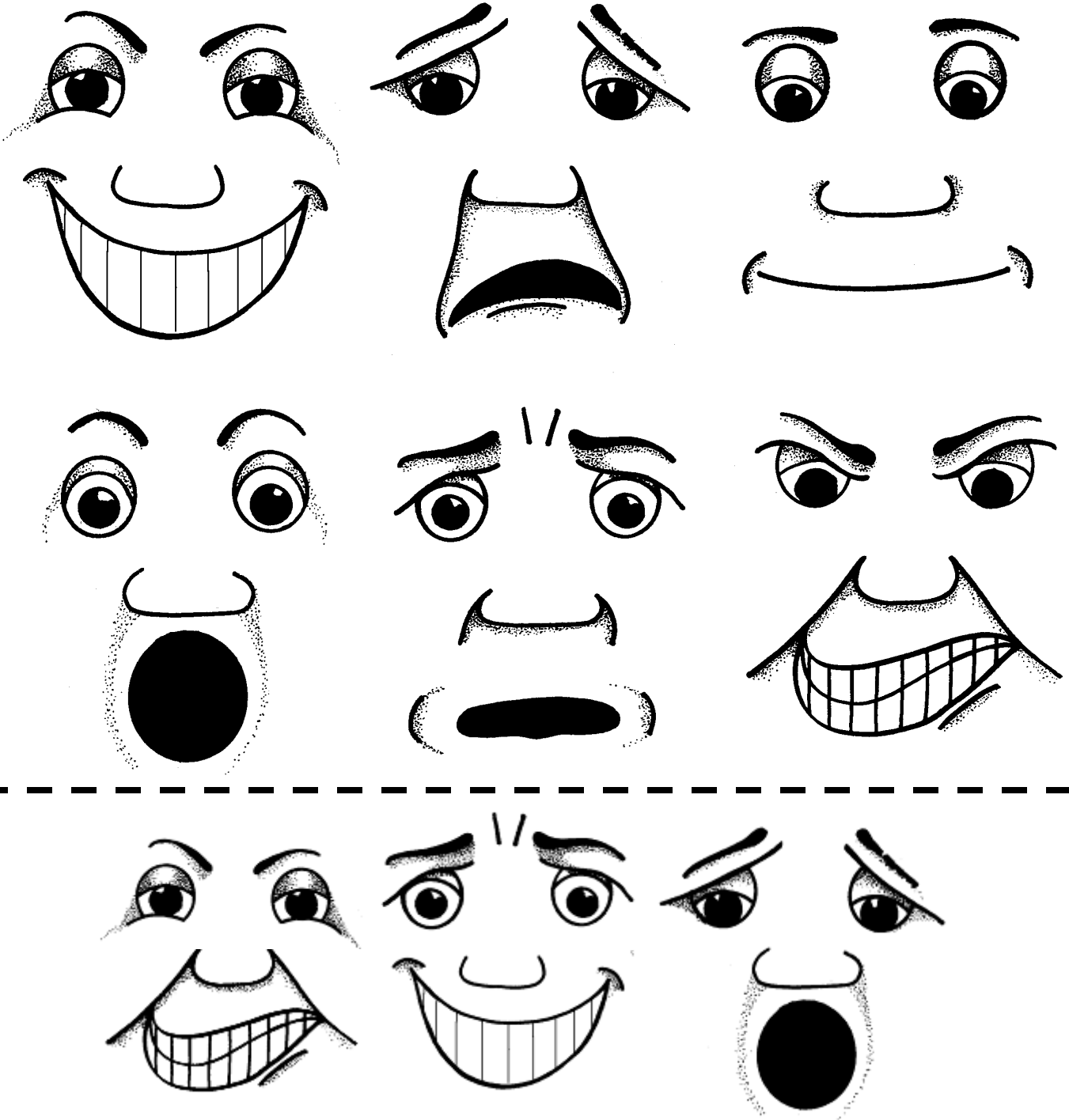
Visit Karla McLaren's website <https://karlamclaren.com/2012/03/02/is-it-a-feeling-or-is-it-an-emotion-revisited/> for lots of information on emotions and feelings.



Mixed Up Feeling Faces

Use the feeling face images below and identify the feeling each is expressing.

Create feeling face paper dolls from them and design the body language to express what the feeling is expressing. What would angry hands look like? Sad feet? A scared body? Happy breasts?



Mix up the facial features and see if the mixed up face expresses a different emotion or does something just doesn't look right about the face....or the feeling.



FALSE SMILE

EYEBROWS

Usually relaxed, though may also be raised as in eager smile.

EYE

Slightly narrowed, but not narrowed enough to match wideness of smile.

MOUTH

Widened with corner pulled straight back, not upward toward ear. Upper lip straight, showing upper teeth. Lower lip has extra-long straight middle section, showing lower teeth and lower mouth corner. Mouth shape is squarer than in relaxed smile.

SIGNATURE WRINKLES

1. Crow's feet and slight smile-shaped fold under eye
2. Deepened nasolabial fold
3. Dimples

SIMILAR TO

OPEN-MOUTHED SMILE: In natural smile, eyes are narrowed, with cheek and lower lid more full. Shape of mouth in natural smile is more angular in lower half, not as square—lower teeth don't show.



FALSE LAUGHTER 1

EYEBROWS

Relaxed.

EYE

Narrowed by lowering of upper lid and raising of lower, but iris is still clearly visible, looking outward.

MOUTH

Widened and opened. High corners; straight upper lip, lower lip straight in middle, sharply angled outer legs. Upper teeth show, tips of lower only.

SIGNATURE WRINKLES

1. Only slight crow's feet and shallow smile-shaped fold under eye may be entirely absent
2. Joined crease from nose to chin
3. Chinstraps/dimples

SIMILAR TO

LAUGHTER: When laughter is sincere, eye is almost entirely hidden between tightened lids and bordered below by full lower lid. Balled-up cheek is crossed by deep crow's feet wrinkles.



FALSE LAUGHTER 2

EYEBROWS

Relaxed.

EYE

Closed and relaxed, with simple curved lash line and few wrinkles.

MOUTH

Widened and opened. High corners; straight upper lip, lower lip straight in middle, sharply angled outer legs. Upper teeth show, tips of lower only.

SIGNATURE WRINKLES

1. Only slight crow's feet and shallow smile-shaped fold under eye may be entirely absent.
2. Joined crease from nose to chin
3. Chinstraps/dimples

SIMILAR TO

LAUGHTER: When we laugh with our eye closed, contraction around eye makes joint lid line much straighter. Cheeks and lower lids are much more full, with deep network of crow's feet wrinkles.

The Artist's Complete Guide to Facial Expressions by Gary Faigin

There are even more faces and lots of illustrations of feeling faces so you can see the muscles. Highly suggest this book be in your personal dollmaking library.

JOY



SLY SMILE

EYEBROWS

Inner corner pulled downward and toward the center of face. Lower edge of eyebrow falls below level of upper lid.

EYE

Narrowed from above by downward pressure of brow and from below by slight contraction of muscle of lower lid.

MOUTH

Widened with corner pulled back toward ear. LBL taut with overall V shape. Lips smooth and thinned; both lips move upward and press tighter against skull.

SIGNATURE WRINKLES

1. Vertical lines between the eyebrows, dimples above
2. Smile-shaped fold under eye
3. Deepened nasolabial fold
4. Dimples

SIMILAR TO

No other expression is similar.



DEBAUCHED SMILE

EYEBROWS

Vary. May be lifted overall in effort to forestall drowsiness, or lift may be asymmetrical, as here.

EYE

Upper lid droops over iris, covering part of pupil. Lower lid may be tightened and higher with fullness underneath. May drift out of convergence.

MOUTH

Widened with corner pulled back toward ear. LBL taut with overall V shape. Lips smooth and thinned; both lips move upward and press tighter against skull.

SIGNATURE WRINKLES

1. Horizontal wrinkles across part of forehead
2. Crow's feet and smile-shaped fold under eye
3. Deepened nasolabial fold
4. Dimples

SIMILAR TO

No other expression is similar.



CLOSED-EYE (ABASHED) SMILE

EYEBROWS

Relaxed.

EYE

Eyes may be gently closed or looking downward.

MOUTH

Widened with corner pulled back toward ear. LBL taut with overall V shape. Lips smooth and thinned; both lips move upward and press tighter against skull.

SIGNATURE WRINKLES

1. Crow's feet and smile-shaped fold under eye
2. Deepened nasolabial fold
3. Dimples

SIMILAR TO

No other expression is similar.



MELANCHOLY SMILE

EYEBROWS

Inner third (closest to middle of face) bent upward or at least kinked.

EYE

Slightly narrowed. Upper lid lowered slightly; lower lid straightened and higher with fullness underneath.

MOUTH

Widened with corner pulled back toward ear. LBL taut with overall V shape. Lips smooth and thinned; both lips move upward and press tighter against skull.

SIGNATURE WRINKLES

1. Slight signs of crow's feet and smile-shaped fold under eye
2. Deepened nasolabial fold
3. Dimples
4. Horizontal brow folds in middle of forehead
5. Oblique above-the-lid fold

SIMILAR TO

SAD: Mouth in sadness does not curve upward; nasolabial fold is deeper closer to nose, and mentalis bulge appears on chin. However, melancholy smile may be interpreted as being more sad than happy because of powerful effect of sad eyes.



EAGER SMILE

EYEBROWS

May be raised straight up.

EYE

Crescent-shaped with upper lid lifted extra high, perhaps showing white above iris. Lower lid straight and high with fullness underneath.

MOUTH

Widened with corner pulled back toward ear. Upper lip straight, showing upper teeth, lower lip straight in middle, angled outer legs.

SIGNATURE WRINKLES

1. Crow's feet and smile-shaped fold under eye
2. Deepened nasolabial fold
3. Dimples

SIMILAR TO

FALSE SMILE: In forced smile, upper lid and eyebrows are sometimes lifted, but are not matched by fullness in cheeks and lower lid.



INGRATIATING SMILE

EYEBROWS

Similar to fear. Overall lift with extra curl and kink at inner end.

EYE

Crescent-shaped. Upper lid lowered slightly; lower lid straight and high with fullness underneath.

MOUTH

Widened with corner pulled back toward ear. LBL taut with overall V shape. Lips smooth and thinned; both lips move upward and press tighter against skull.

SIGNATURE WRINKLES

1. Horizontal wrinkles in middle of forehead
2. Vertical folds between the eyebrows
3. Crow's feet and smile-shaped fold under eye
4. Deepened nasolabial fold
5. Dimples

SIMILAR TO

No other expression is similar.


**SMILING:
OPEN-MOUTHED**
EYEBROWS

Relaxed.

EYE

Crescent-shaped. Upper lid lowered slightly; lower lid straight and high with fullness underneath.

MOUTH

Widened with corner pulled back toward ear. Upper lip straight, showing upper teeth, lower lip straight in middle, angled outer legs.

SIGNATURE WRINKLES

1. Crow's feet and smile-shaped fold under eye
2. Joined crease from nose to chin
3. Dimples

SIMILAR TO

FALSE SMILE: In false smile, degree of smile is not matched by degree of contraction around eye—eye is wider, lower lid not as tight, cheeks not as full.


**SMILING:
CLOSED-MOUTH**
EYEBROWS

Relaxed.

EYE

Crescent-shaped. Upper lid lowered slightly; lower lid straight and high with fullness underneath.

MOUTH

Widened with corner pulled back toward ear. LBL taut with overall V shape. Lips smooth and thinned; both lips move upward and press tighter against skull.

SIGNATURE WRINKLES

1. Crow's feet and smile-shaped fold under eye
2. Deepened nasolabial fold
3. Dimples

SIMILAR TO

FALSE SMILE: In false smile, degree of smile is not matched by degree of contraction around eye, so eye is wider, lower lid not as tight, cheeks not as full.


**STIFLED
SMILE**
EYEBROWS

Relaxed.

EYE

Crescent-shaped. Upper lid lowered slightly; lower lid straight and high, with fullness underneath.

MOUTH

Widened, tensed, and narrowed. Middle of lips smile, but outer legs curve back toward ear and do not rise; they may even bend slightly downward. LBL straightened and lengthened.

SIGNATURE WRINKLES

1. Crow's feet and smile-shaped fold under eye
2. Nasolabial fold, deepest near mouth and ending abruptly
3. Dimples
4. Hook-shaped folds alongside mouth
5. Mentalis bulge

SIMILAR TO

EXERTION: Eyes are either squeezed shut or squinting without fullness of lower lid; cheeks are flat, not full; mouth is more thinned and not widened, with no wrinkle 2.

JOY



STERNNESS/ ANGER

EYEBROWS

Inner corner pulled downward and toward the center of face. Lower edge of eyebrow falls at or just below level of upper lid.

EYE

Opened normally but appears narrower because of downward pressure on upper lid.

MOUTH

Compressed in a sort of pout. LBL arched like upside-down smile, with narrowed upper lip and pushed up lower. Sharp crease under lower lip.

SIGNATURE WRINKLES

1. Vertical lines between the eyebrows, dimples above
2. Mentalis bulge
3. Hook-shaped folds alongside mouth

SIMILAR TO

INTENSITY/ATTENTION or PERPLEXED: Both are half-face expressions with mouth relaxed. May be quite similar.



UPROARIOUS LAUGHTER

EYEBROWS

Relaxed.

EYE

Squeezed shut by compression of orbicularis oculi, but without strained look of crying. The stronger the action, the straighter and thinner the line of the joined eyelids.

MOUTH

Opened and widened. High corners; straight upper lip, lower lip straight in middle with almost vertical outer legs. Most of upper teeth revealed; tips of lower teeth may also show.

SIGNATURE WRINKLES

1. Crow's feet and lower lid fold
2. Star-wrinkles from inner eye corner
3. Joined crease from nose to chin
4. Chinstraps

SIMILAR TO

YAWNING: In yawn, cheeks are not full, mouth is taller than wide, and upper teeth don't show. Eyebrows are usually active, either pulled up or pulled down.



LAUGHTER

EYEBROWS

Relaxed.

EYE

Closed or very slightly opened; lids meet in a gently bowed line; full lower lid.

MOUTH

Widened and opened. High corners; straight upper lip, lower lip straight in middle, sharply angled outer legs. Upper teeth show, tips of lower only.

SIGNATURE WRINKLES

1. Crow's feet and smile-shaped fold under eye
2. Joined crease from nose to chin
3. Chinstraps

SIMILAR TO

CRYING: In crying: corrugator contracts, lowers eyebrow; full orbicularis oculi contracts, clenching eye shut with stress pattern of wrinkles; only tips of upper teeth usually show; lower lip stays low, exposing teeth in mouth corner.

FALSE LAUGHTER: In false laughter, eyes are more widely opened, and cheeks less full, without wrinkles 1.

ANGER



ENRAGED: SHOUTING

EYEBROWS

Inner corner pulled downward and toward the center of face. Lower edge of eyebrow falls below level of upper lid.

EYE

Opened extra-wide, though pressure of descended brow prevents white from showing above the iris. Upper eyelid rises at angle greater than 45 degrees. Lower lid tight.

MOUTH

Opened and stretched sideways, with overall rectangular shape. Upper lip squared-off in a sneer, lower lip margin straight. Both upper and lower teeth show.

SIGNATURE WRINKLES

1. Vertical lines between the eyebrows, dimples above
2. Horizontal above-the-lid fold
3. Smile-shaped fold below lower lid (may not show)
4. Joined crease from nose to chin
5. Bracket folds at mouth corners

SIMILAR TO

No other expression is similar.



ENRAGED: COMPRESSED LIPS

EYEBROWS

Inner corner pulled downward and toward the center of face. Lower edge of eyebrow falls at or just below level of upper lid.

EYE

Opened extra-wide, though pressure of descended brow prevents white from showing above the iris. Outer eyelid angle greater than 45 degrees.

MOUTH

Tightly compressed. Lips narrowed to thin lines and surrounded by bulging skin, especially below.

SIGNATURE WRINKLES

1. Vertical lines between the eyebrows, dimples above
2. Horizontal above-the-lid fold
3. Smile-shaped fold below lower lid (may not show)
4. Hook-shaped fold alongside mouth
5. Barbell bulge under mouth
6. Mentalis bulge

SIMILAR TO

SUPPRESSED SADNESS: Mouth is stretched; eyes narrowed, with eyebrows up, not down.

EXERTION: Eyes are narrowed, not widened.



MAD

EYEBROWS

Inner corner pulled downward and toward the center of face. Lower edge of eyebrow falls at or just below level of upper lid.

EYE

Opened wide, though pressure of descended brow prevents white from showing above the iris. Outer eyelid angle greater than 45 degrees.

MOUTH

Upper lip may be slightly squared off or slightly compressed.

SIGNATURE WRINKLES

1. Vertical lines between the eyebrows, dimples above
2. Horizontal above-the-lid fold

SIMILAR TO

INTENSITY/ATTENTION or **PERPLEXED:** Both are half-face expressions with mouth relaxed. Both involve less widening of the eye.

Expressions in Brief

SADNESS



**CRYING:
OPEN-MOUTHED**

EYEBROWS

Entire brow lowered, especially inner corner, which is angled sharply downward. Roll of skin piles up above brow.

EYE

Reduced to nearly a single line by compression of orbicularis oculi. The stronger the action, the straighter and thinner the line of the joined lids.

MOUTH

Open moderately wide and stretched sideways as far as possible. Overall shape is rectangular. Upper lip squared off at corners; lower lip straight, often bowed up in the middle. Both lips smooth and taut.

SIGNATURE WRINKLES

1. Crow's feet and lower lid fold
2. Star-wrinkles from inner eye
3. Vertical lines between eyebrows, dimples above
4. Joined crease from nose to chin
5. Mentalis bulge
6. Cord-like folds alongside chin

SIMILAR TO

LAUGHING: No wrinkles 2 or 3; mouth stretched up, back, not out. Upper teeth show from tip to base.
PAIN: Eyes may be open, or less tightly shut; mouth in shout position.



**CRYING:
CLOSED MOUTH**

EYEBROWS

Entire brow lowered, especially inner corner, which is angled sharply downward. Roll of skin piles up above brow.

EYE

Reduced to nearly a single line by compression of orbicularis oculi. The stronger the action, the straighter and thinner the line of the joined lids.

MOUTH

Stretched as wide as possible and closed with moderate force. Sharp fold under lower lip; it may turn outward. Tautness, trembling of lips.

SIGNATURE WRINKLES

1. Crow's feet and lower lid fold
2. Star-wrinkles from inner eye
3. Vertical lines between brows, dimples above
4. Nasolabial fold, deepest in mid-cheek
5. Mentalis bulge
6. Hook-shaped folds by mouth

SIMILAR TO

STIFLED LAUGH: No wrinkles 2 or 3; less sneer in top lip or side stretch in both lips. Eyes slightly open.
PAIN: Eye clenching more extreme, cheeks not as rounded. No mouth stretching or wrinkles 5 and 6.



**SUPPRESSED
SADNESS**

EYEBROWS

Inner third (closest to middle of forehead) bent upward or at least kinked. Skin below piles in kidney-shaped knob.

EYE

Slightly narrowed by downward pressure of oblique above-the-lid fold; upward movement of lower lid. Bulge under eye.

MOUTH

Squeezed tight by the three-muscle press. Lip margins disappear, LB straight, puffiness around lips.

SIGNATURE WRINKLES

1. Horizontal across-the-brow fold (middle of forehead only)
2. Vertical lines between eyebrows, dimples above
3. Smile-shaped fold under lower lip
4. Oblique above-the-lid fold
5. "Floating" crease of zyg. minor
6. Hook-shaped fold alongside mouth
7. Barbell bulge under mouth
8. Mentalis bulge

SIMILAR TO

SUPPRESSED ANGER: Mouth is not stretched; eyes opened wider with eyebrows down, not up.
EXERTION: Mouth not stretched; eyebrows down, not up. Eye may be clenched tightly shut.



NEARLY CRYING

EYEBROWS

Inner third (closest to middle of face) bent upward or at least kinked. Skin underneath piles up in kidney-shaped knob.

EYE

Slightly narrowed by downward pressure of oblique above-the-lid fold and upward movement of lower lid. Bag under eye.

MOUTH

Moderately stretched, with strong sneer in upper lip. Sharp fold under lower lip.

SIGNATURE WRINKLES

1. Horizontal across-the-brow folds (middle of forehead only)
2. Vertical lines between eyebrows, dimples above
3. Smile-shaped fold under lower lid
4. Oblique above-the-lid fold
5. "Floating" crease of zygomatic minor
6. Hook-shaped fold alongside mouth
7. Barbell bulge under mouth
8. Mentalis bulge

SIMILAR TO

No expression is similar.



MISERABLE

EYEBROWS

Inner third (closest to middle of face) bent upward, or at least kinked. Skin underneath piles up in kidney-shaped knob.

EYE

Slightly narrowed by downward pressure of oblique above-the-lid fold. Lower lid may move up, accompanied by bag under eye.

MOUTH

Pouting. Upper lip squared off—center section extra long. Sharp fold under lower lip.

SIGNATURE WRINKLES

1. Horizontal across-the-brow folds (middle of forehead only)
2. Vertical lines between eyebrows, dimples above
3. Smile-shaped fold under lower lid
4. Oblique above-the-lid fold
5. "Floating" crease of zygomatic minor
6. Mentalis bulge

SIMILAR TO

WORRY: Eyes are wider, eyebrows are usually higher. No pout or wrinkle 4.



SAD

EYEBROWS

Inner third (closest to middle of face) bent upward, or at least kinked. Skin underneath piles up in kidney-shaped knob.

EYE

Slightly narrowed by downward pressure of oblique above-the-lid fold and upward movement of lower lid. Bag under eye.

MOUTH

Relaxed.

SIGNATURE WRINKLES

1. Horizontal across-the-brow folds (middle of forehead only)
2. Trace of vertical line between eyebrows, dimples above
3. Oblique above-the-lid fold
4. Smile-shaped fold may appear under lower lid

SIMILAR TO

WORRY: Eyes are wider, eyebrows may be higher. At times may appear very similar.

NEUTRAL: Eyebrows are relaxed, forehead is smooth.

DISGUST



WORRIED

EYEBROWS

Lifted straight up and pulled closer together, with innermost third of eyebrow bent upward or at least kinked. Eyebrow appears more straight than arched.

EYE

Alert, but not widened.

MOUTH

Squeezed tight by the three-muscle press. Lip margins disappear, LBL straight, puffiness around lips.

SIGNATURE WRINKLES

1. Horizontal brow folds
2. Vertical lines between eyebrows, dimples above
3. Oblique across-the-eyelid fold
4. Hook-shaped fold alongside mouth
5. Barbell bulge under mouth
6. Mentalis bulge

SIMILAR TO

SUPPRESSED SADNESS: In sadness, mouth is stretched sideways as well as compressed. Eyes are narrowed, not widened, and eyebrows aren't lifted upward. Nasolabial fold appears deepened in suppressed sadness, and cheeks may swell.



PHYSICAL REPULSION

EYEBROWS

Entire eyebrow lowered, especially inner corner, which is angled sharply downward.

EYE

Partly shut in a squint. Further compressed by downward pressure on upper lid of frowning brow.

MOUTH

Upper lip raised and flattened in an intense sneer. Lip is squared-off in shape and may show upper teeth. Horizontal crease appears above lip. Lower lip pushed upward slightly.

SIGNATURE WRINKLES

1. Vertical lines between brows
2. Crow's feet, lower lid crease
3. Star-wrinkles from inner eye corner
4. Nasolabial fold (deepest alongside nose, where it curves in a hook)
5. Mentalis bulge

SIMILAR TO

No other expression is similar.



DISGUST

EYEBROWS

Relaxed.

EYE

Relaxed. May be slightly narrowed.

MOUTH

Upper lip raised and flattened in a sneer—lip is squared-off in shape. Slight sneer often asymmetrical, with one half of upper lip active, other half relaxed. Lower lip neutral.

SIGNATURE WRINKLE

1. Nasolabial fold (deepest alongside nose)

SIMILAR TO

No other expression is similar.

FEAR



TERROR

EYEBROWS

Lifted straight up and pulled closer together, with innermost third of eyebrow bent upward or at least kinked. Eyebrow appears more straight than arched.

EYE

Opened as wide as possible, often with taut, raised lower lid.

MOUTH

Opened and widened. Most of the widening is at the level of the lower lip, which is stretched straight and tight. Upper lip is relaxed. Upper teeth hidden or show only tips; lower teeth exposed from corner to corner.

SIGNATURE WRINKLES

1. Horizontal brow folds
2. Vertical lines between eyebrows, dimples above
3. Oblique across-the-eyelid fold
4. Shallow, straight nasolabial fold
5. Bracket folds alongside lower lip

SIMILAR TO

SURPRISE: Surprised mouth is completely relaxed—oval in shape rather than rectangular. Surprised eyebrows lifted straight up without kinking or wrinkles 2.

VERY FRIGHTENED

EYEBROWS

Lifted straight up and pulled closer together, with innermost third of eyebrow bent upward or at least kinked. Eyebrow appears more straight than arched.

EYE

Opened very wide.

MOUTH

Opened and widened. Most of the widening is at the level of the lower lip, which is straightened somewhat. Upper lip is relaxed. Upper teeth hidden or show only tips; lower teeth exposed from corner to corner.

SIGNATURE WRINKLES

1. Horizontal brow folds
2. Vertical lines between eyebrows, dimples above
3. Oblique across-the-eyelid fold
4. Shallow, straight nasolabial fold
5. Bracket folds alongside lower lip

SIMILAR TO

SURPRISE: Surprised mouth is completely relaxed—oval in shape rather than rectangular. Surprised eyebrows lifted straight up without kinking or wrinkles 2.

AFRAID

EYEBROWS

Lifted straight up and pulled closer together, with innermost third of eyebrow bent upward or at least kinked. Eyebrow appears more straight than arched.

EYE

Alert, but not opened much wider than usual.

MOUTH

May be slightly dropped open or slightly dropped open and stretched sideways.

SIGNATURE WRINKLES

1. Horizontal brow folds
2. Vertical lines between eyebrows, dimples above
3. Oblique across-the-eyelid fold

SIMILAR TO

SADNESS: In sadness the eyes are always narrowed, not widened. The eyebrows kink, but do not lift. Mouth is often in pout, with “floating” wrinkle of zygomatic minor appearing between nose and mouth. However, there are times when the expressions seem indistinguishable, particularly if eyes aren't especially widened.

DISGUST**SURPRISE****DISDAIN****EYEBROWS**

Relaxed.

EYE

Relaxed. Often partly closed or looking down.

MOUTH

Upper lip raised and flattened in a sneer—lip is squared-off in shape. Slight sneer often asymmetrical, with one half of upper lip active, other half relaxed. Lower lip neutral.

SIGNATURE WRINKLE

1. Nasolabial fold (deepest alongside nose)

SIMILAR TO

No other expression is similar.

SURPRISE**EYEBROWS**

Often raised straight up as high as possible; may also be relaxed.

EYE

Opened as wide as possible, with lower lid relaxed.

MOUTH

Dropped open, but without any muscle tension. Oval in shape.

SIGNATURE WRINKLE

1. Horizontal across-the-brow folds

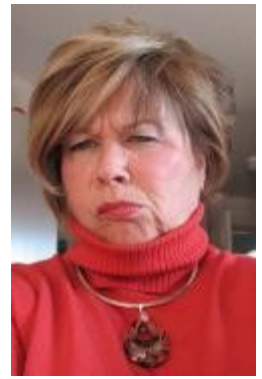
SIMILAR TO

FEAR: Mouth in fear is opened, but not relaxed. Contraction of risorius/platysma stretches mouth sideways, giving it squarish shape. Equally important, contraction of corrugator modifies eyebrow lift in fear, kinking eyebrows and creating between-the-eyebrow wrinkles.

DROWSINESS: Eyes are narrowed, not widened.

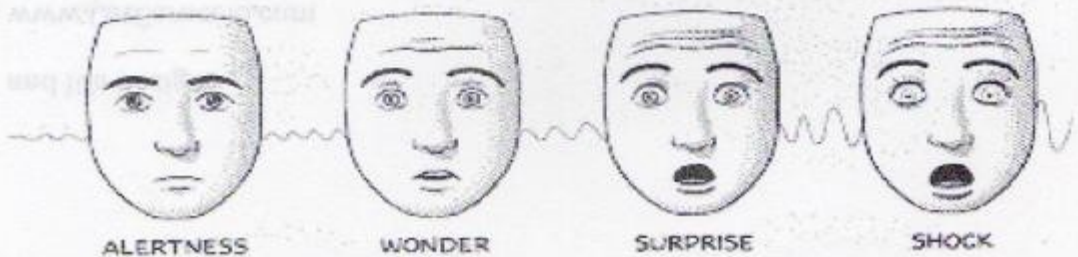
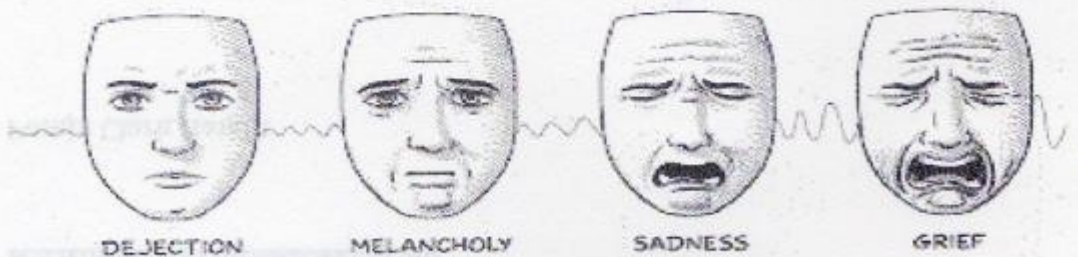
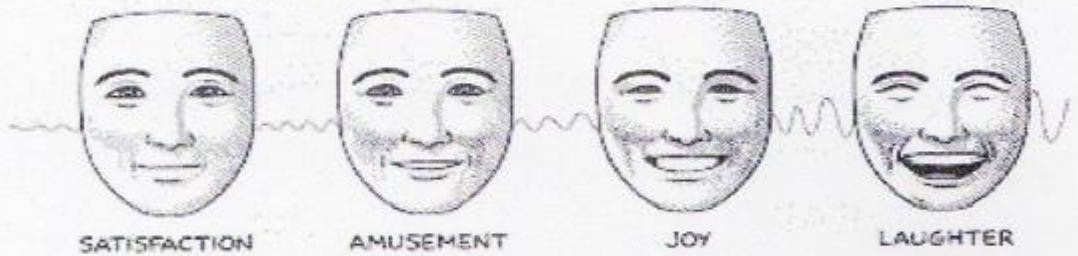
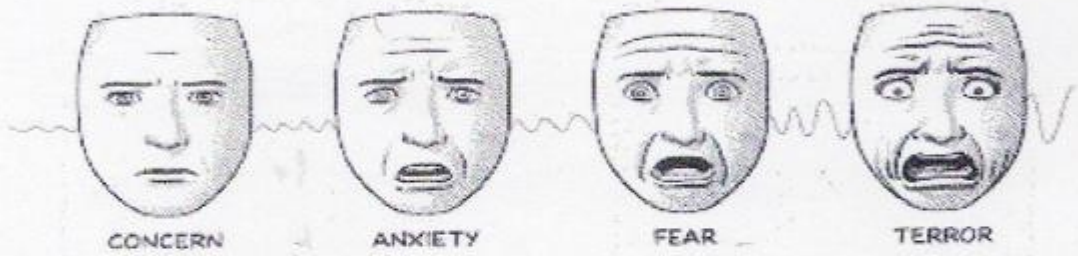
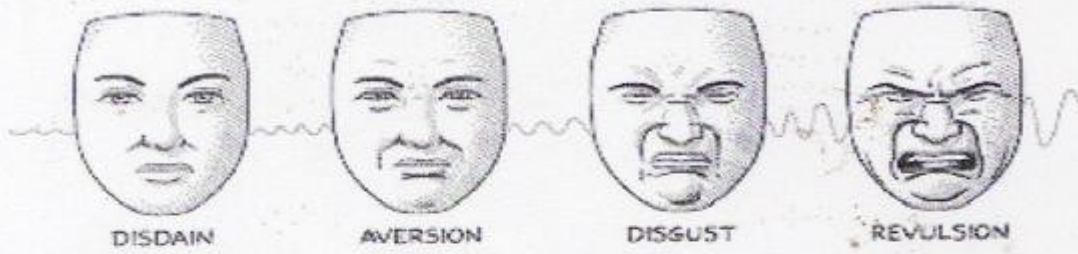
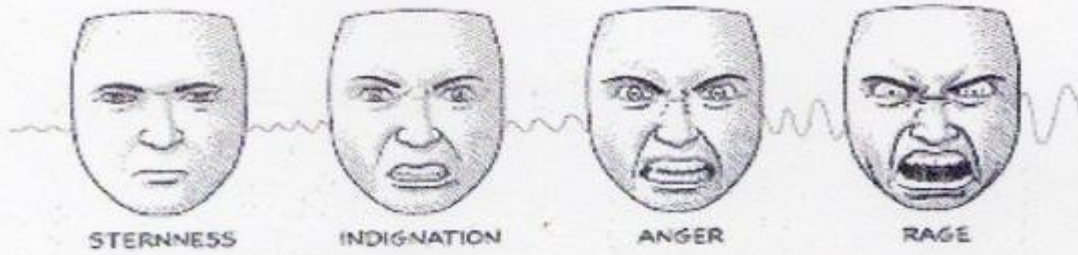
SINGING: Eyes are not widened, eyebrows are not lifted.

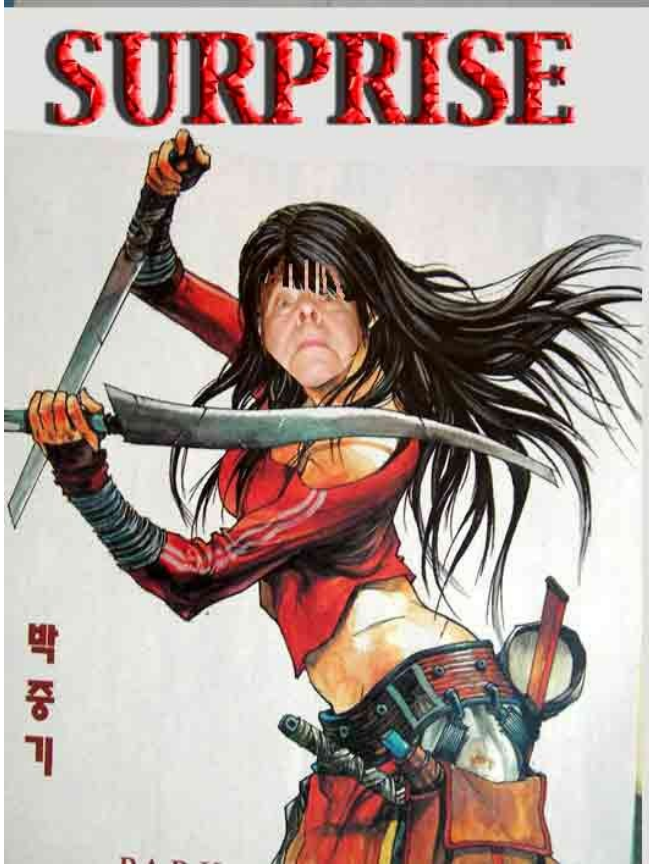
BROW LIFT: Eyes aren't widened to the extreme they are in surprise, and mouth isn't dropped open.



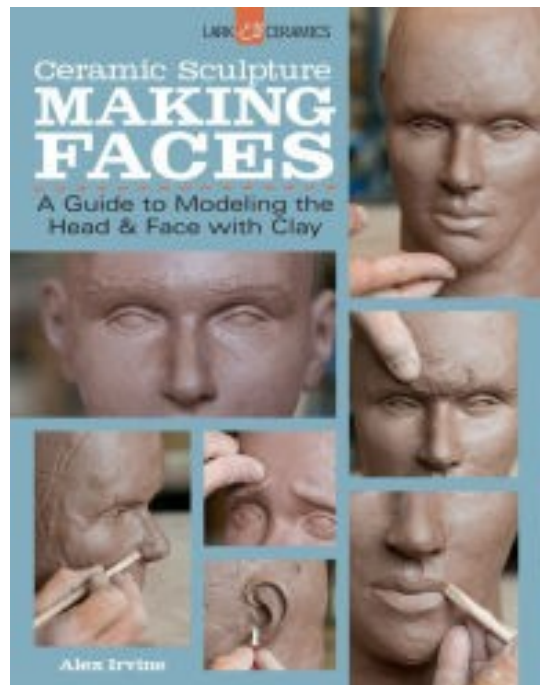
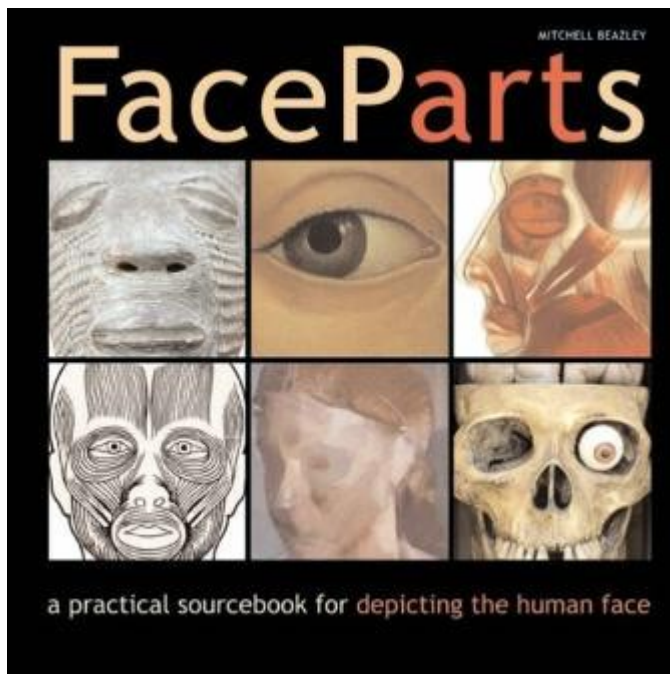


Healing





To other great books on faces



EMOTIONAL COACHING

Being an emotional coach requires that you take every emotion and expression of that feeling seriously. Adults tend to discount children's feelings because children are smaller, less relational and less experienced. Making feeling dolls will require that you: have a strong awareness of your own, as well as others, emotions; value the power and purpose of feelings; be willing to model your emotions; and aren't strongly compelled to fix things. Dr. John Gottman says there is a five-step process of emotional coaching:

Become aware of the emotion.

Recognize the emotion as an opportunity for intimacy and teaching.

Listen empathetically, validating the feelings.

Help find words to label the emotion.

Set limits while exploring strategies to solve the problem at hand.

Dr. John Gottman's book, *The Heart of Parenting*, is an excellent resource of feeling information and strategies about emotional coaching and emotional intelligence.

WHAT EMOTIONAL SUPPORT IS

Showing emotional support for another person consists of demonstrating the following behaviors and attitudes:

EMOTIONAL PRESENCE

We communicate emotional presence by being physically close to the person(s) needing emotional support and by using relaxed, yet attentive, body language.

SOFT EYES

Our eyes can be hard or soft depending on our state of mind. Soft eyes reflect a relaxed, trusting accepting and non-judgmental state of mind.

FOCUSED ATTENTION

We communicate focused attention by being close, making full eye contact, leaning forward and by verbally responding to concerns.

COMPASSION

Compassion is an attitude of concern, empathy and understanding.

UNDERSTANDING THROUGH VALIDATION

Understanding is communicated by validating the person's feelings and experience(s), and taking an empathetic attitude by making supportive statements, nodding, asking clarifying questions and saying that you understand.

SHARING PARALLEL EXPERIENCES

Parallel experiences are the telling of similar experiences if we've had them.

SHOWING FAITH IN THE PERSON

Telling them that we support their right to make choices for themselves, even when we don't understand their reasons or share their goals shows faith in a person.

MIRRORING EMOTIONS

Mirroring emotion is matching, with our voice and body language, the level of energy, enthusiasm, intensity, or despair (except anger) which they show while sharing their feelings with us.

TAKING AN INTEREST IN THEIR LIFE

All of the above attitudes and behaviors communicate our interest in another person's life. In addition, we show our interest in their life by initiating open dialog with them about their interests.

WHAT EMOTIONAL SUPPORT ISN'T

GIVING ADVICE

We must avoid offering advice when emotional support is needed. Advice is the last thing a person who needs emotional support will listen to. Ask them how you can be supportive. Giving suggestions may be appropriate after their need for emotional support is met.

DISDAIN

When we look down on them with pity, judgment or disgust we only show our own arrogance, scorn and lack of sensitivity or compassion.

CRITICISM

We must avoid criticism when emotional support is needed. Criticism tears people down. Support builds people up. Mistakes are part of the learning process that can be analyzed and/or discussed after the emotional situation has been worked through.

FLAT AFFECT

We must try to match the intensity of their expression with our own. This is a powerful way to communicate genuine interest. Showing no interest or no expression shows a lack of connectedness and a lack of concern for what the other person is experiencing or what they have experienced.

FAULT FINDING

When emotional support is needed, finding fault is cruel, insensitive and disrespectful.

When you or another person needs emotional support work through the emotional side of the issue FIRST. Then brainstorm and offer suggestions and/or feedback. Ask for permission to contribute opinions and suggestions. They may not always be desired.