



You-Too: Mental Hygiene Methodology for College-Age Students

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Abstract: You-Too, a newly developed teaching and learning methodology in mental hygiene for college-age students, focuses on individual needs and uses their motivational power instead of trying to solve perceived or real social problems. This paper presents the theoretical background and main features of the method, as well as the anthropological observations we made during its operation.¹

Keywords: learning methodology, you-too, self-knowledge, teamwork, Roma students.

My colleagues and I have spent a decade researching the nature of prejudices.² We have organised theoretical and practical programs meant to reduce prejudice among primary school students, multipliers (teachers, social workers) and employees recently graduated from university. Our efforts were marked by many failures and a few moments of success. The methodology presented here, which is the result of these past failures, takes *individual* needs as its starting point and targets the *general* prejudicial qualities found in their thinking. Instead of taking a social problem (such as inequality of opportunity or its increasingly ethnicized background) as its point of departure, it starts from the individual's desire to do better (change of mindset, development of soft skills) or to feel better (mental hygiene). It promotes personal development and, perhaps indirectly, some progress in understanding and addressing certain social issues.

- 1 The present article was originally published in Hungarian in the social science journal *Replika* (Ligeti 2022) and has been revised for the English version. Both the Hungarian and the English version were produced within the framework of the four year long research project titled, *The History and Current Practices of Hungarian Participatory Film Culture, with an Emphasis on the Self-representation of Vulnerable Minority Groups* (2019–2023), no. 131868, supported by the Hungarian Scientific Research Fund of the National Research, Development and Innovation Office.
- 2 This took place within the framework of the *Kurt Lewin Foundation* operating between 1995–2016 and the Faculty of Social Science at the Eötvös Loránd University in Budapest.

In addition to describing the You-Too methodology, we will also present some of our anthropological observations made during the practical application of the method. In the context of empowering and engaging small marginalized communities, participatory filmmaking has been included in the canon of visual anthropology since the work of Jean Rouch (Feld 2003). Our approach extends the conceptual scope of the term to include a group of individuals who, although they may be middle class in terms of socio-economic position, face a number of difficulties (lack of soft skills, mental hygiene difficulties) that may later lead to their socio-economic marginalization.

The observations discussed below were made during the practical operation of the You-Too methodology among two groups: students from a cumulatively disadvantaged background (typically Roma) and middle-class university students studying in Budapest, who can benefit from participatory filmmaking methods in terms of their mental hygiene, even if they do not necessarily belong to a specific disadvantaged group. The reason we dare to include You-Too methodology among participatory filmmaking methodologies is not just the fact that participants choose the topic to work on – regardless of their position in the social hierarchy or their ethnic background – and not only because the topic in question necessarily pervades their everyday lives (search for identity, gender, climate change, refugees, social hierarchy, etc.), but also because it overrides the teacher-student relationship considered mainstream in the accepted normative world, making the roles of student and teacher relative.

What is the You-Too Methodology?

You-Too methodology is an art-based teaching-learning methodology with significant mental hygiene components designed for groups, primarily those of university students. In intense collaboration, the group members produce an animated film,³ addressing a social issue of their choice (e.g. racism, gender, climate change, refugees, homophobia, or social inequalities). Learning the technical skills of animation is an integral part of the methodology, so no prior technical skills are needed for successful participation.

The process starts with brainstorming and continues until the film is released. Project participants are actively involved throughout the whole process, from writing the story on which the film is based, through production, to the promotion

3 In the academic year 2021–2022, my colleague Tamás Jamriskó and I experimentally used the You-Too methodology for making a radio play.

of the film. The method is aimed primarily at opinion shapers in the broad sense, i.e. educators, journalists, social workers, academics in the humanities, etc., and at BA students in one of these fields. In their animated film (or, more recently, a radio play), the group presents a social problem by which most of its members are affected. [Fig. 1.]

Several previous participants stated that they had been completely unaware of being affected by the given social problem, and had only just realized it also affected them. In some cases, it is a revelation to realize that, although one does not personally belong to any religious, sexual or national/ethnic minority, they can become the target of attacks because of their own nationality, religion or even their physical appearance or body shape.

Precursors

It is common experience that prejudice cannot be reduced intentionally, because whenever the explicit pedagogical will appears, it is immediately met by resistance. The camps organised by the Sherifs (2001) used to be one of our theoretical points of departure. These camps for adolescents were the setting for a series of social psychological experiments aimed at gaining a better understanding of intergroup relations. The conclusion was that intergroup prejudice is reduced by situations in which the people involved are interdependent, strive to achieve a *common goal*, and find themselves in a non-subordinated position.

The You-Too methodology builds on the “jigsaw classroom” teaching technique first used by Aronson (2012), whereby a class of students (mostly from marginalized families) is divided into smaller groups, whose cooperation is an essential prerequisite for learning. John Hattie (2017) shows the significant impact of this technique on learning effectiveness. Such situations were generated, for example, by a series of animated film courses (Department of Media and Communication, ELTE Faculty of Arts, 2017–2021), in which a methodological framework was deliberately designed to require the collaboration of participating university students if they wanted to succeed.

The Teaching-Learning Process

We have observed that the You-Too methodology is a collaborative filmmaking framework that revises traditional hierarchical teacher-student relationships. [Fig. 2.] We must completely distance ourselves from the still dominant teacher

training approach based on Landa's (1966) systemic model of teaching-learning. The idea is that information flows from the teacher to the learner in a deliberately designed and organized framework. Over the past two decades, the idea that learning is simply a flow of information has been questioned by many, and the view that institutionalised teaching should not focus on the transmission or acquisition of specific knowledge has become quite fashionable. Education is more about developing skills.

The transfer of information and the development of skills cannot be separated. For instance, how could skills of memorizing be developed without the student having to learn a passage of a certain length verbatim? The learning process is most strongly influenced by the *context* of learning, the climate in which the teaching-learning process takes place. It makes a huge difference if the teacher explains why the poem should be learnt and encourages the student or if rote learning is an exercise of power, and assessment and grading are a means of discipline.

The intentionality and organization of the teaching-learning process is less often the focus of research.⁴ Numerous methodologies have been developed in the field of subject knowledge and skills development, which embed learning in a practical activity or aim to make it fun, or even playful. However, the position of the learner and the teacher is not challenged significantly even within these educational paradigms. The You-Too methodology seeks to blur, if not erase, the boundary between the two positions: when a student creator shows or teaches something to the other students, he or she is the teacher. At the same time, the student is learning – precisely because of the framework of the process and the consciously designed climate of organisation:

1. The student has to deepen his or her understanding of the content being conveyed to his or her partner (for example, how to use software, what to look for in photography, editing, colour selection and other operations)
2. and needs to pay attention to how much of what is presented actually reaches the other person, what is understood and how (Mike Neary's highly relevant work (2010) on this topic, based on pre-Stalinist Soviet avant-garde Marxist critical theory, should be noted).

Teaching also develops the personality and communication skills of the person teaching. Their own knowledge of the subject matter is broadened and deepened, as they need to make an effort to make what is being taught to their

4 One is reminded of an episode of the South Park cartoon series, in which Mr. Garrison and his colleague demonstrate various sexual positions on the teacher's desk, while the utterly bored children are secretly longing for maths class.

peers understandable, accessible or even likeable. The content taught needs to be shown from a different perspective so that the “learning party” can embrace it. And the learner is active because he or she wants to learn the subject matter, because gaining the knowledge is in his or her personal interest: he or she is responsible for certain phases of the project (editing, drawing techniques, promotional tools, etc.).

How is One Socialized by Higher Education?

Higher education institutions across Europe are under considerable pressure to deliver the highest possible amount of knowledge as quickly as possible to as many students as possible – and, of course, as cost-effectively as possible. These institutions increasingly resemble global corporations rather than creative intellectual centers. Accordingly, due to social expectations, and particularly those of the business world, their operation is governed by measurability, comparability, instrumentalized practical knowledge that can directly serve production, such as presentation skills.

There is growing isolation in higher education, with flexible course choices replacing permanent study groups in many institutions and the majority of students also holding jobs during their studies to make a living. In effect, they do not just look for a little extra income, but rather attend university in an accelerated process of adultification. Expectations of achievement are high, and even first-year students are preparing for the labor market, which informs their selection of courses and teachers: grades and references are important, and the stakes are very real and for adults: the repayment of student loans and later mortgage. And it is as if the individual were primarily and solely responsible for his or her own mental hygiene malaise or burnout.

Students are left to fend for themselves. No longer children biologically and legally, they are not real adults yet in terms of their life situation and mental state. The typical age for a BA degree is 22. In institutions of mass education without group permanence, where a group only comes together for a single course for a single semester, the environment in which the group is conducive to individual development and where the individual strives to do their best for the group has to be created by teachers faster than before, almost instantaneously.

Concise, quick, and punchy arguments (rhetoric) are expected in more and more courses. The teaching of doubt is waning at the university, which rather steers students towards assertive communication based on self-confidence. The

awareness of possible cognitive biases and the ability to exploit their debate opponents and to influence the audience have become valuable skills. Anything but doubt. As Peter Hill (Biola University, CA) says in an interview about the intellectual humility expected of an academic researcher, “the ability to doubt is not necessarily an advantage when applying for an MA degree.”⁵

Challenges Met by the You-Too Methodology

The three pillars of the methodology are self-knowledge, project discipline and aesthetics for its own sake. Self-knowledge develops through group participation, as the individual faces his or her own attitude towards the common goal. This takes place even if the group member is latently or openly opposed to the group’s goals, since protestation is also a type of attitude. It is important for the participant to formulate his/her own role and to identify strengths and weaknesses. Since the teaching process in Eastern European education systems is typically governed by teaching methodology rather than the diversity of learners’ needs, we also include the development of learning skills in the category of self-knowledge. If properly facilitated by group coordinators, the previously mentioned technique of learning by teaching can also serve the deepening of self-knowledge: the person imparting knowledge is forced to clarify and rethink what he/she is teaching.

The second pillar is project discipline, which is perhaps the most practical and even marketable skill, even if that is not the express goal of You-Too methodology. In our experience, there is an enormous shortage of careful planning, reliable execution, usable feedback, good time management, a clarification of roles and expectations, setting milestones and performance criteria in nearly all areas of work and creation. Most people generally do not realize that artistic creation, scientific research, non-profit activism and successful business is based as much on well-prepared and well-executed project work as on individual excellence or an abundance of bright ideas.

The third pillar is aesthetics, beauty beyond practicality – beauty, the magic of the moment, disinterested pleasure – which most people long for at the beginning of the 21st century, but very few actually embrace. You-Too methodology builds on the unmeasurable, unplannable, and unpredictable within a carefully designed and calculated framework. Beauty, emotion, and inner experiences are the fuel of creation. Deadline, the division of roles and the expected outcome are its framework.

5 See: <https://www.youtube.com/watch?v=WiLZK1z2Z54>. Last accessed 02. 03. 2023.

The group coordinator holds the creative process together, but tries not to influence it, control it, speed it up or slow it down, their role being quite similar to that of a group trainer. The group coordinator is a professional with previous experience in mental hygiene development and in pedagogical work with groups. Their legitimacy is based on this knowledge as well as their personality, and their main responsibility is to ensure that the process is conducive to learning and personal development.

Trainings, camps, and university courses based on the You-Too methodology take place in an era in which individuals feel increasingly lonely (see Szalai 2020). We have to create within a mainstream cultural context where one's efforts are expected to produce practical, immediate results and all activities and objects must be useful. You-Too is creation for the sake of creation; there is, in fact, no purpose. The main task of the methodology is to make the young people in the course understand and even feel that creation has no further purpose. The purpose is the process itself, which is *not* the same as nihilism. The methodology works through the very *absence* of intentionality. The following are some of the problems – or to put it euphemistically, “challenges” – which the You-Too methodology seeks to meet:

1. Discourse on social issues: the first stage of the creative process is to discuss the issue, to find common ground and differences of opinion and particularly to uncover the ideological foundations or background knowledge behind these. The discourse on the central topic of the project does not end when the planning of the animated film is completed; it continues throughout the process. The group coordinators or trainers consciously sustain the dialogue throughout the course, blending the philosophical considerations related to the given social issues with the participants' personal practical experiences. They encourage group members to explore literary, philosophical and psychological works on the topic and to argue, to listen, and to rethink what they have already thought about many times.

2. Institutional learning focuses on performance, subject knowledge and labour market skills: the client of school education is not the individual, but society, so the framework of education, the content taught, and teaching methodology all reflect the interests of the latter. What is discussed here is not just a methodology capable of handling differences between individuals, but also the fact that education always has a purpose. The system of public education at primary and secondary levels is regulated by the Public Education Act (CXC of 2011 on National Public Education). The law refers to patriotism, the acquisition of skills and specific knowledge, preparation for the labour market, and information related to a world

view meant to be objective. Although, at least in principle, public education must respect the student's "human rights [...], with special regard to their right to the free evolution of their personalities, to free self-determination" (Public Education Act, Clause 46. § (3) f), we know this is something that can be ensured by the school climate rather than the knowledge delivered in the course of frontal education (the "curriculum" shoved down the throat of the "student body"). This is no different in higher education, where students are already adults in age, but are mentally and existentially vulnerable because of their position in the institution. The university adaptation of the You-Too methodology has shown the great need for a learning technique alongside institutional learning in order to foster personal development and to create group cohesion among the BA students attending the course.

3. The space for self-expression and venting has been shrinking. Hungarian higher education is also characterized by the phenomena described in great detail in an article on British universities in the Guardian (Shackle, 2019). Increasing loneliness, tightening deadlines for assignments, the labor market's pressure to perform are all mental challenges that students have to cope with on their own, independently and as individuals.

Yoga, which has deteriorated into trendiness, mindfulness exercises on the fly, and the like, do not contribute to the development of mental health within fast-paced schedules planned down to the minute, and they actually make the individual responsible for phenomena whose causes are external. In the life path of the university student, years of study are followed by working life. My experience as an organizational developer over the last 15 years correlates with the trends noted in scholarship: the expectation is to regulate emotions rather than express them (e.g. Congleton, Hölzel, Lazar 2017 or Leary, Gohar 2014).

This phenomenon is becoming more common in higher education as well. In principle, there is a possibility to express emotions in the workplace, and employees and team members are often encouraged not to repress their feelings, but to express them boldly. But this is preferably for the sake of work efficiency, team cohesion, or the well-being of employees.

The *Harvard Business Review* (Barsade and O'Neill 2016, 11) even highlights the benefits of some workplaces requiring employees to press a button at the exit at the end of the workday, indicating their emotions as they leave the office. From the *big data* gathered from the multitude of clicks on buttons marked with emoticons, analysts can then tell what motivates employees the most. While slogans are all for the free expression of personality and individual differences,

emotional expressions are rejected in practice. Perhaps the following parallel will illustrate what we mean: during the pandemic, it was often said that understanding and empathy with others were essential, because the whole world had been closed for about a year in a way and to a degree never seen before. The world of education and work continued to expect the same level of performance, as if nothing had happened.

4. The target group cannot work effectively in projects, even though public and higher education has been all about projects in recent years. What could be the reason? No matter how much we work with teachers (2006–2020) or with business leaders (since 2007), we keep running into the same difficulties in organizational development or leadership training. The consensus in the teaching profession is that the following are the main criteria for a child's psychological fitness for school: the 6–8 year old child looks forward to school, prepares for it, completes assigned tasks, does not abandon activities before they are finished, is able to pay attention for 20 minutes and to work independently, is capable of self-reflection, tolerates failure well, puts up with frustration, has a tolerance for monotony, can sit still and wait patiently. After decades of working as trainers, we are left wondering how well adults teaching in public and higher education are equipped with the above.

Let's not forget that all adults and children are affected by the world of education, whether they have attended schools in the public or private system. So we expect the above from a 6–8 year old child, even though often the adults who teach them are not capable of it. Why would we expect a six-year-old child, for example, to tolerate monotony? Of course, if we take monotony to mean getting up every day, cleaning up and eating, then lower-school education must also show that this monotony is life itself. It is an artificially induced demand that everything must be interesting and enjoyable, while really valuable things can only be achieved through an endless repetition of familiar elements – just think of the need to learn a foreign language thoroughly.

The You-Too Methodology in Practice

You-Too methodology has been tested with BA level university students, disadvantaged primary school students living in small settlements in Borsod County, and special education teachers and social workers. The following is a summary of our anthropological observations in the course of applying the methodology.

Several previous participants stated that they had been unaware of being affected by the given social problem, and had only just realized it also affected them. “When we work with children, when we teach them, we realize how hard the work of education is. Of course, it’s much easier when the children do something they are interested in and get up when they want to, but that’s not possible in primary school,” says one BA student.⁶

Borsodka

In the summer of 2021, You-Too methodology was tested with primary school pupils in a disadvantaged village, partly for research purposes. The project had to be preceded by a six-month university course and training of university student trainers and workshop leaders. A three-phase program was put together in collaboration with some faculty members of the Department of Media and Communication at the Faculty of Arts at ELTE University and some other trainer colleagues (primarily with Tamás Jamriskó and Nikoletta Kovács). In the framework of this program, 1. students attend a university course on animated film based on the You-Too methodology [Fig. 3], 2. participate in a “train the trainers” course, where they learn the teaching methodology itself and the methods of group coordination, and 3. teach disadvantaged, mainly Roma children how to make animated films, to express themselves, to vent their emotions and to collaborate in project settings.

The village school was made available as the location of the summer animation filmmaking session. The program was attended by fourteen primary school children. “We didn’t tell the children in the segregated settlement,” said the principal during preparations for the program in the spring, emphasizing their good intentions, namely to save university students from the culture shock of meeting (Roma) students attending the school, who are from one of the segregated settlements. The group was ethnically mixed even so. One of the students – who later proved to be a pillar of the joint creative work – was late for the announced start; as it turned out, they had to give water the family’s horses in the nearly 40 degree heat.

6 Works created in the You-Too project to date include: *The Dragon with No Chance* (*Az esélytelen sárkány*, 2020), an animated film made by special education teachers teaching disadvantaged and disabled children at Chance Pedagogical Center (Esély Pedagógiai Központ) in Békéscsaba; *Banga* (2020), a 22-minute animated mockumentary by BA and MA students at the Eötvös Loránd University, Faculty of Arts in Budapest; *Borsodka* (2021), an animated film coordinated by BA students with the participation of disadvantaged primary school students living in Borsod County; *You-Too* (2021), a two-minute stop-motion animation film made by BA students in economics and communication.

Based on our observations, it was not following the rules that posed difficulty for the vast majority of the participating students, but rather freely using the possibilities offered by the framework. It took much longer for them to dare to speak, to stand up, to express ideas, to create, than it did for university students or special education teachers. This was probably due to the location itself: the school building.

At the same time, two of the children were from the most prestigious families in the village, and the almost palpable hierarchy among the adults was unwittingly dragged into the animation session: with constant jokes, destructive interjections, mockery of peers. “It’s as if the adult world is already here, establishing who is the master and who is the servant in the village, and these children are not even 14 years old,” said one of the university students who took part in the session, when discussing the program afterwards. It seems important for university students to understand the social context of creative work and to experience in practice the basic concepts of social psychology that they learn about in theory during their studies. “It says a lot about the school that Mariann could talk throughout the day, give the finger to the camera, and then back down when I mentioned that the principal would see the footage. Is it all about power? And artificial nails are no problem,” as one student summarized the situation.

Several of the eighth-graders in our session in the village are preparing to go to a school that will give them immediate, tangible skills. “I personally talked one of our students out of going to a school that offers a baccalaureate,” says the principal, “and we enrolled him in a horse grooming course in Nyíregyháza instead. In six months he can come back to work, and there’s a big farmer here whose son is this boy’s classmate, and it’s already settled, who is going to look after the horses, because Miklós is a very skilful boy,” adds the principal in an interview with a student. This is important not so much because of the way people are bound to this particular locality, but because the You-Too methodology gives students the opportunity to gain first-hand knowledge about social phenomena in the field.

Éva at Home

When the You-Too methodology was used in a BA course, the students decided on the topic to be discussed. During the seminars held in 2018 and 2020, the students drew on a very broad spectrum of ideas in the first phase of the planning, without excluding any of the possibilities that arose. For the sake of experimentation, the teachers also raised ideas, but the students firmly rejected this, communicating

their reasons assertively: “the teachers said that our topics would be worked on, but this is not ours, so the group does not want to work on this topic.”

We found that the process of preparation was perceived by the students as taking too long: “I feel like I’m ready to run, and we’re just looking at running shoes in the shop window,” says one student during the interview about the project. The drive to increase pace and (perceived) efficiency is not a characteristic of their stage of life, but of the *zeitgeist*. The rush of public education is most evident in this kind of manifestation. In our observation, the fact that the production process (photography, drawing) does not start in the first third of the course, and what takes place is the planning and aesthetic framing, clarifies to the group members how they should approach the topic (in our case, the issue of gender). It builds group cohesion and stronger commitment (essential for the completion of the project, which requires a lot of meticulous steps). It was observed that in animation filmmaking projects under the You-Too methodology, where there was not enough time for discussion and preparation, group members perceived the process of creation as hectic and could not necessarily identify with the result, which was perceived as slipshod work.

As an experiment, the two-minute long animated video clip *Éva at Home* (2018)⁷ [Fig. 4] was not coordinated by an external professional, but by someone selected by the BA students from among themselves. The effect of this was chaos, dissatisfaction and a bad group atmosphere. The background to this, however, was not that an external authority was more likely to hold the group together and to balance interests, but that the students missed a very important step from a social psychological point of view, namely the precise definition of the chosen group coordinator’s responsibilities, rights and role, and of what legitimized them in the eyes of their peers.

“We were able to try it out for ourselves and find out who was good at what,” says one group member, referring to the fact that everyone was able to try out different roles, as the participants’ roles in the project were not fixed. “The point is that we can jointly create a piece of work that we can look back on later with pride and joy, even though we didn’t know each other at the beginning,” says another student. All group members remain involved throughout the process. The You-Too methodology does not take into account group members’ prior level of expertise in story-writing, drawing, music composition or technical work. It is precisely through this that the more experienced group members learn how to

⁷ *Éva otthon* (*Éva at Home*) is also a song by Ricsárgír, a Hungarian alternative band popular among university students, which explores the theme of gender through punk music.

turn a beginner into a partner, how to involve the other person, how to motivate them and how to teach something – whether it is something spectacular or a backdrop for success. And the learners are active, because they are aware that their work is important in the process and want to understand and learn about the area that is their responsibility. In contrast to school-based education, where it is the curriculum rather the needs of the learner that determines what is to be learned, we observed an inductive way of learning when and observing the students' activities using the You-Too methodology. It is not a particular software or the world of photography or sound editing in general that is being taught and learned, but always the slice of it needed in the process at the moment.

“I got angry when Peter was unable to send the files on time for the third time; that’s no way to work,” – says one participant during the debriefing. The You-Too methodology takes emotions into account in the first place, since participants also react emotionally, or even react primarily emotionally in the course of making the animated film, partly because they are affected by the topic, and also in response to situations that arise during the work. In contrast to traditional experiential training, *spontaneous* reactions and expressions can occur at any moment and in many different forms, and they are allowed and even encouraged. You-Too methodology seeks to give space to spontaneity, without fearing the creative or destructive power of emotions. The group leaders neither inhibit nor encourage the participants to express their emotions; it is the free flow of events that gives the participants the permission to experience and express their feelings. There is no bad or shameful emotion. From the very first moment, the group leaders consciously create an atmosphere that allows the group members to address each other directly instead of sharing their feelings with the group leaders only. Participants are encouraged not only to allow their feelings to be expressed, but also to dare to express them verbally and to ask each other questions about them. This will ensure, for example, that anger or disappointment expressed by one group member would not be misunderstood, and it will enable the other group members (as well as the given person) to understand the meaning of the emotional reaction they have shown and what has triggered it.

A distinction must be made between the feelings that arise in the moment as a result of collaboration and the deeper emotions that arise, although these two are, of course, not entirely distinct. Why didn't a group member finish a task on time? Why did they do it the way they did? Why does their opinion carry more weight? Why didn't the other person do the task as previously agreed? Why did the decision end up being what it was? And why did we get there one way or

another? Questions like these have come up about anger, jealousy, fear and other feelings during the discussions with the university students. The analysis does not stop at this point, so it is not primarily the feelings generated by the tasks or the group activity that are the main subject of the collective discussion, but the subconscious content behind them.

The more lasting emotions are induced by personal involvement with the subject matter (in our case, gender) and are rooted in the early stages of personality development (Erikson 2002) and in family history (Berne 2019). The group coordinator tried to channel the power of emotions into the process of creation, but because of their position, they were not able to achieve detachment from their own emotions and could not transform emotional energies into the driving force of creation. The crucial lesson is that group coordinators must be trained to effectively express and manage their own emotions and those of the group members and to channel those emotions into the creative process.

Short Summary

This article has presented a teaching-learning methodology and a set of consciously and methodically gathered experiences about its implementation. The methodology differs both from the teaching-learning methodologies used in public and higher education and from the experiential training methods that have been in use in Eastern Europe for several decades.

Experience shows that the You-Too methodology largely delivers on its promise when it claims to have a developmental impact in the areas of project discipline, self-awareness, and aesthetics. Although further fine-tuning and development of the original methodology seems to be necessary in several respects, in light of our interviews and observations, these do not require changing the theoretical background or foundations of the methodology.

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Figure 2. Students are also trainers.



Figure 3. Students attend a university course on animated film based on the You-Too methodology.



Figure 4. A frame from *Éva at Home* (2018) animated video clip.

