



SPARK

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Co-funded by the
Erasmus+ Programme
of the European Union



MOAVE
psychology movement



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01

About the Project

Approximately two-thirds of young people will have been exposed to a traumatic event by the time they turn 16. Experiencing a traumatic event can potentially affect both their current and future mental health. SPARK project aimed to explore three modalities that are effective for young people suffering from trauma as opposed to the more traditional verbal-based methods.

The project's objectives were:

- To create new methods through which the young people receiving the service from the partner organizations will benefit from.
- To train leaders in the three different modalities.
- To encourage leaders/facilitators to help young people going through difficult time by making use of the therapeutic tools learnt through this project.
- To enable young people identify their internal and external resources.
- To help young people acknowledge their thoughts, emotions and behaviour through art, drama and body work.
- To support young people process their thoughts and explain their emotions by making use of resources found in any of the three modalities.
- To create and share 180 toolkits with psycho-social professionals and educators working with young people.

Three participating organisations namely; Drustvo MOAVE, FoRC (Friends of Romanian Children) and the leading organisation KVF (Karl Vella Foundation) shared their respective expertise and resources to create the three modalities, namely;

1. **Working with Art**
2. **Working with Drama Techniques**
3. **Working with the Body**

THE PARTICIPATING ORGANISATIONS

Karl Vella Foundation (KVF) – offers psychological and educational support for children between 5 to 17 who are going through the illness or loss of a family member. It provides a safe space and a sense of belonging in a community where children share similar experiences. KVF also offers emotional and psychological support and crisis intervention to patients and their carers who need to travel abroad for treatment.

Drustvo MOAVE - is a non-governmental organization with the aim of supporting self-expression, exploration and growth through movement, officially founded in 2016. Drustvo MOAVE works with young people undergoing trauma through experiencing mental health issues on personal level or in close family members.

FoRC (Friends of Romanian Children) is a Romanian NGO founded in 1994 by Mary Gibson and Serban Cantacuzino. The aim of the organisation is to support institutionalised children and bringing them together in a family environment to grow up with love and care, close to nature.

The 180 toolkits were designed by facilitators following their participation in training in the three modalities. Professionals in the psychosocial and educational field can make use of these toolkits to help students process their thoughts and have a better understanding of their emotions through the development of a visual vocabulary.



02

About Erasmus+

WHAT IS ERASMUS + ?

Erasmus+ is the European Union programme for education, training, youth and sport. It runs for many years, with organisations invited to apply for funding each year to undertake creative and worthwhile activities.

Erasmus+ aims to modernise education, training and youth work across Europe. It is open to education, training, youth and sport organisations across all sectors of lifelong learning, including school education, further and higher education, adult education and the youth sector. It offers exciting opportunities to study, work, volunteer, teach and train abroad.

Erasmus+ is strengthening efforts to increase the opportunities offered to participants and a wider range of organizations, focusing on quality impact and contributing to a more inclusive and cohesive society, with a focus on green and digital competences in society. European citizens must be better equipped with the knowledge, skills and competences needed in a dynamically changing society that is increasingly mobile, multicultural and digital.

WHAT ARE THE GOALS OF THE ERASMUS + PROGRAM?

The general objective of the program is to support the educational, professional and personal development of people in the fields of education, training, youth and sport in Europe and beyond through lifelong learning and thereby contribute to sustainable growth, quality jobs and social cohesion, the promotion of innovation and the strengthening of European identity and active citizenship.

Specific objectives:

01	promote learning mobility of individuals and groups as well as cooperation, quality, inclusion and equality, excellence, creativity and innovation at the level of organizations and policies in the field of education and training;
02	promote informal and casual learning mobility and active cooperation among young people, as well as cooperation, quality, inclusion, creativity and innovation at the level of organizations and policies in the field of youth;
03	promote learning mobility of sports personnel, as well as cooperation, quality, inclusion, creativity and innovation at the level of sports organizations and sports policies.

ERASMUS+ SUPPORTS THREE KEY ACTIONS AND JEAN MONNET ACTIONS:

UNDER KEY ACTION 1 (KA1),

organisations can obtain funding for the mobility of individuals (learners and staff can go for training, traineeship, job shadowing, exchange to a partner organisation in another country).

UNDER KEY ACTION 2 (KA2),

organizations can obtain funding to implement international projects of varying scale.

UNDER KEY ACTION 3 (KA3),

the European Commission provides support for various system-oriented projects.

JEAN MONNET ACTIONS CONTINUE

to contribute to reflections on European integration by fostering knowledge and awareness of EU matters.

Organisationally, the implementation of the Erasmus+ programme is overseen by the European Commission in cooperation with a network of national agencies in all participating countries. Most of the activities under Key Actions 1 and 2 are carried out by national agencies in each participating country, and some of the KA1, KA2 and KA3 activities in the field of education and training are conducted entirely by the European Commission itself through the Executive Agency.

For more information about the programme please visit the official website.

 erasmus-plus.ec.europa.eu

The background is a photograph of an art studio. In the foreground, there is a wooden palette with various colors of paint (brown, blue, red) and two small metal containers. Behind it, there are several glass jars filled with paintbrushes. The image is overlaid with a semi-transparent blue and brown geometric pattern consisting of diagonal lines and rounded shapes.

03

Toolkits



Working With Art

“Art is when you hear a knocking from your soul...and you answer.”

TERRI GUILLEMETS

SESSION 01:

INTRODUCTION TO THE GROUP**AIMS:**

- To introduce the group
- To build a safe and non-judgemental space where children feel heard

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

crayons/ paints/ Pencils/ markers/ magazine cuttings

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (15 MINS)

Children are invited to draw their name on the paper and decorate it in their preferred way.

Using cuttings from magazines or by drawing they will then decorate the paper with things about them. For example hobbies, favourite people and things, pets etc. The image will help them introduce themselves.

STEP 3 PROCESSING (15 MINS)

Children are invited to show their artwork to the group and introduce themselves.

The other children will listen, and they can have conversation about things in common

STEP 4 CLOSURE (5 MINS)

During the closure/check-out the children take it in turns to say how they felt in today's session and what they want to take home with them.

SESSION 02:

SAFE SPACE**AIMS:**

- To explore their safe place
- To generate a conversation regarding ground rules

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, art material, safe place script, music

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in, children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Put relaxing music on in the background.

Tell the children to close their eyes, breathe in and breathe out, and imagine a place where they feel comfortable and safe. It can be a real place or an imaginary place.

Once they imagine this place, they can open their eyes and start drawing it. While the children are drawing the teacher can continue giving guidance:

- Where is this peaceful place? Is it indoors/ outdoors?
- Is this place small or large?
- Who is in this place? Are there other people or animals present?
- What can you hear in this place? What can you smell?
- How is the temperature in this relaxing place?
- What are you doing in this place? Are you sitting, relaxing or maybe walking or playing?

STEP 3 PROCESSING (10 MINS)

- Children show their safe place and can share some information about it
- Children can imagine a safe place whenever they need to relax in the future.
- What helps us feel safe as a group?
- Share some ground rules.

STEP 4 CLOSURE (5 MINS)

During the closure/check-out the children take it in turns to say how they felt in today's session and what they want to take home with them.

SESSION 03:

WHO AM I?**AIMS:**

- To foster self- reflection and improve self- esteem
- To increase self awareness

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

Magazine cuttings, glue, paper, colours

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Children are asked to make a collage and draw a poster about themselves. They will answer the question "Who am I?" Participants may answer the question in any way that they please. Some examples of these can be:

- Personal attributes
- Abilities and Talents
- Things they enjoy or don't enjoy
- Things that are important to them
- Things that they don't like/ things that make them feel uncomfortable

STEP 3 PROCESSING (10 MINS)

After the children draw their collage it is important to note that:

- We are all different
- We have different interests and characteristics
- We all have different strengths and weaknesses
- We need to respect our differences

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check- out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 04:

ME AS A SUPERHERO**AIMS:**

- To increase self-esteem and self-awareness
- To think about our strengths

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

art materials, paper, 3D materials (e.g. play dough) if preferred

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen without passing remarks or comments.

STEP 2 ART MAKING (20 MINS)

Discuss various superheroes such as Superman, Spiderman and Ironman. Invite the children to draw themselves as a superhero. Ask them to think of:

- The strengths of the superhero
- Where the strengths came from
- What superpowers he/she/it has
- What the costume looks like

STEP 3 PROCESSING (10 MINS)

Children can take it in turns to show their superheroes.

- How does it feel to be a superhero?
- What will they use their superpowers for?
- Are the superhero's strengths similar or different to the child's strengths?

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check- out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 05:

MY STRENGTHS

AIMS:

- To recognise and draw on our own unique strengths
- To increase self esteem
- To identify internal resources

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

Paper and Colours

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Invite the children to think of a challenging situation eg: a difficult task. What helped them succeed in this situation? Share some experiences as a group.

Ask the children to draw a tree with several large leaves on it. On each leaf, write down a personal strength, or a healthy way to cope with stress.

Develop the tree image with paint, drawing or collage.

STEP 3 PROCESSING (10 MINS)

How do our strengths help us cope in various situations?

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check- out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 06:

MY BUBBLES**AIMS:**

- To reflect on our support network
- To identify external resources that help us cope with difficult situations

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, markers, pastels, crayons

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Invite the children to draw themselves in the middle of the page.

Afterwards, ask the children to think of all the people in their lives that are important to them, family, friends, teachers etc.

They can choose symbols, colours or shapes that symbolise these important people in their lives. Ask them to draw these people around them according to how close they feel they are to them (for example, someone who is very close will be placed close to the centre).

STEP 3 PROCESSING (10 MINS)

- Who do we feel safest with?
- How do these important people in our life help us?
- How do we feel to have these people in our life? (ex. grateful, lucky)

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 07:

PRACTISING GRATITUDE

AIMS:

- To foster gratefulness and acknowledgement of the people in our lives
- To explore support systems and recognise the value of caring relationships

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper and colours

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Invite the children to close their eyes and think of a person/ people that they are most thankful to.

Draw themselves with this person/ people, doing their favourite thing together. They can also write/ draw a message to this person.

They can give this image to the person/s they are most grateful for.

STEP 3 PROCESSING (10 MINS)

How does this person make them feel?

What are they thankful for? E.g. I am thankful to my mother for cooking for me every day.

How do they show their gratitude?

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check- out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 08:

RECOGNISING OUR EMOTIONS

AIMS:

- To start a reflection on emotions
- To increase awareness of emotions

MATERIALS NEEDED:

paper, colours, ruler

SUGGESTED TIME NEEDED:

40/50 mins

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Make a big circle. Fold the paper to have 8 parts in the circle.

Using lines, shapes, symbols and colours invite the children to draw each part of the Emotions Wheel.

Remind the children that there is no right or wrong way to do this and to focus on what feels right for them to express each emotion.



STEP 3 PROCESSING (10 MINS)

- Do particular colours/ shapes remind us of particular emotions? (we are all different so it will be different for everyone)
- Which are the darkest emotions and which are the lightest?

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 09:

WHAT IS IN OUR HEART?**AIMS:**

- To identify our emotions
- To increase self-awareness

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper and colours

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Draw a heart.

What emotions do you feel in your heart right now? Take a moment to check in with yourself, noticing your emotions in this moment, your energy level, and how your body feels. Think back on your day and the various emotions that you have felt throughout it. Use lines, colours, and shapes to represent your feelings.

STEP 3 PROCESSING (10 MINS)

- What feelings are most visible in our heart?
- We have both positive and negative feelings throughout the day.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 10:

OUR PERSONAL BOX OF FEELINGS**AIMS:**

- To identify what is Public and what is Personal
- To identify what we are comfortable sharing with others

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

Box, different craft materials, magazine cuttings, colours/ stickers/ glue

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Ask the children to bring a box for today's activity.

Invite the children to design their own box.

On the outside draw/ stick the things and feelings that you are comfortable sharing with others.

On the inside you can draw/ write/ stick the things that are more personal to you and share with the people that you trust. Inside the box you can put emotions that are difficult for you or make you angry or frustrated or scared.

The children can then show their boxes to each other but are not required to speak about what is inside.

STEP 3 PROCESSING (10 MINS)

- What do we show everyone and what is more personal for us?
- Who do we trust and talk to about what is inside the box?
- Encourage the children to speak about the inside of the box with someone who they trust.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 11:

COPING WITH DIFFICULT EMOTIONS

AIMS:

- To identify coping strategies

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, colouring material

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Invite children to draw themselves in the middle of the paper.

Later, invite the children to draw all the things and the people who make them feel better when they are sad, unhappy, or worried. They are to draw these images surrounding the drawing they made of themselves.

STEP 3 PROCESSING (10 MINS)

Children are invited to share what helps them cope with difficult emotions and situations e.g. hobbies, physical activity, breathing exercises, speaking to someone, going to a particular place, imagining their safe space.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check- out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 12:

OUR VOLCANO**AIMS:**

- To acknowledge and manage our anger
- To identify consequences and ways to cope with anger outbursts

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, markers, pastels, crayons

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Compare our anger outbursts to a volcano that explodes. Ask the children if they have ever seen a volcano.

Invite the children to draw their own volcano. This does not need to look like a real volcano and they can use their imagination.

- When did the volcano form?
- Has the volcano ever erupted/ is it dormant/ about to erupt?
- Is it large or small/ thin/ thick/ weak/ strong looking?

STEP 3 PROCESSING (10 MINS)

- Reflect on the consequences of a volcano eruption.
- What are the consequences of anger outbursts?
- How do these affect us and the people around us?

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check- out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 13:

PAINTING TO MUSIC

AIMS:

- To learn new relaxation techniques

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, watercolours/acrylics, paint brushes, water

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Use watercolour or acrylic paints on a heavy-weight paper. Put on relaxing, instrumental music.

Invite children to paint lines, colours, and shapes that represent the music that they are hearing. Try to match the rhythm of the music to the movement of the art making.

STEP 3 PROCESSING (10 MINS)

- Focusing on our senses can help to bring us into the present moment.
- Being present in the moment helps us to be more relaxed.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 14:

BEING IN A GROUP**AIMS:**

- To reflect on their role within the group
- To identify what they enjoy about being in a group

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper and colours

GROUP SIZE:

8-12 participants

DESCRIPTION OF TOOLKIT:**STEP 1 CHECK-IN (5 MINS)**

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Invite the children to draw all the group members on a piece of paper. They can draw something that reminds them of the other members.

While drawing think of:

- Memories that you have with the group.
- How did you feel in this group?
- Why were you important in this group?

STEP 3 PROCESSING (10 MINS)

Children share their images and their positive memories within the group.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check- out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 15:

TREE OF LIFE

AIMS:

- To identify strengths, skills, goals, and important people in our life

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, various art materials of child's preference

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Invite all the children to draw a tree from the bottom upwards. Explain that you will be guiding through every part of the tree that they will draw. Guide through the tree:

1. Roots – Where do you come from eg: family/ past events?
2. Ground – Draw things that are in your present day to day life.
3. Biodegradable bin. On the ground ask the children to draw a biodegradable bin. Tell them to dispose of the negative thoughts in the bin. These will be recycled and make the soil stronger.
4. Trunk – Think of your skills and talent
5. Branches – Hopes and Goals
6. Leaves – Important people in your life
7. Fruit – Gifts you receive in life

Variation of The Tree of Life (Ncube, 2006, 2017)

STEP 3 PROCESSING (10 MINS)

Children can show their trees to each other and share how they feel after drawing the tree.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check- out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 16:

DRAWING A STORYBOARD**AIMS:**

- To work as a group

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, various art materials of child's preference

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Divide the paper in equal boxes. The number of boxes will be the same as the number of children in the group.

Everyone will have a paper. The child will draw a fast image in the first box. After a few minutes they will pass it onto the next child who will draw an image in the next box to continue the story. Children will continue until all the boxes are full and the stories are formed.

STEP 3 PROCESSING (10 MINS)

- Children can share what they think that their stories are.
- Reflect on how they felt that other people continued their story.
- Reflect on the advantages of working in a group.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 17:

LIFE JOURNEY

AIMS:

- To reflect on the past, present, and future
- To increase self-awareness
- To identify goals

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, various art materials of child's preference

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Invite the children to draw a path. What does this path look like? Is it in the country, in the city or by the coast? Is the land flat or are there mountains or water?

Ask the children to think where they are right now in the path. Where are they coming from and where are they going?

How is the weather in the image? Are there any obstacles throughout the path? If they can bring a backpack with some things to help them to overcome the obstacles, what would they bring?

Are they alone in the path or do they have other people with them?

STEP 3 PROCESSING (10 MINS)

Children can show their paths to each other and share some things that they learnt about themselves through the image.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 18:

SHOWING GRATITUDE**AIMS:**

- To prepare for endings
- To show gratitude

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

paper, various art materials of child's preference

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Invite children to document their gratitude visually.

- What things are you grateful for in your life?
- What are you grateful for from these sessions?
- What are you grateful for from the members of the group?
- Paint or collage a work that represents these things.

STEP 3 PROCESSING (10 MINS)

share the children's experience of these group sessions and prepare for the ending of these lessons.

- How does the end of these lessons make them feel?

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 19:

GROUP ART MAKING**AIMS:**

- To prepare for endings
- To work together

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

A3 paper, colour materials

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 ART MAKING (20 MINS)

Prepare one big piece of paper that can be placed on the floor for the children to be able to go around to paint on. Invite the children to make one collective image together. Encourage the children to draw on different sections of the image.

STEP 3 PROCESSING (10 MINS)

- Reflect on how it felt to make one big image together.
- Ask the children if they wish to cut a piece of this image as a reminder of the group.

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 20:

SAYING GOODBYE**AIMS:**

- Processing endings and separation

SUGGESTED TIME NEEDED:

40/50 mins

MATERIALS NEEDED:

Small pieces of paper (10 x10cm), art materials

GROUP SIZE:

8-12 participants

STEP 1 CHECK-IN (5 MINS)

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen. Remind the children that today is the last session.

STEP 2 ART MAKING (20 MINS)

Give the small papers to the children. Each child needs to have a paper for every member of the group. (If the group is made up of 6 children, every child needs to be given 5 pieces of paper).

Invite the children to draw a 'Goodbye' postcard to each member of the group. Think of something positive; a memory, words, phrases, or images that they want to share with that person.

In the end each child will have a small memory from every participant of the group.

STEP 3 PROCESSING (10 MINS)

- Reflect on how the children feel about the Goodbye postcards
- Identify the feelings related to the ending of the sessions
- Identify how they wish to say goodbye as a whole group (e.g., a group hug)

STEP 4 CLOSURE (5 MINS)

During the Closure/ Check-out the children take it in turns to say how they felt in today's sessions and what they want to take home with them.

SESSION 21:

THE GROUP ORCHESTRA

AIMS:

- To help young people be more present and embodied
- To help participants warm up and connect with each other
- To increase playfulness and creativity

SUGGESTED TIME NEEDED:

20/30 mins

MATERIALS NEEDED:

Our bodies

GROUP SIZE:

8-16 participants

STEP 1 A SAFE SPACE

The facilitator explains the game – that is; the what, why and how to create a safe and open space for exploring and being creative.

STEP 2 BEING MORE PRESENT

The facilitator will first guide participants with connecting to self practice for the purpose of being in the moment, emphasising on welcoming everything that is present. The participants are invited to be more present through creative meditation including all the senses (smell, sounds, body, internal rhythm, feelings, sensations, sight). Participants can also close their eyes during this stage or move around. The facilitator can allow for all different ways of being authentic in this stage.

STEP 3 CREATING AN ORCHESTRA

The facilitator invites the group to open their eyes and explains the more detailed process of creating together. It is important that the facilitator checks with the group about how they are feeling and to encourage contact and dialogue, even if it is nonverbal. The facilitator invites the group to a group sound and movement improvisation called the 'Orchestra', where they will play different songs using different mediums – our bodies, hands, objects, sounds and voice.

The facilitator guides the participants individually into the song and what media they can use. The rhythm, intensity, speed and volume are decided by the participants. When the facilitator introduces the song title, the participants can express how they feel about it through their bodies. Eventually, a song will start to form out of the different energies and states. Everyone is welcome and it is important to not be critical.

First Song:

- Title: The Jungle
- Rule: Use only your hands to create sound

Second Song:

- Title: Angry River
- Rule: Use only your mouth to create sound

Third Song:

- Title: Blooming Flowers
- Rule: Use only movement, without sound

Fourth Song:

- Title: Dog Party
- Rule: Use whatever you want to make sound/movement

Fifth Song:

- Title: Ask participants to come up with a song title
- Rule: Ask participants to come up with a rule

STEP 4 DEBRIEFING

What was easy?

What was maybe hard?

What helped you to express yourself?

Was there anything holding you back?

Do you feel any different than as you felt at the beginning of the exercise?

What's the feeling in your body?

How do you feel in this group?

SESSION 22:

HAND SCULPTURES**AIMS:**

- To wake up the senses and let go
- To increase intuition and body awareness
- To explore creativity and different ways of self expression

SUGGESTED TIME NEEDED:

45-60 mins

MATERIALS NEEDED:

our own bodies, journals, something to write with

GROUP SIZE:

8-12 participants

STEP 1 INTRODUCTION

The facilitator will explain the game – the time frame, intention and self involvement/disclosure to help the participants understand and feel more comfortable.

STEP 2 CONNECTING TO MY INNER WORLD

The participants are invited to close their eyes and connect to their inner world. They should be asked to think about who they are and what they feel at this moment. The facilitator should then explain that a big part of the exercise will involve having their eyes closed and that speaking is not necessary.

Through guided exploration, the facilitator will introduce the material (hands) and invite the participants to see them like creative media to express themselves (the hands are now the mouth and they can speak).

The facilitator will then guide the participants through an imagination exercise where they are exploring their inner world with their hands through movement and touch. In this part of the exercise, words are not necessary, and it is important to use the senses.

STEP 3 CHOOSING A POSITION TO REPRESENT MYSELF

At the end of the imagination exercise, the facilitator will invite the participants to choose a movement or still position that represents them. With a creative but also mindful and attuned stand, the facilitator will name the participants as creators, whose hands are art pieces of their inner world.

When they pick a movement or still position, the facilitator will invite them to slowly open their eyes and come back to the group. It is important that this step is done slowly so as to allow the participants to be in the moment and observe their surroundings.

The facilitator will then help the participants transition from only hand movements to some talking. The participants can then express to the rest of the group what they felt when seeing the others' creations

STEP 4 SHARING FEEDBACK

The facilitator will explain that the group is like a museum of art pieces, and guide the group to discuss each art piece in the museum. Through this exercise, the participants can become aware of how feedback affects their inner state. These questions can be used to guide the discussion:

- What is the beauty that we see?
- What inspires us?

Once all participants have been discussed, they can start giving feedback in 'popcorn' style; which is a way of giving feedback by saying words unannounced. They can do this by saying how they feel and what is present.

The facilitator will ask them to write down the following the questions and answer them:

- How was the process of creating?
- How was the process of sharing? And hearing feedback?
- Was there any change from the beginning to end?
- What did it feel like being the art piece and creator at the same time?
- What can you take with you from this experience?

STEP 5 CLOSURE

Circle of sharings of process – this step is not necessary for all participants but is welcomed. The facilitator should thank all participants, and share their influence of hearing their processes by relating authentically and showing them that they are seen.

SESSION 23:

SENSITIVITY - CURIOSITY WALK IN THE FOREST**AIMS:**

- To enhance the senses by increasing sensitivity and curiosity for oneself, others, and the environment
- To support our presence and higher body awareness
- To increase connection with the self, others, and nature

SUGGESTED TIME NEEDED:

2-3 hours

MATERIALS NEEDED:

our own bodies, something comfortable to wear, floor mat, water, journal

GROUP SIZE:

8-10 participants

STEP 1 INTRODUCTION

The facilitator explains the session (the time, intention, and the flow of the workshop) while explaining that it is important to take care of our needs (take a break, drink, eat something, breathe, move away for some time, move the body).

STEP 2 INTO THE FOREST

The facilitator can slowly guide the group into the forest. The forest is preferably quiet and not too crowded, and the group can be guided into just observing their surroundings while walking. The participants can also be guided to focus on their own movements and their bodies.

The facilitator can then guide them to start focusing on the nature around them as well as the other members of the group in silence.

After having walked for a bit, the facilitator can invite the participants to stop walking and pick a spot in the area they are in that piques their curiosity. The facilitator should frequently remind the group that their senses are important. This is to allow the participants to get out of their head but also keep their mind active.

STEP 3 USING OUR SENSES

The group can share what their senses are experiencing with the others using single words. The senses explored should be:

- Sight
- Sound
- Taste
- Touch

At the end of this exercise, the participants will be able to notice each other and hence the group becomes the object the senses are exploring. The participants can then share with each other the impact of being with others.

STEP 4 SELF-EXPRESSION

The facilitator can guide the group into slowly observing themselves, others, as well as nature, while seeing how the slowness impacts them and adapting to this. This step is also for self-expression – inviting their bodies to move how they feel and letting their bodies be a compass for expression.

The facilitator can also give them the option to talk to the nature around them, to touch it, smell it, observe it, or just leave it as it is. They can write what and how they feel in their journal.

STEP 5 GROUP FEEDBACK

Ending workshop with group feedback focusing on what they would like to share. Each participant can choose a theme and take a few minutes to talk about it while having the option to express any feedback through body movement. The facilitator and group can exit the forest in silence.

SESSION 24:

BODY SCULPTURES**AIMS:**

- To encourage young people to go into nature, to observe surroundings and be in the moment
- To help young people be more creative and express through movement and imagination
- To enable young people to make use of their sensory observations.

SUGGESTED TIME NEEDED:

50 mins

MATERIALS NEEDED:

comfortable clothes

GROUP SIZE:

16 participants

STEP 1 OBSERVING OUR SURROUNDINGS

This exercise is best done outdoors where participants could be close to nature and if it is not possible, it can be done in a school backyard or something similar. First ask the participants to take a walk around and try to explore the space. Tell them to try to observe, smell, listen, feel their surroundings. Try to be mindful of what catches your attention. When something is interesting, stop and see what happens. If you look at a flower, take time and smell it. If you see an ant, follow it, observe how it moves, or a bench, what is the structure of the material, is it cold, warm, how does it feel like to be near it?. Encourage the participants to use all their senses, to allow themselves to stop and observe. This step should take 10 minutes.

STEP 2 FOCUSING ON ONE OBJECT

After 10 minutes, gather the group in a circle. Allow them to take their space, close their eyes and try to remember one thing from the observation (object, flower, building, animal, whatever they were most fascinated with) and imagine it. Tell the group the following:

- You can take the first thing that comes to your mind. Do not think too much. There is no right or wrong.
- Do you have it?
- Can you see all the details?
- How does it smell?
- Does it have a sound?
- What colour is it?
- What energy does it have?
- Does it speak to you?
- What is it saying?
- If you try to move it, is it heavy or light?
- Can you even touch it (maybe it is a cloud)?
- If you could, what would be the feeling?
- Can you embrace it?
- What is the feeling in your body when you touch it?
- How do you think that object moves if it could move?

STEP 3 EXPLORING

Slowly try to encourage participants to feel the experience in their bodies. Let them try to touch that object (still with their eyes closed), imagining as if it were there. This exercise should take 15 minutes. Tell them the following:

- If it is small try to lift it, if it is big try to stroke it, maybe embrace it.
- Where are its boundaries?
- Can you trace around it with your hands, with your fingers?
- Do it physically. Let your body explore the sensations.
- When you touch it, is it soft, cold, moist, smooth, rough, does it attract or repel?
- Try to slowly move into your object and become one. How does it feel, how does it move?
- Is it slow or fast?
- Is it energetic or sleepy?
- Does it feel heavy or light?
- Does it hurt to be that object or is it liberating?
- Explore all parts of your body, do you have hands now, or are they leafs, do you have holes, maybe windows?
- Which parts can move and which not? Try to move and explore through movement.
- Try to slowly turn around with these sensations. How would that object turn? How would it move through space?
- Slowly open your eyes and start to move, be aware of the others but stay focused on your inner feeling, on your moves. Move through space, stay with the quality of your movement and try to do it faster. Try to move to the farthest place in the space.
- What happens if you meet another object? Do you welcome the encounter or do you flee from it?
- Can you stay with your feelings or does it disrupt your being?
- Slowly find your space in nature and bring your movement back to yourself. Breathe, relax, try to feel your object in the body.
- If you freeze, what would it look like? What pose would present its nature?
- Take your time to discover the best position for your object. Imagine you are making a sculpture. A piece of art inspired by your object. Everything is allowed. Try to feel the sculpture in your body.
- Did you find it? Try to remember it, every part of it, and then relax.

STEP 4 PRESENTING THE SCULPTURE

The person on each participant's right side will be their partner. Ask the participants to find a space where they have 2 minutes to observe the sculptures they made. This will be done in two turns. One walks into a gallery and the other one presents their sculpture. The spectator should observe carefully and see all the details. Ask the following:

- What catches your eye
- What do you see?
- What is the message that sculpture is bringing?
- If it were speaking to you, what would it say?
- What is the emotion behind it?
- How does it make you feel?
- Does it have a story, what is it?

After 2 minutes, allow for another 5 minutes to share. Give them 15 minutes where they should tell their partner:

- What they saw
- What the sculpture was saying
- What the story was saying
- Where they found the beauty
- When one participant is done they can switch.

STEP 5 SHARING THE EXPERIENCE

The participants can take their time to close conversations in pairs and go back to the circle. They can now collect and share their experiences or any feelings, thoughts, memories that were triggered during the experience, reflecting on the sensations and the process. At the end of the session ask the participants:

- How they are feeling
- If they felt any difference before and after the practice - in the body, condition, energy
- If the session was meaningful to their experience
- What they will take with them after this experience

SESSION 25:

HOUSE MANDALA

AIMS:

- To introduce young people to the practice of meditation
- To enable young people to connect with their true self and find their safe space
- To help them be in the present moment
- To encourage creativity and artistic expression

SUGGESTED TIME NEEDED:

60 mins

MATERIALS NEEDED:

sheets of paper with drawn houses (one simple outlined house on each paper – as a source material for colouring), colours, pencils, crayons, markers.

GROUP SIZE:

12 participants

STEP 1 A SAFE SPACE

Ask the participants to find a place in the space where they feel comfortable and relaxed. They can sit or lie down. Lead them through breathing exercises. Ask them to breathe normally first, then ask them to breathe deeply into the stomach and exhale. Travel through the body with breathing to relax every part of it. Then lead them to imagine that with every breath they are inhaling softness and exhaling all stiffness, inhaling love and exhaling fear, inhaling everything that heals and exhaling everything that hurts. Ask them to inhale everything they need and let go of everything that is not needed anymore.

With that relaxation you can help them travel to their safe space (i.e. a place where they feel good, relaxed, loved and safe). Allow them to find a perfect spot in that place. . Ask them these questions to help them picture their safe space better:

- What does it look like?
- Can you tell the colours, or maybe only the smell?
- Is it warm? If it is not, can you find a blanket there or bring some sun in the place? It is your space, you can make it the way you like it. If you want flowers, bring them in, if you want the ocean, it is there.
- Are you alone, do you have company?
- Rearrange it the way you need it. If you are tired you might want a bed, if you love water, maybe you are floating in the ocean and watching fishes go by. Make it yours and stay with the feeling of security.
- You do not need to do anything, nobody needs you right now, you can only be, with no obligations at all. Take your time and enjoy it.
- Then, slowly focus back on your breathing and let the feelings of relaxation stay with you. Slightly move your fingers, arms, legs. You can turn on your back and rest a little. And in your own time, take a seat, if you are not seated already. We slowly close the meditation.

STEP 2 DRAWING THE SAFE SPACE

As the participants open their eyes, everyone can take their piece of paper with an image of a house drawn onto it. There are only lines to limit the space of colouring. They can use three colours to paint their house. They can use crayons, colour pencils or markers, whatever feels nice. Tell them to focus on the space they were in minutes before. They can only use one element, or colour, or just a pattern that reminds them of that space. Do not try to illustrate it. They can play with colours and shapes and let the painting tell their own story. They can do what they want and what they brought from their meditation. The drawing/painting should take 30 minutes.

STEP 3 SHARING

Sharing. The participants can go back into the circle and take their drawings with them. One by one, the participants can share their creations. Others can reflect with a word that associates them with the painting. It can be a feeling, a thought or only a sound or a movement. We give feedback respectfully as a gift, looking for beauty and a feeling of home. One can reflect on the process, what was difficult for them, what was liberating, whether the experience was meaningful to them, and what they will take with them from the session.

SESSION 26:

INTRODUCING A STORY**AIMS:**

- To help young people communicate, listen and focus
- To help young people use their imagination as a tool to get to know each other and find a connection
- To help young people freely express themselves through storytelling

SUGGESTED TIME NEEDED:

60 mins

MATERIALS NEEDED:

pens, papers, stopwatch

GROUP SIZE:

12 participants

STEP 1 CHOOSING A PARTNER

The facilitator will explain the learning objectives of the session and ask the participants to find a partner from the group. When choosing a partner, they should keep in mind to choose someone they did not know before or with whom they are least familiar.

STEP 2 GETTING TO KNOW EACH OTHER

The facilitator will explain the rules of the first step. Each pair will take two turns in two roles. Once one is the speaker and the other the listener and on the second turn they switch roles. In the first 5 minutes one is the speaker and the other the listener. The listener can only ask questions (and not speak about themselves) and try to remember as much as they can about their partner. The facilitator will try to encourage them to really ask questions they are interested in and be as curious as they can to try to get to know their partner as much as they can within 5 min. The questions can be about their family, about their city, about their wishes and fears, about their hobbies or favourite food. If they are not sure if they understand something or if they need an explanation, they can repeat what has been said and check if they got it right. It is very important that the speakers can talk freely, whatever they want and feel like and are not obligated to answer if they do not want to. The listeners should try to remember as much as they can about their partners.

STEP 3 WRITING THE FIRST IMPRESSIONS

When 5 minutes is over the facilitator will then ask the participants to take papers and pens and write down 20 words that come to mind when they think of their 5 minute conversation. Both the speaker and the listener should write their first impressions, feelings, and thoughts. They do not have to be logical or have continuity, they should write only associative words. They have 3 min to do this exercise and then they can put the papers aside.

STEP 4 SWITCHING ROLES

The pairs can now shift their roles. Now, the other is the listener and tries to get to know their partner. They have another 5 min and when the time is over, they have another 3 min to write 20 associative words that they got from the conversation. It may be only a feeling, a thought or a colour. They should try not to think too much and only write associations.

STEP 5 COMPARING NOTES

In this step, everyone takes the papers that were written as a response when they were speakers. That means everyone gets two papers with 20 words (the one that they and their listener wrote as a response when they were questioned). They should check if any words double, if there are any similarities, what words surprise them and which seem to have great impact or arouse any feelings. This is the material for their story.

STEP 6 WRITING A STORY

The participants have 10 min to write a short story that includes at least 5 words from the list. It should have a main character (it can be an animal, an object, a wish, anything), a goal for the character, an obstacle along the way, and a resolution to that obstacle. They can use all the words from the list if they wish but at least 5 are necessary.

STEP 7 SHARING THE STORY

Everyone gets the chance to share their story. If they do not want to, they are welcome to share their feelings, fears, and observations of the process. The facilitator can ask:

- Was it hard to only listen and not speak?
- How was it to be questioned?
- How was it to read the words?
- What was interesting, weird, surprising..?
- Was it fun to write or was it hard?
- What was difficult about the exercise?
- Why did you choose to read it or not?
- How did it feel?
- How does the story correspond with you?
- What will you take from this workshop?

STEP 8 ALL OF US HAVE INTERESTING STORIES TO TELL

The facilitator can invite the participants to take their stories home if they wish, encourage them to use these new tools in conversations, and remind them to be mindful of their feelings when they question and when they speak. The facilitator should also tell the group to be curious, brave and imaginative when getting to know people because all of us have interesting stories to tell.

SESSION 27:

WE ARE ALL IN THIS TOGETHER: A WORKSHOP ABOUT ENHANCING AN INNER SENSE OF SAFETY.

AIMS:

- To develop a greater sense of safety in teenagers and young adults

SUGGESTED TIME NEEDED:

2 hours

MATERIALS NEEDED:

crayons, big pieces of paper, scissors, glue, some music equipment for music in between the exercises, a hat, a big space (preferably inside)

GROUP SIZE:

10 - 15 participants

STEP 1 INTRODUCING THE WORKSHOP STRUCTURE TO THE PARTICIPANTS

The facilitator asks the participants to form a circle.

The group can join pairs to get to know each other better. They can take it in turns to talk about themselves for 3 minutes while the other is doodling/drawing/sketching; then they can swap. The one who was doing the drawing/sketching introduces the person to the whole group.

STEP 2 CONNECTING THE GROUP

The group can start walking in the space while trying to start and stop at the same time.

The facilitator can join and initiate the stopping/going at first but then should step aside and give the agency to the group for the rest of the exercise

The facilitator needs to explain that anyone can initiate, but they need to take care that they do not initiate too fast (there needs to be enough time in between stopping/going/walking around).

STEP 3 THINGS THAT MAKE ME FEEL SAFE

Each participant can now individually find a space in the room and write down 10 things that make them feel safe; picking 3 main things and drawing them with crayons on a big piece of paper. Each participant can group share once they are done with this exercise.

STEP 4 CREATING ARTWORK IN GROUPS

In groups of 3, the participants can join their artwork, making art together. They can also cut and glue different clippings together adding or taking away; then making a story about the final art piece. The whole group goes around and looks at the art together while sharing. The facilitator should ask the group:

- What stayed with you the most?
- What wasn't enjoyable for you?
- What did you enjoy most?
- What did you struggle with?

STEP 5 ONE BIG PUZZLE

The group can put all the artworks together in a big art piece on the floor, like a big puzzle. In silence, the group can observe the final art piece.

STEP 6 SHARING OUR FEELINGS

Closing the circle. Anyone from the group can share what they are feeling. The facilitator should then ask the participants what they are taking with them from this workshop to close off.

If participants are younger, the facilitator can do the 'I see' hat game to close off. For this, the facilitator needs to have a hat prepared (does not matter what kind but better if it is colourful/special looking). For this, the facilitator wears the hat and shares what they saw so the group has an idea of what the hat does: ie 'I saw a bunch of people having fun'. Then, the facilitator throws or gives the hat to someone else from the group and asks what they observed from the workshop. Participants should only share the things that they enjoyed.

SESSION 28:

MY BODY KNOWS

AIMS:

- To inspire self expression through movement with the help of nature

SUGGESTED TIME NEEDED:

2 hours

MATERIALS NEEDED:

a safe enclosed space in nature and outdoors, yoga mats or some kind of mats to sit on

GROUP SIZE:

10 - 15 participants

STEP 1 INTRODUCING THE WORKSHOP STRUCTURE TO THE PARTICIPANTS

The facilitator plays a couple of name games in a circle using movement and sound as an icebreaker

Check in: The facilitator splits the participants into groups of three and asks them to choose an animal that describes how they are feeling

Group check in: The participants can share their animal with the whole group

STEP 2 EXPLORING THE MOVEMENTS, LIKES AND DISLIKES OF YOUR ANIMAL (WITHOUT INTERACTION WITH OTHERS)

The facilitator asks the participants to imagine they are their chosen animal, go into nature and find one place or object/s that their animal loves

STEP 3 SHARING IMPRESSIONS

The group can get back together and share their impressions.

STEP 4 CREATING A MOVEMENT STORY

The participants can go back to their animal's favourite spot or object and create a short movement story

STEP 5 PRESENTING THE STORY

The participants can now present their movement stories to the rest of the group

STEP 6 CLOSURE

The participant asks the group what they enjoyed the most, what they struggled with, what they will take with them from the workshop

SESSION 29:

THERE IS SOMETHING THAT IS ALWAYS ALIVE

AIMS:

- To draw for greater well-being (an online workshop for adults)

SUGGESTED TIME NEEDED:

45 mins

MATERIALS NEEDED:

paper and whatever art materials participants have at home (colouring pencils, felt pens, water colours, crayons)

GROUP SIZE:

10 - 12 participants

STEP 1 INTRODUCTION

The facilitator gives a short introduction of the workshop

STEP 2 CHECK-IN

The facilitator asks check in questions in connection with nature

STEP 3 DRAWING A FLOWER

Using the seasons to draw a flower or a plant. The facilitator should ask the following questions to the participants and in turn the participants draw a flower or a plant:

- What is something that is blooming in your life right now? (summer)
- What is something that is still budding (spring)
- What is something that is declining or not in full bloom anymore? (autumn)
- What is something that is still on hold/has not fully formed yet? (winter)

STEP 4 SHARING THE ARTWORK

The participants should be split into breakout rooms of 2 where they can share their art.

STEP 5 CLOSURE

The facilitator closes the group by asking the participants how the activity was for them and what they will take away from it

SESSION 30:

PRESENTATION GAMES**AIMS:**

- To give students a sense of connection and security
- To help students feel present and focused

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

one small ball

GROUP SIZE:

8-10 participants

STEP 1 PRESENTATION WITH A BALL

The facilitator asks everyone to sit on the floor. Once everyone is seated, the ball is rolled on the ground and whoever catches it first has to say their name. This participant has to then roll the ball over to another participant of their choosing, who has to do the same. This is repeated until a personal connection is achieved.

STEP 2 DESCRIPTION OF 5 FEELINGS

The group sits in a circle and the facilitator asks each participant the following questions, which they answer in front of the group:

- What do you hear?
- What do you see?
- What do you feel?
- What taste do you prefer?
- What smell do you like the most?

STEP 3 REFLECTION TIME

The facilitator reflects on the first game along with the participants

SESSION 31:

ILLUSTRATING A FAIRYTALE

AIMS:

- To inspire and motivate participants to create their own illustration /art.

SUGGESTED TIME NEEDED:

2 hours

MATERIALS NEEDED:

paper, colours, watercolours, fairytale, models of the fairytale characters

GROUP SIZE:

4 children with special needs, a facilitator, and one assistant

STEP 1

- The facilitator reads a fairytale out to the participants

STEP 2

- Each participant picks out a character from the fairytale

STEP 3

- On a large sheet of paper, each participant can draw their character with their chosen colour
- The facilitator can provide examples of how each character can be drawn just in case the participants need help

STEP 4

- The facilitator then reads out the same fairytale again using the Kamišibaj technique and demonstrating the characters with the participants' drawings of the characters

NOTES FOR FACILITATORS:

The participants might need encouragement and clear directions to be able to draw their chosen characters.

Kamišibaj theatre is a unique form of performing arts. It is a story-telling using pictures. It comes from Japan, where kami means paper, and šibaj theatre. Story-teller stands next to a small stage made of wood and during story-telling changes pictures depicting significant parts in the story.

SESSION 32:

PERFORMANCE OF A FAIRY TALE

AIMS:

- To introduce students to the content of the fairytale for the main performance
- To support the student in positive feelings and self-confidence
- To learn how to improvise

MATERIALS NEEDED:

a room to perform in, fairytale

SUGGESTED TIME NEEDED:

90 min

GROUP SIZE:

4 children with a special needs, a facilitator, and one assistant

STEP 1

- The facilitator reads the fairytale to the participants

STEP 2

- The participants and facilitator discuss what they remembered best from the fairytale, what they liked most, their favourite character, etc

STEP 3

- The facilitator reads the fairytale again with the illustrations created by the participants in the previous workshop. This time, the facilitator adds extra pauses while telling the fairytale so that the participants can better understand the characters.

STEP 4

- The facilitator can allow the participants to rehearse their performance of the fairytale. When they are ready, they can perform. The participants also have the freedom to improvise and change the fairytale as they wish.

SESSION 33:

HOW DO I FEEL?**AIMS:**

- To connect with oneself in the here and now
- To acknowledge how one feels
- To introduce poetry as a modality for projecting the inner world

SUGGESTED TIME NEEDED:

90 mins

MATERIALS NEEDED:

old newspapers, publications, journals, pens, papers

GROUP SIZE:

12 participants

STEP 1

The facilitator will explain the learning objectives of the session and ask the participants to close their eyes and go into meditation to ground themselves. Participants will connect with their breath and themselves. The facilitator will use questions and suggestions to dive into themselves even more. The facilitator can ask them these questions:

- How do I feel today?
- What is going on for me right now?
- How does my body feel?
- Do I feel any tension? Where? What is it like?
- How does my mind feel? Is it full of thoughts? Is it empty?

STEP 2

- The facilitator will then ask the participants to open their eyes when they are ready and to take a look at the materials (newspapers, etc.). The facilitator will ask them to cut 5 to 7 words that attract them. These words should hold meaning in connection with the experience of themselves in the here and now. The facilitator can encourage them to not think too much, there are no right or wrong words, and to follow the feeling and their intuition.

STEP 3

- The facilitator will then guide participants to find a comfortable spot in the room and take a look at their words. When they feel ready they will write a poem, using the chosen words. In order to help the participants, the facilitator can add some structure. For example: 3 stanzas, 4 verses, possible beginnings like: I wish ...; If I were ...; What if ...

STEP 4

- The facilitator will then invite the participants to read the poem slowly to themselves when it is ready, and to observe their body and feelings while they are reading their poem. They can also journal their observations if they wish to do so.

STEP 5

The facilitator can invite the participants to form a circle and ask them to share their poem with the others if they wish. The facilitator can then assist the participants to reflect on their learning outcomes from this session by asking the following questions:

- How do you feel?
- How was this process for you?
- What was the most challenging for you? What helped you to overcome this challenge?
- What touched you?
- Is this session meaningful to your experience? How?
- Would you like to share something with others?
- What will you take with you after this session?

SESSION 34:

**EXPLORING FOR THE FIRST TIME / ENHANCING
CURIOSITY IN THE HERE AND NOW****AIMS:**

- To be mindful (in the here and now)
- To enhance curiosity
- To explore the inner and outer world
- To connect with oneself and one's surroundings

SUGGESTED TIME NEEDED:

90 mins

MATERIALS NEEDED:

music, personal journals, pens

GROUP SIZE:

12 participants

STEP 1

The facilitator will explain the learning objectives of the session, play some calm music and invite the participants to close their eyes and connect with their breath. The facilitator can guide participants through the beginning breaths and then let them continue at their own tempo. After a few minutes the participant will invite the participants to imagine being in their body for the first time. The facilitator can ask the following questions:

- How do you feel?
- How does your body feel?
- Are you comfortable?
- Explore your body, your mind, freely and full of curiosity as if it's your first time exploring

STEP 2

The facilitator will then invite participants to open their eyes when ready and start moving their body slowly. The facilitator can encourage the participants to move in a way that is the most comfortable for them and to continue exploring. The following questions can be asked:

- Which part of you wants to move the most?
- How do you move? Slowly, quickly, gently?
- What catches your attention?
- What do you find interesting?
- Pay attention to every body part and take time to explore

STEP 3

The facilitator then invites the participants to switch their attention from their inner world to the outer world and to explore the space and be curious and to get to know the surroundings. These questions can be asked to guide them:

- What is around you?
- What is interesting to you?
- What is comfortable to you?

STEP 4

- The facilitator then invites the participants to choose one object that attracts them. The facilitator will invite them to explore the object with all their senses (eyes, ears, nose, skin). The facilitator will then invite them to talk with the object, using the suggestion: "What is this object telling you?"

STEP 5

The facilitator will invite participants to take some time to journal and reflect on their experience. After this exercise, the group can form a circle and reflect on the learning outcomes from this session. The facilitator can then assist the participants to reflect on their learning outcomes from this session by asking the following questions:

- How do you feel?
- How was this process for you?
- What was the most challenging part for you? What helped you to overcome this challenge?
- Was it easier for you to explore the inner or outer world?
- What did your chosen object tell you?
- Is this session meaningful in your experience? How?
- Would you like to share something with others?
- What will you take with you after this session?

SESSION 35:

SAFE SPACE / CLAY WORK**AIMS:**

- To get some clarity on what a safe space means
- To be present and in touch with oneself
- To introduce working with clay as a modality for projecting the inner world

SUGGESTED TIME NEEDED:

60 mins

MATERIALS NEEDED:

music, clay, clay working tools, personal journals, pens

GROUP SIZE:

12

STEP 1

- The facilitator will explain the learning objectives of the session and ask participants to think about their safe space. If comfortable, they can close their eyes. The facilitator will invite them to remember the last time they really felt safe. If it is easier, they can also imagine a safe space. The facilitator can ask:
 - What is your safe space like?
 - What is around you?
 - Are there any people, things? Or are you alone?
 - How do you feel in your safe space?

STEP 2

- The facilitator will invite participants to open their eyes and take some time to get to know the materials (touch, smell, look at them). The facilitator will then invite participants to make their safe space out of clay. The facilitator can add: "There is no right or wrong way to do this activity. Stay present with your experience of the safe space and try to put it into physical form". The facilitator can play some calm music to support the process.

STEP 3

- When the participants finish with clay work, the facilitator can invite them to take a look at their safe space and acknowledge:
 - how they feel;
 - what the components of their safe space are;
 - if there are any memories/pictures/thoughts/feelings present;
 - if there is anything that touches them
- The facilitator can then invite the participants to take some time to journal.

STEP 4

- The facilitator can invite the participants to form a circle and ask if there is anybody that would like to present their safe space. The facilitator will then continue to assist them to reflect on their learning outcomes from this session by asking the following questions:
 - How do you feel?
 - How was this process for you?
 - How often do you feel the safe space?
 - Is your safe space always available to you?
 - What would help you to feel your safe space more often?
 - Is this session meaningful to your experience? How?
 - Would you like to share anything else with others?
 - What will you take with you after this session?

SESSION 36:

THE ART OF MINDFULNESS

AIMS:

- To achieve focused relaxation by paying attention to thoughts and sensations without judgement
- To explore sensations and express them through art
- To establish a connection between body and mind
- To gain confidence in being creative and expressive
- To help awaken the senses

SUGGESTED TIME NEEDED:

2 hours

MATERIALS NEEDED:

clay (10 kg), clay tools, plastic wrap for the floor (for the clay), speaker for music

GROUP SIZE:

12-20 participants

STEP 1

- The facilitator will explain the learning objectives of the session and invite participants to an activity to get to know their surroundings and people where the session is going to take place. The facilitator will continue guiding participants with suggestions like:
 - Take your time and walk around the space, walk like you do in the forest or in the city, notice what is there, what are the sounds like.
 - How are you walking? Try to walk really slow. Try to walk really fast. Watch out to not hit the other people around you. Walk backwards. Walk sideways. Walk normally.
 - How is your breath? Notice your breath for a minute.
 - Notice the people around you. Walk around and look the person you meet in the eyes.
 - Continue walking around the space while looking at each other's eyes.
 - Next, you might want to look a bit longer. Try to look as long as possible.
 - Shake hands with this person and say your name. Try to shake as many hands as possible.
 - Next time you meet a person, greet them with your foot and say your name. So it is two feet meeting each other and saying names.
 - Next you try and greet them with your shoulder. Same like you did with your feet.

STEP 2

After this activity, the facilitator will start guiding participants into establishing an inner connection using light music in the background, with suggestions like:

- For a moment just close your eyes and notice your breathing. Focus on breathing through your nostrils. Notice your chest moving up and down.
- Ask yourself:
 - How do I feel right now?
 - How does my heart feel?

- Bring your awareness to the body. Focus on what is going on in your legs, feet, arms, neck, belly, etc.
- Keep your eyes closed and breathe
- Stand strong
- Try and feel your weight, your bones
- Notice what your inner movement is like
- What thoughts are arising? Can you hear them and accept them as they are?

STEP 3

- The facilitator will invite participants to slowly start moving to their rhythm. The facilitator can guide them to:
 - Move with every breath they take.
 - Move mindfully and let every step be gentle, soft and aware.
 - Listen to the music, to let the music guide them

STEP 4

- The music playlist will continue. After the music session is complete, the facilitator is going to invite participants to lay down, calm down and integrate the dancing journey. After that, the facilitator will prepare clay materials and continue guiding participants with suggested questions:
 - What was the insight I got during the dancing journey?
 - If my body was made of clay, what shape would it take?

STEP 5

- After this activity, participants can put the products in the centre of the circle and the facilitator can ask the following debriefing questions:
 - What is clay trying to say to me?
 - What do you see?
 - Are there similar shapes and sizes?
 - What can I learn from this?
 - Where can I use this?
 - What will you remember the most?

SESSION 37:

PAINT & DANCE, DANCE & PAINT

AIMS:

- To help participants get in contact with their body
- To enhance expression through movement and painting
- To recognise movement dynamics, feelings and personal interpretation

SUGGESTED TIME NEEDED:

90 mins

MATERIALS NEEDED:

speakers, tempera or acrylic paint, brushes, A3/A2 paper, plastic, foil

GROUP SIZE:

12-15 participants

STEP 1

- The facilitator will explain the learning objectives of the session. Each participant will be given a piece of paper, brush and colours in front of them. They will be invited to choose three colours to play with. The facilitator will then invite the participants to close their eyes, connect with their breath and start scanning the body from toes to head. There will be light music in the background (optional).

STEP 2

- The facilitator will continue guiding participants into body awareness with suggestions like:
 - What is my breath like at this moment?
 - Is it shallow, is it deep?
 - How is my chest moving?
 - Do I feel my chest moving up and down, left and right?
 - Can I breathe in and send my breath down the legs, to my feet?
 - How are my feet?
 - Do I want to wiggle my toes?
 - Am I standing strong?
 - How are my legs?
 - Are my knees soft?
 - How are my inner organs, liver, intestine, stomach?
 - Is my tummy relaxed?
 - Where is my centre of attention?
 - Can I see what is going on in my heart?
 - What about my shoulders?
 - What does my arm feel like?
 - What about my fingers?
 - What about my neck?
 - How is my head, my chin, my cheeks, my eyes, my ears, the skull?
 - Is there any tension in my body? If yes, how can I relax?
 - How do I self regulate? Do I take a big inhale and exhale? Do I use any sounds?
 - How is my body now?
 - What can I do to relax more in my body?

STEP 3

- The facilitator will then invite the participants to start moving in a way that they feel comfortable with. The facilitator could say: "You can sit on the floor, you can stand still, move only one part of the body, move fast, move slow, whatever works for you at this moment and any following moment. Take time in movement. Make space for yourself."

STEP 4

- There will be music in the background. The facilitator will give space for the session process to unfold and close it up with the following debrief questions to help participants to internalise the learning outcomes from this session:
 - What just happened?
 - How do you feel?
 - What challenges did I encounter?
 - How did I manage to overcome it?
 - What helped me, what worked?
 - If this image could speak, what would it say?

NOTES FOR FACILITATORS:

Questions can vary according to the age of the participants. Music can be selected by the facilitator.

SESSION 38:

THE MIRRORING GAME

AIMS:

- To explore nonverbal communication
- To help understand leading and following
- To connect with a partner and work together
- To use art media to interpret the experience

SUGGESTED TIME NEEDED:

45 mins

MATERIALS NEEDED:

pencils, crayons, A3 paper, speaker for music, appropriate space

GROUP SIZE:

20 participants

STEP 1

- The facilitator will invite participants to get into pairs and explain the learning objectives of the session. When all participants are in pairs they can face each other and decide who is going to start the activity. One participant starts slowly moving their arms while the other copies/mirrors their movements. Participants should move slowly then gradually pick up speed so that their partner can keep up. When the first participant is done, they can switch roles and repeat the activity.

STEP 2

- After the activity, the facilitator can invite the participants to sit down and draw their inner experience of the movement on a piece of paper. Participants should remain in pairs and draw on the same paper. The facilitator should mention the following:
 - Draw your own movement, use lines only, but they can vary in shapes and sizes (i.e., pointy, circular)
 - When you were leading and when you were following
 - Lines are expressions of your movement. What were your movements?
 - Use the whole paper for expression. Your drawings can overlap.
 - The paper represents the creative field of the mirroring game.

STEP 3

- When participants are done drawing their lines the facilitator can invite them to start colouring the drawing. The facilitator should say:
 - Decide together where you are going to start drawing, pick a centre on the paper.
 - Pick two colours to draw.

STEP 4

- When all participants finish their drawings they can take a look at each others' drawings and present them. The facilitator can then ask the group the following debriefing questions:
 - What was happening during the game?
 - How did you feel during the session?
 - What was challenging for you?
 - What was easy for you?
 - What would be the title of the drawing?
 - What can you take from this activity?

SESSION 39:

“WHO ARE YOU?”: PHOTO-COLLAGE WORKSHOP I

AIMS:

- To help the participants explore how they feel about themselves in the current moment
- To enhance creative expression
- To exchange personal life experiences/perspectives

SUGGESTED TIME NEEDED:

2 hrs (day 1 of 3)

MATERIALS NEEDED:

large papers (A3), magazines, scissors, glue, coloured pencils, other decorative elements

GROUP SIZE:

7 participants

STEP 1

- The facilitator explains the purpose of this (3-day) workshop and introduces themselves. The participants are then invited one by one to introduce themselves, to choose an item of their clothing/ accessory and share a fact/memory/short story about this item.

STEP 2

- In this step, the participants are instructed to make a collage that tells a story about their experience of life in the present period.

STEP 3

- Participants can join pairs and share their collages with accompanying stories.

STEP 4

- Participants can sit in a circle and exchange their personal experience of this workshop with the rest of the group.

SESSION 40:

“WHO ARE YOU?”: PHOTO-COLLAGES WORKSHOP II

AIMS:

- To encourage participants to tap into feelings about themselves (using watercolours)
- To enhance embodiment of the desired characteristics (through movement exercise)
- To allow participants to express and for the facilitator to witness the process of embodying the aspects of the self (through the lens)

SUGGESTED TIME NEEDED:

2 hrs 30 min (day 2 of 3)

MATERIALS NEEDED:

Printed templates (“mirror” frame), watercolours, brushes, camera

GROUP SIZE:

7 participants

STEP 1

- Each participant is given a printed mirror-frame for the first activity – they are then asked to colour them and nonverbally answer the following question: “Mirror, mirror on the wall, what needs to be expressed to them all?”.
- Through this exercise the participants are being invited to recognise and define what about them needs attention and to set their intentions for the next part of the workshop.

STEP 2

- After the first activity the facilitator asks all of the participants to stand up and engage in a movement exercise. They can start walking around the place randomly and freeze statue-like on the facilitator’s commands, repeating this a few times. The pose should be different every time and represent the aspect of themselves they chose to explore more.

STEP 3

- The facilitator then takes personal photos of each participant – they are asked to tell stories with their bodies and to perceive the camera as a witness of their process.

STEP 4

- The participants can then share their experiences in the circle.

SESSION 41:

“WHO ARE YOU?”: PHOTO-COLLAGES WORKSHOP III

AIMS:

- To explore the self-image of the participants
- To support the artistic expression of their inner process
- To help participants embrace the “negative” parts of the self
- To positively affect the subconscious mind through symbolic communication (photo-collage)

SUGGESTED TIME NEEDED:

2 hrs 30 min (day 3 of 3)

MATERIALS NEEDED:

Personal photographs taken on Day 2; 8 black & white photos for each participant, large papers (A2), scissors, glue, watercolours, brushes, coloured paper, crepe paper, other decorative elements

GROUP SIZE:

7 participants

STEP 1

- Participants are given their printed photos from the previous day (chosen and edited by the facilitator) and are instructed to create an artwork using them and other given materials (by choice).

STEP 2

- The participants can present their final artworks and use them for storytelling (within a group). In their presentation, they should share their personal experience, insights, and other important parts of this 3-day workshop.

SESSION 42:

SILENT FAIRYTALE

AIMS:

- To use a different artistic expressive modality
- To encounter in visual art modality
- To create a playful mood in the group and openness
- To encourage an improvisation in unpredicted situations
- To develop empathy, honesty and respect for differences

SUGGESTED TIME NEEDED:

15 min - 1 hr

MATERIALS NEEDED:

various art supplies, big paper sheets

GROUP SIZE:

minimum of 4 participants

STEP 1

- The facilitator explains the activity and emphasises that the focus is not on the aesthetic value but rather on the expressive quality of the drawings. As drawing is physically less challenging, it can be alternated with movement exercises.

STEP 2

- The facilitator splits the participants into groups of three or four and each will have turns at drawing something on their paper, making it more and more complex with each turn - this activity should be done without speaking.

STEP 3

- Toward the end, their task is to write the fairytale that they just drew the illustration for. Development of the exercise should be as follows with possible variations:
 - The choice of painting/drawing material can make the creation quite a different experience. Using watercolours, for example, takes more time and reaches more emotional levels.
 - After some symbolic or relational work, the experiences can be put on a visual level before verbal sharing.
 - Movement and drawing can alternate, inspiring each other.

STEP 4

- The facilitator can then ask the following debriefing questions:
 - How do you relate to the various expressive artistic modalities?
 - Do you have any feedback?

SESSION 43:

CLAY STATUE

AIMS:

- To identify one's own emotions and relate them to a working situation
- To share one's own emotions with the group in an educational/supportive way
- To express an attitude of openness
- To accept one's own unconscious behaviours/habits
- To engage in active listening
- To express a non-judgmental and engaging attitude

SUGGESTED TIME NEEDED:

15 min - 1 hr (depending on the size of the group)

MATERIALS NEEDED:

Clay in enough quantity for the whole group, bowl with water to moisten the clay, some tools to shape the clay (optional)

GROUP SIZE:

5-30 participants

STEP 1

- The facilitator allows the participants to get in touch with the material (the clay), to knead it without intending to reach any specific form. The participants can then create a clay statue. It is advised to give time at the beginning just for exploring and getting the clay warmed up in the hands. This also makes the clay more plastic. It is also good to emphasise that the focus is not on the aesthetic value but rather on the expressive quality of the clay work.

STEP 2

- The development of the exercise should be as follows with possible variations:
 - When the small figurines are ready they can be shown at an improvised exhibition where the group walks around and the maker shares about the process.
 - The facilitator can create a relational exercise by creating pairs where the two participants work on the clay in turns.
 - Integration with storytelling: Participants can create a story of the clay figurine. They can elaborate its history, its relations, its present and its possible future.

STEP 3

- The facilitator can then ask the following debrief questions:
 - How do you relate to the various expressive artistic modalities?
 - What specific insights were gained from working with clay?
 - Do you have any feedback?

SESSION 44:

MASK MAKING**AIMS:**

- To use a different artistic expressive modality
- To create trust
- To work with one's self-image and shadow self
- To deepen one's self-knowledge
- To identify one's own emotions and relate them to a working situation

SUGGESTED TIME NEEDED:

1-2 hrs

MATERIALS NEEDED:

plaster in enough quantity for the whole group, scissors, sheets of paper to protect clothes from wet plaster, paper tissue, cream to be applied on face (so that the plaster mask does not get stuck in hair), bowls for water

GROUP SIZE:

6-30 participants (an even number is required)

STEP 1

- In pairs, the participants can create a plaster mask of the other person lying on their back. This is a more advanced exercise, therefore a safe group atmosphere is required. This workshop is best used later in the group process (i.e., in the working phase or nearing the closing phase). As it is rather time consuming, it is also best used during a longer group process. It is good to emphasise that the focus is not on the aesthetic value but rather on the expressive quality of the mask work.

STEP 2

- After the masks are ready, the participants can explore their own mask or discuss with the others wearing the masks.

STEP 3

- The masks can then be painted expressing a theme chosen for the process (e.x inner strengths, or the shadow self). Integration with humour strategies: Participants can choose to create a mask of a clown figure. Clowns' faces are prototypically painted anyway.

STEP 4

- Meta-feedback and debriefing questions:
 - How do the participants relate to the various expressive artistic modalities?
 - What specific insights are gained from working with masks?
 - There is a possibility of giving and receiving feedback.

SESSION 45:

EMOTION IN CLAY AND OTHER MATERIALS

AIMS:

- To express a strong emotion
- To learn how not to lose oneself while doing so
- To form strong and observable emotions, concrete and be open to discussion, while showing what is going on and how to deal with it.

SUGGESTED TIME NEEDED:

10 mins

MATERIALS NEEDED:

Clay, clay-working tools, other materials to combine with the clay (ex. wire, beads, feathers, pebbles, fabrics, bits of glass, wool, paper, newspaper or mosaic tiles)

GROUP SIZE:

6-30 participants (group will be divided into pairs)

STEP 1

- The facilitator directs the participants to choose a strong emotion that they recently had to deal with and to make a clay figure, taking this emotion as the starting point. Their clay sculpture should be combined with another material (here, the facilitator presents a wide range of options, or they may be displayed on the table). The participants then need to give their work a title and write it down.

STEP 2

- Each participant's work is discussed by the group first, then participants can talk about their own work. In order to facilitate the discussion, the facilitator can ask the group members what they associate the work with, and what might be a suitable title or name for it. After this exercise, the person who made it says their own title, explains a bit about the work and responds to the names given to it by the others.

NOTES FOR FACILITATORS:

You might want to start with a brief explanation or a collective warming-up.

SESSION 46:

THE FOUR ELEMENTS

AIMS:

- To acquire insight into personal themes and personal processes
- To make a connection between design, use of materials, and the appeal of the various elements and personal themes

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

various art materials

GROUP SIZE:

3-24 participants (people work individually in the group)

STEP 1

- The four elements (earth, water, fire, air) are the starting point for this workshop. Each of these elements stands for something different. The facilitator asks the participants to identify the feelings aroused by these elements and to make a choice on this basis. From these elements, the participants should choose:
 - One that is very familiar to them, with which they can identify on the basis of who they are and their own personal history.
 - One that is less familiar to them but would like to develop (or are already developing) a closer relation to.

STEP 2

- The facilitator asks the participants to give shape to both of these in a personal way, either as two separate representations, or joined in combined works or in a single expressive work.

STEP 3

- The facilitator asks the following key questions for processing:
 - What was it like to work on this? (the process of working)
 - What is there to see? (the description of the work)
 - What personal significance, or personal substance, does it have? (interpretation)
 - Do the group members recognise these aspects for the person who made it?

NOTES FOR FACILITATORS:

If the story diverges too much from the actual work, ask questions in order to draw attention back to the work.

SESSION 47:

HUMAN FIGURE AND GEOMETRIC SHAPE

AIMS:

- To foster creativity and playfulness
- To separate observing features of images from personal meaning or interpretation
- To observe features, contrasts, differences and similarities in the image
- To gain insight into the personal meaning of the work or insight into one's own patterns

SUGGESTED TIME NEEDED:

1 hour

MATERIALS NEEDED:

clay in various colours, clay-moulding tools

GROUP SIZE:

minimum of 5 participants

STEP 1

- The facilitator directs the participants to make a human figure and a geometric shape (ex. a sphere, a cube, a pyramid or some other shape) from clay

STEP 2

- The participants can now combine these to form a single work. This means that the two parts are literally placed in a relationship with each other.

STEP 3

- The participants can now investigate what is important about both parts;
 - How do they want the human figure or the shape to look?
 - What size will they be (large or small)?
 - How will they finish the surface?
 - What relationship do they want it to show?
 - What do they want it to express?

STEP 4

- The facilitator asks the following for feedback and evaluation. The initial focus is on simply observing expressive features:
 - What do you find striking about the work?
 - What expressive aspects are the most striking?
 - What characterises the human figure and what characterises the geometric shape?
 - How are the two parts related?

STEP 5

- Focus on personal meaning:
 - Can you give it a title?
 - What might you like to do with it now?
 - Do you recognise the theme present in the work as related to you?
 - Is the theme connected to your treatment goals and if so, how?

NOTES FOR FACILITATORS:

This assignment is useful for learning to separate more objective observations from subjective experience and interpretation, and to identify personal themes on that basis. The outcome of this assignment may result in another work.

One way of dealing with the follow-up discussion is asking each other questions as an exercise in separating what they see from what it means.

SESSION 48:

A DRAWING DIALOGUE**AIMS:**

- To learn to take up space and to have a presence.
- To coordinate work with others.
- To take initiative
- To be able to stop and allow another person some space

SUGGESTED TIME NEEDED:

45 mins

MATERIALS NEEDED:

- For pairs: a sheet of paper of 80 × 100 cm.
- For a group: A sheet of paper of 1 × 1.50 metres, or according to group size.
- Pastels or oil pastels

GROUP SIZE:

8-30 participants

STEP 1

- The facilitator asks the participants to hang up a sheet of paper or fasten it to the table. The group sits down around it. Everyone chooses 2 or 3 colours of chalk.

STEP 2

- One person starts drawing and continues to draw until they wish to stop. Another group member must take the initiative and continue drawing on the same sheet of paper. This person continues drawing until they decide to stop. This process repeats itself until every participant has drawn something. The idea is not to draw in a certain order; a person may have more than one turn, and the time that a person works on the drawing may vary greatly (sometimes briefly, sometimes a bit longer).

STEP 3

- The facilitator asks the following questions for evaluation and feedback:
 - What was it like to do this assignment?
 - Were you able to seize your turn?
 - Were you able to take the initiative?
 - Did you draw new ideas, or your own ideas, or did you add to what was already on the paper?
 - What title would you give the drawing, or the dialogue?
 - What is characteristic of the dialogue that took place? Is this familiar to you?

NOTES FOR FACILITATORS:

This assignment can be done in pairs or in two subgroups. The latter yields more interaction. In a larger group, it may be more stressful to take the initiative. A variation on this assignment is that a turn ends when a group member puts their chalk on the paper.

This is the signal for the person drawing that it is time to stop. It yields a different dynamic than waiting until the person drawing decides to stop. Things sometimes become more playful when another person's turn can be appropriated; there may be more room for trying out things like teasing and working very rapidly. In such cases, the participants have to seize their turn; it is not given to them. The form that is the most suitable depends on the size of the group. It is also possible for both variations to be used one after the other, so that the group can discuss the differences they perceive.

SESSION 49:

CONTINUOUS GARDEN**AIMS:**

- To learn how to cooperate
- To adjust and coordinate while still retaining individuality and autonomy
- To take the initiative.

SUGGESTED TIME NEEDED:

1 hour

MATERIALS NEEDED:

paint and paper (size: 50 × 70 cm)

GROUP SIZE:

6-20 participants

STEP 1

- Each participant is given a large sheet of paper of the same size, and all sheets of paper are put down either horizontally or vertically. Together, group members decide where the horizon is or whether it will be an overhead view.

STEP 2

- On their paper the participants should paint their own garden; it should be their own place, but it should also be connected to their neighbour's (how this is done is up to the participants, perhaps with a hedge, a road, or by continuing colours or shapes from one garden to the next). The participants should work side by side, and the sheets of paper should then be hung up adjoining when everyone is finished.

STEP 3

- For the follow-up discussion, the paintings are hung on a wash line. This means that the group members who worked at each end will have only one connecting side, and the others will have two. The facilitator can then ask the following questions for evaluation and feedback:
 - Who made the choices for the horizon, who decided whether the paper would be used vertically or horizontally?
 - Were you able to concentrate on your own part?
 - How did you connect the gardens, or coordinate putting them together (hedge, opening, colours, etc.)?
 - Did you have one connecting side or two, and did you think about that beforehand?
 - How much did you connect your sheet to others, and how much did you let others connect to your sheet?
 - Did you copy elements from someone else's work (colours, composition, light/dark)?
 - What does your garden look like; is it a place where you would like to spend time?
 - Would you like to be next to someone else's garden?

NOTES FOR FACILITATORS:

Optionally, before starting, a guided fantasy can be provided so that participants can form their own picture of the garden. It is interesting to see to what extent they can coordinate and work together without losing sight of their own garden.

Suggested variation: Use a different theme, such as a landscape or a streetscape in which each group member has their own house. The choice of the theme can also be left up to the group.

SESSION 50:

TREE AND LANDSCAPE

AIMS:

- To become aware of one's present mood and perception
- To gain an impression of one's own place in the group
- To gain insight into what one and what others in the group need
- To learn how to work together (i.e., coordinate, consult, articulate and resolve conflicts)

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

drawing materials, paper for the individual (size: 25 × 45 cm), paper for the group (size depends on group size)

GROUP SIZE:

5-20 participants

STEP 1

- Each group member draws a tree how they wish without anything else around it. When everyone is finished, the trees should be cut out.

STEP 2

- The group then jointly draws a landscape on a large sheet of paper, with a horizon and various landscape elements. At the end, each of the trees drawn earlier is stuck onto the landscape. It is important that group members start at the same time when:
 - They start making the surroundings
 - They start placing the individual items in the surroundings

STEP 3

- The facilitator asks the following questions for evaluation and debriefing:
 - What kind of tree did you make?
 - What does this tree say about how you feel?
 - Do you have any other associations with the tree; is it a tree that you have seen somewhere before?
 - What was it like to make a landscape together after that?
 - How was your working relationship?
 - Where did you want to put your tree, and where was it placed in the end? Are you satisfied with this? Why did you choose this place?

NOTES FOR FACILITATORS:

It is possible to use a different theme, such as jungle animal—jungle; pond animals— pond; house elements—house. Alternatively, everyone can first make the tree and then the landscape is drawn as a joint project, with two group members holding a single charcoal pencil: one of them is the leader, the other follows.

SESSION 51:

STILL LIFE EXERCISE: ASKING AND REFUSING**AIMS:**

- To learn how to ask for what you want
- To learn how to say no
- To learn how to combine different tasks

SUGGESTED TIME NEEDED:

45 mins

MATERIALS NEEDED:

objects for a still life, paper, pencil, paint in various colours, fine brushes

GROUP SIZE:

5-25 participants

STEP 1

- Everyone chooses an object in the room (or chooses from a collection of objects) and together, the objects are used to create a still life on the table.

STEP 2

- Each participant can then individually make a pencil drawing in a rough outline of the still life as it has been placed on the table on a piece of paper (no shading or hatching). The background is indicated by a few lines. (Time: maximum of 10 minutes.)

STEP 3

- Then, everyone takes a palette with paint in one colour and a fine brush. The facilitator instructs the participants to paint one part of their drawing in their chosen colour. The participants can then go around painting a part of each other's drawings using their own paint. In this way, each participant will gradually fill out each other's own work. Each participant must say no at least once. It's up to them when to say no and to whom.

STEP 4

- The facilitator asks the following questions for evaluation and debriefing:
 - Were you able to make sure that your own work was coloured completely? How did you ask the questions? What did others notice about this aspect?
 - What was it like to say no? Was it easy or difficult? Did you think about which person you would say no to? Did everyone carry out this task?
 - What was it like to get no for an answer? What was your reaction?

NOTES FOR FACILITATORS:

In this activity, no further arrangements are agreed, such as: don't all say no to the same person. Participants who are afraid of being rejected may discover that it won't be as bad as they imagined. It may be a fairly confrontational manner of working because how things go is so clearly visible; for example, someone may forget about his own work, or may be the first one to finish. Getting no as an answer can be very difficult and may evoke different reactions.

SESSION 52:

GROUP COLLAGE

AIMS:

- To bond with the group
- To express deep and complex emotions in a richer and more meaningful way than with words
- To reform old stories and ideas
- To process one's own experience and appreciate the work of others
- To cultivate a non-judgemental attitude

SUGGESTED TIME NEEDED:

90 min - 3 hours

MATERIALS NEEDED:

old magazines, postcards, books, calendars, paper, string, ribbon, buttons, seeds, cardboard, glue, scissors, acrylic, paint brushes, coloured pens

GROUP SIZE:

3 - 25 participants

STEP 1

- The facilitator introduces the art of collage and gives them a few examples.

STEP 2

- The facilitator then introduces the theme and asks the participants to choose between 'Hopes and Dreams'; 'My Body Image'; 'Friends'; 'My Life'; and 'This is Me'. The facilitator explains that at the end of the activity, the participants will have to share their images. The facilitator allows enough time for the participants to find images and begin their process. They are reminded of the time left every half an hour. Participants are also invited to paint or draw in their own collages if they wish to do so.

STEP 3

- Debriefing:

The facilitator encourages each member to share their image and anything they might want to share about the process of making the image.

NOTES FOR FACILITATORS:

These are possible variations of the workshop:

- Ask the group to arrange boards in a way that they display a 'whole' work of art.
- Permanently assemble boards together for art display (this is especially good for schools)

SESSION 53:

30 SECOND DRAWINGS**AIMS:**

- To rehearse uninhibited painting.
- To push through “stuck” places through art making

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

India ink (or similar black paint), bristle paint brush, 40 sheets of medium to large sized watercolour (or similar heavy-grade) paper, timer or stopwatch, bowl, tarp or shower curtain for the floor

GROUP SIZE:

3 - 20 participants

STEP 1

- The facilitator invites the participants to work through a place of frustration through art. This activity utilises rapid succession paintings while sitting or kneeling on the floor. Participants should paint whatever and however they feel compelled. There is a strict 30 seconds time component which will be maintained. The participants are invited to take a few deep breaths before picking up the brush.

STEP 2

- When the participants dip their brush into the ink, the timer can be started. At the conclusion of the 30 seconds, the facilitator can calmly ask the participants to put their brushes down. They are then invited to take a deep breath and look at the painting, then move the drawing aside. This process is repeated for a series of ten drawings, placing each drawing in a row.

STEP 3

- Intermediary debriefing: The participants are asked to describe their experience in the activity. The facilitator can inquire about the content and intent during the painting process.

STEP 4

- The process is repeated as before with a fresh pile of 10 sheets of paper. The second series of drawings are placed near the first, but with a walkway between the two rows. They are placed so that they can draw 11 lines up across from drawing 10, 12 across from 9, etc., so that the last drawing faces the first drawing at the other end.

SESSION 54:

BOAT WITH CREW

AIMS:

- To become aware of and discuss the various roles and positions in the group
- To take a stand on one's ideas about one's own position
- To become aware of reactions to positions people have

SUGGESTED TIME NEEDED:

45 min

MATERIALS NEEDED:

Large format paper (size: 1×2 metres), paint, brushes

GROUP SIZE:

5-20 participants

STEP 1

- Together with the group, each participant paints a large boat. There should not be a discussion beforehand, the participants can just paint.

STEP 2

- In the last 10 minutes, each group member can paint themselves somewhere on the boat. The participants are invited to think about where and how they would like to see themselves on the boat, or perhaps what their function is on the boat. They can then go ahead and paint themselves without any consultation.

STEP 3

- The facilitator can ask the following questions for evaluation & debriefing:
 - How was your working relationship in making the boat?
 - Who took the initiative, who looked after the things, who decided what the boat would be like?
 - Where and how did you put yourself on the boat, what was your function?
 - How do others see this?
 - Does this correspond to the attitude you adopted when working together on this assignment?
 - If not, why not?

NOTES FOR FACILITATORS:

This assignment is also useful if a crisis occurs in the group as it makes the positions clear

SESSION 55:

GET TO KNOW EACH OTHER - ICEBREAKER

AIMS:

- To create a correlation between a visual symbol and a personal experience
- To create a story as a way to express thoughts, information, and emotions

SUGGESTED TIME NEEDED:

20-30 min

MATERIALS NEEDED:

Dixit cards

GROUP SIZE:

6 - 26 participants (group will work in pairs)

STEP 1

- The Dixit cards will be in the middle of the room, face down. Participants can select one card and go to someone in the group and introduce each other starting from the card they chose. The facilitator invites the participants to move in the room and find another space each time.

STEP 2

- The participants say something important about themselves starting from the image they randomly chose (cards are laid face down). Each pair has 4 minutes (2 minutes each) to introduce each other and then they switch. They can pick another card and go to another person and repeat the process. This can be repeated 4-6 times, depending on the size of the group.

SESSION 56:

DRAW YOUR MANDALA**AIMS:**

- To exercise one's creativity and self expression
- To gain knowledge about the calming power of mandalas
- To encourage openness in the expression of feelings, emotions and thoughts
- To foster cooperation among team members

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

A3 paper with circles drawn (the size of a big plate, close to the size of the human head), markers, coloured pencils, various art tools

GROUP SIZE:

6-24 participants

STEP 1

- The facilitator invites the participants to take time to make friends and be sensitive to the materials (i.e., to feel with eyes closed, smell the oil pastels, markers, choose a couple of colours that call to them).

STEP 2

- The facilitator asks the group to list 20-30 things that they love. The list can include friends, family, memories, hopes, places, sounds, actions, attitudes, activities. The members of the group are asked to be descriptive with their lists.

STEP 3

- When the love is heightened in the room, the group can be asked to create a "love mandala". The participants are asked to centre their energy and attention in their hearts, and all of the feelings that listing what they love brought up for them. The participants are encouraged to draw and colour - either abstractly or figuratively - within the mandala circle. Alternatively, the group members can be invited to embellish their favourite words from their list inside of their circle.

STEP 4

- Debriefing:

The mandalas can be exhibited in the room so that the group can observe each one and say a few words (that come to us in the presence of the mandala) to the author. The author receives the words, writes them down, maybe to use in further journaling time.

NOTES FOR FACILITATORS:

This activity is best for groups that already got to know each other through other activities.

SESSION 57:

HELPFUL SYMBOL**AIMS:**

- To counteract and correct dysfunctional behaviour, emotions, and thoughts
- To focus on inner resources
- To turn this into a helpful symbol that will serve as a reminder/ anchor

SUGGESTED TIME NEEDED:

45 min

MATERIALS NEEDED:

drawing and painting materials, sticky labels, cards, laminator and laminating pouches.

GROUP SIZE:

1 - 30 participants

STEP 1

- The facilitator invites the participants to paint or draw themselves in a situation that they find difficult (10 minutes). The facilitator then initiates a brief interim discussion by asking:
 - What situation did you represent?
 - What sort of feeling does it give you?

STEP 2

- The facilitator asks the participants to think about a skill or characteristic that could help them in this situation. They can make a symbol for this (10 minutes).

STEP 3

- The participants can make the symbol on a sticky label as well and stick it on a place where they will see it regularly (their diary, a mirror, in their purse) as a reminder of the skill or characteristic that they want to develop. The symbol can also be put on a small card (about the size of their bank card) and laminated.

STEP 4

- The facilitator can ask the following questions for evaluation & debriefing:
 - What did you make to use as a symbol and what does it stand for?
 - Where are you planning to put the sticker or card?
 - Will you see it there often enough? Optionally, come back to this in the next session
 - Where is the sticker/card, have you looked at it, was it helpful to you?

NOTES FOR FACILITATORS:

A helpful symbol can be useful in many situations, such as a reminder of how to reduce tension rather than allow it to build up (see the pan scale).

SESSION 58:

SECRET ROOM IN YOURSELF**AIMS:**

- To find peace and quiet for oneself
- To look for safety in oneself and to give it a tangible shape

SUGGESTED TIME NEEDED:

1 hour

MATERIALS NEEDED:

No particular materials needed

GROUP SIZE:

5-25 participants

STEP 1

- The facilitator should read the following passage to the participants: "Imagine a secret room in yourself and see what it looks like. It is a room in which you relax, to which you retreat when you feel endangered or threatened. The door is closed to everything that might hurt you. The room is calming, pleasant and lovely". The following text can serve as a source of inspiration:

"I have a house where I go

When there are too many people,

I have a house where I go

Where no one can be;

I have a house where I go

Where nobody ever says "No";

Where no one says anything—so

There is no one but me."

(Milne, 1927)

STEP 2

- The participants can now create a painting/drawing/journal description of this room, adding as many details as they can to it. The secret room is used here as a symbol for the safety inside oneself. By making it more tangible, it may be easier to actively seek out this feeling, to experience it and hold onto it.

STEP 3

- The facilitator can ask the following questions for evaluation & debriefing:
 - Will you show us your secret room and tell us something about it? It's up to you; after all, it's your private property (actively offer a choice).

If so:

- How did you design your secret room; what was important in it? What makes it safe?
- Do you need this room often? Has this always been the same, or was there a time when you needed it more?

- In your daily life, is there a place in your surroundings where you can feel like this? And do you use it?
- The portrayal you made of your secret room, have you had that idea for some time?

REFERENCES:

A.A. Milne, *Now We Are Six*, Copyright, 1927, by E.P. Dutton & Co., Inc., Copyright Renewal, 1955, by A.A. Milne, p. 131

SESSION 59:

SOMETHING NICE FOR SOMEONE ELSE

AIMS:

- To pay attention to others
- To give and receive positive feedback

SUGGESTED TIME NEEDED:

1 hour

MATERIALS NEEDED:

No particular materials needed

GROUP SIZE:

minimum of 5 participants

STEP 1

- The facilitator instructs the participants, sitting in a circle, to make something nice and personal for the person to their right (symbolic gifts). These questions can be asked to guide the participants:
 - What do you think that person needs?
 - What would make them happy?

STEP 2

- The facilitator can ask the following questions for evaluation & debriefing:
 - Were you able to focus your attention on the other person?
 - Could you be sensitive and understanding to them? (can also be estimated based on the reaction of the other person)
 - What do you think of the gift you were given?
 - Do you recognise the gift made for you as something you were in need of?
 - Do you have the feeling that the other person empathised with you?

NOTES FOR FACILITATORS:

In a crisis situation, people often pay disproportionate attention to themselves. In such a case, seeking distraction and focusing attention on another person is a learning point. A possible variation for this workshop would be to make something for oneself instead.

SESSION 60:

DRAWING BY FEELING

AIMS:

- To become aware of the touch organs, stimulating the senses
- To allow oneself to experiment

SUGGESTED TIME NEEDED:

30 min - 1 hour

MATERIALS NEEDED:

smooth surface on which to roll out the paint, block print paints (oily, does not dry quickly), paint rollers, cords or other materials to experiment with.

GROUP SIZE:

minimum of 5 participants

STEP 1

- The participants can put some paint on a flat surface (glass or smooth wood), roll it out with a paint roller, and put a sheet of paper over it.

STEP 2

- Using their finger(s) or nail(s), the participants can make an imaginary drawing on the paper. They can feel the paper and try to discover the difference between soft and hard, working with their flat hand and/or with sharp nails. Once this exercise is complete, the participants can take the paper off the panel or slate and look at the result.
- This process can be repeated several times to experiment with it. Then, one of the paint drawings can be selected to work out in more detail.

STEP 3

- The facilitator can ask the following questions for evaluation & debriefing:
 - What was it like to feel your way in painting?
 - Was your touch hard or gentle, did you use your flat hand, fingertips or nails?
 - What did you like about it, what did you not like?
 - Did you try out different ways? Did you discover anything?

NOTES FOR FACILITATORS:

This activity can also be done in pairs, which may encourage experimentation.

SESSION 61:

CHALK SCRIBBLES**AIMS:**

- To increase spontaneity
- To submit to a process without deciding everything or rationalising
- To discover emotional content
- To increase insight into one's own pattern and how one assigns meaning

SUGGESTED TIME NEEDED:

30 min - 1 hour

MATERIALS NEEDED:

Oil pastels, per person 4 sheets of A4 paper

GROUP SIZE:

minimum of 5 participants

STEP 1

- The facilitator reads the following out to the participants: "Put four sheets of A4 paper in front of you. From the box with oil pastels, choose four colours that appeal to you. Take them out and place them with your paper".

STEP 2

- "Now take one colour and scribble something on the first sheet. Take the second colour and scribble on the second sheet. Do the same with the following sheets: a third colour for the third sheet and a fourth colour for the fourth sheet".

STEP 3

- "Go back to the first sheet and finish the picture using the other colours. Go on to the second sheet and finish this picture, and do the same with the third and the fourth sheets".

STEP 4

- "Think up a word or title for the first picture and write this down. Do the same for the second, third and fourth pictures".

STEP 5

- "Now make a sentence or a short story from the words (1–4). It does not need to be imaginative".

STEP 6

- The facilitator can ask the following questions for evaluation and debriefing:
 - What was it like to do this assignment?
 - Could you please show the pictures in order and tell us your sentence or story?
 - Do you recognise certain themes that come forward here? Was this something you focused on while working, or did you not see a relationship until later?
 - If you did not recognise a personal theme, is this an outcome you can accept?





Working With Drama

“Play is the most natural method of self-healing that childhood affords.”

ERIK ERIKSON

SESSION 01:

WHO ARE YOU TODAY?**AIMS:**

- To get to know each other
- Group building exercises
- Connecting with ourselves and others
- Build creativity and playfulness

DURATION

60min

MATERIALS NEEDED:

Dixit cards or any cards with illustrations

GROUP SIZE:

no group size limitation

STEP 1

Facilitator places cards in the middle of the working room and invites participants to walk around the cards, picking one that resonates at that moment.

STEP 2

Participants take some solo time to connect with the card and find meaningful arguments why they have picked that card today.

After some time (max 5 minutes) they start walking around the room meeting each other (in pairs). When they meet, they show each other the card and explain why they choose that particular card. The person listening can ask questions and then change roles.

STEP 3

In the next step they need to embody one character, object, symbol from the card and walk/move around the room as such (10 min). Example: on the card there is a chair and an old woman drinking tea. The participants decide to become the tea, and try to embody this image (as a body posture, movement etc.)

STEP 4

They pair up again and show each other what they have embodied. The person observing can ask questions and try to guess what part of the picture from the card they have embodied.

SESSION 02:

I AM WEARING A MASK OF ...**AIMS:**

- Bring awareness of emotions and internal state
- Connect with others through authenticity
- Expression of creativity and emotions

DURATION

45 min

MATERIALS NEEDED:

plain papers, markers, creative decorations

GROUP SIZE:

small group (10-15)

STEP 1

We invite participants to create a mask (from blank paper) that would best represent their current internal emotional state. We give them enough time to be creative (up to 20 minutes).

STEP 2

We invite them to place the mask in front of their face and walk around, meeting each other, seeing other masks, and introducing themselves to others. (10 min)

STEP 3

They meet in smaller groups (up to 4 people) and share their experience about the mask they created. They can also share the emotions the mask represents and why. Others can ask questions and support the person to express their feelings in front of others.

STEP 4

The whole group can exhibit their masks somewhere in the room while participants can write positive and encouraging messages.

STEP 5

- “Now make a sentence or a short story from the words (1–4). It does not need to be imaginative”.

STEP 6

- The facilitator can ask the following questions for evaluation and debriefing:
 - What was it like to do this assignment?
 - Could you please show the pictures in order and tell us your sentence or story?
 - Do you recognise certain themes that come forward here? Was this something you focused on while working, or did you not see a relationship until later?
 - If you did not recognise a personal theme, is this an outcome you can accept?

SESSION 03:

RAINBOW OF EMOTIONS

AIMS:

- Bringing awareness of different emotions
- Expressing emotions
- Supporting creative expression
- Getting to know each other

DURATION

30 min

MATERIALS NEEDED:

papers of different colours

GROUP SIZE:

10-20

STEP 1

Place papers of different colours on the whole floor.

STEP 2

Invite participants to walk around the room without stepping on any of the papers. First they walk slowly, then faster, changing the rhythm of the walk, speed and direction.

STEP 3

As the participants are walking, call out an emotion and ask them to choose one of the coloured papers. Keep on calling out different emotions.

STEP 4

Come back in the circle and help them reflect about different emotions and how they are connected to different colours.

SESSION 04:

EMBODYING CHARACTERS**AIMS:**

- To combine physical theatre exercises with drama techniques
- To explore movement through physical theatre tasks
- To reflect on and share one's experience with the group
- To build character through verbal guidance and experience how it feels being in a body of another human being

DURATION

2 hours

MATERIALS NEEDED:

A4 papers, pencils

GROUP SIZE:

10 participants

STEP 1

The facilitator and group introduce themselves by passing the ball with names in a circle.

STEP 2

The facilitator introduces movement by guiding the participants through a walking exercise where the participants can start walking around the room. Gradually they can start changing tempo, rhythm, being aware of others' looks, and being aware of others around and the space. They can also start walking like animals and different characters. At some point they can start meeting each other and interacting with them.

STEP 3 REFLECTION

The facilitator can ask the participants the following questions to help them reflect:

- How did we feel when walking/moving like ____?
- What felt comfortable/uncomfortable?
- How was it meeting others?

STEP 4 REFLECTION OF THE CHARACTER CREATED**Reflection**

Who was your character? How did he move? What was the process of going for this character? If you wish you can draw your character. How was meeting other characters? What could they do together?

Drawing

Drawing the characters' wishes on an A4 paper.

SESSION 05:

M. A. S. K.

AIMS:

- To create larval masks
- To experience creating one's own papier mache mask in unique larval shapes
- To understand how to use the masks
- To get feedback from other participants

SUGGESTED TIME NEEDED:

2 hours (split over 4 days)

MATERIALS NEEDED:

Old newspaper, balloons, flour and water

GROUP SIZE:

10 participants

DAY 1

Step 1 Introduction

- The group participants can begin introducing themselves when a ball is passed to them
- The facilitator can initiate a movement exercise
- The facilitator gives a brief history of larval masks ('schnellkurs') that includes authors, shapes, characters, and their purpose.

Step 2 Creating the larval masks

- The facilitator guides the participants in choosing a preferred shape for their mask
- The participants can begin creating their mask.

DAY 2

Step 1 The participants can continue working on their masks if they are not ready yet. Once they are dry they can continue with the workshop.

Step 2 The facilitator can give an introduction and demonstration to mask play.

Step 3 The participants can practise creating short plays using a readymade mask provided by the facilitator while their masks are still drying. They can use a screen/partition for this step.

Step 4 A debate can be initiated for the reflection part of this exercise.

DAY 3

Step 1 The participants can begin decorating and colouring their masks.

Step 2 While their masks are drying, the participants can practise creating short plays using a readymade mask provided by the facilitator. These sequences can be performed by 2 or 3 people on stage.

Step 3 The facilitator can initiate an evaluation followed by a discussion.

DAY 4

Step 1 The participants can now use their own masks to perform with.

Step 2 Group images with masks

Step 3 For the evaluation, the participants can begin by writing and reflecting individually. Then, they can share their experience with the whole group.

SESSION 06:

DRAMA AND MOVEMENT EXPERIENCE

AIMS:

- To give participants an experience of drama and movement
- To widen participants perspectives
- To give them a safe space where they can express themselves not only verbally, but with their body and imagination

SUGGESTED TIME NEEDED:

2 hours

MATERIALS NEEDED:

none

GROUP SIZE:

10 participants

STEP 1 INTRODUCTION

The group introduces themselves by forming a circle and saying their names.

STEP 2

The participants can play hide and seek in twos. They can also play a mirroring game after hide and seek.

STEP 3

The group forms a circle and performs massages on each other, followed by a breathing exercise.

STEP 4

The facilitator checks in by asking the participants how they are feeling and to reflect on what they are doing.

STEP 5

The facilitator asks the group to split in twos and to write a story about their names. The pairs can then present their story to the group.

STEP 6

For the reflection and discussion, the facilitator asks the group to write down the things they admire about the others on a shared paper.

SESSION 07:

THE WOLF AND THE 7 LITTLE GOATS

AIMS:

- To foster inclusion and cooperation
- To present various art media
- To introduce children to a variety of artistic media and combine them into a final performance

SUGGESTED TIME NEEDED:

30 min

MATERIALS NEEDED:

theatre box, art material for illustrations

GROUP SIZE:

15 participants

STEP 1

The main tool is a small chamber theatre called 'Kamišibaj', where the facilitator tells the tale written by the Brothers Grimm; 'The Wolf and the 7 Little Goats'.

STEP 2

The story is played by children in the role of: kids, mother of goat, wolves. Musical accompaniment with any instruments at the beginning should be provided. At the end, the mother goat and 7 kids hold hands and dance in a circle. The costumes and the scene should be minimized and adapted to the abilities of children. The drama and music parts should be performed by the children under the mentorship of the facilitator.

SESSION 08:

YOUNG DRAGONS

AIMS:

- To help young people connect
- To play games aimed at creating a relaxed atmosphere
- To get to know each other a little better

SUGGESTED TIME NEEDED:

45 min

MATERIALS NEEDED:

soft ball, decorative material to make a safe space

GROUP SIZE:

10 participants

STEP 1 GAME I

The participants all sit in a circle and the facilitator starts the game by saying the trait that applies to them, and then everyone who identifies with it has to move. After a while, the game escalates by taking away one chair. Whoever is left without a chair has to say something that is characteristic of them.

STEP 2 GAME II

The facilitator moves the chairs closer so that the circle becomes narrower. A small and soft ball is needed for this game. The purpose of the game is to remember the names of the others in the group. First, everyone introduces themselves, then the game begins. Anyone who has the ball in their hands must say the name of the person throwing the ball before the throw. When all individuals remember each other's names, they can replace name calling with eye contact (i.e., when an individual has the ball in their hands, they must warn the other with eye contact that they will throw the ball to them).

STEP 3 CLOSING ACTIVITY AND SETTING UP A SAFE SPACE

When individuals get to know each other better, the group can play a game aimed at creating a safe space. The purpose of this is to create a calm space/refuge where young people can go whenever they feel upset, uncomfortable, or they feel the need for peace and security. The safe corner must first be identified within the rest of the space, so participants are invited to use the objects in the room (tables, chairs, sofa, etc.) to build their safe space. In addition, decorative material for the participants should be provided (various coloured curtains, etc.), which allows the group to express their authenticity. In the end, the participants must choose the name of the safe space together.

SESSION 09:

THEATRE

AIMS:

- To create space for complementary activities - those that promote (physical and emotional) relaxation and creativity
- To come into contact with the body, activate it and, through play and various theatrical techniques, begin to learn about its expressive power

SUGGESTED TIME NEEDED:

30 min

MATERIALS NEEDED:

none

GROUP SIZE:

15 participants

STEP 1 INTRODUCTION

The workshop begins with a simple exercise of expressing the current situation with posture/movement. The facilitator sits in a circle with the participants, then the alternating individual takes a step closer to the middle of the circle and shows with a gesture/pose how they are currently feeling. When they leave the circle, the others repeat what they saw.

STEP 2 INCARNATION I

Once the participants have moved around a little, they can say out loud the word they want others to try to express with their bodies (ex. bird, joy, freedom, etc). The difficulty can be increased by starting with more practical/physical examples (animals, emotions) and moving to more abstract ones (concepts). After a while, the participants can be divided into smaller groups so that they cooperate with each other. Towards the end, the participants take on the role of leader and choose for themselves what they would like to see embodied (with the help of other participants).

STEP 3 EMBODIMENT II

In the last part of the activity, the participants are asked to divide into pairs. Like in the previous exercise, they should choose concepts/emotions, etc., which they will embody this time with the help of their partner (by moving their body). For example, if the object is 'coronavirus', one of the participants in the pair must put the other in such a position or change their neutral position to get as close as possible to what they feel and experience when they hear the word 'coronavirus'.

SESSION 10:‘

STORIES

AIMS:

- To create a safe space in which participants will be able to explore and express emotions through creative methods

SUGGESTED TIME NEEDED:

45 min

MATERIALS NEEDED:

chairs, blankets, pencils for colouring, crayons, sharpeners, radio

GROUP SIZE:

15 participants

STEP 1 ACTIVITY I

The facilitator gives a short introduction about the story and the meaning of stories. The participants are then invited to choose a couple with whom they will share the story of their name (what it means, where it comes from, who chose their name, etc.). In the end, the participants gather in a circle again and each couple shares with the others in the group the story of their couple's name. Active listening and interpretation of stories is encouraged through this activity.

STEP 2 ACTIVITY II

In the second part of the workshop, the participants can read the story of the child who disappears (Sue Jennings, 2011) - a therapeutic story often used when working with children with attachment issues and it can serve as a basis for a conversation about emotion. The participants are invited to sit comfortably and listen to the story. At the end of the reading, a paper and creative material (crayons, crayons, tempera) are distributed to the participants. They are invited to portray one of the events in the story that stuck in their memory the most. They can then create in silence (or with quiet music) and this can take 10 minutes or more. At the end of the creation, they are invited to share with the group what they have painted, while trying to reconstruct the story by placing drawings of individual events in sequence (timeline) as they followed each other in the story. In doing so, they can observe which events were most often depicted and which were not at all. Once all the drawings are in the right place, the participants can talk about what they have portrayed and relate it to their lives (where they see similarities). In doing so, it is important to maintain safe, receptive, empathetic contact with the person speaking, as well as to ensure that individuals feel safe within the group.

SESSION 11:

WHO AM I AND WHO AM I IN THE GROUP?

AIMS:

- To connect to a group
- To deepen contact with oneself and contact with another
- To develop social skills through the tools of drama therapy

MATERIALS NEEDED:

photo cards for introductory activity, art material (dry and liquid paints, paper, scissors, magazines)

SUGGESTED TIME NEEDED:

90 min

GROUP SIZE:

6 participants

STEP 1

In the introductory activity, participants are invited to make their own choices of the card with different photos, which are arranged on the table. They are then invited to share with the group why they chose a particular photo and with that, they share something about themselves.

STEP 2

Then, participants are invited to start moving around in the space, walking around, then walking around the space with eye contact, and finally they can greet every participant they meet.

STEP 3

In this step, the participants need to choose one person in mind (fictional or real) and illustrate this person with movement and one word uttered aloud. Every time the participant shows a movement and utters a word, the whole group repeats after them.

STEP 4

In the 'Rhythm machine', the participants make up a new common sound or rhythm each using their own sound and rhythms.

STEP 5

In this last activity, each participant steps into the circle one at a time, and tells the group they are a machine that creates something of their choosing. The other participants join in with movements. Each participant becomes part of the machine voluntarily. Towards the end, all the participants complete the machine.

Example: "I am a machine that turns strangers into friends. " All ideas are welcome, so concrete ("I am a bread machine") as well as abstract ones (friendship machine) are good examples.

If there is some time left, the group can perform short improvised scenes according to the principles of improvisational theatre. They can take scenes from the themes and contents that emerged during the workshop through the activities carried out. Together, the group can choose the most interesting topics that came out during the workshop and that resonated with them the most, and develop them into short fictional scenes together.

SESSION 12:

ANIMAL KINGDOM**AIMS:**

- To explore oneself and one's role in the group through the metaphor of animals
- To explore contact with oneself and one's body
- To explore movement in space in innovative ways (through animal characters)
- To explore contact with others
- To develop social skills through the tools of drama therapy

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

art material (dry and liquid paints, paper, scissors)

GROUP SIZE:

6 participants

STEP 1 INTRODUCTORY ACTIVITY

Different colours are available in the middle of the circle. Each participant should choose a colour that represents their current state, then they can share what they have chosen with the rest of the group.

This is followed by a short group guided meditation: Participants sit comfortably in chairs and listen to a description of calm and pleasant walks in nature where they find a high fence and gate, then they are invited to this gate and open it. Immediately after this meditation, the participant takes a sheet of paper and paints what is behind that door. Participants create their product individually for 15 minutes, then in a circle each participant says one sentence related to their art product or their experience of this activity. Participants are encouraged to share personal feedback on the other participants' products.

STEP 2

In the next activity "we become animals", participants are invited to choose any animal that describes their current mood or current life situation. The animal they choose should not be spoken aloud, but depicted with body and sound. Everyone portrays their own animal, then they are invited to interact with each other using their chosen animals. The participants should explore the animal's properties, way of moving, thinking, its weak and strong points in relation to themselves, as well as to others and to the group, and explore their position and role within the group.

STEP 3

The activity is followed by a group reflection on the experiences of the participants.

SESSION 13:

“WHAT KIND OF MASK AM I WEARING?”: MASK MAKING AND SHORT PERFORMANCE

AIMS:

- To deepen contact with oneself and contact with others
- To develop social skills through drama therapy tools

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

art material (dry and liquid paints, paper, magazines, paper masks)

GROUP SIZE:

6 participants

STEP 1

After a short introductory activity (check-in), participants are invited to make a physical mask. A cardboard white mask will be available for each participant as the base of their mask, which they will paint themselves or make either with fine art30 min to make their own mask, then everyone will carefully place the finished masks on the table next to each other and look at them all.

STEP 2

The participants can then paint the inside of their masks. The inside of the mask is not visible to others, therefore this will not be shared with the others. Participants should have the time to individually make the interior of their mask.

STEP 3

The participants then gather in a circle and are instructed to add movement and sound to their mask. They put on their mask, perform movement and sound, and are invited to interact with each other as characters.

STEP 4

At the end, the facilitator should initiate a group reflection where the participants share their impressions and experience from activities.

SESSION 14:

TEAM BUILDING

AIMS:

- To help the group to get to know each other more and connect so they feel comfortable in the following workshops
- To help the group form good chemistry
- To work well together in the performance

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

a piece of round linen, ball

GROUP SIZE:

10 participants

STEP 1 EXPRESSING CURRENT FEELING THROUGH MOVEMENT

The participants sit in a circle. Each participant individually stands up and shows a movement that symbolises their mood at the time. Everyone else repeats the gesture/movement.

STEP 2 EMBODYING DIFFERENT CONCEPTS - TEAM, COMMON**GOAL, EFFORT, ACCEPTANCE, SAFETY.**

The facilitator says one of the mentioned concepts and all of the participants do a movement/gesture that represents the concept for them.

STEP 3 MACHINE

The participants are told that they have the power to build a machine that can do anything in the world. They have to say something they want a machine to exist for and it can be anything. Anyone else who also thinks they would like to have that machine should stand up and keep repeating a movement that is a part of the machine that does what the first person wants.

STEP 4 STORY OF ONE'S NAME

The participants are divided into pairs and are encouraged to share stories of how they got their name. After they have exchanged these stories in pairs, they tell the stories in the circle, except they tell their partner's story instead of their own.

STEP 5 RHYTHM

The participants are divided into two groups of three and a group of 4. There is music and one team is in the middle of the circle at one time. All of the participants from one group are turned in the same direction and the one who is in front (they form a triangle or rhombus) is moving/dancing as they wish according to the rhythm. The others in the group repeat. When the person in front turns, the roles change.

STEP 6 SCULPTING

The participants are divided into pairs and are told to sculpt one another into the form of some concepts - connection, teamwork, satisfaction, failure.

STEP 7 PARACHUTE

Using the big round linen that each participant is holding at the outer edge, together they can move it to form a gentle breeze and then gradually a stronger wind. In the next step a ball is put onto it and the participants can try to slowly move it on the outer part of the circle without it falling off the linen.

STEP 8

The participants can express their current feeling through movement.

SESSION 15:

SELF ESTEEM**AIMS:**

- To encourage conscious thinking about confidence, self-esteem
- To identify characteristics one has that could make one more confident

SUGGESTED TIME NEEDED:

90 min

MATERIALS NEEDED:

room, empty chair

GROUP SIZE:

10 participants

STEP 1

The participants and facilitator all sit in a circle. They then express their current feelings through movement.

STEP 2

Through movement, the participants can embody different concepts - self-esteem, confidence, stage fright, inspiration, "being cool".

STEP 3 EXERCISE WITH THE CHAIR

Using the empty chair pushed a bit towards the centre of the circle (not in the middle), each participant is invited to go to the chair, make a gesture and go back to their chair.

STEP 4 HEROES

Each participant thinks about who their hero is. They are asked to think about three characteristics that make them heroes.

STEP 5 EMBODYING THE CHARACTERISTICS

All of the participants are asked to embody the characteristics they have thought of - they can do three rounds for each characteristic.

STEP 6 EMBODYING THE HERO

All of the participants are asked to stand up, walk, and move as their heroes (with music). The music is stopped and each participant says the name of their hero. When everyone has said their hero's name, the music can continue.

STEP 7 EXERCISE WITH THE CHAIR

This step is similar to the previous step, except the participants are asked to go to the chair imagining they are their heroes and have the three characteristics that they find important for their heroes.

STEP 8

The participants are asked: "If somebody had to choose you as their hero, what three characteristics would they choose?". The participants can embody these three characteristics.

STEP 9

The workshop can be concluded with the participants expressing their current feelings through movement.

SESSION 16:

WORKING ON A NEW PLAY**AIMS:**

- To work on a performance
- To develop the characteristics of the characters
- To get a better understanding of who the participants will be portraying on stage

SUGGESTED TIME NEEDED:

3 hours

MATERIALS NEEDED:

2 balls, masks, papers, art material for drawing, script for the play

GROUP SIZE:

10 participants

STEP 1

The participants and facilitator all sit in a circle. They then express their current feelings through movement. The participants should have the script and already be vaguely familiar with their roles.

STEP 2 NAMES WITH A GESTURE

Each participant performs a gesture and simultaneously says the name of their character. Everyone else repeats.

STEP 3 NAMES WITH THE BALL

There is one ball in the circle and the person who has it looks at another participant, says their character's name and passes the ball to them. This can be repeated until everyone has had a couple of tries. A second ball is then added using the same rules.

STEP 4 SIX PICTURE STORY

The participants have a paper that is divided into six parts. In each of the squares, the participants should draw the answers to the following questions about their character:

- Who are they?
- What is their goal?
- What will help them on the way to reaching their goal?
- What is keeping them from reaching their goal?
- What are their assets?
- How does their journey end?

While drawing they are also encouraged to think about:

- What life is like for the character?
- Where do they live?
- What do they like most/least in the world?

- What frightens/pleases them?
- What is the best/worst thing about their life?
- What or who do they love/hate?
- What do they dream of doing with their life?
- What are their innermost secrets?

STEP 5 CREATING MASKS

The participants get paper masks and materials to create the face of their character

STEP 6 EMBODYING AN ANIMAL

The participants are then asked to think what animal their character would be and why. They each choose an animal and are asked to embody that animal. They should wear the masks they made earlier and interact with the other animals as their animals/characters would.

STEP 7 NAMES WITH THE BALL

The game played with the ball played in step 3 is repeated and this time the participants try to remember everyone's names.

STEP 8

The workshop can be concluded with the participants expressing their current feelings through movement.

SESSION 17:

ABSURD INTRODUCTION

AIMS:

- To create a playful mood and openness in the group
- To encourage improvisation in unpredicted situations
- To develop empathy and respect for differences
- To develop a stage presence in public situations
- To spark humour in working environmentsa

SUGGESTED TIME NEEDED:

10 min (or more, depending on the size of the group)

MATERIALS NEEDED:

none

GROUP SIZE:

4 to 20 participants

STEP 1

The participants and facilitator all sit in a circle.

STEP 2

The participants should present their neighbour without knowing them. They should be free to imagine anything they like. They can use pantomime or any nonverbal expressive means to introduce their neighbour.

STEP 3 DEVELOPMENT OF THE EXERCISE AND POSSIBLE VARIATIONS

The participants can try to say something about their neighbour that is obviously not true or that they think is not true.

STEP 4

The facilitator can ask the following questions for evaluation and debriefing:

- How was it like receiving a description that was made relying on first impressions?
- What can you identify with?
- What is strange and not acceptable?
- How does humour help?

SESSION 18:

SPOTLIGHT**AIMS:**

- To get to know each other
- To engage in active listening
- To get encouraged to be on stage and be seen
- To adopt a non-judgemental and engaging attitude

SUGGESTED TIME NEEDED:

20 - 40 min (depending on the size of the group)

MATERIALS NEEDED:

a big space and light energising music

GROUP SIZE:

10 - 20 participants

STEP 1

The participants can start to move with the music in the space. When the music stops, the participants should talk to the person next to them. They can exchange whatever they like and should try to remember their dialogue. There can be a maximum of five stops with the music if it is a big group.

STEP 2 PRESENTATION

The participants enter the scene one by one, speaking their name out loud.

Those who met the previous participant can come on stage and give the person a spot in the space with a gesture/body position, telling a memory out of their little meeting while doing so. Then, all the 'spot-givers' freeze, and the other participants clap for the person who is 'in the spotlight'.

STEP 3 DEVELOPMENT OF THE EXERCISE AND POSSIBLE VARIATIONS

The following exercise can be used as a variation. It is also possible to use this exercise as a feedback step.

- In this case, the first part of the exercise is similar, but when the music stops the participants share their feelings about the training with another participant.
- In the second part and during the scene, one or more 'pictures' will be created. The participants can enter the stage one at a time while giving short feedback they would have received from someone else. They should say this out loud. Once 4-5 participants have done this, they can go back into the public and a new picture can begin. This can be anonymous feedback for the facilitator and organisers.

STEP 4

The facilitator can ask the following questions for evaluation and debriefing:

- What was your experience during the development of a private meeting into a stage performance?
- How did you overcome your own shyness, limits and fears to be the centre of attention?
- What helped you improve your public speaking skill? (ex. through feeling accepted by the group and through getting into a playful mood)

NOTES FOR FACILITATORS:

- At the beginning of the workshop, it is recommended to do an icebreaker. This creates a nice atmosphere and the participants can get to know each other while having their first stage experience
- It is recommended that participants do not speak for longer than two minutes in order to save time

SESSION 19:

PLAYING EACH OTHER LIKE AN INSTRUMENT - WARM-UP**AIMS:**

- To warm up physically by discharging tensions held up in the body
- To establish trust and generate a sense of intimacy among members
- To generate body awareness

SUGGESTED TIME NEEDED:

10 min

MATERIALS NEEDED:

none

GROUP SIZE:a minimum of 2 participants
(group will be divided in pairs)**STEP 1**

The participants should divide into pairs, distribute themselves in the space and name each other "A" and "B". "A's" start as the "instrument" and "B's" as the "players".

STEP 2

"A's" stand up straight but relaxed, take a deep breath, and begin to exhale producing a uniform, consistent sound (preferably using the vowel "a"). They repeat the sound for three consecutive breaths. Meanwhile, "B's" move "A's" bodies, swinging their limbs, playing with their face, shoulders, etc., tapping on various parts of their bodies so as to alter the sound they produce.

STEP 3

After 3 consecutive breaths, they swap roles; everyone should play at least twice in each role.

NOTES FOR FACILITATORS:

- The sound should be altered only by the player – not by the instrument.
- In the second round, instruct "players" to sense where their "instruments" are holding up tension and try to help them discharge the sound from there.

SESSION 20:

A DIALOGUE WITH THE BACK - WARM-UP**AIMS:**

- To break the ice and establish basic trust between group members
- To elicit a wide range of emotions
- To warm the group up to issues concerning interpersonal relations

SUGGESTED TIME NEEDED:

10 min

MATERIALS NEEDED:

none

GROUP SIZE:

a minimum of 2 participants
(group will be divided in pairs)

STEP 1

The participants should divide into pairs and stand back to back.

STEP 2

The facilitator leads the participants through a dialogue while they are back to back, in which several feelings are included. For example, the following can be said to guide the participants:

“Imagine your backs are speaking to each other about trivial, everyday life matters. You exchange ideas, make light jokes about things, share experiences, etc. Eventually, a mild discrepancy between you arises which increases gradually into a discussion. An intense conflict is revealed which turns into an angry argument. You both hold to your positions: It is a matter of principle and you are not willing to give up. Finally, you realise that it was all a misunderstanding, a big mistake. You just didn’t understand or hear each other properly. Now everything is mended, you explain yourselves to one another, you make up. You’re just two loving, caring human beings”

STEP 3

Members can respond to the facilitator’s account of the dialogue only by moving their backs.

SESSION 21:

WHAT'S IN A NAME?**AIMS:**

- To explore any hidden emotions within one's life story
- To develop one's imagination and creativity
- To become aware of the emotional charge that names hold for us

SUGGESTED TIME NEEDED:

30 min

MATERIALS NEEDED:

papers and pencils

GROUP SIZE:

a minimum of 3 participants

STEP 1

The participants can find a place in the room to sit comfortably on their own and bring writing material.

STEP 2

The participants should make a list of all the names they can recall that they were given or called throughout their life. This can include maiden names, nicknames, role names (like "teacher" or "mummy"), special names given by a particular person, etc. They should add a sign (+) or (-) to those names that have a positive or a negative connotation for them.

STEP 3

The facilitator should ask them to choose one to focus on for the workshop, tell them that its meaning will be hidden, and that they will not be asked to disclose anything about the real story of that name. On the other side of the page, they should write the name they chose backwards.

STEP 4

The facilitator asks the participants to imagine that this name is a word in another language and tells them the following:

- What language would it be? It doesn't have to be a language you know; it can even be an ancient tongue or an invented one – like ancient Esperanto or Martian.
- What does this word mean? Think intuitively, by its sound. Write a dictionary explanation of the word.
- Write a sentence that includes the word. (For example, "all the ____ come home regularly in the evening")
- Imagine that this sentence is part of a paragraph. The sentence could be at the beginning, middle or end of the paragraph. Write the whole paragraph.
- Where does this paragraph come from? Is it from a book? The internet? A newspaper? Write briefly about the source where this paragraph appears.

STEP 5

The facilitator then asks the participants to divide into groups of 3-4 and to share materials. They should then choose one to develop as a scene to present to the whole group.

STEP 6

The groups can then present the scenes and processes with the rest of the participants.

STEP 7

The facilitator can ask the following questions for evaluation and debriefing:

- Is the story that emerged from the name's reversal connected to the name's meaning in any way?
- What feelings came up for you as you experimented with the new word created from the name?
- Is there anything you would like to share about the process of choosing the name?
- Is there anything you would like to share about the process of choosing one of the paragraphs to present?
- What happened to the participants whose stories were chosen, in the translation from text to drama, from individual work to collaborative work?

SESSION 22:

CREATING A PLAY IN PAIRS**AIMS:**

- To foster creativity and playfulness
- To develop listening skills and collaborative work
- To get to know each other
- To introduce drama techniques

SUGGESTED TIME NEEDED:

60 min

MATERIALS NEEDED:

paper, drawing tools.

GROUP SIZE:a minimum of 10 participants
(group will be divided in pairs)**STEP 1**

The participants should divide into pairs. Taking turns, participants can describe their house to each other (they should pay attention to their partner's description).

STEP 2

Then, the participants should draw a picture of their partner's house. As this is a subjective interpretation and not a precise map, they may focus on any aspect that caught their attention.

STEP 3

The pairs can exchange their drawings with their partner and take some moments to briefly comment on the process and on the drawing they received.

STEP 4

The participants should find a place in the room to hang the two drawings together, as if for an art exhibition. They should take their time to prepare the display, so as to give it an aesthetic touch. They should also leave a blank piece of paper and a pencil at the side of their piece.

STEP 5

The group goes out of the room and members are instructed to re-enter the space, as if they are visiting a museum. The pairs can walk around the room, looking at the houses exhibited, and leave brief suggestions about "who (what characters) live in these houses?" (ex. a French teacher, a secret agent, a family of rabbits, etc.) on the paper.

STEP 6

The participants can go to the drawing of their house and look at the suggestions they received.

STEP 7

Individually, the participants should choose one character they would like to explore during the workshop and write a brief description of it. (If they cannot find a character, they can come up with their own).

STEP 8

The participants can share with their partner the characters they got, their choice, and their brief description.

STEP 9

The pairs should then arrange a meeting between the two characters: Where could they meet? (ex. in a local coffee shop, at the bus station, in a dream that someone is dreaming, etc.).

STEP 10

The participants should improvise by playing their characters' first meeting for 5 minutes. They do not have to plan the meeting beforehand. They only have to be clear about the following questions: who, where and what (who the characters are; where they are; and what is each one of them doing). They can let the scene unfold.

STEP 11

The participants should process together how they felt in the roles and create a theatre piece for the characters by filling in the following details:

- Name of the play
- Genre
- Brief synthesis of the play

They can also prepare something from their play to present to the group, choosing one of the following formats:

- A poster (still picture)
- A series of still pictures
- A preview/ trailer
- A fragment of a scene

STEP 12

They can then present their play to the rest of the participants.

STEP 13

To conclude the workshop, the participants can process with the whole group.

SESSION 23:

MIRRORING RESONANCE: PARLA! (SPEAK)

AIMS:

- To examine an inner conflict from a new perspective
- To develop listening skills
- To teach and practise Playback Theatre techniques

SUGGESTED TIME NEEDED:

15 min

MATERIALS NEEDED:

paper, drawing tools.

GROUP SIZE:

a minimum of 3 participants
(the group will be divided in
threes)

STEP 1

The participants should divide into groups of three and take turns to discuss a particular conflict they are dealing with in their lives (or have dealt with in the past).

STEP 2

Using their partners' bodies, each member in turn sculpts their conflict. They should work in silence and try to be precise as a sculptor.

STEP 3

When the sculpture is ready, the sculptor steps back and watches the sculpture for a moment. When the sculptor says the word "parla" (speak), the sculpture comes alive, moving, saying and doing something for about 1-2 minutes.

STEP 4

The exercise ends when the sculpture freezes out of its own accord (as in Playback Theatre's "fluid sculptures.")

NOTES FOR FACILITATORS:

- The participants performing as sculptures should not "invent" a role, but take the cue for their performance from the previous discussion on the conflict as well as from the physical posture in which the sculptor places them.
- The participants performing as sculptures should try to mirror the conflict back to the author, without striving to reach a solution. The performance should be kept brief (about 1-2 min).

SESSION 24:

SUPPORTING DRAMATIC REALITY**AIMS:**

- To explore a personal question by creating ample aesthetic distance from it
- To teach about the nature of dramatic reality and its connection to normal reality
- To teach about the wisdom of dramatic reality as a means to approach an issue from an unusual angle
- To develop intimacy and collaboration between group members
- To cultivate imagination and listening skills
- To practise entering/exiting dramatic reality, supporting and enriching it, and improving its quality
- To practise how to accompany someone into their inner world and make interventions in it

SUGGESTED TIME NEEDED:

3 hours

MATERIALS NEEDED:

pens and papers

GROUP SIZE:

a minimum 2 participants (the group will be divided in pairs)

STEP 1

After an appropriate warm up, participants are instructed to think of a current question or issue that they are dealing with and that occupies their minds.

STEP 2

They are given some time (5-10 min) to write freely about it.

STEP 3

At the end of the writing phase, they are invited to formulate a specific question they would like to ask if they had a chance to pose it to a wise person. They should write the question down.

STEP 4

The group can then divide into pairs and one member becomes the “Traveller” and the other, the “Companion.” Travellers are asked to briefly share their issue and question with their Companions (5-10 min).

STEP 5

The travellers are then instructed to find a place in the room on which they can lay their backs in a standing position: a wall, a door, a window, or any other surface (lying down on the floor should be avoided). Companions should place themselves close to their Travellers, so that they can listen to their whispering. Pairs should be well distributed in the space, so that there is plenty of room between them.

STEP 6

The travellers can close their eyes and take a few deep breaths. They are told they will be going to an imaginary place, which they will discover step by step as they get there. They should avoid trying to force their imagination to create a certain place or to go to a place they'd like to be in; instead, they are encouraged to allow a place to appear in their minds by being attuned to their immediate experience.

STEP 7

As a first step, the group facilitator should guide the Travellers as a group by asking them basic questions about the space in which they find themselves. These start from the place where their backs are laid. The facilitator can tell them the following:

"Imagine you are not in this room, but somewhere else, in another place. Pay attention to the place where your back is resting now... What is this surface? Is it hot or cold? How is its texture? Is it rough, soft, patterned? What colour is it? What is it made of? Where are you standing: Outside or inside? Do you know what time of the day it is? How is the light in the place where you are? What's the temperature? Now, move your awareness to your feet: Where are you standing? On what kind of surface are you standing? What colour is it?"

STEP 8

As soon as they can, the Travellers start whispering their answer, each person to their own Companion. These would eventually replace the group facilitator in the asking of the questions. After a few minutes, the group facilitator gives this role over to the Companions, so that each pair works on its own. (The group facilitator may intervene if needed).

STEP 9

The Companions' goal is to try to help the Travellers get a clear vision of the place. For this purpose, they are instructed to formulate questions that refer to the landscape of the place, and that are largely connected to the senses, such as: "Do you hear any sounds around the area?" "What colour is the door?" and so on. Questions about how they "feel" or trying to build "stories" are not encouraged. The exercise is more about creating a landscape and inhabiting it.

STEP 10

At a certain point, the Travellers are invited to open their eyes and to try to "impose" the place of their imagination upon reality. This process is not easy, and therefore, it is recommended to do it gradually – opening and closing the eyes several times. Although the tendency is to try to keep the eyes closed (because it is easier to experience the place as "real" in this way), once the initial barrier is overcome, participants are usually able to do this.

STEP 11

Once their eyes are open, the Travellers are encouraged to walk around their imaginary place with their Companions (the walking is done in the actual space as well).

STEP 12

The Companions are requested to support the establishment of the place through their questions and their presence. They literally “join in” the place, and do everything they can in order to make it as real as possible. Pairs walk around the room, each in their own imaginary bubble (contact between pairs is not encouraged, so that each Traveller experiences their imaginary place with their Companions).

STEP 13

After about 10 minutes of “touring” the space, Companions are instructed to ask the Travellers if there is anything specific they need or want to do in their space before coming back. (For instance, to have a bath in the river, pick up some fruits, talk to a tree, or any other intervention). They get some time to do this, with the Companions’ help (if needed).

STEP 14

The Companions instruct the Travelers to go back to the place where they laid their back at the beginning of the journey and help them to come back to reality.

STEP 15

The pairs can take time to process the experience together and share their feelings/thoughts about it. In the last stage of processing, the Companions take the role of helping the Travellers to “make sense” of the experience by reflecting on the personal question they asked at the beginning of the exercise, and looking for any connection between the journey to the imaginary place and the question that was on their minds. It is possible that the journey may illuminate the question or be obliquely related to it – as a dream is to reality. The pairs can take some time to reflect on their own process (they can write if they wish). Eventually, participants swap places, so that the Companions become the Travellers and vice versa.

STEP 16

The whole group can process together. The facilitator should ask the following to the Travellers:

- If this journey was a dream, what would be the meaning of the imaginary place for you?
- Was there any connection between the question and the journey to the imaginary place?
- How was the presence of the Companion for you? Was it helpful (or not)? In what way?
- How was it for you to open your eyes as opposed to staying with eyes closed?

TO THE COMPANIONS:

- How was it for you to accompany someone else to their imaginary place?
- What was the most challenging phase of your role?

SESSION 25:

EXPLORING THROUGH THE 'CLOSE' SENSES (TOUCH, SMELL, TASTE)**AIMS:**

- To explore the environment in a new way
- To integrate less used or less conscious senses
- To build trust
- To train attentiveness to the safety of the learner
- To be aware of one's own body/physical/somatic sensations and body clues

SUGGESTED TIME NEEDED:

10-15 min, but it can go up to 30 min each round

MATERIALS NEEDED:

different objects that have a different textures, surface quality, or deeper structure quality that can be explored by touch/grasp. It is good to have some objects that have a typical fragrance or scent, and some that are edible.

GROUP SIZE:

a minimum of 2 participants (group will be divided in pairs)

STEP 1 DISCOVERING THE WORLD WITHOUT VISUAL AID

Group members should work in pairs, one with closed eyes, the other leading them, walking around and putting the hand of the "blind" person on different surfaces, touching different objects and materials.

STEP 2

The leading person should then withdraw, letting the person explore by touching, smelling, and in case of edible objects, tasting. They can change roles once the exercise is complete.

STEP 3 DEVELOPMENT OF THE EXERCISE AND POSSIBLE VARIATIONS

The exercise can be used without any prepared objects or materials, working only with the objects, materials, and surfaces at hand. The experience can be quite interesting also without using edible objects. It can be done indoors and outdoors.

With more prepared bodily involvement and in a more advanced group, the person whose eyes are closed can be led to another person to explore.

NOTES FOR FACILITATORS:

- As the person with closed eyes is quite vulnerable it is important not to abuse their trust.
- Since it is a more advanced exercise, a safe group atmosphere is required.
- Integration with storytelling: A story can be created about the experiences gained during the exercise.

SESSION 26:

VOICE AND SOUND WORK

AIMS:

- To work with sounds and explore personal connection to it
- To develop improvisation skills
- To discover physical resonance to scenes and scenarios
- To create a group experience
- To strengthen the group through cooperation
- To bring out humour
- To work on tensions within the group

SUGGESTED TIME NEEDED:

30 - 45 min

MATERIALS NEEDED:

blankets to sit on

GROUP SIZE:

5 to 50 participants

STEP 1

The facilitator starts a warming up exercise by saying vowels and consonants that the group repeats. The facilitator can then alternate by using different pitches and accentuations.

STEP 2

The facilitator offers different scenarios, places and situations in relation to what the group can create voices to (ex. a jungle, a market place, opera, etc...)

STEP 3

The activity is closed by offering the participants to pay attention to the silence, to their feelings and bodily sensations.

STEP 4 DEVELOPMENT OF THE EXERCISE AND POSSIBLE VARIATIONS

- Integration with storytelling: The scenarios to be sounded can be chosen to depict or create a storyline in themselves. Alternatively, a story frame can be given (ex. The day of a village from sunrise until noon, and the group has to follow this with the sounds).
- Integration with humour strategies: This exercise usually generates quite a lot of laughter, as many sounds are funny. The sounds can be increased or decreased or the group can work with transitions between different emotional states.

STEP 5

The facilitator can initiate a debriefing exercise. It is better to have a drawing or other non-verbal activity before moving on to verbal sharing. This helps to focus the individual experiences and to start to talk about them too.

NOTES FOR FACILITATORS:

With international teams it is an option to have scenes from their own country and/or culture. In this case, the facilitator needs to cover all and be aware of possible conflicts/dislikes of cultures (that are advisably avoided).

SESSION 27:

TOY STORIES (ICE BREAKER)

AIMS:

- To get to know each other
- To discover storytelling
- To engage in active listening
- To develop openness towards expressing feelings, emotions and thoughts
- To understand the essential elements of a story

SUGGESTED TIME NEEDED:

20 - 30 min

MATERIALS NEEDED:

a bag with a number of various items, photos or postcards. If the method shall be used to stimulate reflection on a topic, the items should be varied accordingly.

GROUP SIZE:

6 to 50 participants

STEP 1

The participants can pick a toy or an object from the bag (of the previous exercise), one that could be a metaphor for who they are or how others see them. They can go around the circle and tell the others why they picked that toy.

STEP 2

The participants should form groups of three and create a group story using all three toys.

STEP 3

Development of the exercise and possible variations:

The exercise can be used for focused stimulation of discussions. Items should be adapted accordingly.

STEP 4 META-FEEDBACK AND DEBRIEFING

The facilitator can ask for the associations of the participants (ex. what was the motivation of the participants to choose the specific item?).

NOTES FOR FACILITATORS:

You can put an emphasis on telling funny stories about the chosen objects.

SESSION 28:

INITIAL CLOWN EXERCISE

AIMS:

- To get in contact with one's inner child
- To get to know the personal clown figure and get into a playful mood
- To develop improvisation skills
- To develop a stage presence in public situations

MATERIALS NEEDED:

paper, pens, music, red noses (at least as many as there are participants, but it is better to have more noses in different styles, so that the participants can change if they need or if some are lost), speakers and a device for the guided meditation

STEP 1

The participants can write out any prohibitions and dictates from their childhood onto a piece of paper, into a drapery and shake it out of the window. If the participants wish, they can share with the others as well.

Then, the facilitator can present the red noses in the middle of the room – everybody can choose a red nose that speaks to them (they should not put the nose on yet)

The participants can then find a private place and a comfortable position (ex. lying down), put the nose next to them, and close their eyes.

For the inner child meditation, the facilitator can play the video linked in the references to some silent music.

STEP 2

The participants can put their nose on (without any contact with the other group members).

They should explore what it does to them, how their body changes, what sensations having this red nose on their face gives them.

They can then open their eyes, see how the world changed, first lying down, then getting up, exploring the world – but still alone

SUGGESTED TIME NEEDED:

Meditation: 10-15 min

First nose contact: 5 min

Exploring the room: 5-25 min
(this depends on the group; some will get very playful and will not want to stop, and some groups are more shy or unsure and would want to finish the exercise sooner)

GROUP SIZE:

3 to 30 participants

The facilitator can ask the following questions to help them process:

- How does the world look like now?
- How do you feel in your body?
- How do you move?
- How has your body changed?

The facilitator should then count dramatically up to five and clap. Now the clowns can see each other and discover each other if they want. If they wish to stay alone they also can. They can explore the room freely, follow their impulses, enjoy their new figure, connect to others if they feel comfortable to do so.

STEP 3

The facilitator can ask the following for debriefing:

- How is your “playmode”?
- Reflect on your restrictions and limitations
- How have your perspectives changed?
- How did you re-discover your environment in a new way?
- What is your own clown figure like?
- In what way is it similar to you, as you know yourself?
- In what way is it different?

NOTES FOR FACILITATORS:

- There are many ways to create the first contact with the red nose. This can be one possibility. But there is no right or wrong, it depends also on how you see the clown figure.
- In this method it is important for each clown to have this playful being that each participant had as a child and what they learnt to leave behind during the years when they were growing up.
- The facilitator should guide the participants to get back into a playful mood in which they can re-discover the world and its surprises, and in which they do not need to be perfect. The nose is the ‘smallest mask of the world’ (Jacques Lecoq) and it can be used to help one rediscover the world.
- The main aim is to create a whole figure within one’s own character that might be based on the ‘real personality’ behind.
- The red nose is not the most important item, but since it works like a mask, it can allow the participants to explore a new mood or humour.

REFERENCES:

Inner child meditation: <https://www.youtube.com/watch?v=-4ZWSAbpicw>

SESSION 29:

DEVELOPMENT OF MY INNER CLOWN - WALKING STYLES

AIMS:

- To develop the ability to play together with another person
- To develop the skill of adaptability
- To develop stage presence in public situations
- To develop knowledge of the various dimensions of identity
- To increase openness to accept one's own unconscious behaviours/habits
- To increase openness in the expression of feelings, emotions and thoughts
- To foster cooperation among team members

MATERIALS NEEDED:

red noses (not mandatory)

SUGGESTED TIME NEEDED:

Pair work: 15 min

Further experimentation with different walking styles: 5-10 min

GROUP SIZE:

4 to 20 participants (group will be divided in pairs)

STEP 1

In pairs, one walks and the other one observes their 'normal' and 'neutral' walk.

STEP 2

The observer starts to walk behind the first person and tries to imitate the walk of the first person, emphasising specific qualities of the walking.

STEP 3

The first person stops walking and starts observing the 'feedback' of their pair.

STEP 4

Then they start to walk again, this time behind the previous observer while exaggerating the movement.

STEP 5

The previous observer stops walking, observes and walks behind the other person, exaggerating what they see even more. Now it has become a parody.

STEP 6

They can then change roles (the previous observer will be the first walking person).

STEP 7

Development of the exercise and possible variations:

- If the atmosphere of the group is relaxed and open, the facilitator can let the participants show their parody to each other. This should be done in a respectful way, so as not to hurt anybody. The point is to laugh together and at each other in a positive way and in a joint and safe atmosphere.
- The participants can try out different types of clowns (ex. scary, gentle, stupid, elegant etc.)
- For the participants to explore different characteristics, the facilitator needs to have prepared a list of characteristics/moods/adjectives that the participants can try out. The facilitator can also tell them that they should pay attention to what feels good for them, what they want to keep, and what they do not want to use as material for their own clown figure.

STEP 8 DEBRIEFING:

The participants can reflect on how they dealt with making mistakes, seeing weaknesses, encouraging and receiving feedback to and from each other.

NOTES FOR FACILITATORS:

- The clown's play is a lot about playing with human mistakes, foibles, weaknesses and strengths. It is about being human and human issues. The participants can reach authenticity and freedom in their play if they learn to play and feel free with their body, accept their own strengths, but also weaknesses. If they are able to play with their "body material" they can have a big effect on the public, because it feels that there is something real and authentic.
- Integration with expression and dance/movement: The connection between the different approaches is evident, we experiment with expressive movement.
- Integration with storytelling: When you have a clown character, you want to explore more deeply so you can put it into little scenes, and have the participants play out stories.

SESSION 30:

OBJECT STORY**AIMS:**

- To develop the ability to recall and describe
- To develop the skill of changing perspective
- To engage in active listening
- To use the method of storytelling to improve communication skills
- To create a story as a way to express thoughts, information and emotions

SUGGESTED TIME NEEDED:

Up to 30 min

MATERIALS NEEDED:

none

GROUP SIZE:

6 to 26 participants (group will be divided in pairs)

STEP 1

The participants can think of an object in their room, office or house. They are encouraged to think about qualities of the object and words to describe it.

STEP 2

Then, the participants are encouraged to imagine what that object would say to the owner if it could speak (ex. what it would complain about, what it would praise or encourage, whether it has seen anything to talk about etc.). The participants should be encouraged to use all five senses and to recall what they see, feel (emotions and physical sensations), hear, smell, and taste.

STEP 3

The participants should then pair up. Partners should find a place to sit facing each other, close to each other but not too close to other pairs. They should each choose a number (one or two).

STEP 4

The facilitator should then ask the participants to close their eyes and recall the object. After a few moments of concentration, the facilitator can call out "one" or "two" to announce who starts talking in the name of the object they remember.

STEP 5

When they have finished their story, everyone can sit quietly for a moment and then change roles.

STEP 6 DEBRIEFING:

- If this is one of the first storytelling activities, one can bring up that difference in body language shows who is telling and who is listening, and how it differs from body language during conversation.
- If participants share their story with the entire group, the facilitator can point out effective and vivid descriptions, the use of descriptive language rather than dialogue, and characterisation.
- The facilitator can then invite reflections about the exercise.

NOTES FOR FACILITATORS:

- Integration with humour strategies: You can ask the participants to create the story with sudden, unexpected turns, surprises, comic elements.
- Integration with expression and dance/movement: The object story could be prepared for little performances.
- Explain the point of this exercise. Encourage participants not to fuss too much about which object they choose, just choose something that is easy to imagine, something they know well and can describe easily.

SESSION 31:

PERFORM AND PLAY**AIMS:**

- To develop a sense of ownership by expressing a point of view through artistic means
- To develop the ability to play together with others
- To develop the skill of adaptability
- To develop a stage presence in public situations while performing in front of other people
- To increase openness in the expression of feelings, emotions and thoughts
- To foster cooperation among team members

Duration:

a minimum of 90 min

MATERIALS NEEDED:

various creative tools (musical instruments, paints, brushes, paper, rope, scissors etc), natural elements (sticks, stones, shells etc), a natural environment with various places that can be used as informal stages would be ideal, but if not - a wide enough space so that people can organise in groups of 3 and then perform in front of everyone

GROUP SIZE:

6 to 24 participants (they will need to divide into groups of 3)

STEP 1 STARTING THE SESSION

The group divides into teams of 3. They can choose who they wish to team up with.

STEP 2 PLANNING THE PERFORMANCE

The participants will have 30 minutes to come up with a performance for the whole group to see. The facilitator should explain that they can use any tools they wish while encouraging them to use their bodies as much as possible. They can use any place available for their performance and the activity should be perceived as an opportunity for playfulness and self expression.

STEP 3 DEVELOPMENT OF THE EXERCISE AND POSSIBLE VARIATIONS

The number of the team members can vary and they can have more time for developing the performance (up to 3 hours). The activity can be adjusted to fit any topic, so there can be a more specific theme to start from.

STEP 4 DEBRIEFING

The facilitator can invite a reflection on how the participants perceived the exercise and encourage them to give feedback to each other, putting an emphasis on being constructive and non-violent in their communication.

NOTES FOR FACILITATORS:

- This activity is best for groups that already got to know each other through other activities.
- If used in a longer training session, participants can use elements from previous sessions as tools.

SESSION 32:

CREATE A CHARACTER!**AIMS:**

- To raise awareness on a specific issue
- To develop the skill of changing perspective
- To understand how a particular issue can be perceived by and affect other members of society differently
- To become more aware of what social inclusion means

Duration:

60 min

MATERIALS NEEDED:

flipchart, stand, pens, speaker and a lively musical playlist

GROUP SIZE:

a minimum of 10 participants

STEP 1 ICEBREAKER

The facilitator should prepare an icebreaker so the group can relax and get to know each other's names. The music can be played in the background. (5 minutes)

STEP 2 CREATING A CHARACTER

The facilitator can draw an outline of a person (non-gender specific) on the flipchart. The participants should be asked to close their eyes and absorb the music while the facilitator is drawing.

PRACTICES

- The participants can remain with their eyes closed while the facilitator recites the following: "Imagine, it's Saturday night, it's eight o'clock, a young person is getting ready to go out. They just got out of the shower and are getting dressed. They are really looking forward to this evening."
- The facilitator can ask the following questions to make them think about the character:
 - What is their name?
 - Where are they going?
 - What are they wearing?
 - How old are they?
 - Who are they going out with?
 - Where do they live?
 - What do they do?
- The participants can now open their eyes. They should shout out answers to the questions and fill in the details on the picture and any other information should be written down the side of the flipchart. (10 minutes)

STEP 3 CONTINUING THE STORY

Now that they have built the character, the facilitator can continue the story by placing the character in an emergency situation. For example, if the issue is drugs, the character may go to a nightclub and be offered drugs. This should be left open-ended and the group can complete the story by calling out what happened. They should all agree on the story. (5 minutes)

PRACTICES

- Each person in the group can now imagine that they know their character. They can say who they are and what their relationship is (for example, I am X's mother – I'm X's friend – I'm X's dog – I'm X's next door neighbour) and what their feelings/views of X are (for example, I'm X's tutor. They are very likeable and lively, I've been worried about them lately, etc.). (10 min)
- The facilitator can ask the group to form a conscience alley. The participants should then form a double row facing each other. The tutor takes the role of X and walks through, facing each in turn. In their roles, each gives advice or comments to X on the situation. (10 min)
- The facilitator can ask them to comment on X's behaviour (as themselves). They should identify the moment and whether things could have turned out differently. (10 min)

STEP 4 DEBRIEFING

The facilitator can ask the following questions for reflection and debriefing:

- Was the exercise realistic?
- Which bits are true or false?
- What about stereotypes?
- What should education for young people around these issues include to give a realistic reflection of youth culture? (5 min)

NOTES FOR FACILITATORS:

Explain what will happen for the rest of the session, specifying that you will be creating and exploring the issue using a character.

REFERENCES:

Music playlists:

- <https://www.youtube.com/watch?v=uE-TADy-oN0>
- <https://www.youtube.com/watch?v=kXonzJ3cU7Q>

SESSION 33:

HERO ARCHETYPE**AIMS:**

- To present drama therapy through hero archetype
- To express inner feelings and sensations while practising embodiment

Duration:

75 min

MATERIALS NEEDED:

None

GROUP SIZE:

20 participants

STEP 1 CHECK-IN

The participants take turns to express their current feelings through movement. They also introduce themselves to the group saying their name and pairing it with a gesture/movement that embodies their name.

STEP 2 INTRODUCING DRAMA THERAPY

The facilitator introduces what drama therapy is, and shares its key concepts with the group. Then, the facilitator explains 'Hero Archetype'.

STEP 3 HERO ACTIVITY

Each participant is asked to think about who their hero is and to list three characteristics that define them (they can write them down on a piece of paper). They are then asked to embody the hero by inviting them to imagine it and by becoming it (ex: behave, walk, speak and use gestures like the hero). The participants walk around the room and meet other 'embodied heroes'.

STEP 4 REFLECTION ON THE ACTIVITY

SESSION 34:

ALSO ME

AIMS:

- To encourage students to think about what they want to be like
- To awaken the part of themselves that needs to come forth
- To bring awareness about knowing what one wants, what is stopping one, how one can one move through it

Duration:

2 hours

MATERIALS NEEDED:

paper, clothes

GROUP SIZE:

10-20 participants

STEP 1 INTRODUCTORY ACTIVITY

The facilitator should ask the participants to stand in a circle and think about a version of themselves (does not have to be a real character) and give it a name. The facilitator can then ask the following questions:

- How would this character move, dress, walk, talk? (the participants can show this by making something to represent that part - a mask, a dress etc.)
- How would it be for you to bring this part into the society (more into yourself)?
- What is this part of yourself trying to tell you?
- Where in the room would this character stand and what would they do?

STEP 2 REFLECTION

The participants can reflect on how this activity was for each of them.

SESSION 35:

ANIMAL KINGDOM**AIMS:**

- To disconnect from the “thinking” environment of the school setting and connect more with their bodies
- To release tension, frustrations and stress through their bodies and make it easier for them to function successfully in other activities

Duration:

60 min

MATERIALS NEEDED:

None

GROUP SIZE:

Up to 20 participants

STEP 1 EMBODYING THE ANIMAL

The participants should be in an empty space with enough room for them to move around in. The facilitator can then ask them to think about an animal they would like to become and to try to move like that animal while interacting with the other animals in the room. The facilitator can also ask them how big their personal space is and whether this changes around other animals. The participants should direct their attention to their body and the facilitator can ask the following:

- How does your body want to move?
- Do you want to make any sounds?
- How do you feel in this animal kingdom?
- What wisdom will you take with you in your everyday life?

STEP 2 DRAWING THEIR ANIMAL

The participants can draw their animal and take it with them if they wish.

NOTES FOR FACILITATORS:

- All sounds and movements are encouraged as long as they are kept respectful.
- Encourage them to really experience this but take care of the escalation of the energy (violence).

SESSION 36:

UNIVERSAL RESONANCE: THE NATURE METAPHOR**AIMS:**

- To view a personal situation from a broad aesthetic distance
- To link the personal with the universal realms
- To develop listening skills

Duration:

60 min

MATERIALS NEEDED:

Various Creative Tools (Musical Instruments, Paints, Fabrics, Paper, Rope, Scissors etc.)

GROUP SIZE:

6-24 participants

STEP 1 TELLERS AND LISTENERS

The group divides into thirds. In turns, each member becomes the “teller” and the other two become “the listeners.” The teller has 3-5 minutes to talk about a personal situation that they are concerned with at that moment (i.e., something that is on their mind). The listeners pay close attention to the teller’s account.

PRACTICES

- At the end of the description the listeners should try to find a phenomenon from the world of nature that encapsulates the experience they’ve just heard.
- The facilitator can ask: What’s it like? Like a river that is drying up? An earthquake? A newborn puppy?
- Members can offer their metaphors, but the chosen one should be approved by the teller.
- Once the phenomenon has been agreed upon, the listeners find a way to present it in a dramatic form (ex. by using sound and movement). The teller watches the performance.
- Each group can process briefly and then switch to another group member.

STEP 2 DEBRIEFING

The facilitator can invite a reflection on how the participants perceived the exercise and encourage them to give feedback to each other, putting an emphasis on being constructive.

SESSION 37:

TODAY'S JOURNEY

AIMS:

- To develop active listening skills
- To enhance the facilitator's perception of verbal and nonverbal language
- To practise entrance into dramatic reality in individual work
- To become aware of countertransference aspects of facilitation through paying attention to two inner roles: the "Saviour" and the "Judge"

Duration:

8 hours

MATERIALS NEEDED:

Colours, Pencils, Papers (Anything that might be useful with working with action techniques)

GROUP SIZE:

minimum of 10 participants

STEP 1 PRACTISING ACTIVE LISTENING

The group divides in pairs and a brief relaxation exercise is performed. One member of the pair agrees to be the "teller" and the other, the "listener". Tellers are asked to recall the events of their day, from the time they woke up until their arrival in the group as if it were a journey. They are invited to remember not only the events themselves, but also their own feelings and thoughts in connection to them.

The tellers have five minutes to tell "the journey of their day" to their partner. The report is not to be interrupted, nor is finished before the five minutes are over. If it does, the pair remains in silence until the end of their turn. Participants should not strive to cover the whole day: For the exercise's purposes it does not matter if time is up when the narration is still in the first few minutes of the day. The tellers can use silence as well as words to relate their day.

The listeners are instructed to pay full attention to the journey, while at the same time, trying to identify "charged" or "special" moments in the narration.

When time is up, the pairs take a few minutes to process: Listeners share with their partners the "charged" or "special moments" they have identified, as well as what gave them the clue to recognise them.

They both agree on one particular "special moment" that can be explored in the second phase. It is important to point out that the teller has the last word in choosing the moment as it could be that the moment suggested by the listener is a sensitive topic to bring up in this context.

STEP 2 PRACTISING SELF-AWARENESS

The pairs take another five-minute period to elaborate on the "special moment" chosen.

The listeners ask questions and gather further details about the event or issue that this moment seems to refer to. During this interview, the listeners are instructed to pay attention to two different levels of interactions:

- A. Listen to the nature and kind of images that their partners are using as they speak about the issue: Are these primarily visual? Are they auditory or related to the body? Is a particular metaphor coming up again and again?
- B. Monitor two inner voices that might become activated in their head while talking/listening to their partners: The voice of the “Judge” and the voice of the “Saviour”. They should not share the voices at this point, but just keep an eye on them, and try to register them for further use at a later stage.

Using their perception of the images as a guide, the listener suggests to the teller a range of activities that might be helpful in order to explore the moment by taking it into dramatic reality. For example, drawing, moving, role-playing, story work, etc, depending on the nature of the images and the issue to be explored.

The tellers have to agree to one of the options suggested or propose one themselves. Their agreement concludes the second phase.

STEP 3 PRACTISING WORK IN DRAMATIC REALITY

The pairs have 15-20 minutes to explore the issue in dramatic reality. The work should be focused on carrying out the particular task that was agreed upon in the previous phase, and bring it to a close by briefly processing it.

STEP 4 PROCESSING AND EVALUATION

Participants take some time to process the entire sequence individually by writing about it. The tellers may wish to record for themselves something that occurred to them in the process; the listeners may disclose to themselves the contents of the files of the “Judge” and the “Saviour.” It is important to let participants know that they will not be requested to read their process notes to anybody, so they may write freely, without censorship.

Pairs take an additional ten-minute period to process and evaluate the exercise together, from their respective roles as tellers or listeners. The exercise is processed with the entire group.

STEP 5 KEY QUESTIONS FOR DEBRIEFING

First Phase

- What helped the listener to identify the “moments”?
- What signals or clues did the listener follow? (The tone of the teller’s voice, the content of the narration, body language, etc.)
- Did the moments pointed out by listeners coincide with what the tellers considered to be their “charged” moments?

Second Phase

- What did the listener learn about the inner voices of the “Judge” and the “Saviour”?
- Did the tellers perceive the presence of their partner’s inner voices in any way?
- What can the listener do in order to neutralise these inner voices? Is there a need to do further work on them?
- Did the listener manage to pay attention to all the levels of interaction at once?

Third phase

- Was there any difference between talking about an issue and exploring it in dramatic reality?
- Did anything unexpected or surprising occur during the exploration?
- What did the tellers learn from exploring their “moments” in dramatic reality?

Fourth phase

- How did the facilitator feel in their role as listener or teller?
- What factors contributed to elicit these feelings?
- What did the listeners learn from this exercise about themselves as facilitators?
- What facilitation issues did the exercise bring up for the facilitator?

NOTES FOR FACILITATORS:

This technique has four sequential phases, which gradually increase the level of skills required. Except for the first phase (which can be done on its own), it is not appropriate to do these activities at the beginning of a training group. To move on to the following phases, participants should be familiar with action techniques.

The exercise is performed in pairs. For continuity reasons, it is recommended to do an entire sequence (which may take up to two hours) in one single meeting. If time does not allow for both participants to experience both roles, swapping can be done in the following session.

Each phase is structured carefully, and it is important to maintain this structure throughout. This includes the amount of time suggested for each part. A reasonable amount of time has been allotted to each phase in order to keep the focus on the task at hand and avoid unnecessary diversions. Since the exercise touches upon the participant's present life situations, it may elicit contents that cannot be fully processed within a training situation. Thus, the time structure provides containment and restricts the opportunity for one to open up too much.

SESSION 38:

THE JUDGE AND THE SAVIOUR

AIMS:

- To develop the capacity to own our personal processes and thoughts

Duration:

90 min

MATERIALS NEEDED:

Paper and Pens

GROUP SIZE:

8-24 participants

STEP 1 JUDGE AND SAVIOUR

The participants are divided into groups of 3-4 participants. Each subgroup takes a piece of paper and places it in the middle. On one corner of the paper they write the word "Judge" and on another, the word "Saviour". For three minutes, they free-associate with these words, writing in silence.

STEP 2 CHARACTER DESCRIPTION

Each member marks the words that are more charged or have the strongest impact on them (a few for each role). Then, each person individually writes a short character description of both the Judge and the Saviour, using the words they marked as a basis.

The participants return to their small groups and share their descriptions. The small groups are invited to present their characters in a chorus format to the whole group. The chorus should express the uniformity of the role as well as give space to the individual differences, represented by the diversity of the characters.

STEP 3 PROCESSING

The participants discuss the similarities and differences between the characters created by the participants on the basis of the same roles, referring to their presence in their lives and as inner aspects of themselves.

The facilitator can ask the following debriefing questions to the participants:

- Where do these characters come from?
- Am I acquainted with these figures in myself?
- Are there specific circumstances that bring them to life in me?
- Are they all positive or all negative?
- How can I neutralise the negative aspects of these characters while keeping the positive attributes?

SESSION 39:

DEALING WITH NEGATIVE EMOTIONS DURING A PANDEMIC (PART 1)**AIMS:**

- To identify the impact of negative emotions on ourselves and others
- To start questioning our own emotions and how they can handle them
- To identify and differentiate between positive and negative emotions
- To start considering how our emotions impact our behaviour

Duration:

40/50 min

MATERIALS NEEDED:

Tables and Stationary

GROUP SIZE:

10-12 participants

STEP 1 BRAINSTORMING EXERCISE (10 MIN)

Start with a brainstorming exercise by asking the participants in the group to shout out as many different feelings or emotions that they can think of. Some of the more common ones will be 'sad', 'happy', 'angry', 'bored' etc. The facilitator will write on the board.

STEP 2 GROUP WORK - (15MIN)

Following on from this, split the participants into groups and ask them to group the emotions into 2 categories – positive or negative emotions. If needed a table and flashcards can be used per group to assist with this activity.

STEP 3 PROCESSING AND CLOSURE

Discuss the differences between positive and negative emotions. Ask for examples from their daily lives.

SESSION 40:

DEALING WITH NEGATIVE EMOTIONS DURING A PANDEMIC (PART 2)**AIMS:**

- To identify the impact of negative emotions on themselves and others
- To start questioning their own emotions and how they can handle them
- To identify and differentiate between positive and negative emotions
- To start considering how their emotions impact their behaviour

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION (10 MIN)

The facilitator may remind participants about the previous session on dealing with negative emotions during a pandemic. Individually they should think of a negative emotion they currently experience and create a statue. In turn they would exhibit it to the rest of the group. The latter will provide feedback on the emotion exhibited.

STEP 2 PROCESSING

Participants should identify their behaviour as what may be perceived as negative or positive, and not necessarily the emotion or feeling that they are experiencing. For example, most participants will recognise 'anger' as a negative emotion, so we should pose the question of "Is anger negative, or is it our reaction to something that is negative?"

STEP 3 ROLE-PLAY (10 MIN) AND PROCESSING (15 MIN)

From the discussion, participants might mention certain experiences. Take a mental note and pinpoint some experiences as role-play situations. Give some time for the participants to create short role-play snippets and ask them to perform these snippets when time is up.

Ask the participants to think of all the things that they do when they feel angry, sad or upset. By doing this, you are identifying existing competences in the participants that they use to positively manage their own emotional health.

STEP 4 CLOSURE (5 MIN)

Share with the group that everyone was experiencing strong emotions as things were not normal during the time of the pandemic. Allow them to realise that this is okay, and it is important to speak to those people who support you if you find things difficult.

SESSION 41:

DEALING WITH STRESSFUL EXPERIENCES - PART 1**AIMS:**

- To increase awareness about emotions and about the way that our thinking can regulate our emotions
- To introduce different cognitive emotion regulation strategies
- To learn the difference between the positive and negative strategies that we use to regulate our emotions
- To recognise the use of good and bad strategies in everyday situations

Duration:

40/50 min

MATERIALS NEEDED:

Equipment needed for a PowerPoint Presentation

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTORY DISCUSSION

One of the ways that we deal with stressful experiences is to manage the emotions that we feel in relation to these stressors. This means that we try to find ways to control our emotions.

Processing can be done by proposing the following questions:

- Can anyone give me an example of a stressful experience that they have had?
- What emotions did this experience make you feel?

STEP 2 AWARENESS ON OUR EMOTIONS

The facilitator can create a PowerPoint presentation with these points. Regulating our emotions is complex and it involves having awareness over different things:

- The way that we experience our emotions
- The way that we think about our reactions to the stressful experience
 - We want to understand how we think about our emotions so that we can control them and change them
- The feeling we get in our body after experiencing stressors
 - Ex: heart rate, breathing, etc.
- Our behaviour in relation to emotions
 - Ex: our actions or facial expressions when we feel an emotion
- The way that we control our emotions can also have positive or negative consequences
 - Ex: When we control our emotions in a good way, we feel better about ourselves (Increased self-esteem) and about the future (optimism).

STEP 3 DISCUSSION AND CLOSURE

The facilitator asks if anyone can give me an example of a positive and a negative emotion you have experienced lately? Discuss the outcome.

SESSION 42:

DEALING WITH STRESSFUL EXPERIENCES - PART 1 CONTINUED**AIMS:**

- To increase awareness about emotions and about the way that our thinking can regulate our emotions
- To introduce different cognitive emotion regulation strategies
- To learn the difference between the positive and negative strategies that we use to regulate our emotions
- To recognise the use of good and bad strategies in everyday situations

Duration:

40/50 min

MATERIALS NEEDED:

Equipment for a PowerPoint Presentation

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

Controlling our emotions is something you can do with different strategies. Learning how to do this will allow us to control our emotions in a positive way and get along better with one another.

STEP 2 PROCESSING

The facilitator can ask the following questions:

- What are your thoughts about this?
- Do you think it can work out? Why? How?

STEP 3 CASE STUDY

Present the following case-study:

John is a basketball player. In basketball, to improve your shots you need to practice shooting hoops every day. The more and more you go to the gym and practice the skill, the better you will get and eventually you will be shooting better hoops automatically...one after the other! That is how John improved his skill.

STEP 3 COGNITIVE EMOTIONAL-REGULATION

The facilitator can explain to the group that cognitive emotional-regulation is a COPING STRATEGY. A strategy is a method that you use to achieve a goal. It can take time and practice to develop. Remember though, it takes practice to learn how to use our strategies more effectively and to control our emotions. Being able to use positive strategies to control your emotions does not depend on your age – you may think that adults all know how to control their emotions, but this is not the case. Kids don't always use negative strategies and adults don't always use positive strategies. Everyone can benefit from learning how to think about their emotions and practice using positive strategies to help us keep our emotions under control.

STEP 4 PERSONAL REFLECTIONS

Using a personal journal, encourage participants to look into personal stressful experiences they encounter in their daily lives. Ask them to jot them down and look into ideas or strategies on how to deal with such situations.

Ask participants if they could share such experiences and create a discussion eliciting necessary coping strategies which might support them in dealing with their issues.

The facilitator can conclude with the following questions:

- What did you learn from the session?
- What do I mean when I say I want to give you a strategy?
- Does anyone know what a strategy is?

SESSION 43:

DEALING WITH STRESSFUL EXPERIENCES - PART 2**AIMS:**

- To increase awareness about emotions and about the way that our thinking can regulate our emotions
- To introduce different cognitive emotion regulation strategies
- To learn the difference between the positive and negative strategies that we use to regulate our emotions
- To recognise the use of good and bad strategies in everyday situations

Duration:

40/50 min

MATERIALS NEEDED:

Stationery

GROUP SIZE:

10-12 participants

STEP 1 CASE STUDY

The participants can practise thinking about stressful experiences that can make them feel and think negatively. The facilitator can present Claire's story as an example of this:

Claire owns an Alsatian. He means the world to her. Last week, 4 years later, her dog died. She was really sad and wouldn't leave her room for days.

- What was the stressful event in this story?
- How did this event make Claire feel?
- What thoughts did Claire have?
- Were they positive and happy thoughts?
- Were they negative and unhappy thoughts?

STEP 2 ROLE PLAY

One of the participants can act as if they are Claire.

Imagine that Claire is here with us.

- What strategies will you speak to her about?
- What will you actually tell her?
- What could Claire do to make herself feel better?
- Can she change her mind and think happier thoughts?

STEP 3 CONCLUSION

The group is asked to reflect on how the session was for them.

SESSION 44:

DEALING WITH STRESSFUL EXPERIENCES - PART 2 CONTINUED**AIMS:**

- To increase awareness about emotions and about the way that our thinking can regulate our emotions
- To introduce different cognitive emotion regulation strategies
- To learn the difference between the positive and negative strategies that we use to regulate our emotions
- To recognise the use of good and bad strategies in everyday situations

Duration:

40/50 min

MATERIALS NEEDED:

Coloured Paper and Markers

GROUP SIZE:

8-12 participants

STEP 1 INTRODUCTORY ACTIVITY

The facilitator can help the participants recognise their different experiences and emotions through the following exercise.

PRACTICE:

- Give each participant 2 coloured papers and a marker. Demonstrate how to draw a happy face on one circle and an angry face on the other.
- Each time you describe a situation, ask participants to hold up the appropriate face to show how they would feel. Here are some examples:
 - How would you feel if your best friend invited you to a party?
 - How would you feel if no one would speak to you or chat with you?
 - How would you feel if you and your friends built a new project together?
 - How would you feel if some friends started teasing you saying you are lazy?
 - How would you feel if you went on a hike with friends on a beautiful sunny day?
 - How would you feel if you fell down and hurt your knee?
 - How would you feel if you got loads of surprises on your birthday?
 - How would you feel if you got into trouble because your friends told the teacher that you did something wrong?

STEP 2 PROCESSING

- What are your feelings about this exercise?
- What did you realise about the rest of the group members?

STEP 3 ROLE PLAY

In groups, the participants should be encouraged to create a tableaux which expresses a stressful situation which they can encounter at their current developmental stage.

Each group can look into each other's tableaux and process the outcome. This will help elicit the understanding that we all encounter stressful situations in our lives and learning to deal with such situations will enhance our lifestyle.

STEP 4 CONCLUSION

The group is asked what they will take away with them from this session.

SESSION 45:

ACCEPTANCE - PART 1**AIMS:**

- To understand the concepts of acceptance
- To learn how to apply the strategy of acceptance to various situations

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

The facilitator can give an overview and definition of the adaptive strategy and can make use of a PowerPoint presentation which includes the following steps:

- Wanting to accept what you have experienced
- Not resisting what happened
- A positive coping strategy
- Having more optimism and self-esteem (having positive thoughts about yourself and the future), and less anxiety

Often we have to accept that something has happened to us. The facilitator can ask the following to help the participants process this statement:

- Has anyone ever lost something that they love (like their favourite piece of jewellery or sunglasses)?
- What was it?
- How did you feel? (if the participant does not remember suggest sadness or anger)
- Did those feelings go away?

When we lose things we often feel sad or angry, and we have to accept that we cannot get them back sometimes. Usually after some time those feelings of anger or sadness go away. But if we learn to accept that we lost something, we can feel better sooner.

STEP 2 VIDEO CLIP/CASE STUDY

This step should help the participants learn to recognise the stressful event and the accompanying emotion. It will also help the group understand how to apply the acceptance strategy. Watch this clip and later in small groups discuss the questions below.

Case example: A few years ago there was a gymnast named Alexandra who had been training for the Olympics her entire life. She was the best gymnast in Canada. She was so good that she was going to be able to go to the Olympics when she turned 18. Unfortunately when the day came for her to go, she got a phone call from a person who told her she could not go anymore.

At first she was very sad about the news. She cried a lot and got very angry at the people who told her she could not compete at the Olympics anymore. After speaking with her parents and her friends about it, she realised that instead of being sad, she could accept the situation. She realised that there was nothing she could have done to stop this from happening, so she accepted it and started to train for the Olympics again. Four years later, she was still the best gymnast in Canada and went to the Olympics. She ranked 12th in the world, and it was the happiest day of her life.

Questions:

- Do you think that Alexandra would have been able to keep working hard to make it to the Olympics if she had not accepted the situation?
- Why not?
- Did acceptance turn out to be a positive energy?

Attachments:

Video: Alexandra Orlando competing at the Beijing Olympics:

<https://www.youtube.com/watch?v=xISdUv4ynfE>

SESSION 46:

ACCEPTANCE - PART 2**AIMS:**

- To understand the concepts of acceptance
- To learn how to apply the strategy of acceptance to various situations

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

The facilitator can guide the participants to look at experiences which they can encounter in their life and to use strategies which can help them reach acceptance.

STEP 2 ROLE-PLAY

The facilitator should set-up role-playing situations to help the participants reflect on stressful situations or conflicts that may occur, such as:

- A relationship break- up
- Conflict with friends
- A difficult family member.

The participants should be given time to work through this role-play exercise. They should also be encouraged to understand that these things happen to everyone as they come part and parcel with life. They should use their own words to move past the negative emotion and resolve the situation.

STEP 3 PROCESSING

After each role-playing situation, there can be a discussion about what happened. The facilitator can praise participants for their good acceptance and problem-solving skills while emphasising the importance of thinking positively and accepting what happened.

SESSION 47:

BEING POSITIVE - PART 1**AIMS:**

- To understand how one can be positive in various difficult circumstances
- To learn how to apply the strategy of positive refocusing to different situations

Duration:

40/50 min

MATERIALS NEEDED:

Stationery

GROUP SIZE:

10-12 participants

STEP 1 BRAINSTORMING

The facilitator informs the participants that today the session will focus on the strategy of positive refocusing. They should be given time to brainstorm on an individual level to think of JOYFUL and PLEASANT events that they have encountered. They should look into what makes them feel at peace.

STEP 2 EXPLAIN AND DISCUSS

The facilitator should guide the participants through the following:

SUGGEST - By thinking or focusing on positive things or things that make you happy, you will think less about things that are making you sad or angry.

EXPLAIN – the meaning of a positive coping strategy. Finding a coping strategy can help you find peace very quickly but there needs to also be the space to process the difficult situation. By thinking about other things and ignoring the problem, the issue doesn't go away. The person must eventually find a way to cope with what is going on.

STEP 3 PROCESSING

By using a common example we can help the group process this topic.

Example; When we get sick, we feel awful and sometimes it can make us upset. If we learn to refocus on positive things it can help us forget about how crummy we feel. So if we learn how we can take care of ourselves and how important it is to be able to care for oneself, it can therefore help us deal with difficult life situations.

The facilitator can ask these questions to conclude the topic:

- Have you ever done something that made a person happy after they experienced a negative event?
- What did you do?
- Did it help them feel better?
- How do you feel when you get sick with a cold or a fever?
- Are there things that you do to make yourself feel better?

SESSION 48:

BEING POSITIVE - PART 2**AIMS:**

- To understand how one can be positive in various difficult circumstances
- To learn how to apply the strategy of positive refocusing to different situations

Duration:

40/50 min

MATERIALS NEEDED:

Stationery

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

The facilitator should help the participants learn to recognise the stressful event and the accompanying emotion. They should also help them to understand how to think about the situation and how to apply the positive refocusing strategy linked with the previous session.

STEP 2 CASE STUDY

The facilitator can present this case study to all the participants, they can be divided in groups and later discuss the outcomes with the whole group.

Case study: Sarah has cancer. She has to take medication every day. It makes her stomach ache and her head hurt. She does lots of tests with needles and big machines. They are a little scary. She has to stay in the hospital a lot, but she has made many friends there. She loves playing board games with them, painting and reading books. The nurses are really nice. They always smile! She loves the wall paintings and stuffed animals in her room. It feels like home. Her family always visits and Sarah is even allowed to have sleepovers! Even though Sarah is sick, she fills her days with fun and lots of smiles.

Processing:

- What are some of the negative things that Sarah has to experience at the hospital?
- Are there things that help her feel better? What are they?

STEP 3 PRACTISE ACTIVITY - GROUP WORK

The participants should be encouraged to stay in a group and answer the following question: What kind of thoughts help you feel better when you are sad about something that has happened?

The participants can talk about their answers and make a list. They can then write these answers down on a sheet as they go. Examples which can be included are: Thinking about fun or happy experiences, thinking about family, playing specific games, talking to specific friends or family members, playing with a pet, going to the movies and so on.

SESSION 49:

HOW TO DEAL WITH CONSTANT NEGATIVE THOUGHTS (PART 1)**AIMS:**

- To understand the concept of being stuck in negative feelings
- To learn how to recognise negative thoughts
- To be able to shift negative thoughts into a more positive emotion regulation strategy

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

The participants will learn about the strategy of dealing with constant negative thoughts (the facilitator may use a powerpoint presentation about this):

- Thinking about how we feel about a negative event
- Thinking about negative feelings and thoughts over a long period of time
- A negative coping strategy
- How this negative coping strategy makes us feel

STEP 2 ROLE PLAY

The participants should be urged to stand up and act out how they feel when they are stuck in a rut (expect nervous laughs). The facilitator can take pictures of the statues and later urge participants to look around the statues that they have created.

Processing: The facilitator can ask them what they saw and they can discuss the outcomes. In doing so, the participants will be looking into the feelings they encounter when they are engulfed in their own emotions when stuck in a rut.

STEP 3 BRAINSTORMING

Participants can stay in groups to tackle this exercise. The facilitator can ask them the following:

- What are some things you can do to make yourself feel better?
- Could anyone tell me what positive strategy they could use instead of rumination?

It is important to know when we feel stuck in the rut because it can be very hard to stop. If we notice when we are ruminating then we can change our thinking strategy, and use a more positive strategy.

STEP 4 CLOSURE

Positive refocusing: thinking of something that makes you feel good. Telling a friend or a trusted person/professional what is on our mind can also help us feel better.

SESSION 50:

HOW TO DEAL WITH CONSTANT NEGATIVE THOUGHTS (PART 2)

AIMS:

- To understand the concept of being stuck in negative feelings
- To learn how to recognise negative thoughts to a more positive emotion regulation strategy

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

The facilitator should guide the participants to refocus on the topic and learn to recognise the stressful event and the accompanying emotion. The facilitator should also help the participants understand how to think about the situation and how to replace a negative strategy with a positive one.

STEP 2 CASE STUDY

The facilitator can present the case study to small groups and urge the participants to answer the questions in their respective groups.

Case study: Michelle and Jessica were best friends. They ate lunch together, they listened to each other when they had issues and told each other all of their secrets. One day someone told Michelle that Jessica had told her one of Michelle's secrets. Michelle was so angry at Jessica! How could she have shared her secret? Jessica realised her mistake and apologised to Michelle right away. She had forgotten that it was a secret and she was very sorry. Michelle was still angry. She didn't care if it was a mistake. Jessica was very sad and she tried everything to get Michelle to forgive her. Even after a week, Michelle was still angry. She didn't want to be best friends with Jessica anymore. She didn't keep her secret. Jessica was still very nice to Michelle but since Michelle started ignoring her, she started to find new friends and soon she had a new group of friends. Michelle was even angrier. It wasn't fair that Jessica had left her and gotten new friends, she started isolating herself. She was mad at everyone and blamed Jessica that it was all her fault that she ended up isolated. This never would have happened if Jessica had been a good best friend.

PROCESSING:

- What happened to make Michelle upset?
- How did he/she feel after it happened?
- How did she feel after Jessica apologised?
- What were the consequences?
- What would happen if she used positive refocusing or acceptance instead?

STEP 3 ROLE PLAY

The facilitator can present a scenario that will elicit a negative emotion (i.e., friends saying something mean to you, bad grades). The participants are encouraged to change strategy to a positive refocusing one.

After practising the role-play, the facilitator can record both scenarios with a camera/mobile. For processing, the participants can compare the different scenarios.

SESSION 51:

HOW TO COPE WITH OUR WORRIES - CATASTROPHIZING (PART 1)

AIMS:

- To understand the concept of catastrophizing
- To learn how to recognise catastrophizing and change thoughts to a more positive emotion regulation strategy

Duration:

40/50 min

MATERIALS NEEDED:

PowerPoint

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

(Facilitator can use a powerpoint presentation)

What does catastrophizing mean?

- Thinking about the worst part of a negative situation.
- Thinking that the experience is a lot worse than it really is
- Give examples; homework, tests and projects and also other situations.
- A negative coping strategy
- Worrying too much can make us upset, anxious or depressed

STEP 2 PROCESSING

What are some things you can do to make yourself feel better?

The facilitator can ask this first and may continue on with the powerpoint presentation.

It is important to notice when we start catastrophizing – acknowledge This way we can change our thinking strategy, and use a more positive strategy.

What positive strategy could one use instead of catastrophizing? Refocus on planning: take steps to deal with the situation and make it seem less serious

If you are finding it difficult to alter your thoughts and you think that it is affecting your life it is important to find professional support.

STEP 3 BRAINSTORMING AND GROUP WORK

The facilitator can ask participants to brainstorm in groups on the following questions:

- What are the situations we encounter which can make us worry so much that it might have an impact on your life?
- Do you think that everyone can experience this?

Discuss the outcomes

SESSION 52:

HOW TO COPE WITH OUR WORRIES - CATASTROPHIZING (PART 2)

AIMS:

- To understand the concept of catastrophizing
- To learn how to recognise catastrophizing and change thoughts to a more positive emotion regulation strategy

Duration:

40/50 min

MATERIALS NEEDED:

Stationary

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION AND CASE STUDY

The facilitator can introduce the session by helping the participants learn to recognise the stressful event and the accompanying emotion, as well as understand how to think about the situation and how to replace a negative strategy with a positive one.

The facilitator can provide a case-study sheet, including questions, and ask participants to read the case-study in different groups and answer questions.

Case study: Stefan has a small quiz tomorrow in a maths class. He has been studying for this quiz for a couple days. He even asks his mom to quiz him at home and does very well. He still however feels really unprepared. He spends all night tossing and turning and worrying about this quiz. He thinks that if he doesn't do well, his teacher will think he's stupid and he worries about what other students will say about him. He does not get any sleep. When he gets to school the next day, he is really tired and has trouble staying awake during the quiz. In the end Stefan does not do as well on the quiz even though he knew all of the answers.

STEP 2 PROCESSING

- What was the experience that Stefan was stressed about?
- How did it make him feel?
- Did Stefan have to be so worried about the quiz?
- What were the consequences of Stefan's negative strategy?
- What positive strategy could he have used in this situation?

STEP 3 ROLE PLAY

The facilitator should do the following:

- Provide the scenario: It is raining and you are afraid to go out as you think it's dangerous to cross the road and you are afraid that a car will hit you due to the amount of rain.
- As one group to role play with catastrophizing outcome first
- Ask another group to create it with a different outcome
- Record both scenarios with a camera/mobile.

STEP 4 PROCESSING THE DIFFERENT SCENARIOS

Compare and contrast the outcomes.

SESSION 53:

SELF-BLAME (PART 1)**AIMS:**

- To elicit an understanding of the concept of self-blame
- To learn how to recognise self-blame and change thoughts to a more positive emotion regulation strategy

Duration:

40/50 min

MATERIALS NEEDED:

PowerPoint Presentation

GROUP SIZE:

10-12 participants

STEP 1 BRAINSTORMING EXERCISE AND GROUP WORK

The participants should be asked and encouraged to answer: What is self-blame?

STEP 2 PROCESSING

(The facilitator can use a PowerPoint presentation here)

Often we blame ourselves even though we have no control over the situation. This is a negative coping strategy. Self blame can make us feel very sad.

The facilitator can ask:

- Has anyone ever blamed themselves for something that wasn't their fault?
- What did you think you did wrong? (Suggest getting a friend hurt or in trouble)
- Did anyone tell you that it wasn't your fault?
- How did you feel when you put the blame on yourself?
- What are some things you can do to make yourself feel better?

It is important to notice when we start using self-blame. This way we can change our thinking strategy and use a more positive strategy.

STEP 3 ROLE PLAY

The facilitator can read out the following:

Think about a sentence or a phrase which you can state to yourself when you feel that you are self-blaming yourself. I will go around in a circle and when I touch your shoulder you can let it out, voice it out.

The facilitator can also record this part and later play it back to the participants so they will be able to process this exercise and find examples which can work out for them.

SESSION 54:

SELF-BLAME (PART 2)

AIMS:

- To elicit an understanding of the concept of self-blame
- To learn how to recognise self-blame and change thoughts to a more positive emotion regulation strategy

Duration:

40/50 min

MATERIALS NEEDED:

PowerPoint Presentation

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

Participants should be reminded to recognise a stressful event and the accompanying emotion, and how to replace a negative strategy with a positive one. This is linked with the previous session.

STEP 2 CASE STUDY AND GROUP WORK

Case study: Jake loved school. He played lots of sports and science was his favourite subject. He wanted to be an astronaut! Everybody loved him. He was a good student and a good friend. And he was gay. Jake never thought there was anything wrong with being gay. His family accepted it and thought that it was just another fact, like the fact that his hair was brown. But when Jake mentioned that he liked boys at school, his schoolmates gasped and called him hurtful names. Jake never thought that being gay would mean he was “not a real man” or “disgusting”. Later that day, Jake went out to play soccer with his friends just like he did every day. Nobody passed him the ball and one boy even shouted that gay people couldn’t play sports. Lots of people laughed. “Was that true?” Jake asked himself, “I can’t play sports because I am gay?” During the science class, they were learning about the moon and Jake told the teacher he would go there one day. A group of his classmates laughed and a girl whispered, “He can’t be an astronaut! He’s gay!” Jake didn’t know gay people couldn’t be astronauts. He was very upset. Nobody talked to him in the hallways after school, and no one joined him on his walk home. Did being gay mean that no one liked him anymore? Jake had so many questions, but he didn’t tell anyone when he got home. The bullying continued and Jake stopped playing sports. He stopped learning about space because he thought he could never be an astronaut. He stopped talking to his schoolmates, even when a few people tried to talk to him and tell him they didn’t have a problem with him being gay. He thought they were lying. “How could they want to be my friend, if I am such a freak?” He asked himself. He thought that it was all his fault, but as hard as he tried he couldn’t stop being gay. So he stopped trying to be anything at all.

STEP 3 PROCESSING

- What did Jake think that he did wrong?
- How did he feel after it happened?
- What were the consequences?
- What would happen if he used acceptance instead of self-blame to deal with his situation?

STEP 4 ROLE PLAY

The facilitator can give a scenario that will elicit a negative emotion (ex. being the goalkeeper for a team of soccer players and losing a game). The facilitator can then:

- Ask participants to role-play the situation with self-blame first
- Change strategy to acceptance

After practising the skit, the facilitator can record both scenarios with a camera. The facilitator can play back the recording to see the difference and point the difference in the time-frame. The facilitator should pinpoint that at times one may find it difficult to change their time-frame. If we cannot handle it on our own it is important to refer to a professional to deal with such situations.

STEP 5 CONCLUSION

What have you learnt from this session?

SESSION 55:

HOW TO COPE WITH A NEGATIVE EXPERIENCE BY FOCUSING ON PLANNING (PART 1)

AIMS:

- To look into new ways to cope with a negative experience
- To understand the concept of refocusing on planning
- To learn how to refocus on planning in various situations

Duration:

40/50 min

MATERIALS NEEDED:

PowerPoint Presentation and Stationary

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION OF TOPIC INCLUDING PROCESSING

(The facilitator can also use a powerpoint presentation)

The facilitator should ask: What does it mean to refocus on planning?

- Refocus on planning means thinking about what steps to take and how to handle the negative event
- Planning a solution can help us get through the stress more easily. Is this a positive or negative strategy? A positive coping strategy
- It is related to having more positive thoughts about yourself and the future, and less anxiety

The facilitator can then ask: Can anyone tell me what it means to make a plan? (To decide on the steps that need to be taken to achieve our goal)

- When do people make plans?
- Have you planned anything in the last week / month?
- Did it help you achieve your goal more easily?

STEP 2 ROLE PLAY INCLUDING PROCESSING

The facilitator can encourage participants to think about a stressful situation and encourage them to find actions or thoughts which emerge when they encounter such a situation. Ask them to express it by either drawing it, create a statue and find a song which they can associate with it. Give them time to choose how to express it and they take turns to either show the drawing or express themselves by performing their thoughts.

After listening to what the participants expressed, the facilitator can pinpoint the following (a PowerPoint presentation can be used).

When we have stressful or negative situations, we can sometimes do things to make them better:

- Think of what we can do best
- Think about how we can best cope with the situation
- Think about how to change the situation
- Think about a plan of what we can do best

If we refocus on planning, it will be easier to cope with the stress and get through the difficult situation. When we plan we are taking action to deal with the problem.

The facilitator can also ask participants to change their stressful situation through creating a solution to it. How will their narrative evolve if they plan a solution to their issue?

SESSION 56:

HOW TO COPE WITH A NEGATIVE EXPERIENCE BY FOCUSING ON PLANNING (PART 2)

AIMS:

- To look into new ways to cope with a negative experience
- To understand the concept of refocusing on planning
- To learn how to refocus on planning in various situations

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

The facilitator should help the participants learn to recognise the stressful event and the accompanying emotion, understand how to think about the situation, and to apply the refocusing on planning strategy. This is linked with the previous session.

STEP 2 CASE STUDY AND GROUP WORK INCLUDING PROCESSING

The facilitator can present the case study to each group and ask them to discuss the case-study.

Case study: Matthew and John both failed their history test. Matthew was upset and angry; he never wanted to take a test again. John was upset too, but he decided to try studying in different ways and do better next time. The teacher told them their next test would be about Ancient Egypt. Matthew stopped paying attention in class and stopped studying. He decided history was boring, and he just wasn't good at it. John thought pyramids and mummies were interesting so he found a book about them with lots of pictures! He learned about so many interesting things, he read more books and found a cool history movie too. He even asked his parents to take him to see an exhibit about Egypt at the museum. It was very exciting to see it all in real life! On the day of the test Matthew felt very nervous and upset. He hated tests and he hadn't studied at all because he thought he would do poorly either way. John was nervous too, but he was also excited. He wanted to share all of the facts he had learned, and be questioned on his two favourite topics: mummies and pyramids! Matthew didn't know many of the answers and did poorly again. He was even more angry and upset. He thought it wasn't fair because he just didn't like history! John got almost all of the questions right! He was so happy he didn't even mind that he got some of them wrong. He made sure to ask what the right answers were, so now he knew even more about Ancient Egypt!

PROCESSING:

- Talk about the different outcomes
- Are they happy, are they sad?
- Which way of dealing with the stressful situation was more positive?

STEP 3 - PRACTICE ACTIVITY INCLUDING PROCESSING

The facilitator can present the scenario below:

- This summer we are planning to have an event – a summer BBQ wherein funds will be donated to an entity. What can we include in this event? Let participants brainstorm
- In groups of 2 or 3 have the participants brainstorm about fun/fundraising activities to create this event and their preferred location for these activities.
- Have each group give you their ideas and write them on the board as you go.
- Now that the event has been planned, point out that sometimes it rains in the summer. We won't be able to do the event outside if it rains. Therefore, the CEO/ leader has gotten very upset about the rain and has asked our group to refocus and plan some activities that we can do in a different location.
- Ask the entire group to figure out a new location for this event (indoors or under a tent) then go through the list of activities and plan for the activities that will be able to be moved indoors (circle with a colour), plan for the activities that will not be able to move indoors (cross out with another colour), and brainstorm other event activities that could happen indoors.

STEP 4 PROCESSING

- Do you think we found a solution? Why?
- What do you think helped us find a solution?
- How do we feel knowing we do have a solution? How do planning strategies help us?

SESSION 57:

POSITIVE REAPPRAISAL (PART 1)**AIMS:**

- To understand the concept of positive reappraisal
- To learn how to use positive reappraisal in various situations

Duration:

40/50 min

MATERIALS NEEDED:

Screen

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION

The facilitator can encourage participants to look into the strategy of positive reappraisal (the facilitator may use a PowerPoint presentation).

The following may be asked to the participants: What does it mean to use positive reappraisal?

Elicit the following points:

- Thinking about a negative experience and finding a positive aspect of it. ("finding the silver lining")
- Related to learning from the situation in a positive way
- The key is personal growth
- A positive coping strategy
- It is related to having more positive thoughts about yourself and the future, and less anxiety

PROCESSING:

When we have stressful or negative situations, we can sometimes do things to make them better:

- Learn something from the situation
- Become a stronger person as a result of what happened
- Look for the positive side of the situation

If we use positive reappraisal, it becomes easier to cope with the stress and get through the difficult situation. Seeing the positive side of a situation or learning from the situation helps us to feel better and have more positive emotions. It is important to remember that there is always something we can learn from our mistakes.

STEP 2 APPLYING REAPPRAISAL IN TIMES OF CRISIS

The participants should be encouraged to learn to recognise a stressful event and the accompanying emotion, and to understand how to think about the situation and how to apply the refocusing on planning strategy.

The following video can be shown to the participants to understand how reappraisal can be used during crisis times – as an example the latest crisis – COVID 19 pandemic.

PROCESSING:

- What are your views about reappraisal?
- Do you think it works out for you?
- What does work out for you?
- What does not work out for you?

Attachments

Video: https://www.youtube.com/watch?v=Ay4_L1RfkIs

SESSION 58:

POSITIVE REAPPRAISAL (PART 2)

AIMS:

- To understand the concept of positive reappraisal
- To learn how to use positive reappraisal in various situations

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

10-12 participants

STEP 1 INTRODUCTION (5 MINS)

Participants should be reminded about last session's concept of reappraisal and its outcomes.

STEP 2 CASE STUDY

The facilitator can present a case study and the processing questions to different groups.

Case study: Sean and Fran are best friends but one day Sean drew a cartoon of Fran looking like a cow. Soon after, all of her friends started drawing mean cartoons of Fran. This made Fran very sad, she thought that nobody liked her. What Fran didn't realise was that her friends were being mean to her because she had been mean to her friends. Poor Fran pretended not to care, but it's not much fun being a punchline. She realised that she could only make this right by being nice to her friends and apologising to them. She decided to make Sean cookies, as a nice gesture, and said she was sorry. Sean accepted this apology and the delicious cookies. They promised each other they would always be nice to one another and went back to being the best of friends

PROCESSING:

- Why was Fran sad?
- Was there a positive side to this situation? What did Fran learn?

Being nicer to your friends can make your relationship better and will make everyone happier.

STEP 3 ROLE PLAY

The facilitator can provide hypothetical stressful situations with 3 different ways of coping with it and divide the participants into three groups. The participants can then be asked to provide different role plays of the situations. The participants can demonstrate catastrophizing, neutral/avoiding, and positive reappraisal through the role play exercise

Processing: The participants can then go through each one and discuss why the positive reappraisal solution is the best way to deal with each situation.

SESSION 59:

EVERYONE CAN TELL A STORY**AIMS:**

- To show that everyone is a storyteller
- To improve skills like active listening and communication skills
- To adopt a non-judgemental attitude

Duration:

45 minutes

MATERIALS NEEDED:

None

GROUP SIZE:

4 to 30

STEP 1

Participants are asked to think of something that really happened to them, a memory that is easy to evoke, such as arriving late to work, what they had for breakfast, shopping, or visiting a museum. They then are asked to close their eyes, recall that memory, and play it a few times in their minds, each time trying to remember more details. They should be encouraged to use all five senses (sight, touch, hearing, smell and taste).

STEP 2

The participants should find a partner. The pairs should then find a place where they can sit facing each other. Next they have to choose a number, one or two. Then, they should close their eyes and recall their memories.

STEP 3

After a few moments of concentration, the facilitator can call out “one” or “two” to announce who starts telling their memory to their partner. Once they have had a chance to share their memory, everyone can sit quietly for a moment and can then switch roles.

STEP 4 DEBRIEFING

The facilitator can ask the participants the following to help them reflect:

- Who thinks they were telling a story when they recounted the memory? (Usually very few raise their hands)
- Who thinks they were listening to a story when it was their turn to listen? (Usually everyone raises their hands)

NOTES FOR FACILITATORS:

Point out that people commonly put themselves down and believe that they cannot tell or remember stories or jokes. Point out that this exercise shows that they can. This exercise shows that talking about an event can turn the recollection into a story that can be communicated as a story. It shows that everyone is a storyteller.

Before the Activity: This activity is an experiment, as in science. Participants will find out that thinking and talking about a personal memory can change that memory into a story, and involves storytelling. They will discover that they do tell stories without even knowing it. There is no right or wrong way to do so.

SESSION 60:

POWER PAPERS**AIMS:**

- To get to know each other
- Group building
- Developing a healthy self image and enhancing self esteem

Duration:

45 minutes

MATERIALS NEEDED:

post-it papers, pencils

GROUP SIZE:

10 - 20 participants

STEP 1

Each person takes a few moments to find and write 3 characteristics they like about themselves and place them somewhere on their body. Participants are invited to start walking around the space with post-its on their body, reading each other's characteristics as they go along.

STEP 2

The facilitator invites the participants to write 3 characteristics that they do not like about themselves (example: clumsy) and place them once again on their body. Once again, the participants will walk around the room and read other's comments about themselves as they go along.

STEP 3

In the third step each participant writes post-it notes for other participants (characteristics they like and see in them) and place them somewhere on their body.

STEP 4

Facilitator leads the discussion with following questions:

- How did you feel when you were writing post-it notes (first part and second part).
- How did you feel knowing that others could see and read your papers?
- How did you feel when others were placing their post-it notes on you?
- How was it to find good characteristics in others and place them on their bodies?





Working with the Body

“Our body is your best guide. It constantly tells you in the form of pain or sensations, what’s working for you and what’s not.”

HINA HASHMI

SESSION 01:

CENTERING**AIMS:**

- To allow children to meet and introduce each other
- To increase awareness of a safe space

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

Children have some time to walk around each other, and sense each other, such as looking at each other, smiling to each other or if they are comfortable they can fist bump.

STEP 2 CENTERING

Becoming centred is a way to find peace within the chaos that might be surrounding us. It's about being "in check" with what's going on. Individuals who are centred are typically calm and peaceful.

Children are invited to connect to the following questions followed by the below practices:

- Have you ever felt that you are not yourself?
- Have you ever felt that you are out of touch with yourself?
- Have you ever felt overwhelmed or experiencing mixed emotions?

PRACTICES

- Breathe in for a count of five, and then out for a count of ten. Practise for five times.
- Walk around the room and acknowledge some of your senses. What can you see, feel, smell or hear? Being aware in this way fosters a sense of mindfulness.
- Make a list of all the people that you love. You can even draw images of them if you like. Take some time to connect with the people you listed.
- End the practice by placing your right palm on heart and left palm below navel and simply breathe.

STEP 3 PROCESSING & CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the practices without forcing them.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 02:

GROUNDING**AIMS:**

- To understand why grounding is important when we feel nervous or unbalanced
- To practise grounding techniques

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today. During this time the other children and teacher listen.

STEP 2 GROUNDING

When we ground ourselves, we're calming or slowing down our emotions and getting more in touch with our internal and external worlds. Grounding our energy can be helpful when we feel either unbalanced or nervous. Being grounded also means that we're more mindful with respect to our environment.

The children are invited to connect with the below questions:

- Have you ever felt unsure of yourself, and not being confident in the decisions you take?
- Have you ever felt so vulnerable like walking on the edge? A feeling of unbalanced state.
- Have you ever felt like not being happy with yourself?

Suggested Practices

- Establish a connection with the things that are around them. Consider taking the group somewhere close to nature. Invite them to touch the earth with their feet and their hands.
- Practise a body scan meditation followed by slow body movement where the students can connect each part of their body and allow sensations to be felt.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the practices without forcing them.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 03:

MY SPACE

AIMS:

- To foster self- reflection on boundaries
- To practise 'boundaries'

Duration:

40/50 min

MATERIALS NEEDED:

Strings

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in students will take it in turns to say how they are feeling.

STEP 2 BOUNDARIES

Boundaries are a conceptual limit between you and the other person. Simply put, it's about knowing where you end and others begin. Knowing what's yours and what's not. Having a functional boundary (one that works) means taking responsibility for your own actions and emotions, and NOT taking responsibility for the actions and emotions of others. According to personal space theory (Scott, 1993), we have boundaries, and can regulate how permeable they are—meaning what we let in and out—when it comes to the physical, mental and spiritual environment.

- Invite the children to walk around each other and find a space where they could feel comfortable with the distance between each other. They could even put a string around their space.
- Ask the children to interplay with their boundaries – explore the extent to which they feel comfortable with each other – too close, too distant.
- Ask the children to use hand gestures – denoting 'this is my space...stay back'
- Ask the children to put some of their favourite things in their space and ask them if they feel comfortable to let anyone in their space to share their things with them.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their understanding of boundaries.
- Explore with them how we all have different boundaries and how important it is to respect our boundaries and those of others.
- Ask them to talk about their thoughts and feelings that occurred during the practices without forcing them.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 04:

SELF-AWARENESS (PART 1)

AIMS:

- To understand self-awareness
- To connect to oneself, others and to one's surroundings

Duration:

40/50 min

MATERIALS NEEDED:

Candles

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling and whether they would like to talk about anything in particular.

STEP 2 SELF-AWARENESS

Self-awareness forms the basis of all intra-personal skills. In our everyday life, our internal functions run mostly on 'autopilot mode' which includes our emotional and behavioural reactions. Self-awareness enables one to have a sense of control over his reactions.

Invite the children to a meditation session. Create an atmosphere together and guide them along. The below text will help you understand more about meditation practice.

In mindfulness meditation, we're learning how to pay attention to the breath as it goes in and out, and notice when the mind wanders from this task. This practice of returning to the breath builds the muscles of attention and mindfulness. When we pay attention to our breath, we are learning how to return to, and remain in, the present moment—to anchor ourselves in the here and now on purpose, without judgement.

Meditation and mindfulness help us to look at the relationship that we have with ourselves and the world around us from a different perspective, a meaning making one.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the mindfulness meditation.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 05:

SELF-AWARENESS (PART 2)

AIMS:

- To become more aware of others and one's surroundings

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 CONNECTING TO OTHERS/SURROUNDINGS

- Invite the children to look around them (ideally an area close to nature).
- Encourage them to be aware of everything that they can see.
- Invite them to focus on one thing that they feel connected to (it could be anything, even a friend)
- Allow them to connect with the object or with the human person.
- Check with them how it feels in the body (body sensation).
- Do the same thing with the other senses, especially with the sense of 'hearing', 'touch' and 'smell'.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about how their body felt when it paid attention to the senses and to their surroundings.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 06:

ASSERTIVENESS**AIMS:**

- To learn how to react to an emotion without being aggressive.
- To enhance healthy communication.
- To learn the benefits of being assertive and the danger of not being assertive.

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 ASSERTIVENESS

Invite the students to think of a situation where either themselves or someone they knew found it difficult to say 'no' to someone, such as to a bully. How did they feel? How do they feel now? How did they react? How could they have reacted differently? Create scenarios of the few examples that the children brought up in class avoiding intense experiences.

- Show the children how they could be assertive by:
 - Creating a safe distance from the other person;
 - Using body language; proper posture; standing up straight; looking in the eyes; if need be use hands to affirm your 'space';
 - Using non-aggressive verbal communication. Be firm without being rude; such as: I don't want this; I need this; This is my space; I do not agree with you; This is my opinion;
 - Avoiding arguments when faced by resistance. Instead, offer potential solutions to the problems that come up. If you reach a stalemate where there's no possible compromise, be prepared to walk away.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the session.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 07:

FOCUSING (PART 1)**AIMS:**

- To enhance one's attention
- To connect to oneself and surroundings

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 FOCUSING PRACTICE

Invite the children to do some breathing exercises. Then show them how to connect with their body parts using small movements from head to toe. They can even walk while doing the small movements. Encourage them to remain present with every movement.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the session.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 08:

FOCUSING (PART 2)

AIMS:

- To enhance one's attention
- To connect to oneself and surroundings

Duration:

40/50 min

MATERIALS NEEDED:

Punching Bag or target pads/hand gloves

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 FOCUSING PRACTICE

Invite the children to do a few warming up exercises.

Use target strikes and punching bag, (the ones used in martial arts training) to allow students to strike in a controlled healthy manner (ideally with the support of a martial arts instructor)

The students will learn how to strike properly, aim at particular targets and retain control throughout the exercise.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them how their body felt and if they managed to retain attention
- Ask them to talk about their thoughts and feelings that occurred during the session.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 09:

FOCUSING (PART 3)

AIMS:

- To enhance one's attention
- To connect to oneself and surroundings

Duration:

40/50 min

MATERIALS NEEDED:

Punching Bag or target pads/hand gloves

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 FOCUSING PRACTICE

Invite the students to take partners (in pairs) and show them how to strike and block on each other (ideally with a martial arts instructor). Use protective clothing and striking pads/targets. Blocking strikes such as a head chop and/or a middle punch can help students enhance their attention.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them how their body felt and if they managed to retain attention
- Ask them to talk about their thoughts and feelings that occurred during the session.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 10:

INTERNAL RELATIONSHIP FOCUSING**AIMS:**

- To connect gently with oneself
- To focus on one thoughts and emotions

Duration:

40/50 min

MATERIALS NEEDED:

Punching Bag or target pads/hand gloves

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 INTERNAL RELATIONSHIP FOCUSING

- Invite the children to find a quiet place on their own. Ask them if there's an issue that is worrying them (keep the issues mild).
- Invite them to breath and connect gently with themselves
- Invite them to sense what is happening in their body, to be curious, sit with whatever they are thinking and feeling.
- Invite them to make contact with their body sensations. How is the worrying issue being sensed in their body;
- Invite them to describe and to listen to it.
- Invite them to be kind to that part in them which is feeling for example; sad, angry or anxious.
- Ask them if they can sense it from its own point of view. What is the 'part' telling you to do? What does it want you to do? What does it not want you to do?
- Ask the students to sense a good stopping place
- Invite them to reflect on what changed in their body
- Invite them to thank the body
- Invite them to shift their awareness outwards

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them what sensations changed in their body.
- How do they feel now in relation to the worrying issue presented in the beginning?
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 11:

RESILIENCE (PART 1)**AIMS:**

- To identify factors that help one to enhance their resilience through thoughts, actions and behaviour

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 PRACTICE

Life is not the same for everyone and some of us may need to face more challenges to traumatic events which might have more lasting impact, like the death of a loved one, a life-altering accident, or a serious illness. We all react differently to these life experiences according to a lot of factors, in particular our personality variables such as, our attachment styles, coping mechanisms and level of resilience.

- Invite children to take partners and face each other. Tell them to stretch out one of their hands until it reaches the other. Invite them to push against each other gently (but not too easy) allowing each partner to feel resistance yet pushing it through.
- The same exercise could be done between partners standing next to each other on a horse stance, with the knees and shin of one participant touching the other. Invite them to push through gently, taking it in turns.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them what sensations changed in their body.
- How do they feel now in relation to the worrying issue presented in the beginning?
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.
- The Teacher can elaborate further on this topic, exploring how building connection and fostering wellness (mind-body self-care) can increase resilience.

SESSION 12:

RESILIENCE (PART 2)**AIMS:**

- To identify factors that help one to enhance resilience through thoughts, actions and behaviour

Duration:

40/50 min

MATERIALS NEEDED:

Gym Mats (Ideally with a gym instructor)

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 PRACTICE

Show the children a few rolls on the mat, such as the basic front roll, side roll and back roll.

Invite each student to take partners. One of the students will stand on the mat while the other one will push him/her gently allowing him/her to fall on the mat.

Encourage the students to make the roll and get up on their feet again to face the students who pushed them.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them what sensations changed in their body.
- How do they feel now in relation to the worrying issue presented in the beginning?
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.
- The Teacher can elaborate further on this topic, exploring healthy thinking & meaning (keep things in perspective, accept change, maintain a hopeful outlook, learn from the past, and seek help) can increase resistance.

SESSION 13:

MOTIVATION

AIMS:

- To learn how to set and attain one's objectives through intrinsic and/or extrinsic motivation

Duration:

40/50 min

MATERIALS NEEDED:

Protective clothing/Punching Bag

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 MOTIVATION

Explain what motivation is.

Invite the children to think of a goal.

Following a warming up exercise, the students can wear protective clothing and strike on the punching bag while shouting the word 'Kia' (releasing energy).

The facilitator (ideally a martial arts instructor) can make the session as creative as possible to enable the students to reach a goal or attain their objectives by allowing their body to attain it.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them if they feel more motivated after the exercise.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 14:

EXPRESSING EMOTIONS (PART 1)

AIMS:

- To enhance emotional literacy
- To identify emotions in our body
- To express emotions in a healthy way

Duration:

40/50 min

MATERIALS NEEDED:

Music & Candles

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 EMOTIONAL LITERACY & IDENTIFYING EMOTIONS IN OUR BODY

- Create an atmosphere – music and candles.
- Warming Up & connecting with the body.
- Guide the students to a Body Scan Meditation.
- Help them to identify different emotions using different terms for various emotions.
- Help them to sense their emotions in their body, for example; if I feel anxious I might feel my heart racing or tightness in my chest...
- Help them to acknowledge the emotion, sit with it for a while and allow it to go.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- What emotions did you feel?
- What terms can we use for these different emotions?
- Where did you sense them in your body?
- Did you manage to acknowledge them, sit with them for a while and allow them to go?
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 15:

EXPRESSING EMOTIONS (PART 2)**AIMS:**

- To enhance emotional literacy
- To identify emotions in our body
- To express emotions in a healthy way

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 EXPRESSING EMOTIONS

- Invite the children to do a meditative body scan and sense their emotions in their body.
- Invite them to choose one emotion that they are feeling and ask them where they sense it and how would they like to express it. For ex; if you're feeling angry and you are sensing it in your jaw, does your body feel like screaming?
- Encourage the children to find alternative ways in expressing emotions (if they have expressed it in an unhealthy way). These are some tips:
- Remind them that they can choose the way they react instead of letting emotions influence them to do or say things they later regret.
- Remind them that it's better to wait before acting on, or reacting to, what they feel impulsively.
- Show them how their reaction influences what happens next — including how other people respond to them and the way they feel about themselves.
- Help them to understand and accept emotions (accepting emotions means noticing, identifying, and understanding them without judging themselves for how we feel)
- Consider also these somatic practices to help them express emotions:
 - Breathing; the five senses exercise; moving, dancing, singing, praying, drawing, talking (sharing), creative writing and guided martial arts as seen in Session 16

STEP 3 PROCESSING AND CLOSURE

- What emotions did you feel?
- How did you originally react to them?
- How does one express an emotion in an unhealthy way?
- How does one express an emotion in a healthy way?
- What modalities work best for you to express emotions in a healthy way?

SESSION 16:

EXPRESSING EMOTIONS (PART 3)**AIMS:**

- To enhance emotional literacy
- To identify emotions in our body
- To express emotions in a healthy way

Duration:

40/50 min

MATERIALS NEEDED:

Punching Bag/Target Pads, Hand Gloves

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 EXPRESSING EMOTIONS

- Invite the children to do a meditative body scan and sense their emotions in their body.
- Invite them to choose one emotion that they are feeling and ask them where do they sense it and how would they like to express it. For ex; if you're feeling angry and you are sensing it in your jaw, does your body feel like screaming? How do you react? What do you do and say?
- In this session we can use martial arts as a way to help children express their emotions in a healthy way: (ideally with a martial arts instructor)
 - Listen & describe the feeling
 - Allow it to express itself using free body movement
 - Now breathe, and express it once again in a controlled manner on a punching bag. The idea is not to vent out one's anger for example on the bag but to learn how to control it.
 - Tell the children to follow your instructions and strike on the bag in a controlled manner.
 - Remind them to pay attention to their breathing, inhale from the nose and exhale from the mouth when striking.
 - Show your children how to remain grounded (proper stance) when striking on the bag. You can also suggest pushing the bag instead of striking in a controlled manner.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- What emotions did you feel?
- What terms can we use for these different emotions?
- Where did you sense them in your body?
- Did you manage to acknowledge them, sit with them for a while and allow them to go?
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 17:

ADJUST TO CHANGE & TAKING INITIATIVE (PART 1)**AIMS:**

- To learn how to deal with changes
- To find positivity in every change
- To learn and take opportunities from lived experiences

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 ADJUST TO CHANGE & TAKING INITIATIVE

Change is an unavoidable constant in our lives. Sometimes it's within our control, but most often it's not. We just need to adjust. Fortunately, there are ways to adapt to change, and even to take advantage of it.

- Talk about problems more than feelings.
- Your reaction to stress has a greater impact on your health and success than the stress itself. Stress can be a good thing — if you choose to see it that way.
- Focus on your values instead of your fears.
- Accept the past, and look at the future from a positive perspective. Remember that you are always free to decide how we respond to it.
 - Invite the children to think of a situation where change was inevitable
 - Encourage them to talk about the 'problem'. Help them by using body movement, gestures, expressions, or drama.
 - Explore with them 'solutions' while allowing the body to have time to pause, organise the thoughts and reflect.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the session.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 18:

ADJUST TO CHANGE & TAKING INITIATIVE (PART 2)**AIMS:**

- To learn how to deal with changes
- To find positivity in every change
- To learn and take opportunities from lived experiences

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 ADJUST TO CHANGE & TAKING INITIATIVE

In this exercise we will focus on 'acceptance and letting go'

- Invite the children to think of a situation where change was inevitable
- Encourage them to talk about the 'problem'. Help them by using body movement, gestures, expressions, or drama.
- Invite them to embrace the situation instead of resisting it using movement and body gestures. Breathing and meditation are good examples. You can also consider having the students in pairs in front of each other.
- Ask them if they can touch each other's palm and put some resistance.
- Ask them to put more resistance by pushing strongly against each other.
- What is happening? The strongest win. If the situation is heavy it can devastate us. Consider something differently where the strongest can also lose, where we can remain strong in difficult experiences.
- Take it in turns and ask one of the students to surrender to the other palm instead of resisting it, surrendering to its power. While doing so, ask the student who is surrendering to the other palm, if s/he can slowly change from 'going with the flow' to 'being the flow' (taking over the other palm by grabbing it and pushing it further away). This is a yin yang technique, accepting the change and taking advantage/opportunity from it.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the session.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 19:

LISTENING & COMMUNICATING WELL (PART 1)**AIMS:**

- To enhance our listening skills
- To enhance our communication skills

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 LISTENING & COMMUNICATING WELL

About Active Listening

- Pay Attention. Give the speaker your undivided attention, and acknowledge the message.
- Show That You're Listening. Use your own body language and gestures to show that you are engaged.
 - Invite the students to stand in a circle and ask them to follow your instructions; first verbally such as; left palm on the right shoulder and then non-verbally by simply imitating your body movement. You can make it fun by doing funny movements and facial expressions as well.
 - Invite the students to take it in turns and let them give instructions to the group as well.
 - Invite the students to stay in 2 groups and tell them to create a scenario. Allow them to perform it without using words while the other group will try to understand what is the message they are conveying.
 - Encourage the group doing the scenario to use as many movements and gestures as possible.
 - Inform them how your body language, eye contact, hand gestures, and tone of voice all colour the message you are trying to convey.

STEP 3 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the session.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.
- Prepare them for the next session which is an extension of this by focusing on; empathy, confidence, responding to feedback; open-mindedness, clarity and assertiveness.

SESSION 20:

LISTENING & COMMUNICATING WELL (PART 2)**AIMS:**

- To enhance our listening skills
- To enhance our communication skills

Duration:

40/50 min

MATERIALS NEEDED:

None

GROUP SIZE:

8-10 participants

STEP 1 CHECK-IN

During Check-in children will take it in turns to say how they are feeling today while encouraging active listening.

STEP 2 LISTENING & COMMUNICATING WELL

Non-verbal communication

- Invite the students to create a few scenarios and let them perform them in front of each other, in groups, in pairs or single.
- Explore with them how they can be more comfortable and how their non- verbals portray their personality. Consider these tips:
 - A relaxed, open stance (arms open, legs relaxed), and a friendly tone will make you appear approachable and will encourage others to speak openly with you.
 - Eye contact is also important; you want to look the person in the eye to demonstrate that you are focused on them and the conversation. (However, be sure not to stare at the person, which can make him or her uncomfortable.)
 - Also, pay attention to other people's nonverbal signals while you are talking. Often, nonverbal cues convey how a person is really feeling. For example, if the person is not looking you in the eye, he or she might be uncomfortable or hiding the truth.

Clarity and Concision

- Invite the students to create the same few scenarios and let them perform them in front of each other, in groups, in pairs or single.
- Explore with them how they can convey the message clearly and directly as possible – saying just enough—don't talk too much or too little. Show them that if you ramble on, your listener will either tune you out or will be unsure of exactly what you want.
- Show them the importance of thinking about what you want to say before you say it. This will help you to avoid talking excessively or confusing your audience.

Friendliness & Empathy

- Keep on re-creating scenarios and show them that through a friendly polite tone, or simply a smile, you will encourage your peers to engage in open and honest communication with you.

- Using phrases as simple as “I understand where you are coming from” while showing that you are ‘present’ demonstrate that you have been listening to the other person and respect their opinions.
- Even when you disagree with someone, it is important for you to understand and respect their point of view.

STEP 3 PROCESSING AND CLOSURE

- Ask the students how they feel after these exercises.
- Was it difficult for them to engage in active listening and to communicate well?
- Give them time to reflect on their personal experience and how they can improve.

SESSION 21:

MIME IT**AIMS:**

- To create connections through body movement
- To get in touch with oneself and the others.
- To explore synesthesia

Duration:

1.5hrs

MATERIALS NEEDED:

background music of different genres, papers and pens

GROUP SIZE:

Minimum 10 participants

STEP 1

The participants can walk through the space freely. When they meet someone, they can greet the person however they prefer (hug, handshake, etc.).

STEP 2

Music will start to play; When they meet someone, they should interact by touching a part of their body with the same body part of their partner's (hand to hand, head to head, etc.), creating a kind of dance together.

STEP 3

The music changes and when they meet someone, they dance with the person for a bit, and then with someone else, always getting inspired by the music.

STEP 4

Everyone dances on their own, until the music stops and everyone stays still for a while, feeling their body, focusing on the sensations that they are feeling (with open or closed eyes).

STEP 5

Everyone is invited to find a comfortable position and a guided visualisation meditation will start.

STEP 6

At the end of it, the music will start playing and everyone is invited to start dancing what they felt during the meditation, and throughout the dance they can create words with their bodies. After a while they are invited to try to meet others and create words together (without speaking).

STEP 7

The music stops and the participants should have some minutes to write down the words created and, with those words, create a sentence, a poem or a thought.

STEP 8

In a group, everyone can mime the sentence that they have written

STEP 9

Each member of the group can try to guess the mime by writing down their guess. The mime will pick the sentence they like the most, not the one that is most similar to their own.

DEBRIEFING:

At the end of the activity, the group should come to a circle to sum up all the activities with a gesture that represents how they feel.

SESSION 22:

WARM-UP: EXPLORING BODY MOVEMENTS**AIMS:**

- Raise emotional awareness & empathy
- Collaboration
- Increase presentation skills, imagination, creativity

Duration:

10min

MATERIALS NEEDED:

music of different genres, speaker

GROUP SIZE:

10 - 30 participants

STEP 1

The participants can start to walk in the room (cover the gaps, use the space, change speeds, change ways of moving).

STEP 2 HOW DOES IT MAKE YOU MOVE?

Participants should spread out in the room. The facilitator can ask them to start moving and dancing freely, however they want.

STEP 3

While everyone is moving gently, the facilitator can then propose that participants start moving the way they would move if they were supposed to be experiencing a feeling or situation. For example: "imagine that you are now feeling very angry" or "imagine that you are in an argument with your mother because she does not let you go out tonight with your friends" or "you have just met a person that you have felt in love with" etc.

STEP 4

The facilitator can give one proposal and let the participants start moving and exploring their suggestion. While everyone is dancing, the facilitator can then instruct the participants to choose one of the movements they have been doing and start repeating this movement however they want with a certain rhythm in it. They can do it slowly, fast, moving, standing, sitting etc.

STEP 5

After sufficiently having explored one scenario, they can now explore another scenario.

After exploring 2-3 emotional states, the facilitator can bring participants to calmness and a standing position. A couple of seconds for everyone to readjust should be allowed.

SESSION 23:

WARM-UP: BUILDING TRUST IN PAIRS

AIMS:

- To raise emotional awareness & empathy
- To foster collaboration
- To build trust among the members of the group

Duration:

30 min

MATERIALS NEEDED:

music of different genres, speaker

GROUP SIZE:

10 - 30 participants

STEP 1

Mirroring: Participants can join pairs and mirror each other's movements.

STEP 2

Partner A can start moving and Partner B can act like their mirror, repeating their movement as similar and simultaneously as possible. They can explore the idea for a couple of minutes and then switch roles.

STEP 3

The idea is for the participants to be able to see themselves in another person's body. The game is then developed into mirroring a dance. Partner A should start moving to the music being played and Partner B can follow, mirroring their movement. They can switch roles after a few minutes.

STEP 4

Tuned walking of pairs: Partner A can close their eyes and Partner B should lead them (stop and go, change of speed, sitting and standing. The aim is to observe, listen and move as one).

SESSION 24:

CONTACT IMPROVISATION IN PAIRS**AIMS:**

- To raise body awareness
- To increase empathy, collaboration, imagination and creativity

Duration:

45 min

MATERIALS NEEDED:

a big enough indoor space, comfortable clothing, music of different genres, speaker

GROUP SIZE:

10 - 30 participants

STEP 1

The participants should find a partner and complete the 'Feel the push' exercise. This is done in 3 levels:

1. Using their arms, the participants can pretend that they are pushing something
2. The first step can be repeated but with pulling
3. They can then repeat the above but with other body parts

STEP 2

Partner A can stand still with closed eyes, slightly bent knees and a tightened core in order to be more stable. Partner B can start pushing with their hands on different places of Partner A's body. Partner A should remain focused and feel the touch. Partner A can add resistance to where they feel they are being pushed. Partner B can gradually start using other body parts apart from their hands.

STEP 3

After a while, the facilitator should ask them to switch roles. The exercise is repeated one more time with a variation. Partner B should try to find ways with which they can be supportive to the other person. Partners A can apply their weight to Partner B and Partners B will become their support. They can explore different ways of doing this.

STEP 4

The participants can form a circle by sitting on the floor and the facilitator can ask them to share what were the challenges they encountered. What did they learn? What else would they share with the group?

NOTES FOR FACILITATORS:

- For this exercise, it is better to find big body surfaces in the beginning and then gradually use smaller surfaces. Partner B is responsible for the safety of Partner A and Partner A should trust Partner B and enjoy being supported.
- Advise Partners B to have a tight core, keep their knees bent, have a good base with their feet and to exhale when receiving weight. Explore the idea for a couple of minutes and then switch roles.
- Back to back go down and up again (remember the synchronisation of the breathing, both partners have to push each other, core tight)

SESSION 25:

WARM-UP: PREPARE YOURSELF FOR THE JOURNEY

AIMS:

- To move physically to music
- To connect with one's own breath and body

Duration:

15 min

MATERIALS NEEDED:

flat open space, ideally in nature and barefoot

GROUP SIZE:

5-25 participants

STEP 1

The facilitator should ask the participants to gradually tense and de-tense parts of their body while adding an ascending and descending sound to the movement.

STEP 2

The facilitator should ask the participants to breathe in and out. Tensioning the whole body on the breath in and removing tension on the breath out. This should be done in a standing position. The facilitator should guide the participants to connect with the physical sensations and on the breath out release tension through intuitive sounds.

STEP 3

The participants should be instructed to focus on various aspects: What happens in the body, where is tension felt? How do different parts of the body feel after relaxation?

SESSION 26:

TOUCH THE FLOOR

AIMS:

- To use the mind and body simultaneously
- To raise awareness of the space
- To improve one's improvisation skills

Duration:

30 min

MATERIALS NEEDED:

Flat open indoor space

GROUP SIZE:

10-25 participants

STEP 1

The facilitator should ask the participants to travel around the space, weaving in and out of the others and making sure that they have been everywhere in the room as they travel.

STEP 2

As the participants travel through the space, they should be asked to do simple tasks that they have to execute immediately.

The following are a few to get them started:

- | | |
|--|-------------------|
| ▪ Walk | ▪ Touch the floor |
| ▪ Stop | ▪ Jump |
| ▪ Go | ▪ Roll |
| ▪ Run | ▪ Fast |
| ▪ Change direction (forwards, backwards) | ▪ Slow |
| ▪ Touch the ceiling | ▪ Fall |

STEP 3

If you use this improvisation warm-up again, you can add in many more movements, exercises that you have performed in class or even give the people the opportunity to shout out a few commands themselves.

STEP 4

To get the participants thinking quickly, the facilitator can change the consequence of the action they are shouting out. For example, they could be asked to do the opposite movement: Stop means go, forwards means backwards, touch the ceiling, touch the floor and so on. They could be challenged by saying a few in a row: A command of "Go" followed by another "Go" usually gets at least one person moving.

NOTES FOR FACILITATORS:

This exercise works well with dancers at all levels and ages. You may want to have fewer commands at first and then layer more on when you do it again. You can use this exercise again many times.

SESSION 27:

OPENING THE BODY

AIMS:

- To create a deeper bond within the group
- To open up and feel the support of the peers
- To create a safe, comfortable state for the mind and the body

Duration:

30 - 60 min

MATERIALS NEEDED:

indoor or outdoor quiet space

GROUP SIZE:

5-25 participants

STEP 1 MINI-GROUP MASSAGE

A mini group is made of 5-6 participants, one is the “client”, the others are the “masseurs”, each one taking care of a different body part.

STEP 2 PRACTICAL ACTIVITY

The “masseurs” are invited to perform light touches on the body, gentle massage techniques aiming to relax different body parts of the “client”, always being present and aware of how the body responds to different stimuli.

STEP 3

After 5 minutes, they can switch places so everyone benefits from the same level of relaxation.

SESSION 28:

AWAKENING THE BODY

AIMS:

- To increase awareness of the body sensations
- To feel more energised
- To increase group cohesion
- Exploration of the body boundaries and limits

Duration:

1.5hrs

MATERIALS NEEDED:

indoor or outdoor quiet space, yoga mats

GROUP SIZE:

5-25 participants

STEP 1

The facilitator can invite the participants to do a sun salutation with focus on breathing to go deeper within the body and start feeling at a more subtle level of awareness

STEP 2 CONTACT IMPROVISATION

- Group activities to energise the body - sun salutations (each participant is working on his/her mat, there is physical space between all participants).
- After the Yoga asanas flow everybody is invited to explore the space, walking around, noticing the other persons, and slowly start to connect with them through movement, body parts, dance, physical contact/contact improvisation.

NOTES FOR FACILITATORS:

You will need to be familiar with the Sun Salutation yoga pose, for which you can find various resources online

REFERENCES:

<https://www.verywellfit.com/illustrated-stepbystep-sun-salutation-3567187>

SESSION 29:

PAINT THE SPACE**AIMS:**

- To raise the heart rate
- To correlate music and painting
- To warm the body up

Duration:

1hr

MATERIALS NEEDED:

indoor open space

GROUP SIZE:

10-20 participants

STEP 1

The facilitator should ask the participants to form a large circle in the space. To ensure that they are evenly spaced, they should be the same distance from the person on their right as from the one on their left.

STEP 2

The facilitator should ask the participants to stand in a parallel or relaxed stance. They should imagine that in front of them on the floor is a tray of paint in any colour of their choosing. Younger groups may want to mention the colour.

STEP 3

First, the participants can roll down through the spine until they can dip the top of their head into the paint. They should be asked to paint a “figure eight” with their head, keeping in mind where the paint is going and picturing the image it leaves behind. This action helps to warm up the back and spine.

STEP 4

Next, the participants can place their hands in the paint and make patterns in the space around them on every level. They can be asked what colours they are using and whether they want to change colours. They may choose the obvious movement and place their hands on the floor, which can still create interesting movements if they explore more than just their personal space.

STEP 5

Steps 2 through 4 can be repeated with different body parts to warm up the whole body. The participants can use their personal space and the general space.

STEP 6

The participants can create movement phrases. An effective way to do this is to ask each person to put both their hands and feet into the paint and create a travelling pattern on the floor; they can use both hands and feet together and separately. The participants need to remember the movements that they used to create this pattern.

STEP 7

Once the participants have a short phrase of around 5 to 10 movements, they can show a partner and make comments on what they thought was most effective. They must choose the movements that looked good to them and teach each other so that they can perform a phrase together.

STEP 8

The exercise can be repeated with groups of four participants to make an even longer sequence.

NOTES FOR FACILITATORS:

When the participants are creating their floor sequence with both hands and feet, see if they can turn, jump or travel across the floor. They may want to work in pairs to create this phrase.

SESSION 30:

I HEAR YOU**AIMS:**

- To explore creative impulses and body movement
- To explore different movement qualities and interactions with others
- To openly share thoughts and emotions
- To improve self-esteem and confidence

Duration:

2hrs

MATERIALS NEEDED:

indoor open space, music and speaker

GROUP SIZE:

10-20 participants

STEP 1

Greeting and Introduction to the workshop (5-10 minutes)

STEP 2 WARM-UP (10-15 MINUTES)

- Name and movement: Participants should form a circle. Each participant is asked to pronounce their name accompanied with a movement, any movement they wish. Then the whole group repeats the name and the movement while moving onto the next participant. For the second round, the facilitator gives an open-ended sentence or question to the participants and each participant should respond to it, accompanying their answer with a movement (i.e. "If I was an animal, I would be a...", "My biggest joy is...", "What is your favourite colour?" etc.). Each participant should complete the sentence or answer, then the whole group should repeat the answer and the movement. Then move onto the next participant.
- Move across the room: The participants are asked to spread out and start walking across the room. They can walk at a normal speed across different directions. They should be careful not to use repetitive partners or to move in circles and should use the whole room in all directions. They can also go between other participants, walk backwards, sideward etc. Then, the participants are instructed that when someone stops walking, everyone should stop walking as soon as possible. When they feel it, a person initiates walking and then everyone starts walking. They can gradually speed up and do it while running. In order to progress from the warm up part to the main core of the workshop, participants are asked to slowly decrease speed and go back to walking rhythms again.

STEP 3 MAIN PART (35-50 MINUTES)

- Participants are asked to take their time to find a spot in the space and to relax. With their eyes closed. The facilitator should introduce background music at this phase.
- Participants are asked to start moving whenever and however they want. To explore their space, what their body can do. They are instructed to try to go to places and movements they have not explored yet.

- After moving for a while, then the facilitator can start guiding the participants' movement quality further. The facilitator can ask them to start moving at a fast pace doing very quick movements. After they have explored this concept for a while, they can then start moving in slower paces and explore how slow they can get. Then they can start exploring controlled, strong and strict movement. How does one move if asked to be staccato and steep? Then they can explore light and free movement quality. In order to facilitate the participants, the facilitator can change the music in order to accompany the movement quality that the group is exploring.
- After exploring a couple of qualities, the participants are guided to slowly stop moving. Then, the facilitator should ask them to choose one movement quality that they enjoyed, or a movement quality they want to explore more (ex. steep versus light movement). After they have chosen a quality, they are grouped based on their choice. The groups should start moving and interacting with each other; each one based on their chosen quality. After sufficiently exploring their quality, the participants are guided to slowly stop moving.
- The facilitator should ask the two groups to form two lines, one line at each side of the room. They are then asked to start moving, each group in their own quality. They are asked to gradually come closer to the other group, maintaining their movement quality, and start interacting with the others and explore where the movement can take them. When they have sufficiently explored the activity, the facilitator can ask the participants to stop what they are doing.

STEP 4 CLOSURE/CALMING DOWN

- Deep breathing in a circle: The group should form a circle. They can relax and try to synchronise their breathing as a group by inhaling from their nose and exhaling from their mouth, not afraid to make the natural sounds of breathing. They should try to deepen their breath every time.
- Brief stretching

STEP 5 DEBRIEFING

The following are suggested questions for initiating the debriefing section of the workshop:

- How did you feel during the workshop?
- Was there anything that made you feel uncomfortable or extremely comfortable?
- What was the most enjoyable moment for you?
- How did you feel dancing only with your group?
- How did you feel dancing with the other group as well?
- Can you relate any of your feelings stemming from the workshop to your daily life?

REFERENCES:

<https://www.youtube.com/watch?v=Nlp6GBdDc-o>

SESSION 31:

THE POINT OF CONTACT: CONTACT IMPROVISATION (CI) EXERCISES TO DEVELOP EMBODIED COMMUNICATION AND UNDERSTANDING

AIMS:

- To explore creative impulses and body movement
- To explore different movement qualities and interactions with others
- To openly share thoughts and emotions
- To improve self-esteem and confidence

Duration:

1.5 - 2 hours

MATERIALS NEEDED:

Indoor space big enough for the group to move

GROUP SIZE:

10-20 participants

STEP 1

Greeting and Introduction to the workshop (5-10 minutes)

STEP 2 WARM UP (15-20 MINUTES)

- Breathing Exercise: Participants are put in pairs. One person is lying on the floor relaxed, head looking at the ceiling with their eyes closed. The other person is sitting close by, relaxed and in silence. The person who lies on the floor pays attention to their own breathing and what changes are happening in their body while they are breathing (the movement of their belly and their chest). Then, the person sitting close by observes the breathing and puts one arm on the belly and one arm on the chest of the person lying on the floor in order to experience the action of breathing. The active breather tries to fill their body with air during inhalation and to get rid of all air during exhalation. Both participants are asked to remain focused on the action of breathing and to forget everything else. After a while, the facilitator asks them to switch roles. The facilitator is guiding the pairs throughout the exercise. For further information on Breathing exercises, refer to the References section.
- Feeling the push: After completing the breathing exercise, participants are asked to stand up slowly. Keeping the same partner, Partner A stands still, with slightly bent knees and a tight core in order to be more stable. Partner B starts to push different places on Partner A's body. Partner A remains focused and feels the touch. Partner A puts resistance where they feel they are being pushed. After a while, the facilitator asks them to switch roles. For further information refer to the References section.

- **Trust Fall I:** Keeping the same partner, Partner A and Partner B are opposite each other with approximately 40-50 cm distance between them. Partner B has slightly bent knees and a tight core, while their arms are folded in front of their chest, ready to receive their partner's weight. Partner A starts falling slowly in front of Partner B. Partner B supports the falling Partner A by placing their arms on Partner A's shoulder/chest, and then gently pushes them back to their original position. They can repeat a couple of times and increase the distance between them if they feel safe as well. The pairs can switch roles after completing the exercise; Partner A then starts falling backwards with Partner B being ready to support them and then gently push them to their original positions. They can repeat a couple of times and they can also increase the distance between them if they feel safe. Switch roles after a while. It will make the exercise easier if the falling partner exhales during falling and the support partner exhales while they receive the weight of the falling partner.

STEP 3 MAIN PART (45–80 MINUTES)

- **Back to Back Exercises:**
 - Participants are in pairs and are back to back with their arms open to the side, at the level of their shoulders. They gradually connect their fingers, then forearms, shoulders, backs, and then move to the other arm, forearm, fingers and return to their original position. They repeat a couple of times to become comfortable with the movement. In this exercise it is important that the partners put some pressure on the contact points. Moreover, while they are in contact with their backs, they again should put some pressure/resistance, and try to have full back contact, that is to avoid having a gap between their lower backs. This will be avoided if both participants keep their core tight.
 - The next level of this exercise is the following: Participants are back to back standing. They try to go to the floor, without losing their back to back point of contact. When they reach the ground, they try to stand up together with their partners, maintaining the contact they have. To achieve this exercise, partners have to give equal pressure to the other and synchronise their breathing. They can first inhale together and during exhalation both go down to the floor. Once they have reached the floor, they can inhale one more time and during exhalation they can both push in order to lift up. They can repeat this a couple of times until they become comfortable with the exercise.
 - Participants are again in back to back contact. Partner A slowly bends forward back while Partner B allows his/her back to rest on Partner A. It is important that they maintain full back to back contact and that their breathing is synchronised. Partner A lifts Partner B with his/her back. They can repeat a couple of times until they become comfortable with the exercise and then switch roles. For further information refer to the References section.

STEP 4 CLOSURE/CALM DOWN (25-30 MINUTES)

- Participants come all together in a circle. They take a couple of slow and deep breaths together. They then close their eyes. The facilitator taps on the shoulder of two participants at a time. The participants that were chosen can enter the circle slowly. The others can open their eyes and observe. The participants who enter the circle should try to find another person in the circle keeping their eyes closed. Once they find someone they can carefully try to get more in contact with them and eventually hug each other. They can then open their eyes and go back to the circle. Participants can close their eyes again and repeat.
- Brief stretching

Debriefing: Suggested questions for initiating the debriefing section of the workshop:

- How did you feel during the workshop?
- Was there anything that made you feel uncomfortable?
- How did you feel when you were in contact with someone else's body?
- What was the most enjoyable moment for you?
- Can you relate any of your feelings stemming from the workshop with your daily life?
- How did it feel to touch someone or to be touched?
- How does society today understand the sense of touch?
- Can touch mean a lot of different things?

NOTES FOR FACILITATORS:

This workshop is better if it is being implemented as part of the series of Contact Improvisation workshops. Specifically, this could act as the first workshop of this series. However, it can also be implemented independently. Feel free to adjust the workshop. If participants need more time to familiarise themselves with certain exercises, allow them time and do not worry about not managing to go through all the exercises of the workshop.

REFERENCES:

Breathing Exercises:

Farhi D., 1996. The Breathing Book. Good Health and Vitality through Essential Breath Work. St Martin's Griffin, New York.

Jiva Sharma. (2014, June 26). Diaphragmatic Breathing Technique. Retrieved from <https://www.youtube.com/watch?v=0Ua9bOsZTYg>

Feeling the contact relevant exercises:

Juri Schmidt. (2010, March 10). The point of contact – contact improvisation. Retrieved from <https://www.youtube.com/watch?v=CekBZXsvvX8&t=181s>

Rolling and Back to Back Relevant exercises:

OKI. (2016, September 28). Contact Improvisation- A couple of basic exercises. Retrieved from <https://www.youtube.com/watch?v=H8JiB2Nv5Qo>

The embodiment Channel. (2013, September 24). Contact Improvisation Rolling Exercise. Retrieved from <https://www.youtube.com/watch?v=nZ7WLqpR2qI&list=PLtrESMmg5FKJ7r2ZigLn89KtE553LGKPx>

Interkinected. (2016, March 29). Contact Improvisation Laboratory: perpetual ground roll variations. Retrieved from https://www.youtube.com/watch?v=N_b2-q4D_IY

SESSION 32:

MIRROR, MIRROR ON THE WALL**AIMS:**

- To explore the inner emotional world
- To use one's imagination
- To explore self expression through movement, repetition and rhythm
- To build resilience, better self-awareness and self-esteem

Duration:

1h - 1h 30 min

MATERIALS NEEDED:

Music, speaker

GROUP SIZE:

10-20 participants

STEP 1

Greeting and Introduction to the workshop (5-10 minutes)

STEP 2 WARM-UP (10-15 MINUTES)

- Move across the room: The participants are asked to spread out and start walking across the room. They walk at a normal speed across different directions. Advise them to be careful not to use repetitive partners or to move in circles. Use the whole room, all the directions. Go between other participants, walk backwards, sideward etc. Afterwards, the participants are instructed that when someone stops walking, everyone should stop walking as soon as possible. When they feel it, a person initiates walking and then everyone starts walking. They can gradually speed up and do it while running.
- Name and movement: Participants form a circle. Each participant is asked to pronounce their name accompanied by a movement, any movement they wish. Then the whole group repeats the name and the movement. Then move to the next participant. The activity can be repeated 2-3 times.

STEP 3 MAIN PART (15-20 MINUTES)

- Mirroring: Participants join pairs. Partner A starts moving, and Partner B acts like their mirror, repeating their movement as similar and simultaneously as possible. They can explore the idea for a couple of minutes and then switch roles. The participants are able to see themselves into another person's body. The game is then developed into the mirroring of a dance. Partner A starts moving to the music being played and Partner B follows Partner A, mirroring their movement (switch roles again).

- How does it make you move? Participants are spread out in the room. The facilitator asks them to start moving and dancing freely, however they want. While everyone is moving gently, the facilitator then proposes that participants start moving the way they would move if they were supposed to be experiencing a feeling or situation. For example: “imagine that you are now feeling very angry” or “imagine that you are in an argument with your mother because she does not let you go out tonight with your friends” or “you have just met a person that you have fallen in love with” etc. The facilitator can give one proposal and let the participants start moving and exploring their suggestion. While everyone is dancing, the facilitator can then instruct the participants to choose one of the movements they have been doing and start repeating this movement however they want with a certain rhythm to it. They can do it slowly, fast, moving, standing, sitting etc. After having sufficiently explored one scenario, they can now explore another scenario. After exploring 2-3 emotional states, the participants can be brought to calmness and a standing position. Participants should be allowed a couple of seconds for everyone to readjust.

STEP 4 CLOSURE/CALM DOWN (15-25 MINUTES)

- Group balance: The whole group comes together in a circle and holds hands with each other. All of them exhale together while bending down toward the floor, bending their knees. They can keep holding hands and exhale again while standing up. This can be repeated a couple of times while emphasising on breathing.
- The group remains in a circle. They should relax and try to synchronise their breathing as a group. Inhale from the nose and exhale from the mouth, not afraid to make the natural sounds of breathing. They can lift their hands up, inhaling and slowly put them back while exhaling. This can be repeated a couple of times. Maintaining the synchronised group breathing rhythm, they can hold hands and continue breathing. While inhaling they can walk towards the circle and lift their arms up. During exhalation, they walk back and slowly put their arms down. This can be repeated a couple of times. They can take a moment to look into the other participant's eyes and smile at each other.

Debriefing - Suggested questions for initiating the debriefing section of the workshop:

- How did you feel during the workshop?
- Can you describe your experience of mirroring/being mirrored?
- What did you realise about the way you move during this exercise?
- How, do you think, this could affect your personal life in general?
- Was there anything that made you feel uncomfortable or comfortable?
- What was the most enjoyable moment for you?
- Can you relate any of your feelings stemming from the workshop with your daily life?

SESSION 33:

WHO AM I TODAY?**AIMS:**

- To explore different aspects of oneself using creativity and imagination
- To move and express freely while role-playing
- To experience repetition and rhythm as neutralisers for emotions and negative thoughts

Duration:

1h-1h 30 min

MATERIALS NEEDED:

big enough indoor space for free movement, different items (clothing, bijou, daily objects free to be used)

GROUP SIZE:

10-20 participants

STEP 1

Greeting and Introduction to the workshop (5-10 minutes)

STEP 2 WARM-UP (10-15 MINUTES)

- Name and movement: The participants form a circle. Each participant is asked to pronounce their name accompanied with a movement, any movement they want. Then the whole group repeats the name and the movement. For the second round, the facilitator gives an open-ended sentence or question to the participants and each participant should respond to it, accompanying their answer with a movement (i.e. "If I was an animal, I would be a...", "My biggest joy is...", "What is your favourite colour?" etc.). Each participant completes the sentence or answers the question and then the whole group repeats the answer and the movement.
- A participant takes an item of clothing or any other object from the room and wears/uses it, then passes it to another group member, who, in turn, passes it to a third and so on: the exercise is to continuously change the function of the object.

STEP 3 MAIN PART (30-45 MINUTES)

- The participants are asked to use the different clothes, items, props that are in the room and dress in any way they want. When everyone is ready, they are asked to go start behaving and moving according to how they are dressed and how that makes them move/feel. They are guided to create a character out of it and start moving as this character would be moving if they existed. After exploring the concept and while keeping moving, the participants are asked to find a movement that they performed and draw their attention and try to stick with it. They are asked to perform it in various speeds, directions, levels, rhythms, ways etc. They are asked to think of what this movement can mean for the character they are impersonating and then to find a counter-movement that will capture something oppositional to the previous movement and to the previous character. They should try to explore the counter movement and see where it takes them. When they have sufficiently explored their movements, they can stop moving.

- They then come into a circle and each person at a time goes in the middle of a circle to behave according to their characters. When everyone has had their turn, they can repeat one more time but this time, two people can come in the circle and start moving. It can be any two people, no need to stick to a specific succession. They can interact with the other characters and exchange with them. Then, they can open the circle, and everyone starts moving and dancing in their costumes/characters interacting with other characters and exchanging with them. During this process, the facilitator can play a variety of music coming from different cultures, of different moods etc.

STEP 4 CLOSURE/CALM DOWN (10-15 MINUTES)

- The group can take a couple of seconds to come to rest and then everyone comes together in a circle. Together they can synchronise their breaths and they try to deepen them every time they breathe. They then bend to the floor and relax their heads. They can stay there for a couple of seconds; swing around if they wish. Then they can slowly unroll their backs and come to a standing position and take a couple of final breaths together.

Debriefing – Suggested questions for initiating the debriefing section of the workshop:

- How did you feel during the workshop?
- Was there anything that made you feel uncomfortable or extremely comfortable?
- How did it feel to create a character and to behave as someone else?
- Was it really the character you created for someone else?
- Can you think of any similarities between you and your character?
- How was it when you interacted with other characters?
- What was the most enjoyable moment for you?
- Can you relate any of your feelings stemming from the workshop with your daily life?

NOTES FOR FACILITATORS:

This assignment is also useful if a crisis occurs in the group. It makes the positions clear.

REFERENCES:

<https://www.youtube.com/watch?v=Nlp6GBdDc-o>

SESSION 34:

TELLING A STORY THROUGH DANCE

AIMS:

- To understand how a story can be told through dance
- To explore pantomime and movement to tell a story
- To learn about ballet as a means of expression
- To be exposed to one major historical performance of ballet

Duration:

2 to 3 hours

MATERIALS NEEDED:

Video or live performance of Swan Lake. There are several video performances available.

Paper and writing materials

TV or monitor

GROUP SIZE:

10-20 participants

STEP 1

The facilitator should tell participants that they are going to “speak” to them without using any words. They should then point to one of them and ask them to translate into words what the facilitator is doing. For example, the facilitator can pretend to cry and point to the facilitators. A student might say “I’m sad” in response. The facilitator can be angry, frustrated, happy, excited, etc.

STEP 2

Next, the participants can be instructed to pretend to “do” something, and again they should guess what the facilitator is doing. The facilitator might sweep the floor; wash their face; drive a car, etc. Again, the facilitator should ask participants to tell them what they are doing by pointing to a participant to talk.

The facilitator should explain that this is called “mime” and that it is one way to communicate without using words. Instead you use your face and body to express the words.

STEP 3

The participants should be given a turn at mime. They can walk about the room as if they are at the mall. They can be prompted to:

- Stop and look closely at something in a store window
- Try on an article of clothing that they like
- Meet and greet a friend
- Lose something and try to find it
- Complain to a friend or relative that they are taking too long and they want to go home

The facilitator can then initiate a discussion about what they did and how they expressed their feelings through their movements.

STEP 4 SESSION TWO: SWAN LAKE

- Participants should be told that many dancers tell stories with their bodies and movements. For younger students, the facilitator can read or have them read a library book (with pictures) about the story of Swan Lake, or give them the handout and have them read it aloud.
- After the story has been read, the facilitator can act out a part of it through pantomime. The facilitator can choose a scene that is expressive but easy for them to perform.
- Part of the Swan Lake video can be played. The part that is played should be a good example of the dancer or dancers expressing their characters. The participants should be asked what they see happening. They can also be asked:
 - How did the dancers' movements help to show you what was happening in the story?
 - How did the music help with the expression of feeling and movement?
 - How were the dance movements different from your pantomime in class?
 - What did you like best about the dancers and the video?
- It is then their turn to recreate a scene. The facilitator can split the participants into small groups, select a part of the story and they can work together to recreate it in pantomime and movement. Participants may select roles based on the scene they select. Possible roles: Prince Siegfried, His mother the Queen, the evil Rothbart, Odette the Queen of the Swans, Rothbart's daughter Odile, and the Swan Maidens.
- Students can then demonstrate their scenes.

STEP 5

Session Three: Participants Tell Their Own Stories

In this session, participants are asked to either write a short story or scene, or find a story or fairy tale scene that they like. Once they have their stories, they can interpret them with pantomime and movement, as in Swan Lake. The Participants can work alone or in pairs to do this.

The first part of the session can be devoted to developing the story or scene; the second part to practising and performing. In the last part of the class, participants can perform their stories for others and the participants have to tell them what the story is.

STEP 6 EVALUATION (OUTCOMES TO LOOK FOR):

- Participant participation and engagement
- Participants' understanding of ballet as an art form
- Participants' ability to interpret visual media
- Participants' ability to translate a story to mime or movement

NOTES FOR FACILITATORS:

- Review Swan Lake story and video.
- Review pantomime techniques.
- Be able to "perform" a small scene from Swan Lake in pantomime as an example to students.
- Select a part of the ballet video that you can play for students

SESSION 35:

WARM-UP: CAT AND MOUSE

AIMS:

- To get accustomed to the space and group
- To get in touch with one's own body
- To warm up the body

Duration:

15 min

MATERIALS NEEDED:

non slippery floor, bare feet

GROUP SIZE:

10-25 participants

STEP 1

The facilitator can choose one person to be the cat and another to be the mouse. These roles will change constantly throughout the game.

STEP 2

The remaining participants should be asked to link arms with one or two other people; everyone is in a group of either two or three people linked together.

STEP 3

The groups should be spread out in the dance space to create stationary safe houses for the mouse.

STEP 4

The game begins when the cat chases the mouse. If the cat tags the mouse, they swap roles; the cat becomes the mouse and the mouse becomes the cat.

STEP 5

If the mouse links arms with one of the people who form the safe houses, the dancer at the end of the line becomes the mouse and must let go.

STEP 6

In this arrangement, it is likely that every person can have a chance to be the mouse. They can become the cat only if caught by the cat.

STEP 7

This is a fast-paced game in which roles change quickly. Participants need to observe the cat and mouse even if they are standing still; at any time they could become the mouse and have to run.

STEP 8

The facilitator can ask the following for debriefing:

- What was it like to play the mouse?
- What about the cat?
- What have you noticed while playing the different roles?

NOTES FOR FACILITATORS:

Have people try various ways to travel, such as galloping, skipping, rolling or jumping. They could also use known travelling sequences.

SESSION 36:

FOUR IN ONE

AIMS:

- To encourage the group to work together in a fun way
- To introduce partner work

Duration:

1h 30 min

MATERIALS NEEDED:

non slippery floor, enough indoor open space, bare feet

GROUP SIZE:

A minimum of 10 participants

STEP 1

The facilitator may want to include a warm-up game before this game to get the focus of the group.

STEP 2 GAME 1: SWORD FIGHT

Everyone in the room should find a partner and then find a space in the room away from the others, facing each other. Both place one hand, palm open, on their own lower back; this is a target. The index finger of the other hand is pointed towards the partner; this is a sword. On the command "Go," the dancers should use the sword to make contact with the opponent's target. They may stay on the spot or travel around the room; each pair will have their own way of playing. The facilitator can make rules for winning the game, such as the first one to score three touches is the winner, or the first one to make contact is the winner. The dancers can also swap partners and have another match. They can have a tournament in which winners play winners until one person ultimately wins.

STEP 3 GAME 2: TAKE OFF THE CROWN

Next, to keep the energy going, everyone must find a new partner to form a new duo and a new space in the room. Partner A places one hand on the top of their head; the palm should be touching the crown. On the command "Go," partner B should try to break the head-hand connection. The dancers should find their own way of playing; perhaps they can drag their partners around the room or tickle them. As a rule, this action is usually impossible and is meant to be so in this game. As in game 1, participants can swap partners and have another match in which winners play winners.

STEP 4 GAME 3: TURTLE TURNING

Everyone can choose new partners again; they should work with a completely new person each time. In this game, one partner, the turtle, lies on the floor and makes a star shape with their limbs straight. On the command "Go," the standing partner must try to turn the turtle over. When they have either succeeded or failed, the dancers can swap places and play again. This task is also meant to be impossible.

STEP 5 GAME 4: HANDS ON KNEES

The dancers should choose new partners and face each other with their hands on their own knees. The aim of the game is to touch the opponent's knees with both hands. If their hands are on their knees and they touch hands instead of knees, they cannot score. This action could lead to stalemate or the participants could tease each other by exposing their knees.

STEP 6 DEBRIEFING

The participants can be asked to give a brief description of how they feel or any insights they might have.

NOTES FOR FACILITATORS:

Have the participants control and vary their speed; they can slow down or move faster. It is helpful to use two contrasting pieces of music or a piece with varying tempos.

SESSION 37:

GET KNOTTED**AIMS:**

- To foster group cohesion
- To improve one's problem solving capacity
- To warm-up
- To encourage team building

Duration:

45 mins

MATERIALS NEEDED:

Indoor space

GROUP SIZE:

10-20 participants

STEP 1

The facilitator should ask the group to form a large circle. To ensure they are evenly spaced, they should be the same distance from the person on their right as from the other on their left. They should then face the centre of the circle and hold hands.

STEP 2

Keeping their hands held, they can attempt to make a knot by stepping over or going under the arms of two others.

STEP 3

To untie the knot, participants can either let go of their hands or retrace their actions, which gives them the chance to retrograde.

STEP 4

Next, the participants can make a circle that is much tighter so that they are almost shoulder to shoulder. Then they close their eyes, extend both arms forward into the middle of the circle and grab the hands of two other persons that are not next to them. They can reach across the circle or even cross their arms. They usually end up holding the hands of two different participants.

STEP 5

The participants can open their eyes to see where they are and as a whole group, try to unravel themselves. They can talk to each other at first if they need to be guided but it is ideal to complete this task in silence. To add an element of competition the facilitator could time the task. Perhaps at a later date they can break their record time or they can be allocated a specific amount of time for them to succeed.

STEP 6

The participants can repeat the reaching and finding of other arms to grab, but without talking and as quickly as possible. Sometimes, especially with a large group, when all are there, this may be done with more than one circle.

STEP 7

Next, the group can be split in half and this can be tried again with two smaller groups. This time it could be competitive to see which group can unravel first. If the groups cheat and just hold the hands of the dancers next to them before unravelling, one participant can be asked to physically make the connections of one hand to another.

STEP 8 DEBRIEFING

The participants can be asked to share their thoughts and experience after the exercise.

NOTES FOR FACILITATORS:

Try changing the size of your group. If you start with a large group, you can change to multiple smaller groups. If people remember what movements they did to unravel, they could try repeating the experience to music and even try to make the group travel as they unravel. You could also put a dancer in the middle of the circle and they could unravel the bodies without talking.

SESSION 38:

THIS IS ME**AIMS:**

- To improve improvisation skills
- To get to know the name of the people in the group
- To build self-confidence

Duration:

1 hour

MATERIALS NEEDED:

A big enough indoor space

GROUP SIZE:

10-25 participants

STEP 1

The participants should form a large circle in the space. To ensure that they are evenly spaced, they need to be the same distance from the person on their right as from the one on their left. The circle needs to be as big as possible so that the space in the middle is big enough to dance in.

STEP 2

The participants should enter the circle one by one, then say their name clearly and perform any movement that they like. It could be something that they love to do such as a gesture or jump. It should be something that they think of as unique to them. The facilitator should try to not give them too much time to think about it. If they are struggling they could be asked to just stand in the circle and say their name; they most likely will do a movement, such as a gesture, without even thinking. If it is a shy group that does not seem to want to go into the circle, they could do the action where they are standing.

STEP 3

After a person speaks and moves, all the others then repeat that participant's name out loud and perform the movement all together. If the participants are new and feel self-conscious, they can still participate by repeating the names and movements of other participants until they are ready for their turn.

STEP 4

Once all dancers have had a turn speaking and moving, all the participants should quickly perform all the actions with names that they can remember.

STEP 5

Next, everyone should walk around the room, approach other people and see if they can perform their own actions back to them. If they can't remember, they can ask to see them again. The facilitator should see if they can show everyone their actions.

STEP 6

Next, the participants should add another movement to their original introduction and perform it without saying their name. They can do this in a circle again.

STEP 7

The participants should enter the circle two or three at a time and see how their movements and shapes can be complimented or counterbalanced with the other participants. How could they fit together? Back to back? Facing each other? Side by side? The participants watching should be asked what works and they can also give directions.

STEP 8

The participants can be split into small groups of three or four. Every person should then try to learn the movements of the whole group, then put them together to make a longer phrase.

STEP 9

From this phrase, the groups can be asked to add in anything: a jump, make one movement travel, change the timing or repetition of a movement. For some contrast, they could be asked to try a canon movement (i.e., two participants jump whilst the other two fall to the floor or change the staging of the group twice).

STEP 10

Before they show the rest of the groups, the participants should be asked to find a way of coming into the performance space and a way of leaving, deciding where they want to enter from and exit to.

STEP 11 DEBRIEFING

The facilitator can ask the participants the following:

- How do you feel?
- What challenges have you faced during this exercise?

NOTES FOR FACILITATORS:

Walking around and greeting each other may be difficult in a larger group because people may stop to chat, so stay involved by walking around, too. If it does not work this way, ask the dancers to greet each other in the middle of the circle, making sure the circle is never empty and that all dancers have gone in three times each.

SESSION 39:

SIGNALS AND PULSES**AIMS:**

- To improve improvisation skills
- To heighten body awareness during movement
- To identify the impulse of energy in the body

Duration:

30 min- 1hr

MATERIALS NEEDED:

Large Indoor space

GROUP SIZE:

5-25 participants

STEP 1

The group should be asked to find a space away from other people and choose a point to focus on. The participants will then pay attention to the sounds of their own breathing.

STEP 2

The participants will then stand in a relaxed stance and focus their attention on a part of their body. The participants can explore how it moves, rotates, extends etc...while trying to locate where the energy to perform this particular movement comes from.

STEP 3

The facilitator invites the participants to focus their attention on a different body part and do the same again. The facilitator can help the participant explore other observations and movements.

STEP 4

The facilitator helps the participants to imagine a pathway of energy that travels within the body, between the two different body parts they have explored, such as t.

STEP 5

Then, the participants will be asked to allow impulses of movement to flow seamlessly along different pathways through their body. The goal is to create natural, fluid movements.

STEP 6

Once they have explored their own movements, they can find a partner and share their experience.

STEP 7

The facilitator invites everyone to create a movement phrase (i.e. 'A series of movements linked together to make a distinctive pattern' - it could represent a thought or a feeling).

STEP 8 DEBRIEFING

The group can be divided into pairs where they can share their movement phrases with each other and share their observations.

NOTES FOR FACILITATORS:

Music affects the overall feel of this improvisation. Explore different styles of music.

SESSION 40:

STATUE AND SPEED**AIMS:**

- To increase awareness of other people in the group
- To increase interaction between people
- To raise awareness of the use of the space

Duration:

1hr

MATERIALS NEEDED:

indoor space

GROUP SIZE:

10-25 participants

STEP 1

The group can warm up using a warm-up game.

STEP 2

The group can form a large circle in the space. To ensure that participants are evenly spaced, they should be the same distance from the person on their right as from the one on their left. The circle needs to be as big as possible so that the space in the middle is big enough to dance in.

STEP 3

The participants can go in the circle one by one to create a shape with their bodies that they can maintain for a while whilst the others join them. Each participant who enters the circle must create a new statue that complements the shape that is gradually being created. They can look at it from any angle, but they should not be given too much time to think about it. The facilitator may want to repeat this step and give some feedback to the group about using different levels.

STEP 4

Next, the participants can be split into groups of four or five and each participant in the group can be given a number from 1 to 4 or 5.

STEP 5

The participants can create statues again but this time only relating to the others in their small group. The facilitator can call out the numbers to get participants to enter the circle. The numbers can be repeated in different orders to keep the participants alert. First, they can create a group tableau and then come out of their position when their number is called, reassess and quickly find a new shape that complements the group before the next number is called.

STEP 6

To train people to respond more quickly, the facilitator can call out the numbers in any order and with varying time gaps between them.

STEP 7

Next, the group can decide when the shape shifts without the calling of numbers so that the tableau keeps evolving.

STEP 8 DEBRIEFING

The facilitator can ask the participants the following questions:

- How did you feel during the activity?
- Was there anything that made you feel uncomfortable or comfortable?
- What was the most enjoyable moment for you?

NOTES FOR FACILITATORS:

At first people may find a shape with simple poses such as stands or lunges. To inspire their creativity, try showing them a few other shapes that they can use at various levels when they try the exercise again. Ideas include laying on the floor, making contact with another person, linking through another participant's arms or legs or being closer to another.

SESSION 41:

SCAN YOUR BODY

AIMS:

- To establish a connection to one's own body
- To experience stillness in one's body
- To experience the information the body gives in present moment (bottom up approach)
- To experience embodiment

Duration:

30 minutes work + 15 minutes feedback

MATERIALS NEEDED:

Yoga mat

GROUP SIZE:

up to 25 participants

STEP 1

The facilitator can briefly explain the instructions of the workshop. It is based on mindful observation of their bodies and information that it gives in the present moment.

STEP 2

The participants can spread around the room to have enough space around them. They should stand with their feet parallel and relaxed knees. They can then close their eyes and take a few deep breaths, inhaling through their nose and exhaling through their mouth. Then they can go back to normal breathing. Their attention should then move to their feet on the ground. The facilitator can ask the following reflective questions for the participants to reflect on:

- Do you feel the surface beneath your feet?
- How is it for you to feel the earth supporting you?
- Put a little more pressure to the front of the feet (or to the heels) and observe how it is for you

Then, the facilitator can invite the participants to slowly observe each body part from their feet up to their head. When they arrive at the top of their head, they can observe their body as a whole along with all the sensations they felt.

STEP 3

To conclude the experience, the facilitator can ask the participants to take a few deep breaths before they open their eyes. They can then share their experiences and give feedback.

NOTES FOR FACILITATORS:

- The workshop can begin with the participants standing up or lying down. However, it is important that the workshop ends with the participants standing up.
- The observation should always start from the feet moving upwards.
- It is best if the facilitator participates in the workshop, so they can go through the same experience as the participants.
- Allow enough time at the end for feedback.

SESSION 42:

OTHERS AND I

AIMS:

- To mindfully observe how one relates to other participants
- To observe how one's body reacts

Duration:

40 minutes work + 15 minutes feedback

MATERIALS NEEDED:

None

GROUP SIZE:

at least 10 and up to 30 participants

STEP 1

The facilitator can briefly explain the instructions of the workshop. The participants can spread around the room to have enough space around them. They should stand with their feet parallel and knees relaxed. They can then close their eyes and take a few deep breaths, inhaling through their nose and exhaling through their mouth. Then they can go back to breathing normally and observe their experience in the present moment. The purpose of this is to notice one's presence mindfully.

STEP 2

The facilitator should encourage the participants to ask themselves what they

notice about themselves, their body and their body sensations when they close their eyes. The participants should then turn their focus to what they notice from outside their bodies (ex. sounds), still with eyes closed. They should be given some time to observe.

STEP 3

The participants can then open their eyes, look around, and observe what they see. The facilitator can ask them whether they experienced something different or something they did not notice with their eyes closed.

STEP 4

The participants can start walking slowly around the room. They can look to the floor while noticing the others in the room but they should still remain present with themselves. They can do this for some time.

STEP 5

They can then raise their heads and notice the others without making any contact. While remaining present with themselves, they can walk around the room.

STEP 6

The participants can now gradually start walking faster. They can do this until they are running around the room.

STEP 7

They can eventually slow back down to a walking pace and observe how they are in that moment. Now they can meet other participants in the room and greet them with either a nod, smile, brief eye contact etc. The facilitator should encourage them to notice what they experience when doing that.

STEP 8

In the last step, the participants should find another participant, stand in front of them and look them in the eyes. They should notice what they experience when they do this.

This can be repeated with several other participants and the facilitator can collect any feedback towards the end.

NOTES FOR FACILITATORS:

- To stimulate the participants you can use appropriate music
- Bringing a playful attitude to the workshop might be beneficial
- Enough time for feedback should be allocated

SESSION 43:

CHARGE AND STILLNESS IN THE BODY

AIMS:

- To establish a connection to one's own body
- To experience the difference between stillness and charge in one's body
- To experience the information the body gives in the present moment (bottom up approach)
- To experience embodiment

Duration:

30 minutes work + 15 minutes feedback

MATERIALS NEEDED:

yoga mat

GROUP SIZE:

up to 25 participants

STEP 1

The facilitator should briefly explain the instructions of the work. The main aim of the workshop is mindful observation of the body in the present moment.

STEP 2

The participants can spread around the room to have enough space around them. They should stand with their feet parallel and relaxed knees. They can then close their eyes and take a few deep breaths, inhaling through their nose and exhaling through their mouth. Then they can go back to breathing normally and observe their experience in the present moment. The facilitator can ask the following to guide them:

- What are you experiencing right now?
- How is it for you to just stand there and observe yourself?
- Can you bring your attention to your body?
- Can you feel your feet on the floor?

STEP 3

The participants can open their eyes and slowly start stamping their feet while gradually building frequency and then slowing down again. They can now observe their bodies and the facilitator can ask them the following questions:

- What do you experience now?
- Did something change?
- Where is your attention right now?
- How does it feel to be still?

STEP 4

The participants can start using more power when they move. The facilitator can encourage them to (examples): kick, use different speeds and movement, sprint and stop, jump up and down, imitate boxing etc.

The point of this work is to let the participants observe the difference between being still and moving, and when the movement is fast or slow.

NOTES FOR FACILITATORS:

- Facilitators can participate in the exercise
- Enough time for feedback should be allocated

SESSION 44:

STRESS AND THE BODY

AIMS:

- To raise awareness of one's stress response in the body
- To reflect about the automatic response to stressful situations
- To reflect about how one's body carries the stress

Duration:

30-40 minutes

MATERIALS NEEDED:

a blank piece of paper for each participant

GROUP SIZE:

a maximum of 20 participants

STEP 1

The participants should be asked to remember a stressful event that happened to them in the last few months. They should be given a few moments and some help to relive this event. They can be helped with questions such as:

- Try to remember **where** it was
- **What** was happening?
- **Who** was around you?
- What were you **seeing** around you?

Important: Invite participants to use some events where the stress was not too big for them and they managed to handle it. Example: having arguments about something, being too late with assignments and deadlines for some work, needing to tell a friend something that bothers you about their behaviour, having a presentation in front of the class etc.)

STEP 2

The participants can then write down different aspects of their stressful experience (ex. thoughts, emotions, body sensations) - these can be written on one side of the paper.

STEP 3

The participants are put in random pairs so that they can share their experience.

They can be given the following questions to discuss:

- Are the thoughts/emotions/body sensations you had in that moment known to you?
- Do they happen in any other (stressful) situations?
- When you were reliving that situation, what happened in your body? Did you tense certain body parts?
- What can you do the next time you are in such a stressful situation?
- Does your partner have any ideas?

SESSION 45:

BODY SENSATIONS

AIMS:

- To help one be more aware of different sensations in their body
- To explore and reflect on each body sensation

Duration:

45 minutes

MATERIALS NEEDED:

None

GROUP SIZE:

a maximum of 12 participants

STEP 1

The participants should be asked to touch each part of their body and explore different sensations. They should do this step by step and slowly. The facilitator can guide them by reading out the following instructions:

“Let’s start with your feet, touch your left foot, feel each part of it with your hands. Perhaps parts of it are tense, or hurt, or relaxed. Just explore how it feels. Everything that you feel is OK. Then continue the same process on the next part of the body (ex. calf, thigh, then right leg, torso, arms, neck, head etc.)”.

STEP 2

The participants can then be put into random pairs and asked to share their experience. They can also explore some other questions together:

- Are there any emotions/feelings related to parts of the body that are tense/hurting?
- Are these parts known to you, do they often feel this way?
- Which parts of the body feel good? What emotions/feelings can you associate with it?

SESSION 46:

SITTING POSITIONS AND FEELING OF CONTACT**AIMS:**

- To explore the process of talking and listening
- To reflect about connections of sitting positions
- To experience the feeling of contact with another person

Duration:

45 minutes

MATERIALS NEEDED:

None

GROUP SIZE:

10-12 participants

STEP 1

The participants can be put into random pairs and should be asked to remember one situation that was a bit emotional and unpleasant to them (as long as they are okay to talk about it with the others and can regulate themselves when talking about it).

STEP 2

One participant from each pair can start telling their story while the other actively listens. While listening to story, the listener's sitting position should change as follows:

- First minute: they talk facing each other
- Second minute: the listener is sitting in the same direction as the speaker but should be looking away from them
- Third minute: the listener is at a 90-degree angle from the speaker
- Forth minute: the listener's back is turned to the speaker
- Fifth minute: the listener faces the speaker again

STEP 3 REFLECTION

The pair should talk about:

- How they were feeling in different sitting positions
- Whether there were any emotions/thoughts/body sensations that came up in a specific sitting arrangement
- How it felt going from speaking to listener's back then to their face (for the speaker)

NOTES FOR FACILITATORS:

You can rearrange the time span of the talking exercise according to the time available and the people present in the group.

SESSION 47:

CATCHING SENSATIONS**AIMS:**

- To bring attention to the present moment
- To practice mindfulness

Duration:

30 min

MATERIALS NEEDED:

enough space for everyone to move around freely

GROUP SIZE:

10-30 participants

STEP 1

Participants should be invited to stand somewhere in the room and look around.

The facilitator should ask:

- What do I notice?
- What are my current thoughts?
- How can I go into detail and be curious about the space that surrounds me?

STEP 2

The participants can now start wandering around the room and come very close to what they are curious about (or what they noticed with their eyes). They can touch the object, smell it, look at it from a distance or move close to it. They can choose and explore different objects in the room; different textures, scents, and different shapes.

STEP 3

After a while, they can find a person to share their experience with (preferably in pairs). The persons describing the experience can close their eyes and give a detailed description. After some minutes they can change roles.

NOTES FOR FACILITATORS:

- Be very slow with the instructions
- Give them time to adjust and slow down
- Stay present and observe who needs some extra support
- Give gentle support to whoever needs it

SESSION 48:

WHAT IS MY IMPULSE TELLING ME?

AIMS:

- To help participants with stress regulation
- To help participants empty their stress warehouse
- To help participants come into contact with the environment, the self, and others

Duration:

60 min

MATERIALS NEEDED:

a notebook

GROUP SIZE:

12

STEP 1

The participants can become more familiar with the space and open themselves to new information that their body is telling them.

STEP 2

They can do some walking meditation and use their senses to explore the environment.

STEP 3

The participants can then direct their attention to different things outside and inside of them (i.e., thoughts, emotions, bodily sensations etc.). Then they can think of some situations when they were in different emotional states (stressful situations, happy, joyful, fearful, angry, sad, in love etc.) and explore how thinking of these affects their body as explored before.

STEP 4

The participants can join pairs and discuss the exercise. What surprised them while they were listening to the body impulses? What was new? What do they already recognise?

SESSION 49:

WHO AM I?**AIMS:**

- To help participants explore their own boundaries
- To learn how to be in a group and with others
- To reflect on one's experience

Duration:

60 min

MATERIALS NEEDED:

a notebook

GROUP SIZE:

8

STEP 1

The facilitator guides the participants to explore movement as an authentic integration of the self in terms of the physical, cognitive, emotional and spiritual through a physical representation of the word 'No'.

For the physical pose:

- Stability is important for this exercise, therefore one leg should be bent and placed in front of the other while the back leg should be fully extended.
- One hand should be placed on their hip in a fist and the other hand extended in front of their body (same hand forward as the leg). The hand should not be too high or low, but directly in front of them and exactly in the middle.

STEP 2

The facilitator can ask the following to the participants:

- Where in life do we need to say NO and set boundaries?
- When is our 'no' too hard and when is it too soft?
- What do I need to refuse? (It is about awareness but also about perceiving whether the situation is emotional. How comfortable and familiar it actually is)
- How do you feel in this pose?

STEP 3 THE END OF THE POSE

The facilitator can ask the following when the participants get out of their poses:

- What is it like to come out of the pose, is it liberating?
- Is it something where we could stay for what seems like forever?

Both feelings can be indicators of where the participants are.

STEP 4 CONVERSATION

The facilitator can initiate a conversation with the group about what the pose is really showing and what the participants' feelings are about it. The facilitator can ask:

- What was happening in the pose?
- Is it a pose that we really need in life?

STEP 5 PAIR WORK

The participants can join pairs and try to say “no” to the other person. They can then take turns using the ‘no’ pose and ask their partner to tell them where they need to say no in their lives. They can discuss what it feels like to say no to someone and whether it causes them any stress.

STEP 6

The participants can identify what the sentence they would like to say no to can be. Once that sentence has been identified, the participants can identify possible responses to that ‘no’. This can be repeated until the right response is given.

STEP 7

Finally, the participants can say ‘stop’ when their partner walks towards them.

STEP 8

The participants can join pairs and discuss some feedback they would like to give. This can be shared with the group once they have discussed it.

SESSION 50:

LENS OF ATTENTION

AIMS:

- To explore the process of awareness and being authentic with others
- To reflect about connections with others

Duration:

45 min

MATERIALS NEEDED:

an appropriate space

GROUP SIZE:

10-12

STEP 1

The participants should sit in a circle and complete the following sentences for themselves:

- When I direct my attention at... I notice...

An example of this could be: "When I direct my attention on my breath, I notice that I feel calmer", or "When I direct my attention on gentleness, I notice that I start judging myself for not being gentle".

The facilitator can give the participants prompts like 'breath', 'body', 'heart', 'emotions', and 'desire' for the first few rounds. The participants should individually complete 2-4 rounds of this exercise and they have the freedom to change their lens of attention at any point.

STEP 2

There is no limit to how long participants can stay on any given focus of attention. The participants can join pairs and discuss some feedback they would like to give. This can be shared with the group once they have discussed it.

SESSION 51:

TAKE YOUR SPACE**AIMS:**

- To help participants recognise their boundaries and feel it in the body
- To help participants express their needs and feelings
- To raise self awareness and inner strength

Duration:

30-45 minutes

MATERIALS NEEDED:

enough space for everyone to move around freely

GROUP SIZE:

8-12

STEP 1

The facilitator should explain the frame of the game (i.e., how to create a safe and open space for exploring and being creative).

STEP 2

The facilitator should first guide participants to connect to themselves, with an emphasis to welcome everything that is present at the moment. The purpose of this is to become more grounded and stable in the body.

Here, the participants can also imagine/visualise their own space. Not only the physical space, but the space they need to feel safe and secure in relation to others. Like a safe bubble. The participants should put an emphasis on the creative part and what they could feel, sense, see there (colours, shapes, images, sensations etc).

STEP 3

The participants can explain their safe spaces if they wish. It is important that there is an open dialogue at this point and that the facilitator checks how the participants are feeling. This dialogue can be verbal and nonverbal.

STEP 4

The facilitator can invite the group to look around the space and notice if there have been any changes. They can also slowly explore the space with their body (i.e., arms, legs etc). This part of the workshop can be quite vulnerable and revealing for the participants so it is important that the facilitator remains sensitive to the participants.

STEP 5

Once all participants have explored the space, they can verbally express something that represents their space to the rest of the group.

STEP 6

The facilitator can then ask the following debriefing questions

- What was easy?
- What was difficult?
- What helped you to express yourself?
- Was there anything holding you back?
- Do you feel any different in your body than as you felt at the beginning of the exercise?
- How do you sense your space at this moment?
- How did it feel to show your space to the group?

SESSION 52:

YOUR HANDS ARE MAGIC**AIMS:**

- To trigger the body's senses
- To foster a sense of self-support through touch and moulding of clay
- To increase playfulness and creativity

Duration:

60 minutes

MATERIALS NEEDED:

clay

GROUP SIZE:

8-10

STEP 1

The facilitator should explain the main aims and instructions of the workshop.

STEP 2

Participants are invited to connect to their inner truth. Their hands will be used as their medium of support for this exercise (i.e., something that helps us, carries things for us, and can also be used for fun). Participants should be asked:

- Which part of you needs support?
- What kind of support do you need?
- In what shape and form?

STEP 3

Invite participants to create a sculpture with clay. This sculpture should represent one body part that represents support for them (example: foot, hands, heart etc.) In the next step they present the body parts to other participants. They can ask questions such as: why does this part of your body need support? In which way? How can we support you in order to feel better?

SESSION 53:

MOVING STATUES OF SUPPORT**AIMS:**

- To support participants to ask for help/reach out when in need
- To support human connection and openness
- To increase self awareness and connection with one's needs

Duration:

2 - 3 hours

MATERIALS NEEDED:

something comfortable to wear, water, a journal

GROUP SIZE:

10-14 participants

STEP 1

The facilitator should explain the main aims and instructions of the workshop. The purpose is also to have fun, explore, and to build a safe and supportive connection.

STEP 2

Participants can move through the space while the facilitator guides them through an orientation so they can settle in. The orientation can begin with the participants looking at each other, then by greeting each other and saying hello and introducing themselves.

STEP 3

The participants can pair up, one is the 'figure of support' while the other is the 'receiver of support'. They can experiment with how they want to receive support – if it is ok for both, there can also be touching involved.

Example: one person (person A) creates a statue (frozen position in which he uses his body posture to create a fixed statue). Preferably this statue is made in such way, that the other person (person B) can use as a support. The other person can explore how this statue can offer him support. The person moving (person B) around the statue can lean on a statue, give its body weight to it, sit on it. This of course depends on what kind of statue (person A) created. Person B can therefore explore different ways of using the support that person A created for him.

STEP 4

As the game proceeds, they can switch roles and it can become really playful or really slow and subtle – both are okay. They can also choose in which way they want to support each other.

STEP 5

The participants can conclude the exercise, join the group, and share their feedback with each other if they wish. The facilitator can start the circle with: "I am opening a space for anything anyone wants to share about what we did / if there is anything left that needs to be expressed, I encourage you to share it with the group".

SESSION 54:

GROUNDING

AIMS:

- To help participants connect to the present moment
- To create a supportive space
- To enhance connection between participants

Duration:

Approx. 30 min. Can be extended to 50

MATERIALS NEEDED:

music (optional)

GROUP SIZE:

10-30 participants

STEP 1

The facilitator welcomes the participants and invites them to start walking slowly. The facilitator can play some calm music at this point. Then the facilitator can invite them to put their attention on their feet. This can be done by walking slowly:

- On their toes
- On their heels

STEP 2

The facilitator can now invite participants to walk around the room while making eye-contact with one another.

STEP 3

The facilitator can now invite the participants to create a rhythm such as stamping their feet on the floor or clapping their hands while walking.

STEP 4 PROCESSING & CLOSURE

- How do you feel?
- Do you feel any sensations in your body?

SESSION 55:

VISUALISATION AND PELVIC MOVEMENT**AIMS:**

- To help with feeling one's own centre
- To help with establishing boundaries
- To increase the energy in the pelvis

Duration:

30 min to 1h

MATERIALS NEEDED:

music (optional)

GROUP SIZE:

5-30

STEP 1

The facilitator should begin with a short visualisation of a candle light/flame coming from the pelvis up. Two suggestions:

- You can use only visualisation of the candle flame travelling up from the pelvis to the head, with every breath the flame is going to all the body parts.
- You can combine the visualisation with the breath and voice. For example: on the inhale, visualise the candle flame coming up from your pelvis, sound 'M' while exhaling and imagine putting the flame out while sounding 'A'.

STEP 2

After the visualisation, the participants can do pelvic movement exercises to

explore different ways in which the pelvis can move. Some examples include:

- Explore the rotations in which your pelvis can move. Feel the front, the back and the sides of your pelvis. Move it in circles and in a figure of 8. Explore the levels of up and down, left and right, front and back.
- Try shifting your weight in your feet and notice how your pelvis responds to that. Imagine that you are standing in a thick liquid and you have to push your weight and your pelvis through it.
- Imagine you have a tail in the back. Play with it and notice how your pelvis moves, stretch your tail, wiggle it, shake it etc.

STEP 3

Reflection and a check-in. The facilitator should invite the participants to observe. Possible questions include:

- How are you feeling?
- Did anything change?
- In which movement did you feel at ease and in which did you feel resistance?
- What did you experience during the visualisation?

SESSION 56:

MUTUALITY: CONNECTION & BOUNDARIES (FOOT MASSAGE AND MOVEMENT SEQUENCE)**AIMS:**

- To help with establishing boundaries
- To help with connecting
- To help with being more present

Duration:

45 min

MATERIALS NEEDED:

a massage ball or a round stick and music of falling snow

GROUP SIZE:

6-30 (preferably an even number for partnering in 2)

STEP 1

The facilitator should invite the participants to sit in a circle and explain that they will do a foot massage. It is important to emphasise that whoever is uncomfortable with giving or receiving a foot massage can do so by themselves with a massage ball/stick or without.

When this is settled, the facilitator can proceed by inviting people to notice how their feet feel. Afterwards, participants can begin the circular massage on their left foot. One hand should support the ankle/heel and the other should massage. This should be an intuitive massage and can be improvised by feeling (engaging toes, rotating the foot, acupressure etc.). This can last for about 3 min. The facilitator then does a quick check by asking if the participants notice any difference in their feet. This can be followed by massaging the right foot, followed by another check in.

STEP 2

The facilitator can show the participants a movement sequence. This sequence is first practised individually. Here, the facilitator can play music of falling snow to support the feeling and visualisation of movement. The movement sequence goes as follows:

“Start by lying in a foetal position on your left side. Your left knee should be angled closer to your head. Bring both of your feet and your hands up in the air. Imagine that you are catching snow. Spend a moment here, moving your feet and hands with the snow. Now sit up. From sitting you can continue into the same sequence but on your right side”.

STEP 3

The facilitator can invite people to perform this movement sequence with a partner.

They can do the same sequence of movement but with awareness that they are doing it together. This can create a collaborated dance/movement in which they are repeating the same movement but in their own way and responding to each other while they are creating the movement.

These are tools that help with finding the balance between mutuality and independence, to feel how it is to be in one's own centre, and establish boundaries while staying connected.

STEP 4

The facilitator can invite a moment of reflection by asking:

- What is currently present?
- What felt more comfortable, receiving or giving?
- What changed between the variations of the movement sequence?

SESSION 57:

THE PRESENT MOMENT

AIMS:

- To be in the present moment
- To enhance self-awareness

Duration:

30 min

MATERIALS NEEDED:

none

GROUP SIZE:

5-15 participants

STEP 1

The facilitator can read out the following to the participants:

“The main aim is to create a space to reconnect with one’s natural resilience and wisdom. You are simply tuning in to what is happening right now, without expectation of any particular result. Bring yourself into the present moment by deliberately asking:

- What is my experience right now?
- What are your thoughts?
- What are you feeling?
- Do you feel any sensations in your body?

Acknowledge any thoughts, emotions and body sensations and gently direct your attention to your breathing. Breathing helps us to remain in the present moment. Expand your awareness, to your senses and to the participants and/or objects around you. Allow yourself to be curious and open to the experience.

STEP 2 PROCESSING AND CLOSURE

- Invite the students to talk about their experience.
- Ask them to talk about their thoughts and feelings that occurred during the session.
- Consider helping them process what they thought and felt.
- Help them find meaning from the practices.
- Encourage them to take at least one take away learning.

SESSION 58:

MINDFUL PANDA

AIMS:

- To explore mindfulness as a practice of self and body awareness
- To use as a group/team building activity
- To explore and express emotions through the body

Duration:

30 - 60 min

MATERIALS NEEDED:

an appropriate space

GROUP SIZE:

7-20

STEP 1

The facilitator can instruct the participants to land in their body by touching various parts of it with their hands.

STEP 2

The participants can create a group image within the circle where each of them chooses a still pose that expresses the way they feel in their body and how they relate to the space in this moment. This still position is like making a sculpture with your body. Once you put your body in one position, you keep the position motionless.

The participants should stay still in the pose they have chosen until they hear the sound of the Tibetan bells.

STEP 3

Participants can start moving until they hear the sound of the Tibetan bells again. The stillness and movement phases can be repeated more times. During the movement phase, the facilitator can read or recite a poem/a text/a song. This can be an added value that can help participants to move with.

STEP 4

The group can gather in a circle after the last phase of stillness.

STEP 5

A group image can be created within the circle where each participant chooses a still pose that expresses the way they feel in their body and how they relate to the space in that moment.

SESSION 59:

SELF EXPRESSION WITH MOVEMENT AND SOUND**AIMS:**

- To explore self expression with movement and sound
- To encourage self expression
- To use as a group/team building activity

Duration:

60 min

MATERIALS NEEDED:

None

GROUP SIZE:

10-20 Participants

STEP 1

The facilitator encourages the participants to walk around the room and start voicing. Voicing means they can voice out any sound that comes naturally to them at that moment, while they walk or move in the room. Encourage them to imitate the sound of nature or animals, or randomly voice sounds. While they walk around the room, they meet each other and introduce their sound to each other. After a while, the facilitator encourages them to form a circle.

STEP 2

There can be two groups of participants. One in the middle of the circle and the other on the outer side. The people in the middle will be listening to the sounds the people on the outside are making. Those who will be making the sounds should try and listen to each other as well and try to build a soundscape together. Moments of silence should also be encouraged. They can also enter the circle (the amount of people in the middle will depend on the number of participants. With 15 people 5 at a time can go in the middle).

There is no specific order in which the participants can enter the circle. Once they feel ready, they can enter the circle and wait until there are 5 total participants. They should move within the circle carefully as not to injure each other; they are free to touch each other or themselves but they are not to open their eyes until the end of the exercise.

STEP 3

Once the participants are in place, the facilitator can set a timer and signal that the exercise has begun. Once the signal has been given, the facilitator should encourage and join the participants in making various sounds with their voice and bodies for the participants in the middle. The facilitator should properly convey that after the signal has been given to end the exercise, the participants still have 1-2 min to wind down and ground themselves.

STEP 4

When the exercise has been concluded, the participants in the middle can take their time to move out of the circle and the cycle can begin again. 5 new participants can enter the circle whenever they wish. This should be done silently.

SESSION 60:

MOVEMENT - HERO'S JOURNEY**AIMS:**

- To pay attention to thoughts and sensations without judgement
- To explore sensations and express them through movement
- To establish a connection between the body and mind
- To enhance creativity and expression
- To pay attention to the senses

Duration:

120 min

MATERIALS NEEDED:

clay (10 kg), clay tools, plastic wrap for the floor (for the clay), speaker for music

GROUP SIZE:

10-20 Participants

STEP 1

The facilitator can read out the following to the participants to help them become accustomed to the space:

“Take your time and walk around the space, walk like you do in the forest or in the city, notice what is there and what sounds there are. How are you walking? Try to walk really slow. Now try to walk really fast. Watch out, do not hit the other people around you. Walk backwards. Walk sideways. Walk normally. How is your breath? Notice your breath for a minute. Notice the people around you. Walk around and look the person you meet in the eyes briefly. Continue walking around the space while looking at each other's eyes.

Next you might want to look a bit longer. Try to look as long as possible. Next, you can approach one person, shake hands, and introduce yourself. Try to shake as many hands as possible. Next time you meet a person you can greet them with your foot and say your name. Next you can try and greet them with your shoulder, like what you did with your hands and feet”.

STEP 2

The facilitator can start guiding participants into establishing the inner connection, using light music in the background, with suggestions like:

“Close your eyes for a moment and notice your breathing. Focus on breathing through your nostrils. Notice your chest moving up and down. Ask yourself: How do I feel right now? How does my heart feel? Bring your awareness to your body. Focus on what is going on in your legs, feet, arms, neck, belly, etc. Keep your eyes closed and breathe. Stand strong. Try and feel your weight, your bones. Notice what your inner movement is like. What thoughts are arising?

STEP 3

The facilitator can invite participants to slowly start moving by reading the following:

“Move with every breath you take. Move mindfully and let every step be gentle, soft and aware. Listen to the music, let the music guide you”.

The facilitator can invite participants to lie down, calm down and integrate the dancing journey. After that, the facilitator can prepare the clay materials and continue guiding participants with suggested questions such as:

- Was there any strong image that appeared in your journey? What was it?
- If your body was made out of clay, what shape would it take?

The participants are invited to create the form of the image using clay. Afterwards, the participants are asked to put their forms in the centre of the circle.

STEP 4

The facilitator can ask the following debriefing questions:

- What does your form represent?
- Are there any similar forms?
- What can you learn from this?



The background of the slide is a photograph of an art studio. In the foreground, there is a wooden palette with various colors of paint (brown, blue, red) and a paintbrush. Behind the palette, there are two glass jars filled with paintbrushes. To the right, there are several small jars of paint. The entire image is overlaid with a semi-transparent blue and brown geometric pattern consisting of diagonal lines and rounded shapes.

04

Testimonials

1. The whole experience was simply magical for me. I learned how to express what I feel on the inside through art. It was relieving to finally let out all the emotion I was hiding in myself because I was afraid I will be judged. The coordinators held a safe space for opening up and that was a very important starting point. I felt safe to express my pain and my thoughts even if they were practically strangers. I am glad and thankful for this experience because the whole process helped me to be less overwhelmed by my mind and thoughts.

All I learned I passed on to my students from the theatre where I am currently working. They were so touched by the whole process. I think the Art Therapy course was the best gift I could ever give them back for saving me from my difficult times.

- NOVAC ALEXANDRA

2. Ioana's presence and dedication are not only inspiring but have a soothing effect on those who are around her. I enjoyed learning and being around her, my experience was enriched and will remain in my heart forever! After a few minutes after meeting Alina I could see how professional and passionate she is in what she does. I recommend Alina as the meeting between us did not only help me professionally but also touched my on a soulful level.

- MARLIS SCICLUNA

3. After Romania I continued to stay connected with my inner fire, my inner goals and with the process of creativity. I stayed connected with the spark of presence, inner focus and sharing the art. Training opened my senses. I felt understood, had a feeling of belonging and I was excited to experience and learn about the expressive arts. It felt like I found my ground to express and to listen what is happening - where I am. Thank you.

- TJAŠA JAMNIKAR

4. SparkingArt remembered me of who I am and how much is unexplored. It reconnected me with my body, feelings, mind and art. SparkingArt was beautiful. It was like a bubble of sparking love and sparking people. It is a memory that always lights my soul and remembers me of who I am.

- SARA JURKAS

5. It was altogether very rich, beautiful, powerful and inspiring in all level. The most valuable part remains the Art of rituals, because it combines the magic of creativity, connection, Power of presence and holy into the world of everyday reality. I am deeply grateful for this experience.

- SABINA POLIČNIK

6. It was a deep dive into my internal world. First connecting with my body and emotions in a safe environment. It was a very practical and first hand experience of tapping into the internal world true artistic exploration. I have had encounters with joys, strengths, fears, emotions, desires, habitual patterns evoked true creative thinking challenges.

- MAŠA KNEZ



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