



CULTY - Building capacity in the youth field

Presents

CULKIT

Erasmus+ KA210 - small scale partnership



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Culkit Reading Guide

This toolkit is one of the tangible results of the project "CULTY - BUILDING CAPACITY IN THE YOUTH FIELD" (2023-1-IT03-KA210-YOU-000159211) under the coordination and responsibility of A.P.S. Bus Theater, co-funded by the Erasmus+ program of the European Commission. It is written in English and translated into the languages of the countries participating in the project: Italian, Dutch, Romanian.

This Culkit has been conceived as a tool for guidance, deepening and inspiration for educators, youth workers, facilitators and trainers engaged in the field of non-formal education, with particular attention to intercultural contexts and the promotion of youth empowerment. Its structure is designed to accompany the reader on a progressive path that starts from the vision and founding values of the CULTY - Building capacity in the youth field project, to explore the artistic methodologies used and offer concrete examples of practices applied during the project activities.

The Toolkit is divided into two main sections.

The first, shorter, is a presentation of the CULTY - Building capacity in the youth field project and an introduction to the guide.

The second, which represents the fulcrum of this work, specifically analyzes the different artistic methodologies used. In particular: Sensitivity Learning, Embodied Learning, Embodied Storytelling, Biographical Theatre, Mindfulness, Live Action Role Play (LARP) and Gestalt Theatre.

For each of these, a first theoretical framework serves to better contextualize the operational part aimed at illustrating how these techniques have been translated into real educational practices. Each technique is described according to a common format that facilitates consultation and comparison: description and origins, "methodology", "our practices". The latter are organized as follows: description, main objectives, phases of the activity, material, table of Youthpass competences.

The intent is to provide operational tools that can be replicated and adapted to different local contexts, maintaining a strong consistency with the principles of non-formal education, active participation and inclusion.



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1. CULTY - Building capacity in the youth field

CULTY – Building capacity in the youth field is a European project co-funded by

the Erasmus+ program (*KA210 – small scale partnership*), created with the aim of strengthening the skills of newcomer and less-experienced organizations active in the artistic-cultural and youth work sectors. The goal achieved was to promote a process of mutual learning and cooperation between realities engaged in the field of culture and non-formal education, with a vision that recognized art as a powerful pedagogical, participatory and emancipatory tool.



Founded on the values of social justice, equity, respect for diversity and

sustainability – understood in both environmental and relational terms – the project adopted a situated educational perspective (*Lave & Wenger, 1991*), in which learning springs from lived and shared experience. With this in mind, complex issues such as gender discrimination, homophobia, transphobia, racism and social exclusion have been addressed, promoting practices aimed at stimulating cultural and emotional intelligence, self-awareness, non-violent language and the ability to act inclusively in youth contexts.

Through different artistic methodologies (*Sensitivity Learning, Embodied Learning, Embodied Storytelling, Biographical Theatre, Mindfulness, Live Action Role Play and Gestalt Theatre*) the aim was to strengthen the quality of youth work, to support the personal and relational growth of the young participants, to spread civil and environmental awareness, and to build local and transnational collaboration networks.

CULTY – Building capacity in the youth field directly involved youth workers, young people between 17 and 30 years old and local artistic realities, aiming to generate a lasting impact through co - created training activities, youth exchanges, the production of this Culkit – an operational toolkit – and the development of a European network oriented towards educational innovation and social inclusion.

A network that has developed from the project partnership, consisting of:

- **A.P.S. BUS THEATER (IT)**

An artistic-cultural project carried out by a group of artists and professionals who, starting from the summer of 2015, decided to put a double-decker bus on the road that turns into a large traveling theater. The street thus becomes the intermediary between artists, young people, operators, socio-cultural organizations, communities, reaching both the historic centers and the peripheral areas of the cities.





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During the summer season, the bus travels for festivals in Italy and Europe, while in winter the bus rests inside the Macadam "The construction site of traveling arts and crafts" located on the outskirts of Naples, where the following are organized:

- "Crazy Bus Cabaret" theater shows, live music, new circus involving street artists, performers and musicians;
- "Cinebus" the transformation of the second floor into a cinema;
- Workshops and laboratories in collaboration with local artists dedicated to reaching out to young people in the area.

- STICHTING CWM EDUCATION (NL)

Culture.World.Me Education is a foundation that was founded in Amsterdam in 2015, active in the field of non-formal education and youth empowerment through the performing arts that constitute the transversal element of its initiatives, used as a tool for expression, personal growth and social transformation. The foundation's mission is to create spaces for intercultural dialogue and learning, where inclusion and diversity can thrive. With this in mind, the foundation promotes:



- local awareness-raising, activation and involvement of young people to take a proactive attitude
- Youth-LED artistic-creative activities
- youth involvement and empowerment activities on an international level through projects funded by the Erasmus+ programme
- trainings aimed at increasing the capacities of youth workers and educators
- training of operators in the methodologies of theater, storytelling and visual art with an orientation that favors interculturality and inclusiveness

- ASOCIATIA IMAGO MUNDI (RO)

A non-profit association based in Mălureni, Argeş County (Romania), active for over 16 years in the field of non-formal education, is dedicated to supporting young people, fostering the development of their personal, social and professional skills. Recognized as one of the most active realities in the youth field in the region, it collaborates with teachers, youth workers and NGOs at national and European level, promoting the participation of young people and adults from different backgrounds.



He has carried out over 20 EU-funded European projects (including *Erasmus+*, *Youth in Action*, *EU Aid Volunteers and Justice*) and numerous local initiatives, working closely with schools, cultural institutions and public bodies. The team is made up of 9 youth workers and 34 volunteers, coordinated by 4 managers with expertise in psychology.

2. Introduction to Culkit

Culkit is a toolkit created to provide an operational tool to youth organizations interested in integrating artistic and experiential approaches into their educational paths.

Its creation responds to the need to systematize and make available experiences, methodologies and techniques developed during the CULTY – Building capacity in the youth field project, with the aim of strengthening the skills of youth organizations in terms of responsible, inclusive and generative involvement of young people. Designed as a practical and theoretical tool, this *toolkit* is mainly aimed at youth workers, cultural organizations, educators and trainers who intend to operate through artistic-participatory approaches on central issues such as diversity, civil rights, inclusivity, youth empowerment and self-awareness.

The selected techniques – including *Sensitivity Learning*, *Embodied Learning*, *Embodied Storytelling*, *Biographical Theatre*, *Mindfulness*, *Live Action Role Play* and *Gestalt Theatre* – are united by some key principles:

- they promote **radical inclusiveness**, through languages that overcome verbal and cultural barriers;
- they promote **an ethics of care and relationship**, creating safe and dialogic environments;
- they stand out for **their high flexibility and adaptability** to formal and informal contexts;
- stimulate **active participation and youth agency**, encouraging empowerment and self-exploration;
- enhance the **transformative and sustainable dimension of art** as an educational practice oriented towards social justice and active citizenship.

The Culkit provides a mapping of these methodologies and practices, accompanied by guidelines for their application in local and international educational contexts, through descriptions, operational indications and visual content collected during trainings and youth exchanges.

An output that, moreover, represents the symbolic product of the shared budget of the partnership, aimed at enhancing the knowledge that has emerged and enhancing the expertise of the operators involved. In paper and digital form, translated into four languages (English, Italian, Dutch and Romanian), it is a strategic element of the dissemination of the project, facilitating networking between local and international youth realities, encouraging the circulation of practices and the birth of new collaborations in the Erasmus+ context.

3. Artistic approaches in non-formal education

Art, in all its forms, represents a powerful and transformative tool in the field of non-formal education. The artistic techniques presented in this section of the Toolkit have been selected for their ability to engage participants in immersive, creative and emotionally meaningful experiences, stimulating critical reflection, self-awareness, empathy and action, through body, narration, emotion and relationship.

3.1 Sensitivity Learning

Sensitivity Learning is an interdisciplinary, experiential and inclusive educational methodology that focuses on sensory, bodily and emotional experience to facilitate processes of awareness, relationship and learning. In fact, it focuses on intra- and inter-personal learning: how I perceive myself, how I relate to others, how I recognize and manage emotions. It does not require previous skills or specific verbal skills, making it accessible to people of all ages and cultural backgrounds, but the role of the facilitator is central, who must

know how to manage the emotions that may emerge, offering care, active listening and suspension of judgment. The main objective is to promote personal and interpersonal development through deep listening to oneself, others and the environment, promoting authentic contact, presence and empathy.

Thanks to its reflective and transformative nature, through bodily, artistic, meditative and group dynamic exercises, Sensitivity Learning lends itself to addressing central issues such as diversity, conflict management, non-verbal and non-violent communication, cultural relativism, emotional intelligence, youth empowerment and inclusive language, thus creating a safe space where to facilitate the re-elaboration of experiences related to identity, to discrimination and a sense of belonging.

Its origins...

Sensitivity Learning has its roots in the experiential and humanistic education movements of the 60s and 70s, particularly in the US and European context. Its origins are closely linked to the development of the **T-Groups (Training Groups)** and **Sensitivity Training** promoted by Kurt Lewin and the *National Training Laboratories (NTL)* in the USA. In Europe, it has found fertile ground through alternative educational practices, sensory theater (such as that of Enrique Vargass), pedagogy of the body, and holistic approach to training.

3.1.1. Methodology

Sensitivity Learning is an experiential approach that is divided into five main phases, each designed to accompany participants on an immersive, safe and transformative journey. Specifically:

1. **Preparation:** it starts with the creation of a welcoming and protected context, where participants can feel free to express themselves. In this phase, the principles of the experience are introduced and the setting is established.
2. **Sensory activation:** through body warm-up exercises, guided meditations and sensory stimulation, grounding and perceptual openness are promoted.
3. **Immersive experience:** practical activities such as blindfolded walks, contact exercises or space explorations are proposed, which stimulate a deep connection with oneself and the environment.
4. **Elaboration and reflection:** the verbalization of the experience is facilitated through group sharing, feedback and journaling, to integrate the experiences in a conscious way.
5. **Closure:** the experience ends with ritual moments of closure and shared evaluation, favoring integration on a personal and collective level.

The method integrates different approaches, including sensory theater, mindfulness meditation, authentic movement, free dance, work on the five senses, and group dynamics.

The role of the facilitator is fundamental, who must have adequate training and skills in group management, to ensure a safe and non-judgmental environment, guide activities with presence and flexibility, support emotional processing and monitor interpersonal dynamics.

In the educational and youth context, *Sensitivity Learning* can be applied in schools, youth centers, summer camps, active citizenship paths or cultural initiatives, offering protected spaces for self-expression and the strengthening of relational skills.

3.1.2. Our practices

3.1.2.1. Space walking

In the space walk, participants explore space with awareness, focusing on the body, rhythm, the presence of others and the sensations that emerge. It is a simple but highly significant practice that has the function of rooting in the present, increasing body and spatial awareness, and facilitating the perception of the group as a living entity. It helps to develop listening, respect for boundaries, attention to the other and a sense of connection. It is also useful for regulating the internal rhythm and creating a state of presence and openness, favoring entry into a state of deep listening and creating the basis for a sensitive and participatory experience. Excellent both as an opening exercise and centering or transitioning in an experiential laboratory. The walking exercises of Jerzy Grotowski (*For a Poor Theatre*, 1970) were developed to give people awareness of their movements.

Main objectives

- Increase body awareness and perception of the surrounding space
- Promote deep listening and internal rhythm regulation
- Stimulate attention to the other, respect for boundaries and non-verbal communication
- Strengthen the sense of connection and cohesion in the group
- Create a state of openness, presence, and readiness for relationship and experience

Phases of the activity

1. **Introduction:** the facilitator invites you to walk freely in the space, without speaking, in silence or with light music, inviting the participants not to leave empty spaces, not to always follow the same trajectory or the "crowd", but to find and occupy their own space.
2. **Focus:** attention is guided on breathing, on the contact of the feet with the ground, on posture, on rhythm, on space and surrounding objects, on colors, up to also placing attention on the other by creating eye contact.
3. **Connection:** In our case, after focusing, participants were invited to stand in pairs, facing each other, and look into each other's eyes in silence for one minute. At the end, they resumed walking and then met up with another participant.

Variations: changes in speed, sudden pauses, walks with eyes closed can be introduced, associating actions and gestures with specific commands given by the facilitator or triggered by the participants themselves.

- *Traffic lights:* Red: stop, Yellow: walk, Green: run;
- *Hug-Fall-Fly:* the command starts from the participants. Hug: everyone hugs him; Fall: he falls backwards and the others support him; Fly: it is lifted by others so as to "fly" in space;
- *Naming...:* The facilitator gives instructions such as "go to the place you like best", "go to the place you like least", "name the objects in the room", "name the objects by the wrong name", etc.

- **Stop and act:** participants walk and observe themselves. When one stops or performs a specific action, the others must imitate him. At the facilitator's command, they resume walking.
- 4. **Closing:** it ends with a short guided reflection or a circle of sharing to elaborate on the experience.



Material

- Music (optional)

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Cultural awareness and expression	Body expression, sensory listening	Through the use of the body, movement and non-verbal interaction in space
Personal, social and learning to learn	Presence, self-regulation, reflection	Thanks to the focus on breathing, internal rhythm, journaling and moments of sharing
Social and civic competence	Trust, empathy, cooperation	Through exercises in pairs and groups that promote listening to the other and respect
Entrepreneurship competence	Initiative, creativity, taking responsibility	In variants where participants generate spontaneous commands or actions for the group to follow
Sense of initiative and well-being	Stress regulation, emotional health	Through conscious movement and the non-judgmental climate that stimulates relaxation

3.1.2.2. Silent walk

The silent walk is an immersive experience in nature that promotes awareness of oneself, others and the environment. Led by the facilitator, it begins with a few essential indications: you walk together, without talking, leaving room for observation and sensory listening. Participants are asked to focus on what they see, smell, touch, hear, and perceive internally. Non-verbal, spontaneous and intuitive communication is allowed.



This practice aims to calm the mind, ground in the present and stimulate a deep connection, both inner and relational. Walking in silence in a natural context changes the quality of presence and generates a different, more subtle and authentic shared energy.

Main objectives

- Enhancing sensory and body listening

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- Promote centering and emotional regulation
- Stimulate non-verbal communication
- Strengthening group cohesion through shared silence
- Promoting a more conscious relationship with nature

Phases of the activity

1. **Introduction:** The facilitator explains the rules (*silence, listening, observation*) and establishes a starting point in the natural context.
2. **Walking:** participants proceed in silence, keeping their attention on sensations, emotions, perceptions and contact with the environment.
3. **Nonverbal communication:** Along the way, you can communicate with gestures, glances, or other intuitive cues.
4. **Conclusion:** the group meets in a circle for a verbal sharing of experience and personal reflections.

Material

- Natural open space

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Self-listening, emotional awareness, reflection	Through sensory introspection and silence that stimulates inner perception
Cultural awareness and expression	Nonverbal communication, body expression	Through looks, gestures and shared presence during the walk
Social and civic competence	Empathic connection, respect for the group and common spaces	Walking together in silence creates harmony, mutual respect and collective listening
Entrepreneurship competence	Personal initiative, adaptability, creative observation	Each participant actively explores their own way of observing and communicating
Sense of initiative and well-being	Stress regulation, mental balance	Contact with nature and silence generate calm, presence and inner regeneration

3.1.2.3. Creative design



Creative Drawing is an expressive and sensory practice that invites participants to draw with both hands simultaneously, using two freely chosen colors and drawing continuous lines without detaching the tool from the paper. It is an activity that stimulates the integration between body and mind, involving both cerebral hemispheres and promoting the release of rational control.

In addition to promoting a free, non-verbal mode of expression, creative drawing creates a

safe space for introspection and personal elaboration. The images produced become a visual map of the inner experience, useful as a basis for individual reflection and collective sharing.

Main objectives

- Encourage self-expression in a free and non-judgmental way
- Stimulating the connection between body, emotions and creativity
- Develop confidence in the process and spontaneity
- Facilitate personal reflection and group sharing
- Promote play as a tool for introspection and relationship

Phases of the activity

1. **Preparation:** Each participant chooses two representative colours and receives a blank sheet of paper.
2. **Spontaneous drawing:** you start drawing simultaneously with both hands, tracing fluid and continuous lines, without aesthetic goals.
3. **Observation:** you look at the drawing made, observing emotions, shapes, sensations evoked.
4. **Sharing:** a moment of reflection and exchange opens, in which one can tell what has emerged or remain in the silence of personal interpretation.

Material

- White sheets
- Colored markers

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Process confidence, emotional awareness, experiential learning	Through the abandonment of control, internal listening and reflection on one's own work
Cultural awareness and expression	Non-verbal expression, creativity, visual language	Using drawing as a means to tell oneself without words



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Youthpass Key Competence	What develops...	How does it develop...
Social and civic competence	Empathic sharing, active listening, respect for other people's emotions	In the exchange phase and in respect of the individual experiences expressed in the drawings
Entrepreneurship competence	Creative initiative, spontaneity, acceptance of the unexpected	Letting yourself be guided by the free gesture and embracing the result as part of the process
Sense of initiative and well-being	Relaxation, self-connection, well-being through play	Creating a playful and protected space in which to explore oneself in a light and deep way

3.1.2.4. A difficult question

This is a practice of reflection and comparison that stimulates critical thinking and conscious communication within the group. Each participant is invited to formulate a non-trivial question, which touches on deep, existential or ethical issues, to be addressed to all the others, in a one-to-one relationship. The answers collected are jotted down on a sheet of paper and then transformed into a self-explanatory graph, making the perceptions, doubts or values of the group visible.

The final moment includes a collective exhibition of the results and a sharing made up of observations, reflections and comments. This phase strengthens analytical thinking and promotes an open and respectful dialogue on complex topics.

Main objectives

- Stimulate critical thinking and reflection on deep themes
- Enhance active listening and respect for different points of view
- Encourage self-expression in interrogative form
- Promote the synthesis of information and the visual representation of data
- Strengthening empathic communication and constructive debate

Phases of the activity

1. **Wording:** Each participant thinks of a "difficult question" to ask the group.
2. **Interaction:** everyone asks their own question to the others and collects individual answers.
3. **Representation:** the answers are organized on a billboard in a self-explanatory visual graph (*diagram, map, histogram, etc.*).
4. **Sharing:** Graphics are displayed on a wall and the group is invited to observe, reflect and discuss.

Material

- White sheets
- Markers
- Billboards
- Post-it notes (*optional*)

Youthpass Competency Table

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Youthpass Key Competence	What develops...	How does it develop...
Literacy competence	Formulation of complex questions, expressive clarity	Writing and asking meaningful questions to the group
Personal, social and learning to learn	Active listening, open-mindedness, reflection on oneself and others	Welcoming different answers and confronting new points of view
Social and civic competence	Dialogue, empathy, respect for the thoughts of others	In the sharing of results and in the final debate conducted in a constructive manner
Mathematical competence and basic competences in science and technology	Visual synthesis, data representation	Creating clear graphs that turn responses into analyzable elements
Cultural awareness and expression	Symbolic communication, visual interpretation	In the creative use of graphic schemes to give shape to the collected content

3.2. Embodied Learning

Embodied Learning is a pedagogical approach that recognizes the body as an active and central part of the educational process. It overcomes the mind-body separation, valuing the physical, emotional and sensory experience as a way to access knowledge. It is learned through movement, emotions, posture, action and interaction with space and others, in a learning located and rooted in the *here-and-now*.

It is an inclusive method accessible to people of all ages, genders, abilities and backgrounds, which does not require performative skills: the focus is on "feeling", not "doing well". It promotes the quality of presence, body and relational awareness, and active participation.

Based on an ethics of care, it requires slowness, listening and respect: the facilitator has a central role and must be trained to sensitively manage the processes that may emerge. Embodied practices often take place in nature, favoring the body-environment connection, and are easily integrated into artistic, scientific and social contexts, offering new keys to interpretation and learning.

Its origins...

Born from the integration of different cultural and scientific approaches that overcome the traditional separation between mind and body, recognizing the central role of bodily experience in learning processes, Embodied Learning finds its roots in several disciplines: in phenomenology, which conceives perception as an embodied act (*Merleau-Ponty*), in somatic and body-oriented psychology (*Reich, Lowen, Kepner*), which considers the body as a living memory of emotions, and in affective neuroscience and embodied cognition, which demonstrate how thought and memory are deeply connected to bodily experience. It is also linked to experiential pedagogy (*Dewey, Kolb*), which values learning through doing, and to performing arts such as physical theatre, contemporary dance and contact improvisation, which offer expressive and transformative tools. Since the 90s, the concept has also been consolidated in the academic and pedagogical fields, finding application in educational, therapeutic, artistic and organizational contexts, thanks to the encounter with somatic practices and transformative approaches.



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3.2.1. Methodology

Embodied Learning is not a rigid method, but a set of approaches and practices that enhance the bodily experience as a lever for transformation. The path is structured in a flexible way, but some phases and tools recur frequently and can be identified as follows:

1. **Reception and centering:** creation of the physical and emotional setting to facilitate the presence and connection between the participants.
2. **Body activation:** sensory awakening, free movement, grounding exercises and spatial perception.
3. **Embodied experience:** experiential activities with a focus on the body in relation (games, improvisations, exercises in pairs).
4. **Reflection and deconstruction:** sharing of experience, verbalization or symbolic representation (*writing, drawing, body map*).
5. **Integration and closure:** rituals, feedback, moments of silence or relaxation to consolidate the experience.

Techniques used include authentic movement, somatic work, physical theatre, mindfulness practices, spatial constellations and body storytelling. The facilitator has a central role in guarding the space, accompanying the process with empathy, listening and attention to non-verbal language. It does not teach, but stimulates, welcomes and supports, intervening with sensitivity in the presence of resistance or difficulties.

In educational and youth contexts, Embodied Learning represents a valuable resource: it promotes authentic participation even of those who struggle to express themselves verbally, facilitates the processing of complex emotions, promotes inclusive and non-hierarchical dynamics, and stimulates critical thinking through direct experience. It is particularly effective in active citizenship workshops, peer education, intercultural paths, youth creativity and prevention of hardship.

3.2.1. Our practices

3.2.2.1. Sculpture and Sculptor (*in pairs*)

"Sculpture and Sculptor" is a couple (or small group) practice that explores non-verbal communication, trust and body awareness through physical interaction.

One participant takes on the role of a sculptor, gently shaping the other's body into a fixed pose, transforming it into a "living sculpture". Once the figure is completed, the sculptor joins the scene, integrating his own body into the composition. The roles are then reversed, giving everyone the chance to experience both the creative act and the experience of being shaped.

It is a powerful activity to develop empathy, attention to detail, tactile listening and awareness of shared space. It favors the symbolic and visual expression of experiences, creating a moment of deep connection without the use of words.

Main objectives

- Enhance body and non-verbal communication
- Develop mutual trust and sensitive listening
- Stimulating symbolic expression through form and gesture

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- Exploring the body as an expressive and relational means
- Cultivating empathy and cooperation in contexts of conscious physical contact

Phases of the activity

1. **Introduction:** explanation of the context, invitation to delicacy and respect for the body of others.
2. **Sculpture:** A participant models their partner in a fixed pose, then joins the scene.
3. **Role swapping:** The process is repeated by reversing parts.
4. **Observation and reflection:** collective observation of the "living works", followed by free sharing of the experience (verbally or through drawing, writing, gesture).

Material

- Nobody

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Body listening, trust, self-awareness	Through guided physical contact and the alternation of roles between driving and abandonment
Cultural awareness and expression	Symbolic expression, visual creativity, body language	Shaping the body as an art form and building symbolic compositions
Social and civic competence	Empathy, cooperation, respect for the other	Collaborating in respect of personal limits and welcoming the other in the bodily relationship
Entrepreneurship competence	Initiative, creative ideation, spatial vision	Actively creating meaningful bodily compositions through gestures and insights
Sense of initiative and well-being	Presence, connection, emotional self-regulation	Entering a state of deep and silent listening, which stimulates centering and calmness

3.2.2.2. Sculptures In Motion

The activity "Sculptures in motion" is a bodily exploration that combines conscious physical contact with visual storytelling, promoting non-verbal, creative and relational communication. Through contact between body parts and guided movements, a participant accompanies the partner – the living sculpture – in a continuous flow. This practice improves proprioception, mutual trust, and physical listening.

The proposal is enriched with a phase of artistic inspiration, where visual works are translated into



freeze-frame body compositions, stimulating a dialogue between art, emotional expression and movement. Everything ends with a public sharing of the creations, which feeds reflection, participation and the ability to read collective body language.

Main objectives

- Develop trust and nonverbal communication through guided contact
- Improve body awareness and tactile sensitivity
- Stimulate creativity and the translation of visual images into body language
- Encourage collaboration and listening within the group
- Experimenting with the body as a narrative and expressive medium

Phases of the activity

- 1. Introduction to Visual Inspiration (10 min.)**
Observation of artistic images to explore emotions, postures and visual dynamics.
- 2. Exploration in pairs: sculpture in motion (15 min)**
One person guides the movement of the other through gentle, fluid contact.
- 3. Composition of freeze-frame sequences (20–30 min)**
In small groups, scenes inspired by the analyzed images are created and fixed.
- 4. Presentation and feedback (20 min)**
Each group presents the sequence; an exchange of reflections and emotions follows.

Material

- Photos of artistic images (*paintings, sculptures, etc.*).

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Confidence, body awareness, ability to learn from sensory experience	Through guided physical contact, listening to the body and discussion with the group
Cultural awareness and expression	Translation of images into movements, visual and body expression	Reinterpreting works of art in physical poses and theatrical sequences
Social and civic competence	Collaboration, respect, empathy	Working in groups, welcoming everyone's contribution and observing others
Entrepreneurship competence	Initiative, creative ideation, collective planning	Creating original compositions and coordinating a scenic work inspired by visual suggestions
Multilingual competence	Use of the body as a universal language	Expressing himself through gesture, posture and contact, beyond language barriers

3.2.2.2. The raft (*and its evolutions*)

"The Raft" is a theatrical and bodily exercise that develops spatial awareness, physical listening and collective dynamics. It takes its name from the metaphorical image of a group on a raft: every movement has an impact

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on the common balance. Participants move in a shared space, listening to rhythm, the environment and other bodies, without verbal communication. Through a progression of phases, the exercise helps regulate presence, energy, instantaneous reaction, and collective co-regulation, generating an embodied experience of interdependence and cooperation.

It is an exercise widely explored in research theatre (*Brook, Grotowski, Barba - we recommend "The Ghost Room" for further study*) but it also proves to be valuable in educational, training and youth contexts thanks to its ability to create groups, activate empathy and stimulate deep attention.

Main objectives

- Cultivating sensory listening and intercorporeal attention
- Develop spatial awareness and group dynamics
- Strengthening trust, cooperation and shared responsibility
- Stimulating adaptability and responsiveness in a changing environment
- Integrating creative expression and play to break communication rigidities

Phases of the activity

1. **Raft walk (with musical rhythm):** Participants walk in a demarcated space, trying to occupy the area evenly without forming spirals or rows, moving in all directions without stopping, bumping into others, or communicating verbally or nonverbally. The basic principle of this exercise is the "raft" or "boat": if everyone moves to one side, the raft tilts and risks capsizing. It is therefore essential to distribute your weight evenly, paying attention to your own movements and those of others. To help the group develop this awareness, music is used to regulate the timing of the exercise. The rhythm of the walk is dictated by the music and, at each break, everyone must stop immediately. Initially, long and continuous routes are used, with progressively shorter movement phases to increase the difficulty. During the first breaks, the group works to "correct" the balance of the dinghy. In the later stages, if the group cannot maintain balance, the exercise can be resumed from the beginning.
2. **Presence and eye contact:** Once participants are familiar with the space, they begin to pay attention to the presence of others, making eye contact. The goal is to develop a stronger bond with the group without interrupting the flow of movement.

Evolutionary variations: once the basics of the exercise have been established, different variations can be introduced to increase complexity and stimulate adaptability:

- **Gradual entry:** Participants enter the space one at a time. With each new entry, the balance of the raft changes, requiring the group to adapt quickly to maintain stability. In this version, pauses are more frequent but always guided by the rhythm of the music;
- **Obstacles in the space:** Chairs, hula hoops, coats, or other objects are placed in the space, and participants must interact with them in specific ways (e.g., walking completely around a chair or jumping into a hula hoop). Some objects may require a predetermined action, such as raising your arms when encountering a chair;
- **Fun walking and middle chair:** Each participant chooses a "fun" way of walking and moves around the space accordingly. Then, a chair is placed in the center and the participants take turns sitting on it in a fun way, making a funny sound. When someone sits down, all the others have to immobilize; when they get up, the movement resumes. One at a time, the participants take turns in the chair.



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Material

- Music
- Miscellaneous objects as an obstacle (*per variant*)
- Chair (*per variant*)

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Body awareness, emotional regulation, experiential learning	Through attentive movement, response to rhythm and listening to the group
Social and civic competence	Shared responsibility, cooperation, respect for the group	The raft metaphor requires dynamic balance and attention to the movements of others
Entrepreneurship competence	Initiative, adaptability, creativity	Variants such as the funny walk stimulate personal initiative and context management
Cultural awareness and expression	Bodily expression, aesthetic sense, stage presence	Poses and creative movements lead the body to be an expressive and communicative means
Multilingual competence	Non-verbal communication, decoding of body signals	The absence of verbal language trains us to read and transmit intentions through the body

3.2.2.3. The Line

"La Linea" is an exercise in body coordination and collective listening that aims to develop a sense of unity in movement and shared presence. The participants, arranged side by side, cross the space as a single body, seeking a deep synchrony in gestures and rhythm. Through progressive phases – from spontaneous movements to codified walks (inspired by *Etienne Decroux's* mimic technique) – the group learns to tune in, to adapt to each other's times, and to maintain coherence in the collective gesture. This simple yet powerful exercise stimulates embodied collective intelligence, strengthens mutual trust, and makes the sense of interdependence tangible.

Main objectives

- Develop synchrony and coherence in collective movements
- Train perceptive attention to the group and one's own body
- Stimulate mutual trust and a sense of shared responsibility
- Strengthen awareness of the individual impact on the whole
- Foster an embodied, centered, and non-reactive presence

Phases of the activity

1. **Spontaneous synchrony with music: the group moves together, looking for a common rhythm to cross the space laterally.**
2. **Codified walking (*Decroux technique*):** a technical walk is introduced: movement that starts from the pelvis, fluid, without oscillations, uniform and aware.

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3. **Collective mimic walk:** participants complete the exercise using all mime walking, maintaining synchrony and presence.
4. **Free practice without music or guidance:** the group experiments with the entire exercise independently, managing the rhythm and organization of the movement internally.

Material

- Nobody

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Internal rhythm regulation, group listening, situated learning	Mime walking requires deep attention and adaptation to the presence of others
Social and civic competence	Collaboration, respect for collective times, management of interdependence	The group must act as a single body to proceed without losing dynamic balance
Cultural awareness and expression	Body expression, relationship between form and meaning	The mimic gesture becomes a form of shared narrative and aesthetic coordination
Entrepreneurship competence	Personal initiative, uncertainty management, non-directive leadership	The last free phase tests the ability to co-create in structured autonomy

3.2.2.4. Follow the leader

"Follow the leader" is a dynamic and creative variant of the "The Line" exercise. Each participant has the opportunity to propose their own way of walking – funny, technical, fluid, theatrical, clumsy – which the others must imitate while remaining in training. The exercise brings into play leadership, individual expression and collective adaptation, stimulating bodily and relational flexibility.

The importance of the activity lies in the mediation between personal expressiveness and belonging to the group, in a constant balance between initiative and listening. The group is called to co-create a shared movement, recognizing and honoring the proposal of the individual without losing cohesion.

Main objectives

- Training collective body listening
- Encourage creative expression and the ability to "lead with the body"
- Stimulate adaptability and a spirit of collaboration
- Enhance mutual trust and management of the group's "core"
- Reflect on the impact of individual choices on the collective outcome

Phases of the activity

1. **Introduction and synchronized basic walk:** the group moves together, taking up the principles of "La Linea" to find a common rhythm and a space for mutual listening.
2. **Introduction of individual variations:** in turn, each participant proposes his or her own walking style that the group imitates while maintaining cohesion and synchrony.

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3. **Fluid sequence of alternating leadership:** Variations become more spontaneous, with the handover of leadership happening nonverbally, stimulating responsiveness and observation.
4. **Sharing and reflection:** the group reflects on how it felt in the roles of leadership and adaptation, on how the collective energy has changed and on the dynamics that have emerged.

Material

- Nobody

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Self-confidence, listening to others, situated learning	Alternation between personal proposal and imitation enhances reflection on oneself and on the group
Entrepreneurship competence	Initiative, creativity, risk management	Each participant takes the risk of "putting themselves at the center" by proposing a movement
Social and civic competence	Shared responsibility, adaptation, balance between self and group	Participants must mediate between individual expression and collective coherence
Cultural awareness and expression	Body expression, non-verbal language, aesthetic listening	The body becomes a vehicle of expressive communication and sensitive observation

3.2.2.5. Individuality, Space and Encounter

This exercise develops as a gradual journey from the self to the other, through the body, space and relationship. Starting from the ground, thanks to breathing and self-massage, the participants awaken body perception and build a centered and rooted physical presence.

The exploratory movement in space – made up of walks, obstacles, supports, encounters – promotes adaptability, environmental awareness and integration between internal space (self) and external space (environment and others).

The process culminates in the encounter with the other: visual, physical, symbolic. Through shared gestures, eye and body contact, participants learn to move together without losing their individuality. This exercise is powerful for strengthening the sense of connection, trust and co-presence, which are fundamental in any group dynamic.

Main objectives

- Cultivating deep body awareness
- Develop motor and relational adaptability
- Promote the connection between body, emotions and space
- Strengthen the sense of trust and co-regulation with others
- Integrating one's individuality into the collective rhythm

Phases of the activity



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1. **Individual grounding** (*from the ground to the standing position*): use of breathing and self-massage to awaken body perception and reactivate presence.
2. **Exploration of space**: tactile walking, interactions with surfaces and obstacles, listening to the body in motion and its own adaptability.
3. **Meeting with the other**: eye and body contact, active observation, building trust through shared movement.
4. **Collective flow**: participants move together following an emergent rhythm, where individuality and connection find balance.

Material

- Objects as an obstacle (*optional*)

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Body and emotional awareness, confidence, experiential learning	Breath work, self-massage and meeting activate embodied learning
Social and civic competence	Mutual trust, collaboration, co-presence	Interaction with others in the space stimulates a sense of responsibility and belonging
Cultural awareness and expression	Body expression, listening to the other, respect for the common rhythm	The movement becomes a shared language that integrates individual and collective differences
Entrepreneurship competence	Initiative, adaptability, active participation	Autonomy in moving in space and in proposing oneself stimulates leadership and responsiveness

3.2.2.6. Body Movement and Breathing

This exercise acts as a moment of activation and centering, ideal at the beginning of an embodied activity. Standing in a circle, participants follow the facilitator in imitating simple physical movements – such as stretching, light jumps or Qigong-inspired movements – that stimulate energy, release tension and awaken the body.

This phase is accompanied by a sequence of deep and conscious breaths, guided slowly to regulate the internal rhythm, promote relaxation and alignment between body and mind.

It is a simple but powerful exercise, because it creates cohesion in the group and allows you to enter a state of shared bodily presence.

Main objectives

- Promote body awakening and activation of physical energy
- Promote regulation of breathing and the nervous system
- Facilitating the mind-body connection
- Strengthen the presence and shared attention in the group
- Create a stable, centered foundation for subsequent tasks



Phases of the activity

1. **Introduction to the circle and stable position:** participants arrange themselves in a circle, standing, with attention to balance and posture.
2. **Guided movement sequence:** the facilitator proposes simple movements: stretching, joint mobility, jumps, fluid waves.
3. **Mindful breathing:** take deep breaths, paying attention to rhythm and body expansion, promoting calm and concentration.
4. **Release and closing:** a brief moment of listening to the body in quiet, to feel the effects of the work done.

Material

- Nobody

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Presence, stress management, body learning	Mindful breathing and slow movements promote self-regulation and attention
Social and civic competence	Collective participation, respect for the common rhythm	Circle and imitation strengthen cohesion and group sense
Cultural awareness and expression	Body expression, listening to sensations	The body as a language and tool for inner and relational listening

3.2.2.7. Animal pairs

A playful and engaging exercise, in which each participant receives a card with the name (or image) of an animal and, at the signal, must mimic that role with his body and voice to find his identical "pair". The activity immediately breaks the ice, promotes free movement, the release of body expressiveness and stimulates the willingness to get involved.

It is particularly useful at the beginning of a journey, to energize the group, dissolve tensions and create non-verbal connections. It can also be used to form subgroups or working pairs in a spontaneous and dynamic way.



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Main objectives

- Get out of your comfort zone with lightness and play
- Stimulate body and vocal expression
- Encourage non-verbal recognition
- Strengthen connection and contact between participants
- Create an atmosphere of openness, curiosity and listening

Phases of the activity

1. **Distribution of animal cards:** each participant receives a card with an animal (in double copy in the group).
2. **Mime and research:** at the start, everyone interprets the animal (movement, posture, verse), without speaking, until they find someone who imitates it.
3. **Pair formation:** Once the match is found, the couples sit together or stand waiting.
4. **Reflection (optional):** you can open a brief sharing on what it was like to express yourself without words, or on any difficulties or laughter that emerged.

Material

- Post-it notes or animal cards

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Personal, social and learning to learn	Get out of the comfort zone, body listening	By imitating an animal freely, personal barriers are overcome and self-expression is developed
Multilingual competence	Non-verbal communication, alternative codes	We mime, interpret, "speak" with the body without using verbal language
Cultural awareness and expression	Physical expression, creativity, symbolic interpretation	The body becomes a creative vehicle and a universal cultural language

3.3. Embodied Storytelling

Embodied Storytelling is an artistic and pedagogical practice that combines narration and corporeality, transforming stories into lived experiences through movement, gestures, postures, rhythm and silence. It is not limited to "telling with the body", but allows you to give body to stories, making them multisensory, relational and engaging. The use of body language, as it is universal, makes it an inclusive practice, which also overcomes any linguistic or cognitive barriers and promotes the development of intercultural sensitivity. In addition, it can also be adapted online, maintaining expressive effectiveness through tools such as voice, webcam and interaction in virtual space.

What matters most is that the focus is on the process, not on the performance: even when it comes to an artistic restitution, the value lies in the shared experience. Given the emotional depth it can touch, a climate of trust and security, led by trained facilitators, is essential.

Its origins...

Embodied Storytelling has rich and multidisciplinary origins. It was born from the encounter between the ancient oral and ritual traditions, in which the narrator's body was a living part of the cultural transmission, and the theatrical practices of the twentieth century, such as the physical theater of Jacques Lecoq and Etienne Decroux, which brought the body back to center stage. It is also influenced by the work of Anna Halprin, who used dance as a form of identity narration, and by Augusto Boal's Theatre of the Oppressed, which values the body as a tool for social and political expression. To these roots are added the most recent theories of embodied cognition, which recognize the fundamental role of the body in the processes of thought and emotion. In recent years, Embodied Storytelling has spread in educational, social and therapeutic settings, especially in working with young people, intercultural contexts and marginalized communities.

3.3.1. Methodology

Embodied Storytelling is an experiential narrative practice that gives the body a central role in educational and expressive processes. It aims to educate young people to self-awareness, authentic communication and the ability to tell their experience in an integrated way, through a language that intertwines words, emotion and movement. The body thus becomes not only a container of experiences, but also a vehicle of meaning and relationship.

The path is divided into five main phases:

1. **Preparation and attunement:** it begins with a body activation, through physical and emotional warm-up exercises and practices of inner listening.
2. **Emergence of stories:** experiences take shape through narrative games, free writing and sensory stimuli.
3. **Embodiment of the story:** the stories are translated into movement, posture and gesture through improvisations and physical symbolism.
4. **Sharing and performance:** stories are returned to the group in a creative way, enhancing mutual listening and empathy.
5. **Reflection and integration:** the path closes with moments of reworking through journaling, sharing in a circle and verbal or artistic restitutions.

The method makes use of flexible spaces for movement, music, evocative objects, somatic and narrative techniques (*such as body storytelling, storytelling in motion, integrated use of voice and gesture*), integrating artistic and sensory practices to facilitate authentic expression. The facilitator acts as an empathetic and restraining guide, with the task of creating a safe climate, stimulating mutual listening and supporting the transformative process.

A methodology that finds application in multiple contexts: intercultural and inclusive workshops, youth empowerment paths, affective education, school and theater contexts, community regeneration projects and social storytelling. In addition, it is particularly useful in working with heterogeneous groups, as it allows you to enhance diversity as a resource, promoting paths of personal and collective growth.

3.3.2. Our practices

3.3.2.1 Tell how I feel

"I tell how I feel" is a key exercise in the field of Embodied Storytelling, as it proposes a narrative exploration through the body, where identity takes shape in movement. Through the symbolic walk, the participants embody different stages of life (*newborn, child, adult, elderly*) and emotional states (*joy, sadness, fear, anger, altered states such as drunkenness or euphoria*), giving voice to their inner world without going through words.

This practice makes individual emotions and experiences visible, transforming them into a bodily story and activating a deep dialogue between experience, physical presence and narration. It is a powerful way to access personal or collective memories, support processes of recognition and transformation, and develop an integrated expressive language.

In line with the principles of Embodied Storytelling, the exercise stimulates a non-linear, sensitive and three-dimensional narrative, where every gesture, posture or rhythm becomes significant. The act of telling, here, arises from within the body, from an embodied feeling that precedes (or accompanies) verbalization. This is a crucial step to help participants regain possession of their own self-story, enhancing the complexity of the experience and encouraging the construction of meaning in an authentic, creative and profound way.

Main objectives

- Exploring the connection between emotion, memory and movement.
- Strengthen the ability to express oneself and communicate nonverbally.
- Stimulate empathy and understanding of other people's emotions.
- Develop the ability to transform an internal feeling into a narrative gesture.
- Train physical awareness and embodied storytelling.

Phases of the activity

1. **Activation:** short physical and mental warm-up, movement in space.
2. **Physical evolution:** walking representing the stages of life (infant → child → adult → elderly).
3. **Emotional exploration:** walking embodying emotional states (sadness, euphoria, anger, fear, etc.) and altered states.
4. **Observation and exchange:** moments of pause to observe, comment or share reflections.
5. **Final reflection:** journaling, word circle or creative restitution.

Material

- Music (*optional*)

Youthpass Competency Table

Youthpass Key Competence	What is developed	How it develops
Multilingual competence	Nonverbal expression and understanding of emotions	Participants translate inner experiences into gestures, postures and walks, expanding their communicative repertoire beyond words

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Youthpass Key Competence	What is developed	How it develops
Personal, social and learning to learn competence	Body awareness, self-reflection, emotional management	Through movement, emotions and internal states are explored, recognizing, embodying and sharing them in a safe context
Citizenship competence	Empathy, respect for diversity, active participation	The physical representation of different experiences favors the recognition of the other and the non-judgmental dialogue between different experiences
Cultural awareness and expression competence	Identity narration and expressive creativity	The exercise stimulates a personal narrative through the body, enhancing one's origins, emotions and stages of life
Entrepreneurship competence	Initiative, expression of uniqueness, assumption of creative responsibility	Each participant chooses how to represent an emotion or a state, exercising expressive freedom and autonomy

3.3.2.2. Anywhere, Anyone

"Anywhere, Anyone" is a dynamic exercise that combines movement, imagination and body storytelling. An evolution of the physical experience of *La Zattera* seen previously, this exercise invites participants to explore different imaginary environments using the body as the main tool of expression, stimulating the creation of embodied micro-narratives, where the environment becomes a stimulus for sensory, emotional and relational exploration. Walking "as if" allows you to tell and recognize universal experiences through physical presence. The exercise develops empathy, spatial awareness and adaptability. It helps to make the body a "narrator" capable of evoking environments, states and stories without the use of words. It trains observation and the willingness to take on new perspectives, stimulating creativity and expressive play in groups.

Main objectives

- Encourage body imagination and nonverbal storytelling.
- Exploring how space and the environment influence the way we move, feel and tell.
- Develop collective listening, synchrony and the ability to adapt to transformations.
- Strengthening physical expressiveness as a bridge for shared storytelling.

Phases of the activity

1. **Activation:** Participants begin to move freely in space following the musical rhythm, already connected to an attention to the body and others.
2. **Introduction of environments:** The facilitator introduces imaginary conditions (desert, strong wind, ice, moon etc.). Participants adapt their bodies to each new situation, exploring weight, rhythm, balance, posture.
3. **Individual variation:** Everyone interprets the same setting in a personal way, reinforcing individual expression and physical self-narration.
4. **Observation and reflection:** Moments of mutual observation are followed by short circles of words or body journaling to supplement the experience.



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Material

- Music (*falcoltative*)

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Cultural awareness and expression competence	Body narration, creative expression	Through the physical interpretation of environments and states, participants give shape to non-verbal stories, enhancing body language
Personal, social and learning to learn competence	Self-awareness, adaptability, bodily learning	Changes in environment stimulate flexibility and reflection on the way you react, feel and communicate through your body
Citizenship competence	Collaboration, listening and respect for the group	Mutual observation and coexistence in space involve caring for others and collective attention
Entrepreneurship competence	Initiative, imagination, expressive autonomy	Each participant is free to explore their own way of inhabiting and representing spaces, developing creative confidence
Multilingual competence	Non-verbal communication, expressive decoding	Gestures and postures become alternative narrative tools to language, useful for conveying emotional and imaginary content

3.3.2.3. Inventing Characters

"Inventing the characters" is an exercise that combines creativity, listening and narrative embodiment. In line with the Embodied Storytelling approach, this practice stimulates the construction of stories starting from the body and physical transformation. The participant is asked to imagine a character through a few essential traits, and then to bring it to life with his own body, exploring his postures, gestures, walk, presence in space and, if desired, also imagining the costume he could wear. In this way, verbal imagination merges with bodily expressiveness, giving rise to an embodied narrative.

The exercise allows us to reflect on how the body can be a vehicle of identity and imagination, and how even a few details can build believable and profound characters. In addition, it activates empathy and the ability to read the other: those who play the character try to be faithful to the description, while the original author observes the physical translation of their ideas, promoting dialogue and comparison.

Main objectives

- Transforming narrative imagination into bodily expression.
- Develop empathic observation and interpretation.
- To train the ability to listen, give back and constructive feedback.
- Explore multiple identities in a playful and safe way.
- Strengthen expressive confidence and body awareness as a narrative tool.



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Phases of the activity

1. **Creation:** Each participant writes on a sheet of paper 3 physical strokes (single words) that describe a fictional character.
2. **Assignment:** Sheets are shuffled and redistributed randomly.
3. **Exploration:** Participants work individually to embody the character received, translating the written traits into physical presence.
4. **Performance:** In turn, everyone plays the character in front of the group.
5. **Recognition and feedback:** The original creator recognizes (or not) their character and shares observations, triggering a creative and reflective comparison.

Material

- Sheets
- Pens/markers
- Costume material (*optional*)

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Cultural awareness and expression competence	Creativity, embodied storytelling, imagination	The invention and physical interpretation of characters stimulate a creative and bodily expression of ideas
Personal, social and learning to learn competence	Confidence, self-awareness, feedback skills	Participants bring their expressiveness into play and learn to receive and offer feedback in a constructive way
Citizenship competence	Listening, empathy, respect for diversity	Observation and restitution promote respect for the views of others and the building of dialogue in the group
Entrepreneurship competence	Initiative, lateral thinking, problem solving	Autonomous work in character creation and translation stimulates creative thinking and adaptability
Multilingual competence	Non-verbal communication, expressive comprehension	The use of the body as a means of interpreting written messages develops the ability to communicate without words

3.3.2.4. Your story, my story

This exercise is at the most advanced stage of Embodied Storytelling, as it requires a refined ability to translate intimate and emotional narrative content into body language. Taking up and overcoming the experience of "Inventing the characters", here the focus shifts from the imaginative creation to the symbolic embodiment of an authentic personal story, linked to a significant object. The story takes shape first through writing and then, without the use of the voice, is entrusted to the body of another person, in a powerful non-verbal narrative exchange.

The exercise educates to empathic listening and to the transformation of the self through the other. It explores how personal narration can be transmitted even without words, only with gestures, intentions and movement, in a work that stimulates emotional intelligence and communicative sensitivity. It also promotes trust, authentic sharing, and deep respect for the history of others.

Main objectives

- Develop integrated narrative and communication skills (body, emotion, intention).
- Enhance empathic listening and the ability to embody experiences that are not one's own.
- Reflect on the complexity of telling and transmitting personal stories.
- Strengthen the sense of group and mutual trust.
- To promote a conscious use of the body as a narrative and relational tool.

Phases of the activity

1. **Writing (10 min):** Each participant tells a story related to their personal object in five points, avoiding naming it.
2. **Incarnation (15 min):** Stories are randomly reassigned; each participant tries to represent the story received using only their body.
3. **Performance and recognition:** One at a time, participants perform the story. If the owner recognizes his own, he raises his hand and shares the object and the real story.
4. **Debriefing:** In a circle, the group collectively reflects on the challenges of body storytelling, the emotions that emerged, and the communicative effectiveness.

Material

- Sheets
- Pens/markers
- Personal item of each participant

Youthpass Competency Table

Youthpass Key Competence	What develops...	How does it develop...
Cultural awareness and expression competence	Embodied narration, symbolic expression, non-verbal communication	Participants transform a personal story into physical expression, interpreting or observing it with sensitivity
Personal, social and learning to learn competence	Empathy, trust, self-expression, shared reflection	Each story is entrusted to another body, promoting confidence and awareness of oneself and others
Citizenship competence	Active listening, respect for other people's stories, inclusion	The exercise educates to respect personal experiences and the responsibility to transmit them with care
Entrepreneurship competence	Initiative, adaptation, creative problem solving	Participants must "translate" a written narrative into symbolic movement, finding effective communicative solutions



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Youthpass Key Competence	What develops...	How does it develop...
Literacy competence	Narrative synthesis, ability to communicate complex ideas in an accessible way	Synthetic and effective writing of history, followed by its bodily reworking

3.4. Biographical Theatre

Biographical Theatre is a theatrical practice that transforms real life stories into living and authentic scenic matter. It combines self-narration, personal memory and collective creation, with the aim of giving voice and meaning to individual experiences, stimulating empathy and dialogue within the group. For these characteristics, it represents a powerful tool not only artistic, but also pedagogical and social.

The methodology requires careful storytelling ethics, with a focus on consent, privacy, and personal boundaries. In fact, since it can touch deep or traumatic experiences, it is essential to ensure emotional safety and provide moments of decompression and support. In the case of delicate themes, the story is treated with symbolic or metaphorical distancing, avoiding a crude or potentially re-traumatizing representation.

The Biographical Theatre is flexible: even small non-performative renditions within the group can have a strong transformative impact. In addition, it lends itself to the use of mixed languages – such as music, dance, video or drawing – expanding the expressive possibilities and making the process even more inclusive.

Its origins...

Biographical Theatre was born after the Second World War and progressively established itself as an autonomous form, halfway between documentary, autobiographical and social theatre. Its roots lie in different practices and experiments: from the Living Theatre of the 60s and 70s, which combined biography and social transformation, to the Italian Narrative Theatre of actor-authors such as Marco Baliani and Ascanio Celestini. It is also linked to the experiences of verbatim theatre and German Documentary Theatre, as well as drama therapy and autobiographical writing workshops, often activated in educational or marginalised contexts. Over time, Biographical Theatre has consolidated as an integrated approach involving body, voice, writing and relationships, finding wide use in training, education and youth.

3.4.1. Methodology

The path of Biographical Theatre starts from real life and arrives at the stage, passing through phases of introspection, writing, artistic transformation and shared performance. It is a delicate, participatory, profound process, which can be distinguished in the following phases:

1. **Story collection:** through exercises, interviews, guiding questions or free writing.
2. **Selection of narrative nuclei:** identification of episodes or central themes in one's own story.
3. **Scenic elaboration:** transformation of the narrative into dramaturgical material (texts, gestures, images, dialogues).
4. **Staging and restitution:** collective construction of the performance, which can be represented publicly or shared within the group.

The course uses tools such as autobiographical writing (*diaries, letters, fragments*), photographs, symbolic objects, recordings, timelines, memory maps, and techniques that include oral narration in a circle (*story circle*), biographical reenactment, mise-en-espace, theatrical auto-fiction and bodily improvisations. In this way, it helps to transform memories into expressive languages capable of communicating emotions and identity in a dynamic where the figure of the facilitator acts as a guardian of the process and guarantor of the relational climate, ensuring emotional safety, active listening and respect.

In working with young people, Biographical Theatre is particularly effective in supporting identity building, working on belonging and differences, fostering self-expression and stimulating intercultural dialogue. It lends itself, therefore, to being included in school workshops, extracurricular activities, social or intercultural projects, both in short form and as a long-term path, even without the need for a performative outcome.

3.4.2. Our practices

3.4.2.1. 360 Stories: storytelling game

360 Stories is a typical narrative game in the Biographical Theatre methodology, where the sharing of personal experience is the basis of the creative and pedagogical process. It has no competitive purpose, there are no winners or losers: it is a playful but profoundly human space, which stimulates memory, listening and the collective construction of meaning through storytelling, which can be practiced in two as well as in larger groups.

It is a light, accessible and in-depth modular practice, which allows you to give voice to your biography in a spontaneous and non-judgmental way. The game's guiding questions facilitate the emergence of memories, experiences, emotions, creating a safe and relational environment in which it is possible to recognize oneself and the other. It can be used in the initial phase to break the ice or in the advanced phase to strengthen group cohesion and autobiographical work.



Main objectives

- To encourage autobiographical narration in a relational and horizontal key.
- Unlocking the memory and stimulating the re-elaboration of personal experiences.
- Strengthen the climate of trust and listening within the group.
- Generate empathy, connection and belonging through storytelling.
- Valuing everyday stories as tools for expression, understanding and transformation.

Phases of the activity

1. **Preparation:** presentation of the game and agreement on the tone of the story (*lighter or more intimate*).
2. **Game:** in turn, participants draw a card that proposes a narrative track or a stimulating question (*e.g. "once you did something brave"*).
3. **Sharing:** the fisher tells his story; the others listen in silence and without interrupting.
4. **Resonances (optional):** you can share emotions, memories or comments that emerged during listening.
5. **Conclusion:** closing the circle with possible reflection on the shared experience.

Material

- Cards with stimulus demand

Youthpass Competency Table

Youthpass Key competence	What develops...	How does it develop...
Multilingual competence	Ability to articulate thoughts and experiences in a clear, personal and empathetic way	Through the spontaneous narration of autobiographical episodes in oral form
Personal, social and learning to learn competence	Self-awareness, autobiographical memory, active listening, empathy	Play stimulates personal reflection and emotional sharing in a relational environment
Cultural awareness and expression	Enhancement of one's own history and recognition of the diversity of others	The cards invite you to stories that highlight different values, identities, cultures and points of view
Citizenship competence	Building dialogue, inclusion and respect for the stories of others	Reciprocal and non-judgmental listening creates a space for narrative community

3.5. Mindfulness

Mindfulness is a practice of mindful attention to the present moment, cultivated with an attitude of openness, acceptance, and non-judgment. More than a simple relaxation technique, it is a mental attitude that can be developed through formal (such as meditation) and informal exercises, integrated into daily life.

In the educational and youth context, mindfulness is an effective tool for reducing stress, improving concentration, promoting emotional balance, and fostering a more conscious presence in relationships and life choices. To be truly effective, it must be adapted to the age and language of participants: brief, accessible, and often playful practices work best with young people.

It is essential to offer it in a secular and inclusive manner, respecting diverse cultural and spiritual sensitivities. Its impact grows when it is connected to real life, for example through the mindful use of technology or the management of daily conflicts. Mindfulness requires slowness and continuity: it does not produce immediate

results, but promotes gradual change. In long-term programs, it is helpful to accompany the practice with a qualitative assessment of emotional and behavioral changes.

Its origins...

Mindfulness has its origins in Eastern contemplative traditions, particularly Theravada Buddhism, where it takes the name *sati* (awareness). The practice has been reworked from a secular and scientific perspective since the 1970s.

The main architect of this transposition is Jon Kabat-Zinn, an American biologist, founded the Mindfulness-Based Stress Reduction (MBSR) Program at the University of Massachusetts Medical School in 1979. Since then, mindfulness has been the subject of extensive scientific research and has entered educational, therapeutic, corporate, and social contexts.

3.5.1. Methodology

The practice of Mindfulness is structured as a **progressive experiential journey**, beginning with listening to the body and breathing and leading to full presence in everyday life. It is learned through practical exercises, sharing, and guided reflection. The primary goal is to strengthen self-regulation, reduce stress, combat anxiety and distractions, and foster attitudes of listening, acceptance, and kindness toward oneself and others. The main stages of its development are:

1. **Preparation** : create a quiet, safe, and intimate environment that encourages presence.
2. **Introducing the practice** : a brief explanation of the exercise is offered and the intent is focused.
3. **Guided practice** : you experience a mindful activity (such as a breathing meditation, a body scan, a mindful walk) lasting between 5 and 20 minutes.
4. **Sharing or reflection** : participants, if they wish, freely verbalize what they have experienced, also aided by guiding questions.
5. **Integration** : ideas are offered for bringing awareness into everyday life (for example, in eating, speaking, or studying).

Here, the facilitator's role is to guide the process with authenticity and discretion, more as an example than a "teacher": they maintain emotional space, adapt language to the context, and encourage a non-judgmental, personal experience. Tools may include audio meditations, symbolic objects (bells, images, mandalas), and paper supports such as reflection journals. Among the most commonly used techniques are mindful breathing, body scans, deep listening, mindful walking, and self-compassion practices such as the RAIN method or the creative use of mindfulness in the arts.

A practice that can be effectively applied to various educational and youth contexts—from schools to community centers, to inclusion or support programs for vulnerable youth—contributing to the creation of a space for well-being, shared attention, and empathetic relationships. Likewise, it can also be easily integrated into creative processes—such as theater or journaling—strengthening a sense of presence and authentic expression.

3.5.2. Our practices



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3.5.2.1. Meditation

Meditation is not just a moment of relaxation, but a true training in mindful attention and mental presence, in a safe, calm, and non-judgmental environment. It represents an important moment and a resource in the field of non-formal education. Through simple yet profound techniques—such as mindful breathing, grounding, or observing thoughts—participants learn to create an inner space of quiet and introspection. This allows them to interrupt the automatic reactivity of everyday life, facilitating emotional regulation, psychophysical rebalancing, and authentic self-connection.

Meditation, in education and youth, is a powerful exercise for promoting awareness, calm, and resilience. It can be used to open or close meetings, as a regenerative break, or as a stand-alone practice to manage stress, confusion, anxiety, or hyperactivity. It is accessible to everyone, adaptable in duration and form, and can be personalized with symbolic elements, sounds, or evocative images.

Phases of the activity

1. **Space preparation** : quiet environment, soft lighting, comfortable and alert posture (sitting on a chair or cushion).
2. **Brief introduction** : explanation of the focus of the practice (e.g. listening to the breath, observing thoughts).
3. **Guided meditation** (5–15 min): calm voice that accompanies participants on a path of awareness (breath, body, emotions, sounds).
4. **Gradual return** : gentle reconnection with the environment and with the group.
5. **Free sharing** (*optional*) : space to verbalize feelings, difficulties or intuitions that have emerged.

Material

- Yoga mat (*optional*)
- Music (*optional*)
- Candles (*optional*)

Youthpass Skills Table

Youthpass key competence	What is developing...	How it develops...
Personal, social and learning to learn competence	Self-awareness, emotion management, self-regulation	Through focusing on the breath and grounding in the present, participants learn to listen to their internal states and respond to them in a more balanced way.
Citizenship competence	Respect, attention to others, relational responsibility	The non-judgmental climate and the shared experience of the practice foster empathy and care of the relational context.
Entrepreneurship competence	Personal initiative, resilience, confidence in one's own resources	The moment of introspection helps to strengthen internal stability and to develop more centered responses in complex situations
Literacy competence (<i>if integrated with sharing</i>)	Expression of emotions and inner experiences	In the reflection or verbalization phase, participants learn to name their experiences with clarity and authenticity.

3.5.2.2. Yoga

The practice of yoga, in a mindful context, integrates conscious movement, breathing, and focused attention. It is a guided sequence of simple postures (asanas) and listening pauses, designed to improve body awareness, emotional stability, and mental presence. Yoga is not aimed at physical performance, but rather at creating a safe space for inner listening, self-regulation, and calm.



Main objectives

- Cultivate attention to your breathing and your body's signals.
- Strengthen concentration and inner calm.
- Promote grounding and emotional stability.

Phases of the activity

1. **Initial welcoming and centering** (breathing, intention, listening).
2. **Sequence of conscious movements** (simple, fluid asanas).
3. **Integration pause** (observation and release of tensions).
4. **Closing and short sharing** (if applicable).

Material

- Yoga mat (*optional*)
- Music (*optional*)
- Candles (*optional*)

Youthpass Skills Table

Youthpass key competence	What is developing...	How it develops...
Personal, social & learning to learn	Listening to the body and emotional self-regulation	Through conscious postures and pauses to integrate sensations and internal states

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Youthpass key competence	What is developing...	How it develops...
Sense of initiative & entrepreneurship	Self-care and awareness of one's own process	Autonomous choice of intensity, creative adaptation of the practice to one's own resources
Cultural awareness & expression	Body presence and enhancement of non-verbal language	Through expression through the body, rhythm and breath

3.5.2.3. Stretching

Mindful stretching offers slow, accessible exercises to relax muscles and joints, improving body mobility and reducing tension. Each movement is accompanied by conscious breathing and gentle attention, encouraging you to observe how you feel, without forcing it. It's a useful practice for those who want to gently reconnect with their body, promoting well-being and relaxation.

Main objectives

- Increase physical and mental flexibility.
- Promote a state of deep relaxation.
- Promote somatic awareness and stress prevention.

Phases of the activity

1. **I start with breathing and gentle mobilization** (neck, shoulders, back).
2. **Guided stretching** for different body areas (with attention to rhythm).
3. **Listen in silence and release** tension.
4. **Optional reflection** or final journaling .

Material

- Music (*optional*)
- Yoga map (*optional*)

Youthpass Skills Table

Youthpass key competence	What is developing...	How it develops...
Personal, social & learning to learn	Psychophysical well-being and stress management	Through conscious movements that promote relaxation and self-regulation
Citizenship competence	Self-care and respect for one's limits	Through listening to the body and non-competitive and non-judgmental practice
Digital & environmental competence	Connection with the physical and natural dimension of the self	Facilitating moments of disconnection from devices and reconnection with the body and breath

3.6. Live Action Role Play (LARP)

Live Action Role Play (LARP) is a live action role-playing game in which participants physically play characters within a structured narrative, moving and interacting in real space through actions, words, and emotions. Unlike board games, LARP engages the body and stage presence, transforming the experience into a total immersion.

In the educational field, LARP is an active learning tool that stimulates the exploration of complex themes, social dynamics, and relationships through self-identification, narrative play, and role-playing. To ensure it is truly educational, it is essential to ensure psychological safety, with the facilitator playing a key role as an invisible director, guarantor of emotional well-being, and instigator of reflection. This involves clear rules on consent and protective mechanisms (such as "no means no" and the "safety call"), as well as providing a thorough debriefing that allows participants to process the experience.

The combination of storytelling, creativity, and active participation, strengthening empathy, cooperation, and critical thinking, makes it a particularly effective, inclusive, and flexible practice for young people. Indeed, it can and must avoid stereotypes or oppressive roles and be accessible to all, regardless of ability or background. It is therefore a methodology adaptable to different times, spaces, and levels of experience, applicable also in schools, training, or informal settings, with more structured (*Edu -LARP*) or flexible (*Freeform* , *Nordic*) approaches, which easily integrates with non-formal education and gamification approaches, making learning engaging and meaningful.

Its origins...

The origins of LARP can be traced back to the 1960s and 1970s in Anglo-Saxon countries, particularly the United States and the United Kingdom, as an evolution of tabletop role-playing games (e.g. *Dungeons & Dragons*) and immersive theatre practices.

During the 1980s and 1990s, structured LARP scenes developed in Scandinavia (particularly Norway and Sweden), where LARP also took on an artistic and educational dimension. From there, it spread throughout Europe, gradually incorporating educational, psychological, and social objectives, culminating in the so-called *edu -LARP* (educational LARP).

Today, LARP is used in school, educational, artistic, and community settings around the world.

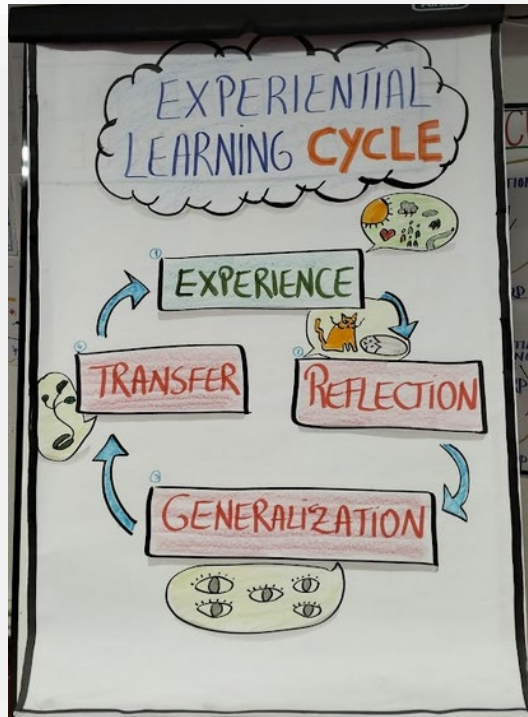
3.6.1. Methodology

LARP is based on **shared storytelling**, in which each participant contributes to the development of the story by acting firsthand. It can be structured as a short event (2–3 hours) or a long one (days, with multiple phases). The key elements to consider when creating and implementing a LARP are:

- **Character:** Participants create or play characters that can be real or fictional, based on known traits or symbolic roles. These characters guide the actions and decisions within the game;
- **Setting:** The environment in which the LARP takes place. While it should be imaginative, the setting should also provide sufficient structure to facilitate meaningful interaction between participants;
- **Interaction:** the heart of LARP, where players improvise and interact with others based on their character's goals and the current situation. It's important to establish "universal" rules and gestures to communicate specific needs without interrupting the LARP and ensuring good interaction: a

gesture indicating that the participant is temporarily out of the game, a gesture to call the facilitator's attention and ask a question, etc.

- **De-roling** : getting out of character by removing props or through physical exercises;
- **Debriefing**: At the end of a LARP session, a debriefing is always held to process the experience, reflect on the actions taken, and extract deeper meaning from the fictional scenario.

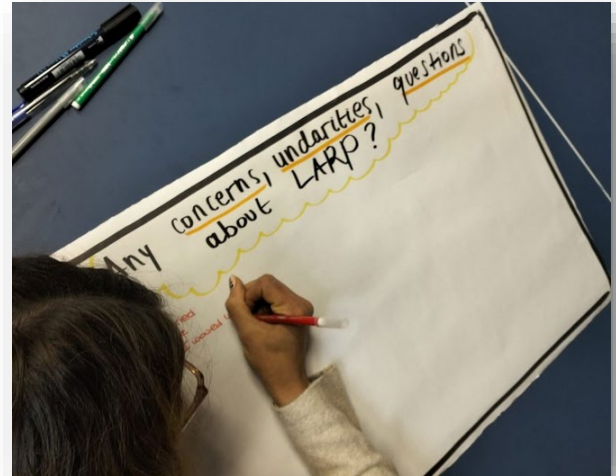


One of the most significant methodological elements of LARP is the **Experiential Learning Circle**, which transforms the immersive experience into conscious and lasting learning. During a LARP, participants don't simply role-play, but experience emotions, make decisions, interact with others, and confront complex situations in real time: all of this forms the basis of experiential learning. Once the experience is complete (the *experience phase*), the *reflection* phase begins, where the sensations felt, the behaviors enacted, and the relational dynamics that emerge are analyzed. This personal reflection, facilitated by debriefing sessions, allows participants to gain awareness of themselves and their way of being in the world. Subsequently, in the *generalization phase*, individual experiences are linked to broader concepts, observing patterns, values, roles, and relational models that can be related to everyday life. Finally, in the *transfer* phase, what has been experienced and understood is transferred to other contexts: participants reflect on how to apply

the acquired skills, insights, and personal changes in their real lives. It is precisely this circular process that allows LARP to go beyond play and become a powerful educational space, where action and reflection are continuously intertwined, generating transformative learning.

Based on these elements, LARP consists of 5 phases:

1. **Preparation and introduction:** defining objectives, explaining the narrative context, assigning roles.
2. **Character Building:** Participants develop their own character (biography, motivations, relationships).
3. **Active play / staging :** free action in real time within a predefined narrative and spatial set.
4. **De-roling :** participants say goodbye to their character and regain contact with themselves and the reality around them.
5. **Debriefing and reflection :** final discussion to process experiences, emotions, learnings, and connections with reality.



3.6.2. Our practices

3.6.2.1. The Conclave



Live Action Role Play exercise focused on cultural identity that invites participants to impersonate real figures, both living and dead (e.g., *Frida Kahlo, Che Guevara, Malala*), who have had a significant cultural impact on them. Participants work on character development through physical (*gestures, posture*), vocal (*tone, rhythm*), and symbolic (*accessories, objects*) elements, participating in an immersive role-playing game (LARP) in which the characters are asked to choose a new Spiritual Guide within a conclave. The game, lasting at least 20 minutes, is played entirely in character. At the end, the *deroling* and *debriefing*

phase is essential to help participants emerge from their roles, share emotions and reflections, and re-elaborate the meaning of the experience. The activity promotes critical thinking, empathy, and identity exploration, offering a protected space for experimenting with discussion, narrative creativity, and personal reflection. Furthermore, it facilitates work on relational dynamics, active listening, and managing emotions in confrontational contexts.

Main objectives

- Exploring cultural identity and the relationship with role models.
- Stimulate imagination and creative storytelling.



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- Strengthen empathy, self-expression, and communication.
- Promote active listening and cooperation.
- Provide a safe space to experiment with group roles and decisions.

Phases of the activity

1. **Introduction and context** : a brief introduction to the LARP methodology and an explanation of the activity.
 2. **Character selection and creation** : each participant chooses a cultural reference figure and builds their identity by mixing real and fictional elements, working on posture, voice, and objects.
 3. **Introduction to the group** : in a circle, each character briefly introduces himself while remaining in his role.
 4. **Conclave – LARP action** : Participants, remaining in character, take part in a conclave where they discuss and vote on the new Spiritual Guide. Minimum duration: 20 minutes.
 5. **Derolling** : Participants say goodbye to their character and exit the role, returning to their real identity.
- **Final debriefing** : a sharing circle to process emotions, learnings, and experiences, stimulated by guiding questions, such as:
 - How did it feel to become someone else?
 - what surprised you?
 - was it difficult to find a balance between truth and imagination?
 - Did you recognize something of yourself in your role?
 - What connection do you see between this activity and your identity or cultural background ?

Material

- Character sheets (*optional*)
- Props

Youthpass Skills Table

Youthpass key competence	What is developing...	How it develops...
Cultural awareness and expression	Exploring cultural identity, values, and differences	Through the interpretation of inspirational figures from different cultures
Learning to learn	Reflection on oneself and one's relationship with cultural models	During the character building phase and the final debriefing
Sense of initiative and entrepreneurship	Personal initiative, creativity and decision making in the role	Acting autonomously in the game and contributing to the development of the plot
Social and civic competence	Empathy, communication, listening and conflict management	During the interaction in the conclave and in the negotiation of the role of spiritual leader
Communication in foreign languages	Effective and conscious expression, even in different linguistic registers	In the presentation of the character and in maintaining the role on stage



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Youthpass key competence	What is developing...	How it develops...
Personal, social and learning competence	Emotional awareness, self-esteem and role management	Through identification and subsequent reworking in the final circle

3.6.2.2. Bus Station

Live Action Role Play exercise set in a bus station. Each participant plays an imaginary character, constructed from information provided on a sheet of paper (age, name, motivations, goals). The context is simple yet highly relational: everyone is waiting for a bus that is very late. The interaction between the characters, each with their own story, allows for the exploration of social dynamics, communication, conflict, and cooperation in a safe and creative space.

Main objectives

- Stimulate identification and empathy towards different experiences.
- Develop listening, adaptability, and communication skills.
- Explore social relationships and reactions in situations of waiting or uncertainty.
- Strengthen personal expression and narrative spontaneity.
- Encourage emotional management and improvisation.

Phases of the activity

1. **Introduction to LARP and the setting** : explanation of the basic rules, play areas and out-of-character communication signals (e.g. gestures for “pause” or “out of character”).
2. **Character distribution and individual preparation (10 min)** : Each participant receives a sheet with brief information about their character (age, name, motivation for being at the station, hidden goal, or dominant characteristic). In silence, they reflect and mentally construct the character.
3. **Spatial immersion** : participants begin to move around the space “in role,” walking like their character, exploring their tone of voice, the way they sit, and the way they observe others.
4. **Active LARP (about 40 minutes)** : The characters meet in a station waiting room and, while waiting for a delayed bus, interact according to objectives or character traits. Interactions are free, but inspired by the characteristics provided.
5. **Debriefing and debriefing** : the return out of character is guided with a short shared ritual, followed by a reflection circle in which the dynamics that emerged, the emotions felt, the observed behaviors and the parallels with reality are discussed.

Material

- Character sheets
- Props
- Sound media (*optional*)

Youthpass Skills Table

Youthpass Key Competence	What is developing...	How it develops...
Multilingual competence	Spontaneous use of language (verbal and nonverbal) in a simulated context	Communication between characters with tone, vocabulary and intentions consistent with the role
Personal, social & learning competence	Identity exploration, emotional management, empathy	Identification with other people's stories, free but conscious interactions, reflective debriefing
Citizenship competence	Awareness of social roles and dynamics, respect for common rules	Simulation of shared public spaces: a comparison of different perspectives
Entrepreneurship competence	Initiative, uncertainty management, relational creativity	Autonomous choice of actions in the game, building bonds and goals
Cultural awareness & expression	Creative expression, narrative construction of the self and the other	Improvised narration, use of symbolic objects, interpretation of culturally marked roles

3.6.2.3. Class Reunion (after 20 years)

A class reunites twenty years after the last day of school. Participants play former classmates with diverse life stories: careers, loves, secrets, resentments, or unresolved relationships. The gameplay and narrative revolve around interactions, informal conversations, and progressive voting to decide who will be the "king" or "queen" of the day. Throughout the game, secrets and strategies emerge, prompting reflection on identity, popularity, and social judgment.



Main objectives

- Symbolically explore group dynamics, popularity, exclusion, and rivalry.
- Stimulate empathy, creativity and the ability to empathize.
- Foster awareness of how we judge or are judged.
- Promote communication skills, emotion management, and critical observation.
- Activate reflections on the social self and identity projections.



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Phases of the activity

- 1. Character Creation:** Each participant develops their own character, with realistic or unusual elements, building backgrounds, personality details and secrets (collected in written form), based on the following sheet:

Character Indications

Name:

Sex:

Profession:

Financial situation:

Hobbies/Passions:

Life Achievements (if any):

Wishes/Wishes for the future:

Family status/Wish(s):

Relationship Status/Wishlist:

Major and important events in your life
(positive and/or negative)

Personality traits:

Political opinions (if any):

Religious/Spiritual Status/Opinions:

Dilemmas in your life:

What was your high school life like?

The most memorable moments of that period:

How do your colleagues and teachers remember you?

A secret (*this should be something you're still ashamed of*) you have from your high school days (*that no one in high school knew or knows now*):

KEYWORDS TO DESCRIBE YOU:

OBSESSIONS or FIXATIONS of your character:

Intentions for the meeting:

How do you want to behave at the meeting? What attitudes do you want to display when interacting with others?

What strategies do you want to use when socializing?

Preparation

Dress and prepare appropriately for the meeting and your character (as much as possible).

Write your secret on a piece of paper (with your name on it, both the player's and the character's) and give it to the GM before the meeting begins.

- 2. Narrative introduction:** explanation of the context, rules of the game and the final prize (the symbolic title of "King/Queen of the meeting").
- 3. Relationship Building:** Each participant creates 1 positive and 1 negative relationship with other characters (5 min each).
- 4. Individual presentations:** short presentation (1 minute) of the character to the class.
- 5. LARP Action**
 - **Socialization**
 - Free interactions (20 min).
 - Anonymous vote: each person indicates 3 people who should not receive the award.
 - **Exclusions and revelations**
 - Announcement of 10 people eliminated from the competition.
 - These can read 2 secrets of their choice and use them in subsequent conversations.
 - **New interaction**
 - The participants still in the game socialize (20 min).
 - New vote with the same criteria.
 - **Second exclusion**



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- 10 more participants are eliminated. They can read the remaining participants' secrets and use them in the game.
- **Final**
 - Last interactions (10 min).
 - The two finalists give a speech to convince the class.
- **Secret ballot**
 - I vote with my eyes closed to decide the winner.

6. De-roling

- Personal, silent reflection, with your eyes closed, on what your character experienced: how they behaved, what happened to them, what decisions they made, how they felt about a certain situation, how your character feels about the end of the LARP. Think of some advice for your character now that you know it's all over. If your character had to return to a graduation party, what advice would you give them?
- Symbolic character removal: remove any props and costumes. Say goodbye to the character, open your eyes, and return to being yourself.
- Share your final piece of advice for your character.

7. Debriefing – Guiding Questions

- What happened during this LARP? What emotions did you feel?
- How did you develop your character and how did it feel to be that character?
- What was the most exciting part? And the most difficult or negative?
- What real-life connections can you draw from what happened?
- What do you want to take away from this experience?
- What real-life connections can you draw from what happened in this LARP? Regarding the actions of your character, the others, or the overall dynamics?
- What do you want to take away from this experience?

Necessary material

- Sheets for creating and collecting character secrets
- Post-it notes for secret ballots
- Character building materials (accessories, symbolic objects)
- Quills

Youthpass Skills Table

Youthpass Key Competence	What is developing...	How it develops...
Personal, social & learning competence	Reflection on the self and relational dynamics, empathy	Character building, interpretation, emotional and strategic interactions
Citizenship competence	Awareness of group dynamics and inclusion/exclusion mechanisms	Voting, alliances, observation of collective reactions
Entrepreneurship competence	Creativity, managing uncertainty, making quick decisions	Narrative construction, adaptation to surprises (secrets), development of relational strategies

Youthpass Key Competence	What is developing...	How it develops...
Cultural awareness & expression	Personal narrative, emotional and symbolic expression	Creation and interpretation of human stories, often inspired by real experiences or stereotypes
Multilingual competence	Effective communication, active listening, persuasive language	Speeches, dialogues during the simulation, final vote

3.6.2.4. Creating a LARP Character

This activity guides participants through the in-depth creation of an original LARP character, rich in cultural elements, contradictions, memories, and secrets. Participants invent a fictional identity, exploring emotional, social, and narrative aspects.

The activity fosters the development of creative writing and character-building skills, offering a playful yet meaningful way to reflect on personal and cultural themes. It also lays the foundation for the next phase, which involves creating a LARP scenario, while fostering narrative awareness and mutual inspiration in a safe and voluntary environment.

Main objectives

- Develop narrative creativity and personal expression
- Stimulate reflection on identity, culture and belonging
- Training in empathy and the creation of coherent characters
- Promote empathic listening and sharing in a safe environment
- Laying the groundwork for future collective LARP scenarios

Phases of the activity

- 1. Character Development (30-40 min):** Participants invent their own fictional characters rich in cultural complexity and internal contradictions, based on a guided model, imagining:

- name;
- age;
- place of origin (fictitious or real);
- cultural background (language, rituals, values, family structure, food, myths, etc.)
- belief system and contradictions (e.g. “loves tradition but secretly studies forbidden art”);
- emotional memory or trauma (e.g. “he was abandoned at sea”);
- a secret;
- a talent;
- a bizarre habit;
- physical traits or symbolic clothing (e.g. “wears three rings,” “never shows teeth”)





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- their role in the community (e.g. “lost healer”)
- A quote that defines him (made up or borrowed from someone else)
- *Optional creative additions: draw the character or assign a gesture or object to it.*

2. Character Presentation: Participants introduce their character, already acting as the character, recounting key aspects such as their name, background , and a characteristic detail.

Material

- Character Creation Template
- Sheets
- Pens/markers

Youthpass Skills Table

Youthpass Key Competence	What is developing...	How it develops...
Cultural awareness & expression	Reflection on cultural identities, symbolic construction, narrative imagination	Participants create fictitious cultural backgrounds with rituals, beliefs and symbols
Personal, social & learning competence	Exploring emotions, traumas, desires and social roles	The invention of memories, habits and contradictions allows us to reflect on human complexity
Literacy competence	Development of narrative and storytelling	Through writing and oral presentation of the character
Entrepreneurship competence	Creative initiative, vision, personal experimentation	Each participant designs and interprets a unique identity in an autonomous and original way
Multilingual competence	Expressive and conscious use of language (including symbolic or corporeal language)	During presentations, with the choice of words, tone and gestures

3.6.2.5. Creating a LARP Scenario

Based on the characters created, participants collectively create a LARP scenario in which these characters will act. This fosters collaborative thinking, decision-making, teamwork, imagination, and organizational skills. The goal is to build complex and symbolic LARP settings rooted in identity, culture, and social dynamics, with a particular focus on reflecting on real-world issues through imaginative and metaphorical lenses. The experience concludes with the implementation of the LARP and a period of emotional and critical debriefing.

Main objectives

- Stimulate narrative imagination and collective symbolic construction
- Promote collaboration, dialogue and participatory decision-making
- Strengthen organizational skills and creative planning capabilities
- Reflect critically on issues of identity, power, and cultural differences
- Promote personal expression in a structured and mindful play context

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Phases of the activity

- Task Definition:** The facilitator introduces the challenge with an inspirational invitation: “You have created characters full of contradictions, beauty, pain, and power. Now it's time to ask yourself: Where do they live? What is the world they inhabit? What forces shape them? And what unites them?” Participants are divided into groups of 5–6 people.
- Scenario creation in groups (45–50 min):** each group develops its own scenario by answering the guiding questions:
 - Is it realistic or fantastical? What values and symbols characterize it?
 - What brought the characters together? What is the central conflict?
 - What secrets, powers, or rivalries influence the characters?
 - What are the social rules, symbolic gestures, taboos, and important objects?
 - How do they reflect cultural identities, stereotypes, or social issues?
 - How long does the LARP last, what materials are needed, and where does it take place?

Guiding Criteria	To be defined...
Worldbuilding (<i>realistic or fantasy, post-apocalyptic, mythological, underwater, magical, etc.</i>)	symbols, themes and main values of that world
Conflict and catalyst	what brought their characters together (<i>ceremony, political summit, natural disaster, etc.</i>) ; identify the central tension or decision that needs to be made
Roles and interactions	characters and characteristics (<i>secrets, powers, weaknesses, and how alliances or rivalries might emerge</i>)
Rituals, rules and restrictions	elements of communication (<i>language, gestures, rituals</i>) , social rules or taboos of the world and any important physical or symbolic objects
Identity Integration	how the scenario reflects cultural expression, identity, or stereotypes
Times and logistics	LARP narrative timeline, materials needed, and space needed

- Presentation to other groups (10–15 min):** Each group presents the scenario they have created, sharing the main points.
- Voting and Consensus (20–25 min):** Through a process of dialogue and voting, participants choose which scenario to implement. This phase trains them in compromise, negotiation, and active citizenship.
- Preparation (5–10 min):** The creators of the winning scenario, assisted by the facilitator, prepare everything needed for the implementation of the LARP scenario (*they define rules, set up spaces, assign roles, etc.*
- LARP Action (45–60 min):** Each participant plays their role spontaneously and narratively, respecting the rules and the shared context. The action unfolds based on conflicts, alliances, and individual choices.
- De-roling and debriefing:** Participants step out of character and share personal reflections using guiding questions:
 - What did you feel in your role?

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- What emotions or thoughts surprised you?
- How did your characters relate to each other?
- Have you recognized any similar dynamics in real life?
- How has LARP touched on themes such as identity, power, difference?
- Have stereotypes emerged or been deconstructed?
- Does this world reflect something about our society?
- What insights do you take with you?

Necessary material

- Large sheets for each group
- Markers, post-its, symbolic objects and props

Youthpass Skills Table

Youthpass Key Competence	<i>What is developing...</i>	<i>How it develops...</i>
Citizenship competence	Participation, dialogue, democracy, collective responsibility	Active citizenship is exercised through the co-creation of the scenario and the final vote.
Cultural awareness & expression	Symbolic reflection on identity, stereotypes and differences	The worlds created integrate real and imaginary cultural elements, fostering cultural exchange
Entrepreneurship competence	Initiative, planning, time and resource management	Groups imagine, structure and implement a shared creative project
Personal, social & learning competence	Relationship, collaboration, active listening, conflict management	In planning and LARPing, alliances, tensions and relational narratives emerge
Literacy competence	Storytelling, creative writing, symbolic communication	The scenario is described orally and often also in written or visual form
Sense of initiative	Ability to initiate and manage a complex process independently	Each group manages all phases: idea → development → presentation → implementation

3.7. Gestalt Theater

Gestalt Theater is a form of theatrical expression and personal transformation born from the integration of experiential theater and Gestalt psychotherapy. It is an artistic and developmental practice that uses theatrical techniques to explore personal experience in the here and now, enhancing bodily, emotional, and relational awareness. It provides a safe and creative space, where the rhythm of the group and a climate of trust are fundamental, and where people can explore themselves through action, voice, and body, accessing profound experiences and opening up possibilities for change, growth, or healing. While not a substitute for therapy, Gestalt Theater can have a powerful transformative and preventive effect, provided it is guided by a properly trained facilitator with theatrical skills, psychological sensitivity, and knowledge of Gestalt principles. The practice can be offered in short formats, such as workshops lasting a few hours, or in more structured programs depending on the objectives.

Its origins...

Gestalt Theatre has its roots in Gestalt psychotherapy, developed in the 1940s and 1950s by Fritz Perls, Laura Perls, and Paul Goodman, who emphasized self-awareness, present-moment authenticity, and personal responsibility. The connection between theatre and Gestalt was strengthened in the 1970s and 1980s by therapists, directors, and trainers such as Claudio Naranjo, Serge Ginger, and artists who integrated Gestalt techniques with theatrical approaches (including Theatre of the Oppressed and ritual theatre). In Italy, Gestalt Theatre has been promoted by various Gestalt schools that have adopted creative languages as a means of personal growth and development.

3.7.1. Methodology

Gestalt Theatre is an expressive and experiential methodology that combines the potential of theatre with the principles of Gestalt psychology, proposing an approach centered on the "here and now," authentic listening, and the integrated expression of body, mind, and emotions. It adopts an intermodal approach, combining voice, movement, written word, drawing, and imagination, with the aim of using theatrical performance as a tool for exploration and integration, thus activating the transformative potential of scenic expression. The key elements of an artistic practice based on this methodology can be summarized as follows:

1. **Welcome and warm-up** : physical and trust-building exercises to create a cohesive group and activate listening.
2. **Emergence of the theme** : participants bring experiences, emotions or situations that they wish to explore onto the stage.
3. **Gestalt staging** : experiences are represented theatrically, with or without a script, using symbols, objects or Gestalt techniques (*such as the empty chair or role -playing*) .
4. **Sharing and integration** : a moment of collective re-elaboration and reflection on the meaning of the lived experience.

3.7.2. Our practices

3.7.2.1. Time passes

“Passa il tempo” is a simple and engaging exercise that is played in pairs and is based on the classic *hand clapping game* . Two people stand facing each other and, while singing a nursery rhyme or song, exchange hand claps (such as “high five”, crossed hands, etc.) in a Repetitive and synchronized sequence. In this case, participants must reproduce a rhythmic sequence following a choreography proposed by the facilitator. Different levels of difficulty are created. For example:

Level I: Basic hand sequence with “song” (e.g., *counting to 5*); Level II: Replace a number with a sound/gesture), Level III: Replace multiple numbers with sounds/gestures; Level IV: Walk in space.

This way, concentration, coordination, and shared attention are refined. Although it may seem like a physical game, in the context of Gestalt Theater, it becomes a profound experience of presence ("here and now"), nonverbal listening, and bodily attunement. The energetic and rhythmic contact between participants stimulates recognition of the other and the construction of a shared "relational field." The co-creation of rhythm and synchrony thus become tools for reconnecting body, emotion, and relationship in the present moment, central aspects of Gestalt technique.

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Main objectives

- Promote concentration and presence in the "here and now"
- Stimulate body synchrony and energetic connection between participants
- Develop deep listening and nonverbal communication
- Strengthen group cohesion and a sense of mutual trust
- Working on the balance between individual action and collective rhythm

Phases of the activity

1. **Introduction and initial circle** : the facilitator introduces the exercise, emphasizing the value of bodily listening and presence.
2. **Basic choreography** : The facilitator demonstrates the hand choreography. The group observes and replicates it.
3. **Increasing difficulty : elements** (*voice, walking, variations in rhythm*) that challenge synchrony and require greater attention and tuning are gradually added .
4. **Couple Rotation** : All participants experiment with the exercise, varying partners to explore different relationship dynamics.
5. **Closing and brief sharing** : a collective moment of reflection on the experience: what did I feel in my body? How has the rhythm changed? What happens when I find or lose synchronicity? Was I able to stay focused on the moment? What distracted me?

Material

- Nobody

Youthpass Skills Table

Youthpass Key Competence	What is developing...	How it develops...
Personal, social and learning to learn competence	Presence, body listening, emotional regulation, attention management	Through the synchrony of gestures, rhythmic contact and shared concentration in the "here and now"
Cultural awareness and expression competence	Body expression, sense of rhythm, creativity in gesture and voice	Through the use of nursery rhymes, verses, movements and choreographic variations proposed and co-created by the participants
Communication	Nonverbal and paraverbal communication , rhythmic expressiveness	Gestural and sound interaction with your partner stimulates synchronized and intuitive communication.
Social and civic competences	Cooperation, respect for each other's time and space, bodily empathy	Participants train to co-create a shared action, adjusting their pace in harmony with the other.
Entrepreneurship competence	Initiative, flexibility, real-time error resolution	The activity offers increasing challenges that stimulate the active management of complexity and the creative reaction to unexpected events.

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3.7.2.2. Game of Mirrors

Participants stand in pairs in the space, facing each other. One person performs the movement while the other copies it, then they switch roles. The "mirroring" doesn't just involve physical gestures, but everything the other person does, in terms of expressions or sounds.

The "mirror game" is one of the most typical practices of Gestalt Theater: it allows us to explore identity, relationships with others, and the self reflected in the group. This exercise activates the perception of the body as a tool of communication and the observation of one's reactions in the present moment. The mirror is a metaphor for emotional mirroring: what I see in others speaks to me about myself. Furthermore, observation and mirroring foster emotional connection, trust, and presence in the here and now.

Variation: Circle Dance - Participants in a circle take turns leading spontaneous dance-like movements, while the rest of the group mirrors them in real time. There's no need to enter the center; everyone stays in their

own position, alternating the lead role through eye contact or natural transitions. This activity focuses on body awareness, self-expression, and non-judgmental movement. It helps create a supportive and body-positive space where participants can explore movement freely, without the pressure of performance.

Main objectives

- Develop body awareness and nonverbal language
- Training empathic listening and



relational presence

- Promote emotional mirroring and identity exploration
- Strengthening trust and connection between peers
- Promote free and non-judgmental expression of movement

Phases of the activity

1. **Introduction and explanation** : the facilitator introduces the meaning of the game and invites experimentation without judgement.
2. **Pair phase – classic mirror** : Participants stand in pairs, one leading, the other mirroring. After a few minutes, they switch roles.
3. **Variation – Circle Dance (optional)** : In a group, each participant suggests a dance move, followed by the others. The lead alternates fluidly.
4. **Debriefing and sharing** : plenary reflection on the lived experience, the emotions that emerged and the connections between body, identity and relationship.

Material

- Music



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Youthpass Skills Table

Youthpass Key Competence	What is developing...	How it develops...
Personal, social and learning to learn competence	Body awareness, self-awareness, emotion management	Through body mirroring and self-observation in relation to others
Cultural awareness and expression competence	Nonverbal expression, creativity in movement, body acceptance	Encouraging the spontaneous and non-judgmental use of the body to communicate and explore identity
Social and civic competences	Mutual trust, empathy, cooperation	By alternating roles and respecting the timing and signals of the partner or group
Multilingual competence	Deep listening, decoding nonverbal signals, relational awareness	The activity invites you to "read" and respond to the other person's body language, beyond words.
Entrepreneurship competence	Initiative, personal expression, adaptation	Each participant independently proposes movements and adapts to the rhythmic or relational changes of the game

3.7.2.3. Circle of Exaggeration

Participants stand in the center. One person begins a small action, which, starting with the person next to them, should be increased in intensity until the last person in the circle performs an exaggerated version. For example: the first person shows a slight disgust on their face toward something, the last person screams in fear of that thing and walks away. It's also possible to do it the other way around: start with a very exaggerated action and end with a very minimal action.

Amplifying a gesture is a central therapeutic principle in Gestalt therapy: through exaggeration, what is implicit or withheld emerges forcefully and becomes recognizable. The action becomes charged with meaning and can become symbolic, emotional, and revealing. "Exaggerating" a gesture allows hidden emotions, tensions, or character traits to surface. Through caricaturing or intensifying the gesture, the experience becomes clear, visible, and "felt." The body thus becomes a vehicle of revelation and authenticity. Working in a circle also promotes group cohesion, empathic observation, and the co-creation of shared meanings.

Main objectives

- Exploring and recognizing emotions through the body
- Release restrained or judged expressions
- Strengthen self-awareness and authenticity
- Strengthen listening and nonverbal empathy
- Develop stage presence and contact with the group
- Using English in an unconventional context, related to body language

Phases of the activity



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1. **Introduction and group preparation** : brief explanation of the purpose of the activity and its modes of expression. Body warm-up, if necessary.
2. **Action selection and initiation** : A volunteer begins with a simple, short, and clear gesture (*physical or audible*). The facilitator can suggest basic emotions (*fear, joy, anger, embarrassment, etc.*) .
3. **Progressive transformation** : each person in the circle repeats the gesture and gradually increases its intensity, adding body, voice, movement.
4. **Reverse variation** : in a second round, you can start from an exaggerated action and gradually reduce it to a minimal form.
5. **Final sharing** : collective reflection on the experience, on what emerged individually and in the group, and on what it was like to use the body and English together.

Material

- Nobody

Youthpass Skills Table

Youthpass Key Competence	What is developing...	How it develops...
Multilingual competence	Use of English in creative and corporeal contexts	Participants use simple English verbal expressions integrated with movement, promoting experiential learning.
Personal, social and learning to learn competence	Emotional awareness, emotion management, personal development	Amplifying the gesture brings out emotions, strengthens identity, and allows for self-reflection.
Cultural awareness and expression competence	Bodily and symbolic expression, creative use of the body	Through exaggerated gestures, creativity is stimulated and internalized roles, traits and cultural codes are explored.
Social and civic competences	Empathy, listening, respect for the group	Participants observe, listen, and respond to each other's gestures, maintaining relational coherence in the circle.
Entrepreneurship competence	Initiative, expressive courage, stepping out of your comfort zone	The activity encourages children to propose gestures, take up space, and risk unconventional expressions.

3.7.2.4. Blind handshake



“Blind Handshake” is a simple and powerful exercise that focuses attention on the everyday gesture of shaking hands, transforming it into a moment of deep connection and bodily listening.

Participants stand in pairs and, once they have made initial eye contact, they close their eyes, take three steps back, and then three steps forward to find the other person and shake their hand, relying exclusively on their own body perception.

In the context of Gestalt Theater, this exercise emphasizes the concept of trust in relationships, nonverbal listening, and sensorial presence. Deprived of sight, participants are invited to connect with themselves and others through touch, the rhythm of their bodies, and intuition. The gesture, though simple, is thus

imbued with meaning: it requires intentionality, care, and attention.

The experience can generate emotional connection, increase awareness of one's body in space, and strengthen mutual trust within the group.

Main objectives

- Develop body and spatial awareness
- Promote sensorial and non-verbal listening
- Strengthen the sense of trust towards others
- Cultivating presence in the “here and now”
- Stimulate tactile perception and introspection
- Using English experientially in a relational context

Phases of the activity

1. **Introduction and pairing** : The facilitator briefly explains the activity, emphasizing the value of listening and trust. Pairs are formed, with sufficient distance between participants.
2. **Preparatory phase** : the partners look at each other for a few moments to memorize the other's presence.
3. **Execution** : with their eyes closed, they take three steps back, then three steps forward trying to find each other again and shake hands **without speaking** .
4. **Repetitions and variations** : you can repeat it several times by changing pairs, increasing the distance or adding noises in the environment to intensify concentration.
5. **Final sharing** : reflection on the experience: how did I feel? Did I find the other? What emotions did I perceive?

Material

- No

Youthpass Skills Table



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Youthpass Key Competence	What is developing...	How it develops...
Multilingual competence	Use of English in a physical and emotional context	Participants listen to instructions and share reflections in English, promoting immersive learning.
Personal, social and learning to learn competence	Trust in oneself and in others, body listening, management of the present moment	Closed eye contact builds trust, stimulates introspection, and helps recognize subtle emotions.
Cultural awareness and expression competence	Awareness of the symbolic meaning of gestures and body expression	An everyday gesture like shaking hands is explored in a theatrical and relational way, with openness and attention.
Social and civic competences	Building trust, respecting others' space, empathetic relationships	Nonverbal contact and the absence of sight require deep listening and mutual respect.
Entrepreneurship competence	Initiative, emotional risk, unconventional communication	The gesture becomes an expression of oneself and requires personal initiative to "meet" the other in the sensorial darkness.

3.7.2.5. Improvised sketches

"Improvised Sketches" is a theatrical exercise based on rapid improvisation and active audience involvement. Participants, working in pairs, take the stage and, starting from a cue provided by the audience (a situation, a location, an emotion), construct a scene using a single sentence each or a sequence of interpretive gestures. The goal is to train spontaneity, mutual listening, and collective storytelling, developing the ability to act creatively, even under communication constraints. The activity is energizing, cooperative, and adaptable to different levels of theatrical experience.

Main objectives

- Training **spontaneity** and **stage presence**
- Stimulate **creativity** and **self-expression**
- Strengthen **mutual listening** and **adaptability**
- Foster **peer collaboration** in a non-competitive environment
- Experiment with imaginary roles and situations with **fun and lightheartedness**
- Promote **active** public involvement in a creative process

Phases of the activity

- 1. Introduction and warm-up (10-15 min):** A brief explanation of the activity and a physical or vocal warm-up to encourage disinhibition. It's made clear that the goal isn't a perfect performance, but shared creativity.
- 2. Improvised sketches (30-40 min):**
 - Participants take turns in pairs on the stage or in the performance space.
 - The audience suggests situations or settings (e.g. "on a first date", "in space", "a clumsy robbery").
 - Couples act out the scene using one sentence each at a time or just movements and sounds.



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- Variant: The audience observes without knowing the cue and tries to guess the situation, reinforcing the symbolic interpretation.
- 3. Rotation and variations:** Everyone participates multiple times, with different partners and different scenarios. Additional constraints can be introduced (e.g., speaking only in rhyme, using only gestures, imitating animals).
- 4. Debriefing (10-15 min):** short moment of collective reflection:
 - What made you feel comfortable? What challenged you?
 - What was the funniest or most surprising moment?
 - What have you discovered about your way of improvising or collaborating?

Material

- Symbolic props (optional)

Youthpass Skills Table

Youthpass Key Competence	What is developing...	How it develops...
Multilingual competence	Express yourself with simple sentences, verbal creativity	Limited use in one sentence stimulates effective and inventive communication
Personal, social & learning competence	Adaptability, collaboration, and managing emotions in public	Couples must coordinate and react in real time, working in emotional safety
Cultural awareness & expression	Storytelling, body expression, creative use of roles and stereotypes	Participants construct characters and scenes using symbols, emotions and culture
Entrepreneurship competence	Initiative, spontaneity, narrative problem solving	Improvisation promotes the ability to act without warning and effectively

3.7.2.6. LOL: Whoever laughs is out

"LOL – Chi ride è fuori" is a comical theatrical exercise inspired by the Italian television program of the same name. Participants play grotesque or surreal characters and have a simple goal: to make others laugh without laughing. Through creativity, the absurd, and freedom of expression, the dynamics of nonverbal communication, improvisation, and emotional control are explored. The game can be played in turns or all together, maintaining an energetic and engaging atmosphere.

Two levels of play allow you to modulate the difficulty and depth of immersion.





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Main objectives

- Develop expressive and bodily creativity
- Promote emotional control (self-control and laughter management)
- Stimulate theatrical improvisation and playful interaction
- Improve social and relational skills
- Fostering inclusion and self-acceptance through play
- Promote body and communication awareness

Phases of the activity

- 1. Introduction and explanation (2 min):** explain the rules:
 - Whoever laughs is eliminated.
 - Anyone who remains inactive for too long is eliminated.
 - Physical contact (e.g. tickling) is prohibited.
 - It is permitted to use funny voices, props, postures, expressions, and invented words.
- 2. Level I: Free Gags (10-15 min):** Participants perform free gags, without assigned characters. Everyone can interact as they wish to make others laugh, without breaking their self-control.
Level II: Characterization (15-20 min): Each participant or team is assigned a **theatrical characteristic** (e.g., "You only speak through singing," "You're a sad zombie," "You're afraid of cats"). This characteristic guides their actions and encourages improvisation.
- 3. Eliminations and finals:** The game continues until only one player/team remains. Any "judges" may call for laughter and eliminations.
- 4. Debriefing (10 min):** Possible questions:
 - What was the funniest moment?
 - Was it difficult to hold back your emotions?
 - How did you use your body to communicate?
 - What did you discover about yourself through playing?

Material

- Cards or notes with theatrical characteristics
- Funny Objects (*Optional*)

Youthpass Skills Table

Youthpass Key Competence	What is developing...	How it develops...
Personal, social & learning competence	Emotional self-control, failure management, adaptation	Participants must hold back their laughter and maintain their roles even under pressure.
Cultural awareness & expression	Creative expression, symbolic use of body and voice	The use of characters and expressive tics stimulates symbolic and theatrical thinking
Entrepreneurship competence	Initiative, creativity, ability to think outside the box	Everyone is challenged to find unique ways to make others laugh and surprise them.
Multilingual competence	Nonverbal communication and performative language	Voices, sounds and invented words become alternative tools for communication

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Youthpass & SALTO Training Tools (EU Programmes). <https://www.salto-youth.net/tools/toolbox/>
<https://www.youthpass.eu>

Additional online resources:

- SALTO Storytelling Tools: <https://www.salto-youth.net/tools/toolbox/tool/embodied-storytelling/>
- European Federation of Dramatherapy: <https://www.efdramatherapy.eu/>
- Storytelling Centre Amsterdam: <https://www.storytelling-centre.nl>
- The Embodied Narrative Project: <https://www.embodiednarrative.org>
- Body Tales: <https://www.bodytales.com/>
- Mindful Schools: <https://www.mindfulschools.org>
- Garrison Institute: <https://www.garrisoninstitute.org>
- Headspace: <https://www.headspace.com>
- LARP risorse generali:
 - <https://www.nordiclarp.org>
 - <https://www.edu-larp.org>
 - <https://www.larpwriter.com>
- Gestalt Therapy Italia:
 - <https://www.gestaltitalia.it>
 - <https://www.aigt.it>
 - <https://www.cstg.it>
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