

StArt With Your Mind

an European Voluntary Service Project
financed by **Erasmus +**

by **Minte Forte Association**
in Cluj-Napoca, Romania

CONTEXT OF THE PROJECT

Rooted in the non-formal approach to education, the project, as the name suggests, aimed at exploring and capitalizing on the educational valences of Arts. Four volunteers, coming from rather different cultural backgrounds and areas of interest, made this happen: Zarja from Slovenia, Cecile from France, Christina from Austria and Pepe from United Kingdom.

The project took place in Cluj-Napoca, Romania, between October 01, 2017 and May 31, 2018.

During these eight months, the international volunteers, together with local volunteers from Minte Forte, developed personal development workshops based on non-formal methods and arts, and delivered them to children, teenagers and adults. The goal of these activities and the work behind them is the socio-emotional development of the target groups.

The volunteers held their activities in Horea School, Gheorghe Lazăr Pedagogical High School in Cluj-Napoca and within the local community of Cluj-Napoca.

The brochure is composed of three different parts, the methods developed are split into age categories, children, adolescents and adults, as these represented the target group of our team's efforts.

We put together this brochure, containing the results of our collaborative work within this project, in the hope that it can provide support and inspiration for Your own journey as a Youth worker.

All the best,

The StArt With Your Mind Team



The StArt With Your Mind Team

CHILDREN WORKHOSPS

age group – 10 - 14 years old

DISCOVERING YOURSELF WHAT GIVES YOU JOY

Duration: **60 min**

Learning objectives:

- ▶ Develop participant's awareness of the things, events in their life that gives them a feeling of joy/happiness and of the things that matter most to them.

Methodology:

Fantasy journey - guided meditation

- ▶ A guided visualization meant to engage the participant's imagination and to discover different ways to relax.

Draw a joyful moment you experienced this week

- ▶ A drawing activity using the kinesiometric and visual intelligences meant to draw out the participant's interests and ways of having quality time. We then link their interests with human values.

Debriefing activity

Feedback and closing

- ▶ For the feedback session give them post-its where they could anonymously write their feedback.

Instructions:

Fantasy journey - guided meditation

- ▶ Sit down in a comfortable position. Close your eyes. Focus on your breathing. Imagine you could go anywhere, to a real place or to a fantastic place. Where would you like to go? What does

the place look like? Is it inside or outside? What surrounds you? Are you alone? What can you hear? What can you smell? How does it feel like? - take one last breath and enjoy the place and then gradually open your eyes

▶ Ask them how they felt. Have you discovered something? Would you like to do this again? You can go back to the place every time you feel the need.

Draw a joyful moment you experienced this week

▶ You will get a white paper and colored pens and are invite them to draw a moment of the week you enjoyed

▶ It is not important to be very artistic, just to express yourself.

▶ Write a list of values on the table 2 minutes before the end of the drawing activity (play, family, creativity, friendship, honesty, security, respect, sharing, adventure, love, health, happiness, tolerance, nature, modesty, learning)

▶ Ask them to present their drawing. Ask them to see if they find a word from the table with the list of values, that describes the experience and if not find their own word that would describe it.

Debriefing questions:

▶ What did we do?

▶ How did you feel during the activities?

▶ Have you discovered anything new about yourself?

▶ Was there anything that surprised you?

▶ How can you relate today's activities with your daily life?

▶ What can you do to enjoy your time more?

▶ What are the things that you can do to have more fun?

▶ What activities or interests would you like to add to your daily program?

Materials:

▶ Meditation music, white and colored paper, colored pen, post its, feedback envelope



DISCOVERING EMOTIONS

Duration: **60 min**

Learning objectives:

- ▶ Develop the positive attitude and skills to identify emotions in oneself and others

Methodology:

Embodiment

- ▶ This activity is meant to connect the participants with their bodies and through them with their emotions by movement and reflection.

Role Play

- ▶ The children will develop together in pairs a small sketch about an emotional situation. Those will be acted out in front of the group. The group tries to guess the emotion.

Instructions:

Embodiment

- ▶ Shake your body!
- ▶ Stop!
- ▶ Focus on your breathing. Inhaling... Exhaling... Lift your arms in a circle when you inhale and slowly let them down when you exhale... repeat...
- ▶ Now make yourself as long as possible try to reach the ceiling... very good.
- ▶ Now close your eyes. Think about all the things you already did this morning. Go through those actions and try to discover what you have felt during these actions. What were the emo-

tions?

Role Play

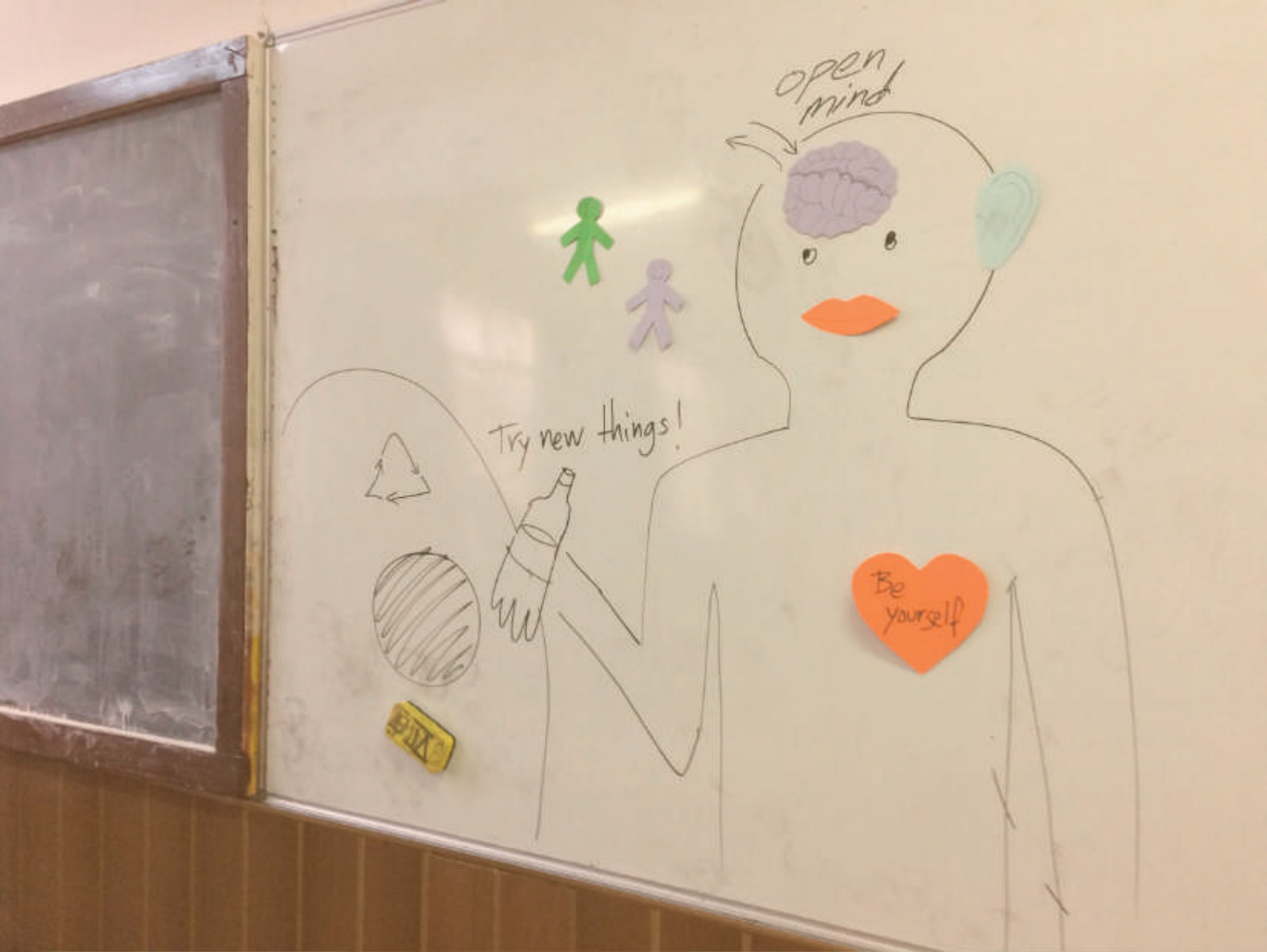
- ▶ Now we would like to do some acting. There are emotions written on these cards. Try to find a situation together when you feel this emotion and make a small play to show the group the situation.
- ▶ We will do this in pairs. Find yourself a partner. You have 5 minutes to set up your role-play
- ▶ Please gather in a circle. We will share the scenes of the pairs one after another. Each pair gets again an emotion card. When one pair is presenting their play, and you think that your emotion card fits to the emotion they show us, please elevate your card and make a guess.

Debriefing questions:

- ▶ What did we do today?
- ▶ Here are some colorful pencils. Have a look at all the colors and pick one that fits to your current feeling. We were asking you about your feeling already in the beginning of this hour.
- ▶ Do you remember your feeling? Has it changed?
- ▶ Does someone wants to share the color and the feeling?
- ▶ Here is a scale from feeling comfortable or joyful to feeling uncomfortable or bored. Think about how the session was for you and put the pencil on a place on the scale.
- ▶ How was like to role-play the feeling from the card? Could you find a situation easily?
- ▶ How was like to work together to express the feeling? Was it easy to identify the feeling for the group?

Materials:

- ▶ emotion cards, colored pencils, Scale paper



POSITIVE ATTITUDE

Duration: **45 min**

Learning objectives:

- ▶ Develop positive attitude towards looking for the optimistic version of the current situation.

Methodology:

Ninja game

- ▶ Energizer activity

Stone and Feather

- ▶ Split the group in half. One of the groups receives stones and the other feathers. Give them situations and ask about the positive and negative stances you can take in these situations (example: „It is raining outside”).
- ▶ Conclusion: There are always different angles to look at a situation, even if we are not aware. We might not be able to change a situation, but we can always change our point of view.

Pushing Hands

- ▶ A positive affirmations activity in which the participants experience physically how a positive attitude can change your state and your feelings.

Positivity

- ▶ Identifying and sharing positive aspects of the other participants.

Instructions:

Ninja game

- ▶ We stay in a circle and use our arm as a weapon.
- ▶ The purpose of the game is to destroy the weapon of the person that is on your left side.
- ▶ You can make just one move and the person can defend with one move.
- ▶ Once you touch your neighbor hand (destroy the weapon), that person is out the game. Wins the last one remaining in the game

Stone and Feather

- ▶ Split the group in half. One of the groups receives stones and the other feathers.
- ▶ Give them situations and ask about the positive and negative stances you can take in these situations (It is raining outside. I overslept. I got two bad grades. I broke my leg. I lost my favorite pen. I am feeling sick. My friend did not invited me to his/her birthday party.)
- ▶ What has the stone group to say about this? What is negative about this?
- ▶ What has the positive group to say? What is positive?
- ▶ After presenting three situations, change the groups, the ones who had the feathers now receive the stones and vice versa

Pushing Hands

- ▶ Make columns.
- ▶ Put your hands in the front and leave them like this for the entire activity, and close your eyes.
- ▶ Think about a situation when you felt powerless, a difficult situation that made you feel sad frightened.
- ▶ Deea and Christina push the hands of each student.
- ▶ Now think about a way in which you could solve, improve the situation. A say out loud: I can do it, I am strong. Repeating this phrase.
- ▶ Deea and Christina push the hands of each student.



- ▶ Conclusion: The way you think influences your attitude and the way you feel. With a positive attitude, it is easier to solve problems and complex situations. You always have a stone and a feather and you can chose the way to look at a problem.

Positivity

- ▶ We stick a paper with tape on their back
- ▶ Everyone will write positive things about the others.
- ▶ Walk through the room and write positive and kind statements about the other person on his/her back.
- ▶ Try to make sure that everyone has something written on their back.
- ▶ Conclusion: This is a way in which you can help each other finding the positive things inside yourselves.

Debriefing questions:

- ▶ What did we do? Let's recap the entire process that you have been through and let's see what we did together.
- ▶ How was it to try to find the positive view on the situations? And how was it to find the negative ones?
- ▶ How did it make you feel?
- ▶ How was it to hear yourself say positive things about you? How did you feel reading what others wrote about you on the papers?
- ▶ How can you be more positive in your daily life?
- ▶ How can you use these ideas in your daily life? Can you give some examples? What conclusions do you take from all this?

Materials:

- ▶ Stones and Feathers - 18, whiteboard pens, paper, tape

WOLF TRUST

Duration: **60 min**

Learning objectives:

- ▶ Increase participants' attitude towards trusting others.

Methodology:

Ninja game

- ▶ The ninja game will be a starter activity for each session to follow with the purpose to have a recurring activity through which the participants can connect more readily with the flow of activities.

Wolf game

- ▶ The wolf activity is one in which the whole group has to protect the victim from the wolf, played out by one of the participants. This develops group cooperation and trust.

Blind Trust

- ▶ Trust building activity in which participants in pairs guide each other while one is blindfolded by using different types of instructions to keep the other safe and offer a pleasant experience.

Instructions:

Ninja game

- ▶ We stay in a circle and use our arm as a weapon.
- ▶ The purpose of the game is to destroy the weapon of the person that is on your left side.
- ▶ You can make just one move and the person can defend with

one move.

▶ Once you touch your neighbor hand (destroy the weapon), that person is out the game. Wins the last one remaining in the game

Wolf game

▶ The whole group has to contribute to help the victim escape as long as possible

▶ Ask the participants to find a partner and hold hands.

▶ Pick one pair and tell them that they do not have to hold hands.

▶ One of you will be the wolf and one of you will be the victim. The wolf will try to catch the victim. The victim will try to escape.

▶ All pairs will start to walk through the space.

▶ The victim can save him/herself by connecting to one of the moving pairs.

▶ When the victim connects to a pair, the member of the pair that is to the side(as opposed to the one in the middle) turns into the next victim and gets hunted by the wolf

▶ If the wolf catches the victim, the roles are changed and the victim becomes the wolf.

▶ The game continues for as long as the participants need to start protecting the victim efficiently.

Blind Trust

▶ We take the pairs from the activity we had before. We will have eight pairs. Four pairs will be guided by one facilitator and four pairs by the other.

▶ There will be three stages of guidance, participants are not allowed to speak at all during the exercise:

1. In the first part you will guide by holding your partner's arm
2. In the second part you will use light touch on the shoulders to guide your partner
3. In the third part partner you will guide by using a few sounds,

but no words are allowed

- ▶ Each session lasts 3 minutes and then roles are reversed.
- ▶ After the instructions are done, ask if there are any questions, and have them decide who will be the first one to be blindfolded
- ▶ Make sure to reinforce the fact that they need to offer care to each other and a pleasant experience.

Debriefing questions:

- ▶ What did we do?
- ▶ How was it to be the wolf/victim? Which role did you enjoy most and why?
- ▶ How was it to be led while blindfolded?
- ▶ How did you feel while leading the others?
- ▶ How can you be more trustful in the future?
- ▶ How do you show someone that you trust them?
- ▶ How do you know if someone trusts you?

Materials:

- ▶ scarfs



JOURNEY INTO THE INNER WORLD

DISCOVERING STRENGTHS

Duration: **60 min**

Learning objectives:

- ▶ Increase participants' self-confidence.
- ▶ Develop participant's knowledge on their own inner and outer resources

Methodology:

- ▶ *Energizer* – moving through the room in a Brownian motion in different styles.
- ▶ *Memory name game*
- ▶ *Guided imagery* in which the participants discover an inner animal that helps them find their resources.

Instructions:

Energizer:

- ▶ Walk in the space in a random manner, trying at all times to fill the empty spaces.
- ▶ Now imagine that there was explosion in nearby gum factory and whole room is covered with sticky chewing gum. How do you move in those circumstances?
- ▶ Now move like you are really old Santa Claus who carries big sack with presents. Santa's reindeers. Babies. Astronauts in space. Monkeys. Birds.
- ▶ Find a chair and let us form a circle.

Memory name game

- ▶ Tell your name and one word that describes you. Next person

will repeat the name and word of the previous one(s) and add hers. And so on. The last person will tell all the name and world of everyone before him.

Guided imagery

- ▶ Today we will take a journey into our own internal world. We will discover beautiful things inside of us.
- ▶ Close your eyes.
- ▶ Imagine your internal world as natural scenery. Is it a forest, desert, sea, river, mountain, something else? Take your time to discover and see it clear, detailed.
- ▶ Keep your eyes closed and when you can imagine your internal world, raise your hand.
- ▶ Now you see an animal coming towards you. Which animal is it?
- ▶ This animal brings you a question:
- ▶ Whom do you admire?
- ▶ This animal has another question for you: What are you proud of
- ▶ Whom can you ask for support when you need it?
- ▶ And the last question you receive from the animal is: Think of one good thing about yourself somebody told you.
- ▶ When you have your last answer, say thank you to the animal.
- ▶ Know that you can whenever you want return to this place and have a conversation about your strengths with your animal.
- ▶ Slowly open your eyes.
- ▶ Write down all three answers.

Debriefing:

- ▶ Close your eyes raise your hand as high as you can – this is the maximum level of happiness as you can feel in general in your life. Now put your hand on the floor – this is the lowest point of happiness as you can feel in general in your life. Find the level of how happy do you feel right now.
- ▶ Describe with one word how you feel right now.



- ▶ Did you imagine your internal world? How was it?
- ▶ What was your animal?
- ▶ How are the people you admire like? How do you feel when you are with them? Which of your needs are satisfied? Do you want to be like them?
- ▶ Your answers to your second and third question tell you which are your strengths.
- ▶ How can they help you in your life?
- ▶ In which situation would you rely on your strengths? In which on your people?
- ▶ How can you be more gentle or kind to yourself?

Materials:

- ▶ None



POINTS OF VIEW

Duration: **60 min**

Age group: **17 – 18** years old

Learning objectives:

- ▶ Increase the awareness of one's own emotions in order to express them.
- ▶ Increase the attitude towards empathy and recognizing other's point of view.

Methodology:

- ▶ Energizer: Choreography.
- ▶ Story listening and continuing (telling): Elena and bear:
- ▶ Story listening and continuing (telling): Bullying

Instructions:

Energizer: Choreography:

- ▶ Connect each syllable from your name with one movement.
- ▶ Each of us at turns show our movement once and then show it for a second time, we will do it everybody together at the same time.
- ▶ Then we go in a circle until everybody has shown their movement

Story listening and continuing (telling): Elena and bear

- ▶ Tell the story: Elena and bear in the forest. Elena sees a bear, the bear looks angry, he is growling loudly (elaborate).
- ▶ Ask participants: You are Elena. How do you feel? What do you do?
- ▶ Tell the story: Freeze now. And listen to the story of the bear: the bear was trapped; he is stuck in the trap, in pain (elaborate).
- ▶ Ask participants: How do you feel now? What would you do?

Small debriefing: Did your reaction change? Why? What was the purpose of this story?

Story listening and continuing (telling): Bullying

- ▶ Tell the story: During a break, Darius is sitting in the hallway and eating his apple. Bogdan comes by. He is bored and he starts to talk with Darius in a disrespectful, aggressive way.
- ▶ Participants continue the story led by questions: What is Bogdan saying? How will Darius react? What can he do to protect himself? Where can he ask for help?

Debriefing questions:

- ▶ If you would be Darius how would you feel?
- ▶ What would you think about yourself?
- ▶ What would you need in this situation?
- ▶ What would you think about Bogdan?
- ▶ How can you describe his behavior?
- ▶ Why do you think Bogdan was behaving like this?
- ▶ If you would be Bogdan, how would you feel?
- ▶ What would you think about yourself?
- ▶ What would you need in this situation?
- ▶ How can you act in this situation in the future?
- ▶ What can you do to help in this situation?

Materials:

- ▶ None



GIFTING

Duration: **60 min**

Learning objectives:

- ▶ Increase participants' attitude towards giving.
- ▶ Increase participants' awareness toward their needs and other's people needs.

Methodology:

- ▶ *Main activity:* Cooperation/competition game in which the group is split in two smaller groups that compete in a challenge, with the main purpose to give the winning team a reward and the possibility to share the reward with the members of the other team. This is followed on a thorough debrief on sharing and needs.

Instructions:

- ▶ Count in a circle one and two and make two groups.
- ▶ Each group: form a row.
- ▶ The last one in the row runs to the front and stop in front of the first one in the row.
- ▶ Then the one that is now the last one can run and stop in front of the first one.
- ▶ When everyone managed to get from the back to the front, the game ends.
- ▶ The fastest row will after we play this game for three times will get an award.
- ▶ Every member of the wining row gets 2 pieces of fruit.
- ▶ You have next options: 1. you can keep both pieces of fruit; 2.

Keep one piece and give one piece; 3. Give both of them.

- ▶ You can only give to the other team
- ▶ What do you do?
- ▶ Wait for participants to exchange and then go into the debrief

Debriefing questions:

- ▶ How was it to give the orange/oranges?
- ▶ How did those that kept both pieces feel?
- ▶ When you cannot give to others?
- ▶ Why did you give?
- ▶ Are there right and wrong reasons to give to others?
- ▶ How was it to receive an orange?
- ▶ What is the difference between receiving and taking?
- ▶ You received something – did you want to/feel obliged to give something in return?
- ▶ How was it not to receive anything?
- ▶ What do unpleasant feelings tell me about my needs?
- ▶ What can I do to meet those needs?

Materials:

- ▶ fruits





CONTRIBUTING IN CREATING A STORY

Duration: **60 min**

Learning objectives:

- ▶ To develop a positive attitude towards being spontaneous and to share their ideas

Methodology:

- ▶ In this activity the participants will be paired and together create a story.
- ▶ Afterwards, we will ask some of the participants to share their stories and hear two or three.
- ▶ Then we will go into a debrief on the importance of sharing you own ideas and on being spontaneous.

Instructions:

- ▶ Walk in the space in a random manner, trying at all times to fill the empty spaces. Connect with your breathing, breathe in and out, and move as you feel when you walk by someone, make eye contact, maybe greet them. And now stop.
- ▶ Pair with the person closest to you. Say hello, for the next session you will be working together.
- ▶ Your task is to write a short story about a group of friends going somewhere for the weekend.
- ▶ You have 10 minutes.
- ▶ Who would be willing to share their story with us?

Debriefing questions:

- ▶ How was writing the story for you?
- ▶ How do you feel about the story you wrote?

- ▶ How was the story made?
- ▶ Did you tell your ideas? Why?
- ▶ Why sometimes we don't tell our ideas? (think that they are not important, may feel embarrassed by calling the attention on us, we are afraid that they are not good, that others will not like them, others don't give us proper attention)
- ▶ Why is it important to tell our ideas? (to contribute, to be engaged and active and alive, they can be materialized, to co-create, give them opportunity to be recognized)
- ▶ What do you need to be able to think of ideas?
- ▶ What do you need to be able to speak them up?
- ▶ How can you create those things that you need?
- ▶ Is it important that others hear my ideas? Why?
- ▶ How to achieve this?
- ▶ Why listen to ideas of others?
- ▶ How can you be supportive of other's ideas in the future?
- ▶ How can you be more outspoken in the future?

Materials:

- ▶ Pens, papers, crayons



MIRRORING

Duration: **50 min**

Learning objectives:

- ▶ Develop connection and empathy

Methodology:

- ▶ *Musical chairs* - energizer in which participants are racing to get chairs when the music stops.
- ▶ *Eye Contact* - The children will spend an increased time (1-2 minutes) looking in each other's eyes
- ▶ *Mirroring* – Exercise in which the participants take turns in mirroring their pair into different movements, emotions, poses and so on.

Instructions:

Musical chairs:

- ▶ Let's make a circle of chairs. We should have as many chairs as to be enough for everyone. Now take a chair and leave it outside of the circle.
- ▶ When the music starts, we will walk around the chairs.
- ▶ Find a chair to sit in when the music stops.
- ▶ Leave the game if you are left without a chair.
- ▶ Every round we are going to remove one or more chairs and play again.
- ▶ We are playing until only one person is left.

Eye Contact:

- ▶ Walk in the space in a random manner, trying at all times to fill the empty spaces;
- ▶ Connect with your breathing, breathe in and out, and move as

you feel;

- ▶ when you walk by someone, make eye contact, maybe greet them
- ▶ Now stop in front of the nearest person.
- ▶ Spend some time looking into each other's eyes. What is this person thinking? What are his/her needs? Thank her and start moving again.
- ▶ Stop in front of another person and look into each other's eyes. What does this person want? What kind of things does he/she like? Thank her and start moving again.
- ▶ Now stop again in front of another different person. And just look into each other's eyes. No thinking, no questions.
- ▶ Together with this person, you will be in the following exercise.

Mirroring:

- ▶ You will be mirrors for each other for the next few minutes.
- ▶ In the first phase one of you will be leading, the other will be mirroring what the leader does.
- ▶ In the second phase you switch and the one who was leading now will be mirroring and vice versa.
- ▶ In the third phase, you will mirror each other, but no one will be leading, it will just be free, but you still have to mirror each other.
- ▶ I will let you know when to switch roles.

Debriefing questions:

- ▶ How was it to look into each other's eyes?
- ▶ How did you feel being mirrored?
- ▶ How did you feel mirrored your partner?
- ▶ What could have you done to make the mirroring easier?
- ▶ Did you manage to mirror movements, or were you more focus on the general feeling?
- ▶ Did any of you mirror what the other was feeling?
- ▶ What role did you enjoy most, the leading, or the mirroring?

- ▶ How did you feel in the third phase when no one was leading?
- ▶ Why do you think was the purpose of this exercise?
- ▶ How can you show the people around you that you see them?
- ▶ What can you do to connect more with the people around you?

Materials:

- ▶ speaker, device for playing music (phone, laptop...), 2 songs for mirroring (2,5-3 min), playlist of Christmas carols for musical chairs (8-10 songs), paper tape, extension plug



EMOTIONS WHEEL

Duration: **50 min**

Age group: **12** years old +

Learning objectives:

- ▶ Learn a way to identify emotions.
- ▶ Develop positive attitude towards identifying emotions.

Methodology:

- ▶ Trainers introduce the topic of identifying our own emotions to participants.
- ▶ The emotions wheel papers are explained and distributed to everyone, together with pencils.
- ▶ On the back of the handout, there is the action/feeling/need labels, which can be completed by participants who finish early (or as homework).
- ▶ At the end, before leaving, participants are invited to pick a color, which is suggestive for how they feel at the moment, followed by an opportunity to share.

Instructions:

- ▶ Today we are going to work on recognizing our own emotions in different situations.
- ▶ You can sit either on the floor or on a chair. You are going to receive a paper with an emotion wheel.
- ▶ For each slice, you can draw something personal (a memory, an object) that represents that emotion for you. (If you don't want to draw, you can also color).

- ▶ On the back of your paper, you can find a label for each emotion from the wheel.
- ▶ Think about a time, when you were feeling that emotion. What were you doing to express it? What were you actually needing, what would you liked to happen?

Debriefing questions:

- ▶ Pick a color, which is suggestive for how you feel now, and share with us your color and emotion.

Materials:

- ▶ coloring pencils and markers, Handouts (https://drive.google.com/file/d/1UURElpc_ecy1Y4oj-fiAQX8pC-cEEJo9y/view?usp=sharing)





EMOTIVE EMOJI'S

Duration: **50 min**

Learning objectives:

- ▶ Increase participant's attitude towards expressing emotions and recognizing.

Methodology:

Name game:

- ▶ When they hear their names they take their names card (made in the previous session) and post it on the blackboard. If they do not have one, have them make one now and remind them that holding on to them for every workshop is important.
- ▶ On the blackboard there is a scale of enthusiasm, they have to place their names where they feel the most.

Rotating emoji's:

- ▶ the children will sit in pairs in a circle. Half of them will be facing outwards, the other half inwards, face to face in pairs.
- ▶ The inner circle will have to express the emotion of the emoji given to them.
- ▶ The outer circle will draw the face of their partner for 1:00 min.
- ▶ After that the outer circle will move to the right.
- ▶ After the second round the inner circle will exchange cards to the left.
- ▶ This lasts for 4 rounds, if they didn't finish the drawing, we continue.
- ▶ After the four rounds, the inner and outer circle will exchange places so everyone has a chance to play both roles.

Emoji storm:

- ▶ Everyone is in a circle, there is one chair less, there is one extra person standing in the middle.
- ▶ The person in the middle calls for an emotion, and everyone that feels right now the emotion has to find another place while expressing the emotion.
- ▶ After a few rounds, everyone will get an emoji card.
- ▶ The one in the middle calls for emotions and only the ones with the respective emoji card will change places while expressing that emotion.

Debriefing questions:

- ▶ Today, before the session, I felt ... After the session, now, I feel...
- ▶ What did we do today?
- ▶ How was it to draw the others/their emotions?
- ▶ How was it to express the emotion of the emoji?
- ▶ How was it to be drawn?
- ▶ How was it to impersonate the emoji faces (emoji face)?
- ▶ How can you express more emotions in the future?
- ▶ How can you recognize what emotions the people around you are feeling?

Materials:

- ▶ emoji faces (plenty of them), blank papers, crayons, colored paper, pens, markers, crayons



THE MAGIC POT

Duration: **50 min**

Learning objectives:

- ▶ Increase collaboration and empathy skills among participants.

Methodology and Instructions:

Magic pot: they have their names in the magic pot and they randomly pick one, and they say something about this person

The pile (group cohesion):

- ▶ Every participant has a "pile" on the head (Kapla, légo or any rectangular and light object). This pile is like a battery and supplies us energy: if the pile (battery) falls, we cannot move any more.
- ▶ Only other players can help us by collecting the pile on the ground and by putting it back on our head.
- ▶ The difficulty consists of collecting the "pile" without bringing down ours. If it is the case, a third player has to come to our rescue.
- ▶ First step: warm up with object on their head; feel the object, move a bit, see what kind of movements make it fall
- ▶ Second step: they walk with object
- ▶ Fourth step: if it falls, you have to stop, you can't pick your OWN object, you can't put the object back on your OWN head, you are not allowed to touch the object from other people's heads,
- ▶ Last step: the whole group has to walk for few minutes with-

out any falling objects. If one object falls, everybody will try to help the person move again.

▶ The activity continues until three minutes have passed without any falling objects. It can end in a celebration animated by the facilitator.

Level of energy (active review): they close their eyes and they show their energy level with their hands. Indicate to them that low energy is a hand that is close to the ground and high energy is a hand reaching in the sky.

Debriefing questions:

- ▶ What did we do?
- ▶ How was it?
- ▶ How did you feel the support of the others?
- ▶ Why or why not did you help your colleague?
- ▶ How can you use this game in your life?
- ▶ How can you recognize when someone needs help?
- ▶ How can you show that you need help?
- ▶ How can you be supportive in the future?

Materials:

- ▶ pens, the magic pot, Kapla (wood toy) and other small objects, equal to the number of participants





The StArt With Your Mind Team

ADOLESCENTS WORKSHOPS

Age Group – 16 - 18 years old

WHAT IS THIS INSIDE ME?

Duration: **90 min**

Learning objectives:

► Identify different emotions that we experience, express them and know multiple ways of regulating them.

Methodology:

A recap 5 min

► Who can tell us what did we do last week? *Bring up principles flipchart*

Icebreaker: pass the orange 5 min

Depending on the number of participants we will divide them in 2 groups or keep them all in one

► Please now let's form a circle. The goal of this game is to make the orange go around the circle; however the only way to hold it is between your chin and neck.

► If any member touches it with some other part of the body or the orange is dropped, the round should start once again.

Introduction agenda and list of emotions 10 min

► Today we will be focusing on our emotions, more specifically how to identify them as they appear, healthy ways to express them and finally how to deal with these - both in the short and long term. Because we'd like to cover all of this in just one session, we will take half an hour more than usual, if you need to leave after 15:00 you can, although we recommend reaching the end of the activity. We decided to deal with this topic as many of you suggested it to us, but also because a better emo-

tional intelligence can help us avoid creating false impressions (of self/others) and therefore isolation from those we care about and it is a great way to improve our interactions with these people.

▶ To begin we will hand out this wheel of emotions for you to familiarize with them and hopefully broaden your vocabulary, we encourage you to use it anytime you feel confused with what's going on inside of you, so keep it somewhere at home where you can check it if needed. *Give some time to have a look*

▶ Does anyone have any questions? Or would like to add something else?

Guided mindfulness meditation, recalling a memory of an emotional struggle (fear (e.g. of failure, social rejection, for safety...)),

▶ For the next part of today's workshop I'd like you to find a comfortable spot for you to sit down.

▶ Close your eyes...

▶ Now, remember the most recent moment in which you felt fear. It can be fear of failing at something, fear of being rejected or disliked by someone you care about, or fear for your own or others' safety for example.

▶ We will now pass around some blindfolds, without opening your eyes cover them with these and wait until we indicate you what's next. We will sit each of you in front of another person, and when we give the signal you will discuss some questions we have prepared.

▶ »What type of fear did you feel?« Set the context with as little details as you are comfortable with.

▶ »What was on your mind during this episode?«

▶ »Any specific feelings?«



▶ »What was the physical reaction of your body in this situation?«

▶ »Is there anything you would have done differently?«

Expression 30 min

▶ Right now, as you can see, we have divided the space into 4 parts. And in each of these you will be able to find a different medium. The goal of this activity is to represent your inner experience of the emotion/moment you just talked about by using one of this: modeling clay, coloring hearts, choosing a meaningful song or miming with your body/ a part of your body.

Coping (brainstorm 5-8, sharing 5, discussion on strategies 5-10)

▶ Finally for this last part we will split into 2 groups. Group A please form a circle on this side, group B do the same over here. *After giving paper to brainstorm on*.

▶ To group A: brainstorm ways to cope with challenging emotions as they happen.

▶ To group B: brainstorm ways to cope with challenging emotions in the long-term.

▶ Now lets make a circle all together, we're going to share what conclusions has each group found.

Debriefing:

▶ Which strategy do you think you will use next time you experienced a difficult emotion?

Materials:

▶ Blindfolds, hearts, clay, orange(s), wheels of emotions.

HOW ARE YOU?

Duration: **80 min**

Learning objectives:

► In this workshop we will identify emotions in others, deal with emotions in others and embrace the considered “negative emotions” - identify their reasons and their purpose.

Methodology and instructions:

Recap of last time: identifying our own emotions, expressing them and dealing with them

► “How did you apply the techniques in real life since last time? (eg. counting till 10, taking a few deep breaths)”

Mirror of emotion scale: fear, joy, anger, disgust, sadness

► For this activity, participants line up in front of each other in pairs of two.

► Participants are handed three papers with objective descriptions of a situation each. They are invited to identify the first layer of emotions, pass the paper to another group for the second layer and once more for the third layer. They are allowed to use the wheel of emotions to “dig deeper”.

Debriefing(1) about the complexity of emotions and misinterpretation of non-verbal signs.

Empathy Bingo:

► Copy the handout or put on newsprint 12 squares with the following words written in the boxes: advising, one-upping, educating, consoling, story-telling, shutting-down, sympathizing, interrogating, explaining, correcting, fixing it, and empathizing.

► Hand out the handouts [if you are using them] to all partici-

pants. Have a co-facilitator read each one of the “A’s” below and you respond with the “B.” Ask the group to name the type of response you gave.

Debriefing (2) options while facing a conflict involving our emotions (when emotionally invested), on listening, helping (or not), how others’ emotions affect us (ownership).

Debriefing:

Debriefing (1)

Non-verbal signs of emotions, Check your interpretation (don’t assume), Complexity of emotions

- ▶ Is it difficult to identify how someone is feeling solely on what the other person says?
- ▶ Why?
- ▶ What other factors may help us identify how they are doing?
- ▶ What could happen that would make someone misinterpret a sign and believe something different is happening? (if pax need some help: How can we avoid this?)
- ▶ (Referencing to second exercise) Do you think it’s possible for emotions to interact with each other?
- ▶ How, or in which way can this happen?

Debriefing (2)

Ownership of emotions. We can choose how we react (to improve the course of a situation): listening/observing, empathy, taking distance...

- ▶ *Ownership of emotions question* Can you feel what someone else’s feelings are like? - What can you do to find out about them?
- ▶ What do you think we can do in a [difficult active or passive] clash with another person?
- ▶ What could we do in order to better understand the other?
- ▶ What is the advantage of understanding the perspective of the other? (if needed) Or the other understanding yours?

- ▶ What can we do when the cause is lost (we cannot reason with the other person), doesn't matter how hard we try?

Materials:

- ▶ pens, papers, handouts

(<https://drive.google.com/file/d/17fDukXcnBciQKx6ZizbWhzL-RGBFRic1U/view?usp=sharing>)

RELATIONSHIPS

Duration: **60 min**

Learning objectives:

- ▶ This workshop has an aim to develop participant's awareness of different love languages and identify a personal one. Next aim is to become aware of their own values in (romantic) relationships and those of others. Last but not the least aim is to encourage open conversation about relationships.

Methodology and instructions:

Icebreaker Moving pictures

- ▶ Our goal is to create a constantly moving scene, in which only two people are allowed on the "stage" at the same time.
- ▶ The people in the public must find connections with the already existing elements and jump in in the picture, saying what we are out loud and who we are in the picture instead of.

Five love languages quiz

- ▶ You're going to see 30 pairs of things that your parent(s) might do or say to show love to you. All you have to do is pick one item

in each pair that you like better. For some of them, you might like both options—but just pick one. When you finish marking your answers, count how many times you circled each letter and transfer to the appropriate blank at the end of the test.

▶ Which is your love language?

Presentation of all five love languages

Choosing values in relationships, narrowing it down

▶ Pick values which you appreciate in a relationship from the list, write them on a paper (at least 10).

▶ Choose the seven more important values from your personal list.

▶ Which are the four most important values? Please write them down.

Debriefing:

▶ What just happened? How was it? Why?

▶ What is one of your four values? Can you give an example what your partner would need to do to meet that need?

▶ What happens if one of these needs are not be fulfilled in your relationship? Communication?

▶ And if it cannot be fully fulfilled? Do you feel you require different things fulfilled by different people? Other loved ones.

▶ How do these values/needs differ in a friendships and family?

▶ What do you think was the purpose for this activity?

▶ What would your ideal relationship be like?

▶ What are you looking for in a boyfriend/girlfriend?

▶ What comes to your mind when you think of real love?

▶ Do you know anyone who has a healthy relationship? Discussion about relationships

Resources:

▶ <http://www.5lovelanguages.com/>



UNHEALTHY, HEALTHY AND FULFILLING RELATIONSHIPS

Duration: **60 min**

Learning objectives:

- ▶ To be aware of healthy and unhealthy relationships and to know that work is required for a fulfilling relationship.

Methodology and instructions:

Rabbit

- ▶ Take a blank paper and a pen. Reflect on how would your perfect date happen. What location? What time? What season? What activity? You can write down as many details as you want, it is only for yourself.
- ▶ Now come to the circle. We are going to throw the rabbit to each other. Whoever gets the rabbit needs to answer a short question. List: location, season, activity, ... Person passing the object asks the question.

Healthy/unhealthy relationships: personal examples, real love, qualities of boyfriend/girlfriend, toxic people, boundaries.

In groups of 3:

- ▶ You will have to discuss about relationships - both romantic and friendships - answering to this questions (for orientation):
[debriefing questions]
- ▶ Now let's move back to the semi-circle, we will share what you just discussed.
- ▶ What are some traits of healthy relationships?

- ▶ What are some ideas on unhealthy relationships?
- ▶ How are the people we consider toxic?
- ▶ How can we set boundaries in relationship with them?

Debate: How to make sure he/she is the right person?

- ▶ You might be wondering how we know when he or she is the right person.
- ▶ What aspects do you look for in a person to consider him/her “the one”? (remember the content of our last workshop on values)
- ▶ Which signs/clues tell us this person is “the one”?
- ▶ Is there really an ideal person? Or a myth? (perhaps we need to put some effort into making a relationship ideal, rather than waiting for it to arrive into our lives)

Debriefing:

- ▶ Do you know anyone who is in a healthy relationship? Please share some context.
- ▶ What aspects do you think it makes a healthy relationship?
- ▶ What do you think of when you think of real love?
- ▶ What are the qualities you are looking for in a (boy/girl)friend?
- ▶ How can you tell if a relationship you are in is becoming unhealthy?
- ▶ What are some traits of toxic people?
- ▶ Give an example for a boundary/strategy/measure you could set in a toxic relationship?
- ▶ Summary (form peers for each fact)
- ▶ What are some traits of healthy relationships?
- ▶ What are some ideas on unhealthy relationships?
- ▶ How are the people we consider toxic?
- ▶ How can we set boundaries in relationship with them?

Materials:

- ▶ Throwable object.

BEFRIENDING THE INNER CRITICS

Duration: **60 min**

Learning objectives:

- ▶ To be aware of the inner critic and to know tools for exercising self-compassion.

Methodology and instructions:

Inner critic vs compassionate friend

- ▶ Write down on a piece of paper how you react/speak to yourself when you are upset/disappointed about the way you did something.
- ▶ [2 min after]. Now write what you would tell a friend who is feeling upset/disappointed at themselves. [Provide another 2 min]
- ▶ Did you notice any differences in between them?

Introducing the elements of self-compassion (mindfulness, common humanity, self-kindness) by adapting a physical position for each of them - extracted from Kristin Neff's work

- ▶ *Self-compassion meditation and explanation of purpose*
(Meditation is from this source: <http://self-compassion.org/exercise-2-self-compassion-break/>. In the next lines are written different options of it – facilitator can choose the one she resonates with the most.)
- ▶ Think of a situation in your life that is difficult, that is causing you stress. Call the situation to mind, and see if you can actually feel the stress and emotional discomfort in your body.
- ▶ Now, say to yourself:

1. This is a moment of suffering

(That is mindfulness. Other options include: This hurts. Ouch. This is stress.)

2. Suffering is a part of life

(That is common humanity. Other options include: Other people feel this way. I am not alone. We all struggle in our lives.)

▶ Now, put your hands over your heart, feel the warmth of your hands and the gentle touch of your hands on your chest. Or adopt the soothing touch you discovered felt right for you.

▶ Say to yourself:

3. May I be kind to myself?

(You can also ask yourself, “What do I need to hear right now to express kindness to myself?” Is there a phrase that speaks to you in your particular situation, such as May I give myself the compassion that I need. May I learn to accept myself as I am? May I forgive myself. May I be strong. May I be patient.

▶ This practice can be used any time of day or night, and will help you remember to evoke the three aspects of self-compassion when you need it most.

Main activity of the criticizer, the criticized and the compassionate observer

▶ <http://self-compassion.org/exercise-4-criticizer-criticized-compassionate-observer/>

Debriefing:

▶ Reflect upon what just happened.

▶ Do you have any new insights into how you treat yourself, where your patterns come from, new ways of thinking about the situation that are more productive and supportive?

▶ As you think about what you have learned, set your intention to relate to yourself in a kinder, healthier way in the future. A

truce can be called in your inner war. Peace is possible. Your old habits of self-criticism do not need to rule you forever. What you need to do is listen to the voice that is already there, even if a bit hidden – your wise, compassionate self.

Materials:

- ▶ Papers & pens for everyone, paper tape or rope.



HUMOR

Duration: **45 min**

Learning objectives:

▶ To deal better with our emotions in a manner of practicing our laughable nature. This means we will use humor as a tool for dealing with our emotions.

Methodology and instructions:

Mindset note

- ▶ Write on a piece of paper the way you are feeling right now.
- ▶ After this full day of work, maybe you are feeling frustrated, tired, excited, write it with few sentences on a piece of paper.
- ▶ Keep it with you, you will need it for the end of the workshop, you will not have to share it.

Wolf hand house

- ▶ We are in pair, holding hands, except two persons.
- ▶ One person is the wolf, the other person has to run away from the wolf. To be protected, he has to find someone else and hold his free hand.
- ▶ The person holding his other hand cannot stay and has to leave. This person is the new target of the wolf.

Gibberish(improvisation theater)

- ▶ *One player is an expert on a subject. The subject will be about emotions, often provided by the audience.*
- ▶ *Expert is from a foreign country, she gives a lecture in Gibberish.*
- ▶ *A second player translates Gibberish into English.*
- ▶ *A third player mimes the expert.*

Debriefing questions:

- ▶ Think about how you are feeling right now.
- ▶ Is there any change in the way you are feeling right now compared to before the workshop?
- ▶ Which part of the workshop was the most useful for this change?
- ▶ Which part was the most difficult to get involved in?
- ▶ How has humor helped with addressing the topic of emotions?

CONSENT

Duration: **50 min**

Learning objectives:

- ▶ Experience and practice negotiation and agreement, develop communication skills around boundaries, wants and needs.

Methodology and instructions:

Shaking hands activity: an activity about exploring what consent may be like

- ▶ We will perform different handshakes.
- ▶ First will be “normal” - done without communication. It is spontaneous, and some people might prefer this kind of approach. One example: Kissing on the cheeks members of your family.
- ▶ Second handshake will be negotiated. What is the best for you and the other? More freedom. Less fun and spontaneity. May be the best for some people. One example: Working in a group.

Third handshake: shake hand to the others finding a balance between the first handshake and the last handshake. How consent is interpreted in the third handshake? Paying attention to each other's. Make it enjoyable for both. Focus on micro-communication. One example: Flirting with someone.

The no activity

▶ Participants are in pair. One has to ask something to obtain a yes from the other person. The other person has to say no and only no, no matter what.

Debriefing

Feedbacks on papers

▶ Ask participant to write feedbacks for the whole session.

Instructions:

Shaking hands activity

▶ “This is a lesson about consent and what that means.
▶ - First of all I would like everyone to shake hands, if you want to.
▶ - Okay, how was it? What is the secret of a great handshake?

Second handshake:

▶ This time, I would like you to shake hands again but I'd like you to negotiate it.
▶ Try to not presume what the other person wants, as if it one someone from another country. Left or right? How firm? Do you want to dry your hand first? Do you want to add something like a hug? A fist bump? A kiss?
▶ How was it? How was it compare to the first handshake? Did anyone prefer the first handshake?

Third handshake:

▶ Shake hands for one last time. I'd like you to try to get a balance between first handshake and second handshake. Keep it fun and spontaneous. Look for body language, eye contact,

facial expression. Make attention to every details. Keep it simple and smooth.

▶ How was it? How was it compare to the previous handshake? How did you communicated to the others the handshake? What did you do?

▶ Are there times when you feel like you cannot say no to a handshake?

The no activity

▶ You are in pair.

▶ One of you has to ask something to the other one. It can be anything “Do you want a sandwich?” “Give me your shoes”...

▶ The other one has to say no, no matter what.

▶ After two minutes: Exchange roles.

▶ After 4 minutes: Go in groups of 4.

▶ Three persons has to ask the same question and the fourth person has to say no, no matter what.

▶ How was it? What was easy and what difficult? Was it tempting to say yes? Why? How was it in comparison to everyday life?

Debriefing:

▶ Questions are written in the chapter instructions, throughout the activities.

DISCOVERING VALUES

Duration: **50 min**

Learning objectives:

▶ To know which are my values, with which behaviors I live them and how does this make me feel, to be able to connect to each other on common values.

Methodology and instructions:

Meditation journey, short debriefing

▶ Leading participant to a journey in which they identify three times in which they were the happiest, most proud, experiencing great failure, very efficient.

▶ Debriefing: 1. Give yourself advices on what you want, don't want to do in the future based on what you discovered makes you happy, proud, (un)satisfied. 2. Reduce them into few words.

Activity for forming the group identity: Network of values

▶ We will share our values – we will say our beliefs about authenticity, humor, belonging, connection, community, self-care, autonomy, accomplishment, open-mindedness, spirit of adventure, environmentalism, health, creativity, optimism, courage, knowledge. We will connect with string our feet with the feet of others that share similar beliefs.

▶ Take two papers. Say your belief about the topic and give an example how this belief manifests in your life. Who will start?

▶ The one who share the same belief on the topic raise your hand.

▶ The one. Person chooses somebody and passes the string:

that person says an example how this belief manifests in her life.

▶ And then says her belief about the topic on her paper and gives an example how this belief manifests in her life.

Debriefing:

- ▶ How do you feel?
- ▶ How was it to think of pleasant memories?
- ▶ To which words did you connect them?
- ▶ What do you want to do to respect your values?
- ▶ What do you need to do this?
- ▶ What did you discover about having values in common with others?
- ▶ What surprised you about having values in common with others? ▶
- ▶ Could you connect in a new way with some of your school-mates in the future?

Materials:

- ▶ String, small papers with values written on them.



MIRRORING

Duration: **50 min**

Learning objectives:

- ▶ To know which attitude enables expression, and which attitude enables understanding of others.

Methodology and instructions:

Mirroring the dance

- ▶ Walk through space. Search for the empty space.
- ▶ How does your body feel?
- ▶ Are there any tensions? If yes, find a movement to release it.
- ▶ Now move all your joints. Start with head, continue with arms, spine and hips, legs.
- ▶ Now notice the presence of others. Make eye contact.
- ▶ Choose a partner.
- ▶ One person has a role of the initiator of the dance – that person can move as she wants.
- ▶ Second person has a role of the mirror. Who is who?
- ▶ Mirror: Technicalities of the movement of the other person are not important. Look in the eyes, understand what the person is expressing with her movement and reflect back this movement.
- ▶ Change roles.

Mirroring the story

- ▶ Initiator: Tell a story with your movement.
- ▶ Mirror: Watch, remember what was expressed. After you got the whole story, reflect it back.
- ▶ Change roles.

Debriefing:

- ▶ How did you feel when you were the initiator of the movement?
- ▶ What have you discovered about your expression?
- ▶ What was important when you were expressing yourself with movement?
- ▶ What did you have to take care of?
- ▶ What attitude do you need to express yourself?
- ▶ How do you express yourself with words?
- ▶ How did you feel when you were the mirror?
- ▶ What was important when you were receiving from the other person?
- ▶ What did you have to take care of?
- ▶ What do you have to be attentive at to understand others when they are talking?

Materials:

- ▶ Music

VALUES AND PERSONAL IDENTITY

Duration: **45 min**

Learning objectives:

- ▶ creating skill to reflect on different levels about an experience by using the iceberg tool
- ▶ gaining knowledge about what drives individual behavior
- ▶ building an attitude to reflect about oneself

Methodology:

Value Assessment:

- ▶ A handbook is offered to the participants that contains small cards stating a variety of values, reflective questions to identify one's values and a drawing of an iceberg. The adolescents get time and help to identify their most important values.

Iceberg Metaphor:

- ▶ By using the metaphor of an iceberg the adolescents are introduced to the different phenomena of emotions, thoughts and values in the human mind and how they shape our behavior. The group will discuss, if they can link this model to their own experience.

Instructions:

Value Assessment:

- ▶ You will have some time now to look through the value cards. In case you do not understand a value, let us know and we can discuss the meaning of the notion in the group.
- ▶ Choose five values that are most important to you.

- ▶ If it is possible, you can rate the five values according to their significance.
- ▶ Draw a symbol for your most important value on page 8.
- ▶ Can anyone present the symbol and the value to the class?
- ▶ There are more questions inside the handbook that can help you to find your values. You can answer them when you are at home.

Iceberg Metaphor:

- ▶ We would like to introduce you to a model that tries to explain how our behavior is shaped and influenced. The model has the shape of an iceberg. The small visible part of the iceberg resembles our behavior. Underneath the water - invisible inside us - are our emotions, thoughts and values. They interact with each other and finally shape how we behave.
- ▶ Can some of you share a situation when they have experienced one of your high-rated values?
- ▶ Can you identify the elements of the iceberg within your experience?

Debriefing questions:

- ▶ Can someone quickly summarize what we did today?
- ▶ How was it to analyze one of your experiences with the iceberg model?
- ▶ Did you have any discoveries throughout the whole session about yourself?
- ▶ How can the iceberg model be useful for you?
- ▶ How can you further apply this?

Materials:

- ▶ value cards, value-handbook

AUTHENTIC COMMUNICATION

Duration: 45 min

Learning objectives:

- ▶ building attitude to just listen
- ▶ discovering skill to speak more authentically

Methodology:

Energizer - Journey through different spaces:

- ▶ The facilitator reads a story. The participants will imagine the story and react by moving as the story goes on.

Blindfolded talk:

- ▶ The room is arranged by placing sets of 2 chairs facing one another. The participants form pairs and sit down on each cluster of chairs. The participants blindfold themselves. They receive a question. There are two roles: one adolescent is supposed to answer the question blindfolded, the other one is supposed to only listen blindfolded. The pairs can intuitively decide who will start to answer. Then there will be a sign that tells them to switch roles. After everybody has answered the first question, one member of each pair is swapped by another one from a different pair, and a new topic is proposed. Then debriefing can proceed.

Instructions:

Energizer - Journey through different spaces:

- ▶ Start to walk randomly through the room
- ▶ Now imagine that you are walking on the street.

- ▶ The street is starting to get crowded. People bump into each other.
- ▶ You realize that you are terribly late for school. You have an exam, so you start to run.
- ▶ Now it is starting to rain. It is raining heavier and heavier.
- ▶ There are large puddles on your way.
- ▶ The water is rising higher. to your knees, to your hips.
- ▶ You are in an ocean. and.. oh no... there is a shark behind you. It is hunting you.
- ▶ The ocean disappears. You start to feel very cold.
- ▶ Suddenly the floor is turning into hot sand. You are in a desert.
- ▶ Finally you are back on a usual street. But, ohh, no... The whole street is covered in eggs.
- ▶ The eggs disappear and we are back here in our classroom.

Blindfolded discussion:

- ▶ Today we will talk without seeing each other.
- ▶ We will put you in pairs facing each other. Then you will get a question. One of you will start to answer the question. (You can decide intuitively who will start) The other person has the task to just listen and not add her/his own thoughts.
- ▶ After some minutes, you will hear a bell. This is the sign to switch. Now the other person will talk and the other one will just listen.
- ▶ You will hear a sign again that tells you to stop. Then one of us will come and a few of you will be guided to different places facing new people. We will touch you on the shoulder and lead you by the hand into your new seat. When you are seated wait until you hear the next topic. Some of you won't switch places in first place. Just stay calm and quiet on your chair.
- ▶ Please remain silent. Talk only if you hear the bell and the question.
- ▶ Please blindfold yourself with a scarf and wait until you hear the question/topic you should talk about.
- ▶ Question: Share a happy memory from your childhood.

- ▶ Question: Share a situation when you experienced a negative emotion.
- ▶ Question: Share a situation when you felt lost and did not know what to do.
- ▶ Question: Share a moment when you did something, you felt confident in doing it and experienced success.
- ▶ Question: Share a moment when you felt passionate about what you were doing and fulfilled.

Debriefing questions:

- ▶ How have you felt during the blindfolded exercise?
- ▶ What are the differences between a usual and a blindfolded conversation?
- ▶ How is this different to talking normally (without blindfolds)?
- ▶ What are the differences in talking blindfolded?
- ▶ What are the differences in listening blindfolded?
- ▶ How can you use this experience in the future?

Materials:

- ▶ blindfolds (i.e. scarfs, towels, shirts...)

TAKING PERSPECTIVES

Duration: **45 min**

Learning objectives:

- ▶ being able to dissolve from one point of view and consider different perspectives

Methodology:

One Challenge from four perspectives:

- ▶ In this activity, the participants have the chance to work with one of their recent challenges. They will take different perspectives in order to discover new aspects, solutions and approaches.

Instructions:

One Challenge from four perspectives:

- ▶ Take three minutes for yourself, find a place where you are not disturbed and think about a challenge you are facing in your life right now.
- ▶ Have a look at the Dixit-cards and pick one that represents your challenge.
- ▶ Try to identify, who or what are or is your opponent (what is causing the challenge/ what is working against you). Write it down.
- ▶ Now think about an idol/inspiring person or a person you admire. Write it down.
- ▶ Please form groups of three or four.
- ▶ There are two roles: one of you will talk and share, the others are only listening and try not to judge.
- ▶ One person will start to share her/his challenge from four dif-

ferent perspectives. First, as yourself. Then, as your opponent. Then, as your idol. Then, as your future self in 5 years.

- ▶ For each perspective, you have one and a half minutes. We will tell you when to change perspective. When you change perspective you stand up, turn around and sit down again.
- ▶ After one person has shared all the four stages, the next one continues, you will have time to discuss your challenger after everyone has shared.

Debriefing questions:

- ▶ Active Reviewing with color pens or Dixit-cards: Pick a card/c-colour that resonates with the feeling you have about your challenge right now.
- ▶ How do you look at your challenge now, after you have seen it from different angles? Have you discovered something new about your challenge?
- ▶ Can you further use our approach?
- ▶ What do you take from this session home?

Materials:

- ▶ Dixit-cards, bell, paper, pens

CONNECTING INSIDE AND OUTSIDE

Duration: **45 min**

Learning objectives:

- ▶ building the attitude to be open towards influences from the outside
- ▶ acquiring the skill to connect one's mind with the outside world to find answers, inspiration and messages

Methodology:

Meditation:

- ▶ Throughout a small meditation, the participants get closer to their emotions and thoughts. They reflect their past day in order to be connected to their current life situation.

Street Wisdom

- ▶ In this activity, the participants will search in groups for questions they have connected to their life right now or the world in general. Then they will walk mindfully through their environment and see if they can find answers to their questions in the outside environment.

Instructions:

Meditation:

- ▶ Sit down comfortably.
- ▶ Close your eyes. Focus on your breath.
- ▶ Inhale. Exhale. Where do you feel your breath?
- ▶ Guide your attention towards your environment.
- ▶ What do you hear? What smells are there? Is it warm? How does your body touch the ground? How do you feel your

clothes?

- ▶ Now have a look inside yourself.
- ▶ What do you feel?
- ▶ Do any thoughts come to your mind? Try to acknowledge them and let them go.
- ▶ Focus on your breathing.
- ▶ How do you feel after this day?
- ▶ What thoughts have occupied your mind during this day?
- ▶ What emotions have you experienced?
- ▶ Gradually come back...

Street Wisdom:

- ▶ Please form two groups.
- ▶ Find three meaningful questions you have.
- ▶ Keep the questions in your mind. Start to walk around and pay attention to your environment. Try to open your senses, your ability to feel emotions, to think and to imagine. See, if you can find hidden answers to your question in the environment.
- ▶ Whenever you find an answer, take a picture to remember it.
- ▶ You will have 15 minutes and afterwards we join and share.

Debriefing questions:

- ▶ How did you feel during this activity?
- ▶ Have you discovered something?
- ▶ How was it to connect to the environment?
- ▶ Why did it work? Why did it not work?
- ▶ Have you discovered something about yourself?
- ▶ In which situations can you further use this?
- ▶ Is there a task you can apply this technique to today?

Materials:

- ▶ paper, pens

MANIFEST EMOTIONS

Duration: **45 min**

Learning objectives:

- ▶ Knowing that emotions carry messages

Methodology:

Discussion: What is an emotion?

- ▶ The session will start with a short discussion about emotions to initiate curiosity about what an emotion actually is.

Sculpting an emotion:

- ▶ Through the task of shaping one's emotion into a human sculpture the participants start to relive this emotion and understand it more deeply. Through embodying their own relation towards this emotion, the participants can discover the meaning of this emotion for themselves.

Instructions:

Discussion: What is an emotion?

- ▶ During this session, we will explore the topic of emotions.
- ▶ For our first activity, we need groups of four. Let us form groups of four.
- ▶ You will get a question. You have five minutes to discuss this question and come to an answer in the group. Then we will share your answers and discuss them together in the big group.
- ▶ The question is: What is an emotion? You all have emotions. You probably have experienced emotions already today. Your subjective experience is valuable. You can use it to find an answer.

- ▶ Further questions to guide the discussion in the group: What could be the cause of an emotion? Why do we have emotions?

Sculpting an emotion:

- ▶ Please form pairs.
- ▶ One member of the pair will be the sculptor. The other one her/his statue.
- ▶ The sculptor is deciding how the statue should look like. The sculptor can move the body parts of the statue. Later on we will switch roles
- ▶ Please spread around the room and decide who will be the sculptor.
- ▶ Everything clear so far?
- ▶ This is the task for the sculptor: think about a strong emotional moment and shape your experience of this emotion in the statue. Manifest your experience of the emotion in the statue.
- ▶ After three minutes... come to an end... step back... you have one minute to look at your emotion.
- ▶ The next task for the sculptor is to turn herself/himself into a statue as well and to embody his/her relation to this emotion. You will hold this position for another minute.
- ▶ Now we switch roles.

Debriefing questions:

- ▶ What did we do?
- ▶ How did you feel during this exercise when you had the role of sculpting?
- ▶ How was it to turn your emotion into a statue and to see your emotion in front of you? Did you discover something?
- ▶ What happened when you put yourself in reference to this emotion? Did you discover something?
- ▶ Was it helpful to engage with a past emotion, if yes in which way?
- ▶ What can engaging with a past emotion yield?
- ▶ How can you further use this in future?

- ▶ What tools could help you to do this?
- ▶ Can you think about a concrete practice?

Materials:

- ▶ none

PRINCIPLES AND EMOTIONS

Duration: **60 min**

Learning objectives:

- ▶ finding and practicing principles
- ▶ positive attitude towards new topic: emotions
- ▶ observing your emotional experience

Methodology:

Principles:

- ▶ To create awareness about the group atmosphere and how everyone can contribute to a supportive environment, principles are set up. This process is initiated by two questions: “What do you need from others in order to feel safe?” and “What can I do to discover myself here?”.

Living Memory of Emotions:

- ▶ The group turns into a living set of memory with two competing players. The participants will be memory cards. Each pair of living memory cards embodies one emotion through sound or movement. The two players try to find the pairs with the same emotional expression and they have to identify the expressed

emotion.

Spreadsheet “Observing my emotional experience”

▶ The adolescents receive a spreadsheet to fill out during the next week about the emotions they experience. The spreadsheet is supposed to create awareness and help the participants to relate the content of the workshops more easily to their lives.

Instructions, 1st part:

Principles:

- ▶ (The group joins in a circle. The materials are in the center.)
- ▶ Today we will take some time to create principles for our group to create our vibrating learning environment.
- ▶ To start this process with you I have two questions. Here are some post-its and pens. Write at least one answer on a post-it, the more the better, there is no limit.
- ▶ First Question: What do you need from others in order to feel safe?
- ▶ Second Question: What can I do to discover myself here?
- ▶ Please form two groups now and arrange the answers of one of the two questions in categories on a flipchart paper and present them to the other group.
- ▶ Let us agree on one phrase/word to sum up this category and a symbol. Can we find together some symbols and phrases to represent the categories?
- ▶ Can someone draw this symbol?
- ▶ (One after the other the categories are discussed. The group searches for phrases and symbols to sum them up and they draw the symbols.)

Living Memory of Emotions:

- ▶ Today we will play memory. It won't be a usual memory

though, it will be a living one.

- ▶ You yourself will be the memory cards.
- ▶ Two of you will leave the room. The rest will form pairs.
- ▶ Each pair will pick a card that says one emotion. The pair will agree on one way of expressing this emotion through movement or sound. (words are forbidden)
- ▶ Then the pairs split and all the living memory cards mix.
- ▶ The two memory players will then in turns try to figure out the pairs. They can always choose two memory cards and see if the expression matches. If they find a match and if they can identify the expressed emotion, they get a point.
- ▶ Who would like to be a player?
- ▶ The two players have to leave the room now.
- ▶ (Players leave the room)
- ▶ Please form pairs and pick a card.

Debriefing questions:

- ▶ How did you feel during this game?
- ▶ Have you discovered something new?

Instructions, 2nd part:

Spreadsheet “Observing my emotional experience”

- ▶ During the next weeks we will engage with the topic of emotions. It is our goal to do something here that is related to your life. It should be comprehensible by your own experience and it should be applicable in your life and help you.
- ▶ In order to unite what we do in here, in the classroom and what happens to you outside this school, we made this spreadsheet. It is supposed to help you to get more aware about your emotional experience and therefore give our discussions more relevant and real substance.

ACH... HOW BUSY ARE OUR MINDS

Duration: **45 min**

Learning objectives:

- ▶ Raising awareness about how the process of evaluating influences ourselves

Methodology:

How do you feel?:

- ▶ The participants get some time to identify the emotion they experience in this moment.

Running Mind:

- ▶ In a small meditation, the participants are asked to try to think about nothing. They experience the capability of the mind to always relate and connect.

Running Horse:

- ▶ The participants receive the challenging task of drawing a running horse realistically. During this task they also write down the thoughts that come to their mind. Later on, the thoughts and their influences will be discussed.

Instructions:

How do you feel?:

- ▶ Look inside you.
- ▶ How do you feel?
- ▶ Choose a colour pen that represents your emotion.
- ▶ We will go through the circle and share our emotions. If this is very uncomfortable for one of you, you can choose not to share.

Running Mind:

- ▶ Sit down comfortable.
- ▶ Focus on your breath.
- ▶ Notice the sounds, temperature, feeling of clothes.
- ▶ Now draw your attention into your mind and try ... to think ... about nothing.

Mini-Debrief: Did it work?

Running Horse:

- ▶ You have a paper and a pen in front you.
- ▶ It is your task to draw on the left side a running horse and on the right side to write down the thoughts that your mind creates.
- ▶ Try to avoid talking.
- ▶ You have to do this as realistically as possible and you have to do this in 4 minutes.
- ▶ We have another task for you. Try to draw a human hand holding a glass on the left side and on the right side write down the thoughts that your mind creates.
- ▶ You have to do this as realistically as possible and you have to do this in 4 minutes.
- ▶ Please gather in a circle. Let us take a minute to share our results and a laugh.

Debriefing questions:

- ▶ Was it difficult to write down your thoughts?
- ▶ Go through the thoughts you wrote down and identify how they influenced your drawing.
- ▶ Which had a positive and/or negative effect? Could you share some examples?
- ▶ Where else do you have to deal with these kind of evaluative thoughts?
- ▶ How can we deal with these thoughts?

Materials:

- ▶ papers, pens, colourful pens



MINDFULNESS

Duration: **45 min**

Learning objectives:

- ▶ Know that we can be mindful towards our outside(senses) and our inside (emotions & thoughts)
- ▶ Being able to observe internal world more carefully

Methodology:

Getting into the Topic:

- ▶ The sessions will be started with a few questions to connect to the previous experiences of the participants and to discuss the relevance and use of the topic. The questions are: “Do you always realize when you have a strong emotion?” “Try to find a situation, when you wish you had realized your emotional state earlier.”

Meditation:

- ▶ During a meditation, the participants will first focus on what they can perceive with their senses. The facilitators will add some sounds and smells. Then their focus will be guided towards their inside. They will mindfully observe their internal world as they did before with the outside world. By the end of the meditation the facilitators will guide the group to hold hands in the circle and to observe the physical sensation of the hands as well as the evoked changes in their inside world.

Instructions:

Getting into the Topic:

- ▶ We would like to start today's session with a question.
- ▶ Do you always realize when you have a strong emotion?
- ▶ How do you realize, that you have a strong emotion?
- ▶ Try to find a situation, when you wish you had realized your emotional state more early.

Meditation:

- ▶ Sit down in a comfortable position and close your eyes.
- ▶ Observe your breath. Observe the path the air is taking inside you.
- ▶ Where do you feel the passing air the strongest? Focus on this point.
- ▶ Inhale... and exhale.
- ▶ Wander with your attention into your nose. Can you observe any smells?
- ▶ (The facilitator opens a jar with a spice.)
- ▶ If you had to paint this smell, what would it look like.
- ▶ Now feel the temperature of the room.
- ▶ Is it warm or cold?
- ▶ Now focus on the sensations you have on your skin.
- ▶ Travel with your attention into your ears and observe what sounds you can hear.
- ▶ Which ones are loud? Which ones are very silent?
- ▶ Try to listen to the sounds as if you had never heard them before. Observe them very closely. How does it actually sound?
- ▶ (The facilitators add some silent, gentle sounds like a softly rustling, thin plastic bag.)
- ▶ Now... with the same attention, focus on your inside. What is inside you?
- ▶ What do you feel in your body?
- ▶ What is inside your mind?
- ▶ How do you feel?
- ▶ Are there any thoughts in your mind?

- ▶ Now we will move your hands. Try to stay calm and let it happen.
- ▶ (The facilitators help the participants to hold hands in the circle)
- ▶ Observe closely what you are feeling. The warmth... the texture... the weight...
- ▶ And what is happening inside you?
- ▶ Slowly let go of the hands.
- ▶ Take some more deep breaths.
- ▶ Gradually come back... and open your eyes.

Debriefing questions:

- ▶ (The facilitators open the jar with the spice again) How have you experienced this smell?
- ▶ (The facilitators make the noise with the rustling plastic bag again) How have you experienced this noise?
- ▶ Have you noticed something new, because you concentrated just on the sensations?
- ▶ What is the difference between a mindful and a usual experience for you?
- ▶ How can it be useful?
- ▶ Then we asked you to look inside you... How was this?
- ▶ Have you discovered something?
- ▶ How can you apply mindfulness on your internal world?
- ▶ What can you do in order to notice your emotional state more easily?

Materials:

- ▶ things that smell and make noises like a jar filled with a spice and a thin plastic bag

CONVERSATION WITH AN EMOTION- SEARCHING FOR THE MESSAGE

Duration: **45 min**

Learning objectives:

- ▶ Discovering that emotions have messages
- ▶ Being able to reflect about the message with the help of expression and reflection questions

Methodology:

Diving into the Topic:

- ▶ The session starts with a small discussion to make the brains warm and curious. The participants for groups and find answers to the questions: “What is an emotion?” and “Why do we have emotions”. Then the answers are shared in the big group.

Searching for the message:

- ▶ In this session, the main focus lies on understanding one’s emotions and their messages better. Besides that, methods from the previous sessions get revised and used to help in this process, like the meditation or the spreadsheet to observe an emotional moment in detail. In the whole room corners are arranged. Each corner represents one emotion. In each corner the children find tools to express the emotion with art, a sketch of a human body in which they can mark how they experienced the emotion in their body, a spreadsheet with questions that helps to observe the emotional moment in detail, a set of questions that guide them towards the message of the emotion and

a small emotional emergency toolkit.

▶ The adolescents are asked to think about a strong emotional moment of their past, to identify this emotion and join in the corner of this respective emotion. The facilitators guide the participants through a small meditation back into the moment to identify thoughts, body sensations and urges to act. Afterwards the participants can individually explore the corner and work with their emotion.

Instructions:

Diving into the Topic:

- ▶ Hello.
- ▶ Please form groups of four or five.
- ▶ This session we will start with two questions.
- ▶ We all have emotions. We experience them probably every day. But what actually is an emotion? Think about how you experience emotions and try to find a description for this human experience.
- ▶ The next question is: Why do we actually have emotions?

Searching for the message:

- ▶ Today we will have a conversation with one of our emotions to find out more about this emotion and in the end about ourselves.
- ▶ For this we prepared 5 stations: anger, guilt/shame, fear, happiness and sadness.
- ▶ Think about a strong emotional moment you have experienced. Identify the emotion and find the right station.
- ▶ With pen and paper, go to the station and sit down comfortably.
- ▶ Close your eyes and focus on your breath.
- ▶ Observe your environment.
- ▶ Now step inside yourself.
- ▶ Find the place where the memory about this experience is

hidden.

- ▶ Open your memory and see what was happening in this moment. Who was with you? Where were you? And what was happening? What were you thinking in this moment? What did your body feel like? What did you want to do? How did you react in the end?
- ▶ In this corner you find different tasks how to engage with your emotion.
- ▶ There is the spreadsheet which you might remember from the previous session. This can help you remember clearly what happened in the past moment when you experienced the emotion.
- ▶ There is the sketch of a human body. Here you can show how you felt the emotion in your own body.
- ▶ There are questions which you can try to answer in order to find out why you have experienced this emotion and how you want to react to this emotion.
- ▶ There are tools to create art. Feel free to follow your intuition and express in whatever way you need to.
- ▶ Take a look at them and choose the ones that suit you the best right now.

Debriefing questions:

- ▶ What did we do today?
- ▶ What emotions have you experienced in this process?
- ▶ Have you discovered something new?
- ▶ What was most useful for you?
- ▶ How can you further use this?

Materials:

- ▶ paper and different materials to express emotions through art like crayons, clay, color pens...
- ▶ for each corner (5x) the spreadsheet from the session “Principles and emotions”

The emotional experience:

What has happened... (describe situation)	What body sensations do you observe inside you...	What are you thinking...	Can you name the emotion...	What tendencies/urges to act do you observe...

► for each corner (5x) a simple sketch of a human body

► for each corner (5x) a small emotion emergency toolkit:

I feel... *(name of the emotion)*

when... *(what has happened)*

because... *(the meaning of the situation for you)*

and I need... *(what you need in this moment or would like to change)*

▶ for each corner -depending on the emotion- questions:

ANGER:

What does this emotion in this particular situation tell me about who I am?

- ▶ How do I believe I deserve to be treated?
- ▶ How should another person, a community, a certain space or the planet be treated?
- ▶ What seems in this moment to be wrong with the world?
- ▶ In what way might I be part of the problem?
- ▶ What do I want to change?

GUILT/SHAME

What does this emotion in this particular situation tell me about who I am?

- ▶ What is expected of me?
- ▶ What do I expect of myself?
- ▶ What do I believe are the right ways for me to be or to act?
- ▶ What are my values and which ones have I violated knowingly or unknowingly.
- ▶ How can I make things right again with others and myself?

SADNESS

What does this emotion in this particular situation tell me about who I am?

- ▶ What do I love, admire or desire that I have lost or fear I am about to lose?
- ▶ What matters to me in this situation and in general?
- ▶ What can I do to keep the loss from happening or getting worse?
- ▶ How can I grieve for what has been lost?
- ▶ What does my love or desire say about who I am?
- ▶ How might I celebrate what exists in this world?

HAPPINESS

What does this emotion in this particular situation tell me about who I am?

- ▶ What makes my world better or complete right now?

- ▶ What in general makes me happy?
- ▶ What does this say about who I am, what I value?
- ▶ How might I praise or celebrate what is good?
- ▶ Maybe there are more questions and messages ... ?

FEAR

What does this emotion in this particular situation tell me about who I am?

- ▶ What is dangerous and therefore to be escaped, avoided or treated carefully?
- ▶ What do I need to protect myself and others from?
- ▶ How much risk can I take while following my goals? Which degree of risk is optimal for me?
- ▶ What is true security?
- ▶ Which life risks and dangers, what skills or resources do I need to take care of myself and others?

WHAT WE NEED...

Duration: **45 min**

Learning objectives:

- ▶ Acquiring the skill to identifying our individual current needs
- ▶ Acquiring knowledge on human needs (origin, reason of existence, etc.)
- ▶ Improving attitude towards searching the internal (maybe also external) causes of emotions

Methodology and instructions:

Acting Conflicts:

- ▶ The participants remember conflicts and describe them on a piece of paper. The facilitators collect the descriptions. Then groups are formed. Each group receives a conflict descriptions and acts out the conflict after 3 minutes of preparation. The first group acts out their. Then the conflict will be discussed. The audience describes what they has happened. The actors describe how they felt. Then the whole group discusses why they might have felt like this and what they might have needed. The next conflict is acted out and equally discussed. The facilitators hand out a list of basic human needs and explain what a need is. After the next acted conflict and a discussion, the participants try to distinguish together with facilitators between a need and a preference.

Instructions:

Acting Conflicts:

- ▶ Please think of a real conflict between individuals which you have experienced if possible (otherwise, make one up), and write it down on a slip of paper.
- ▶ (Take all the papers, mix them in a “hat”)
- ▶ For the next activity we will form groups of 2-3 people.
- ▶ Now each group will draw one paper each.
- ▶ You have 3 minutes to prepare to act out the situation you picked. Do not worry it is fine if you improvise parts.
- ▶ The audience has to observe carefully.
- ▶ Can someone from the audience describe what you have seen? Try to be like a video camera and do not interpret or evaluate the situation.
- ▶ (Question to all the acting participants) How did your character feel?
- ▶ Why do you think this character felt like that?
- ▶ What is his/her main interest in this conflict?
- ▶ What would she/he need to be happy?
- ▶ Who would like to act out the next conflict?
- ▶ Can someone from the audience describe what you have seen? Try to be like a video camera and do not interpret or evaluate the situation.
- ▶ (Question to all the acting participants) How did your character feel?
- ▶ Why do you think this character felt like that?
- ▶ What is his/her main interest in this conflict?
- ▶ What would she/he need to be happy?
- ▶ There is a theory that we all have the same basic human needs and our behavior is driven by those needs. (handing out the list of needs) When the needs of people are contradicting each other, a conflict emerges.
- ▶ Can you identify some of these needs in our conflict?
- ▶ (The third conflict gets acted out and discussed also using the

list of basic human needs)

- ▶ What would she/he need to be happy?
- ▶ (The facilitator explains the difference between a need and a preference.) Next to needs there is also something like a preference. Compared to a need a preference is very specific. It is one specific action expected from one individual in one specific situation to fulfill the need of another person. A preference is one of the many ways a need can be met. If a preference is seen as the only way of fulfilling one basic needs conflicts and constraints can arise.

Debriefing questions:

- ▶ What did we do today?
- ▶ Have you discovered something new?
- ▶ What was easy/challenging?
- ▶ Do you see connections to your personal life?
- ▶ How can you further use this?

Materials:

- ▶ list of basic human needs, paper, pens, maybe a hat

MAKING REQUESTS

Duration: 45 min

Learning objectives:

- ▶ Knowing about the characteristics of a request
- ▶ Being able to distinguish between a request and a demand
- ▶ Being able to formulate requests

Methodology and instructions:

Impulse Dance:

- ▶ During a contact improvisation the participants will dance and interact by giving each other impulses. Later on this experience will be discussed and connected to making requests.

Instructions, 1st part:

Impulse Dance:

- ▶ Please get up. Walk around.
- ▶ Find a partner.
- ▶ You are two human beings that meet here in this spot. You both bring different emotions with you, different thoughts and you have different pasts.
- ▶ Take a look inside you. What do you feel? What thoughts come into your mind?
- ▶ Your different life situations give rise to different human needs.
- ▶ Can you identify a need you have right now?
- ▶ In this activity you will express what you need the other person to do by impulses. (we show how to transmit an impulse)
- ▶ You can go with an impulse, but you can also resist an impulse.

- ▶ One after another you initiate impulses and express what you want the other person to do.
- ▶ When the music starts you can start to interact.

Debriefing questions:

- ▶ What did we do?
- ▶ What has happened between you?
- ▶ How was it to give impulses?
- ▶ What were you focusing on? What worked/did not work? What did you have to care about?
- ▶ How was it to receive impulses?

Instructions, 2nd part:

(The facilitator integrates the answers of the adolescents and explains how a non-violent request should look like)

- ▶ In the non-violent communication we express what we need ideally with a request.
- ▶ In a request you ask someone if she/he is willing to do a specific action that is connected to what you need.
- ▶ It is specific. It is not connected to a threat. It is ideally expressed with positive language. It should be expressed with the attitude in mind, that the other person has needs as well and can say no. Also keep in mind that the request states just one option to fulfill someone's needs.

(The facilitators can refer to the examples of conflicts in the previous sessions and search for requests with the group or encourage the participants to think about personal conflicts and work on their requests. Requests can be shared and discussed in the group)

Materials:

- ▶ music



The StArt With Your Mind Team

**ADULTS
WORKSHOPS**

CONNECTING

Duration: **50 min**

Learning objectives:

- ▶ To develop a positive attitude towards opening and taking time for senses.
- ▶ To experiment with the four windows of knowing.
- ▶ To gain basic knowledge on the four windows of knowing.
- ▶ To develop a positive attitude towards using the four windows to be open, spontaneous, not judge, evaluate, overthink.

Methodology and instructions:

*Arriving in the present moment and Brownian movement + sharing names in circle, **15 min***

- ▶ Please get up and start to walk around.
- ▶ While you are walking go back in your mind to the moment, when you woke up today. How did you feel? Where there specific thoughts in your mind. Give these emotions or thoughts a space and express them in your movement or through a sound.
- ▶ Think about the way how you got here. How was this for you? Certain thoughts? Feelings? Feel free to give this experience an expression in movement.
- ▶ Try to think about what brought you here. What are your expectations? Your needs? And again give it an expression through movement.
- ▶ Now think about how you arrived here. You entered the forest. Maybe you saw the other people? And now you are here? How do you feel in this moment? Are there thoughts that occupy your

mind? Give your emotion an expression in your movement.

► Observe more carefully your surroundings while walking. What is there? Who is with you? Notice the other people? When you make eye contact with another person. Stop for a short time and exchange your names. Let us increase the speed. Continue to look at the other people and whenever you catch someone's eyes exchange your names. And even quicker...

► Puhhh... very good. Let us come into a circle. To make sure that everyone knows the names of the others, let's unite our recently acquired knowledge. Does someone know, what is the name of this person?

*Agenda of the workshop presentation **5 min***

► We are going to spend the next 2.5-3 hours together, simply said, exploring connection (with nature and with us) by using our 5 senses - touch, hear, see, taste, smell.

► During the activities, if in some ways you feel uncomfortable, you are free to choose if you want to continue or not, but keep in mind also that uncomfortable is not bad, is progress, is getting out of your comfort zone. We will also have short discussion sessions after each activity.

*Barefoot walk **10 min***

You are invited to join an activity for grounding or earthing, by walking around barefoot.

► Please take off your shoes and experience the benefits of walking around.

► Do not get worried about getting dirty; there is enough water to wash your feet at the end of the activity, if you want.

Walking barefoot has been studied also by scientists and it has a

number of remarkable health advantages, such as increasing antioxidants, reducing inflammation, and improving sleep.

- ▶ But our purpose for today is to relax, take these moments to connect with your thoughts, feelings and with the nature around us.
- ▶ Let yourself be free and experience every moment as it is.

Think about moments of connection **5 min**

- ▶ After the walking barefoot experience, you are invited to continue in the same note, by traveling with your thoughts at moments in the past when you felt that you are connected- with everything that surrounds you, maybe with a person, with someone, with nature, with you.

Connection moments group sharing

- ▶ Did you remembered some moment when you felt connected?
- ▶ Can you describe the feelings/emotions you experienced in those moments?
- ▶ If it is comfortable for you, I would like to ask you to share with the group one of the moments you thought about, so we can get inspired and maybe try new adventures in the future, that may lead to the feeling of being connected.

Short theoretical part - benefits of being in nature - Eco therapy **10 min**

- ▶ Numerous psychological studies have linked exposure to nature with increased energy, improved cognition, and heightened sense of well-being. Being in nature reduces anger, fear and stress and increases pleasant feelings.

- ▶ The easiest way to access the feeling of being connected is by being in nature
- ▶ Nature connectedness or biophilia hypothesis - this term is defined as humans' innate need to affiliate with other life such as plants and animals. This essentially means that humans have a desire to be near nature. This built in desire may be the result of spending the majority of our evolutionary history (over 99%) closely connected to nature. Biophilia is genetic meaning those humans who were closely connected to nature throughout history would, presumably, have had better access to food and fresh water.

Guided touching **20 min**

Our next activity will be about the sense of touching. We are surrounded here by a lot of things with different textures and shapes. In the next activity we are going to explore the, with the sense of touch and with closed eyes. How is this going to work...

- ▶ You will be in pairs. One of you is closing his/her eyes. The role of this person is to open her senses and receive.
- ▶ The other person will introduce his/her partner to the world around you by offering things to touch with the hands. Small things like leaves, bigger things like a tree...
- ▶ If you do not have a strong need to express something with words, try not to talk and give each other the opportunity to focus on touch. If you feel comfortable with this, you can also take off your shoes and do everything barefoot.
- ▶ The second person, as being the creator of the experience also carries responsibility. Be aware of your role and the vulnerability of the other. Try to create a pleasant experience. Also, focus on the hands and respect the privacy of the other person.

After 7 minutes you will hear the “bing” and then we switch.

Sound shower **20 min**

What will happen next. From the sense of touch we switch our focus on the sense of hearing. We are surrounded by things, we can make noises or sounds with. Loud ones or silent ones. Like the bark of a tree or the grass. We also brought some more tools with us.

- ▶ We will split the group in two groups. We again have the same roles as in the previous activity. The ones that open the senses and receive and the ones that carry the responsibility to create the experience. One group lays down and opens their senses. The other group has the task to create a soundshower for the other group with all the offered materials.
- ▶ Before we start creating the soundshower, we will give the ones that lay down a minute of just observing the sounds that already surround them, then we add our sounds and noises. Keep in mind that you as a performing group are the ones that create an experience. Try to create a pleasant and interesting experience. After five minutes, we stop and switch roles.

Mindful eating raisins **10 min**

- ▶ Please pick up two raisins and try not to eat them until you are told to do so.
- ▶ Now please eat the first raisin as you would normally eat a raisin. No other prompting is needed here. (Demonstrate eating the raisin myself).
- ▶ Now we are going to practice mindful eating with the second raisin. This is going to be very different from how you normally eat food, so listen closely to the directions.

a. *“Place your second raisin in your hand. Imagine that you are a scientist discovering a raisin for the first time. Better yet, imagine you are an alien from another planet and have just landed on Earth! This raisin is the first thing you find, so we are going to explore it using all of our senses. “*

b. *“First we will use our sense of sight. Lift the raisin up so that you can see it clearly. Focus all of your attention on really seeing it. Scan it with your vision, exploring every little ridge, bump, and surface.”*

c. *“Hold it in your fingers and notice how many colors you can see.”*

d. *“Notice all of the different shapes. Hold it up to the light and notice any lighter or darker spots.”*

e. *“Next, we will use our sense of touch. Close your eyes and explore the raisin using just your sense of touch. What textures do you notice? Is it hard or soft? Smooth or rough? Really take your time and focus your attention on feeling the texture of the raisin.”*

f. *“You may notice thoughts arising, like, ‘This is weird,’ or ‘why are we doing this?’ or even, ‘I hate raisins!’ These thoughts are normal. See if you can simply notice these thoughts, let them go, and then bring all of your attention back to the raisin. You may notice your emotions and thoughts changing as you are able to focus more attention on the raisin.”*

g. *“Now we will explore it with our sense of smell. Have you ever smelled a raisin? Move the raisin beneath your nose and very gently notice any smells. What does it smell like? Does it remind you of anything? Focus your awareness on the smell of the raisin and let all other thoughts go.”*

h. “Next, we will explore the raisin with our sense of hearing. You might laugh and think raisins do not make any noises, but have you ever listened to a raisin? Bring the raisin to one ear, close your eyes, get really quiet, and then use all of your attention to listen to the raisin. Gently squeeze it, roll it around, and try to notice if there is any sound coming from the raisin.”

i. “Finally, we will explore the raisin with our sense of taste! Very slowly place the raisin on your tongue without chewing it. Close your eyes and your mouth and let the raisin rest on your tongue. Focus all of your attention on any tastes or textures you can notice with your tongue. Roll the raisin around in your mouth and then very slowly take just one bite. What do you notice? Pay attention to the details. Take another bite. Then another.”

j. “Notice when your brain tells you it is time to swallow and then see if you can use your senses to notice how it feels to swallow a raisin. Imagine the raisin moving down your throat and into your belly.”

k. “You may even take a moment to reflect on the long journey this raisin took to get to your belly. The grape seed that grew into a plant. The farmer who picked the grapes and dried them in the sun. The truck driver who drove your raisin across the country to the grocery store. The store clerk who put it on the shelf. Me who bought the raisin and brought it to you. And finally, the journey it took from your hand, to your mouth, to your stomach, where it is now giving you the same energy it took from the sun as it grew. How often do we really think about where our food comes from?”

l. “Take a moment to notice how it feels to eat mindfully. Notice any sensations in your body and any changes in your

thoughts or emotions.

Short discussion about approach and attitude **5 min**

▶ In which way is our approach here different from the day-to-day experience?

Lines and our imagination **15 min**

In this activity we will draw.

▶ Please take pen and paper.

▶ At first you will randomly draw lines on the paper. It is an intuitive process without a goal or control. Let's start with this step. I will give you more instructions later...

▶ Please turn around the paper with the lines. Just look at it again, when I tell you to do so. In the second phase open your imagination. See what your imagination can do with those lines. Maybe it will find things or figures in it or whatever. Go with the first things that your imagination suggests you and support them with additional lines. Make them more visible. Do you understand the task? Now you can turn around the paper.

Small debrief:

- Can someone sum up what we did?
- What do you think about your result?
- What has helped you to use your imagination?
- What would have blocked the process of imagination?
- What can your imagination do?
- What do you need to give to your imagination in order to enable her to do so?

Theoretical part 4 windows of knowing **5 min**

(concept is taken from the books of author Eligio Stephen Gal-

legos “ <http://www.esgallegos.com/books/>”)

► At this point I would like to introduce you to a concept. It is called “The 4 windows of knowing”. Connecting to something or someone requires to be in the present moment, because this is the place where we shake hands, where we look into each other’s eyes, where we see and hear; This concept describes what a fully present human being is. It says that a fully present human being is present in the moment with his/her senses, but also his/her thoughts, and emotions and his/her imagination. Through those four windows we can connect to the outer world and to our inner world as well. Four windows through which the world outside can evoke something in us. They are resources human beings have to understand the world. What we did in the first part of the workshop was an exploration of our senses. The other three windows were probably also active already.

Street wisdom 20 min

In the next activity, you have the possibility to experiment with those four windows and see if you can find them in yourself and what they can do with you.

► The first step will be to find two questions and to write them on a piece of paper. The next step is the search for the answers. Instead of just stepping in to our mind and search there for the answers, in this activity the invitation is to step outside into the environment. To be fully present in the environment, to connect with your questions in your mind to the environment and to explore whether this presence can give you answers. Are the instructions clear?

► Before we start... being fully present means to open your four windows: Imagination, Emotion, Thought, Senses... In the pre-

vious activity, the one with the drawing we already explored how we can connect with our imagination. Can you transfer some of your discoveries to how to approach the task of opening all your four windows?

▶ If you find an answer in the environment take a picture of it. Later we will share them in the group. After 7 minutes, I will come to you and ask you how your experience is and whether you need more time.

Create something 30 min

▶ If we have ideas but we do not act on them, we have imagination but we are not creative. The next activity is about remembering those feelings of connection we had today. We will turn our feeling and ideas into reality by creating a symbol, an object, a drawing that represents our experience, the answer you got in your walk.

Debriefing:

- ▶ What did we do?
- ▶ What emotions have you experienced?
- ▶ Which activities were more intense for you?
- ▶ Did you discover something?
- ▶ How did the practices to open your senses influence you?
- ▶ What did the four windows offer you?
- ▶ How can you use this in your future?
- ▶ What attitude or first steps are required to start the connection with nature?
- ▶ What would be specific occasions and techniques where you can apply this?
- ▶ What can help you to actually put what you said before in practice?

Materials:

- ▶ crayons, pens, paper, colors, raisins, music



CONNECTING WITH YOUR BODY

Duration: **2 h**

Learning objectives:

- ▶ Being able to leave movement patterns behind and play with the range of movement possibilities, free expression
- ▶ Being able to observe different sensation in your body, stretch, tension, joints, weight, relaxation.
- ▶ To increase attitude towards observing how the body feels in movement.

Methodology and instructions:

Introduction

▶ **Agenda:** Before we start: a short overview about what is going to happen: My personal way of defining Connection is: there are two elements and in between a bond, the connection. Due to this channel an exchange of giving and receiving between the two elements is possible. In this workshop I want to search for what exactly can we give to our bodies and what can we receive from our bodies. We will explore different aspects of our bodies in order to get to know them and to connect to them. We will start with our joints; then we direct the focus on our weight and the muscles and then we will explore the dimensions of our bodies. After all this we will talk about the experience you had.

Arriving in the present moment

- ▶ Please get up and start to walk around.
- ▶ While you are walking go back in your mind to the moment,

when you woke up today. How did you feel? Where there specific thoughts in your mind. Give these emotions or thoughts a space and express them in your movement or through a sound.

- ▶ Remember what you went through today. What was happening? What emotions did you experience? Which thoughts occupied your mind? (Think about how you got here. How was this for you?) Certain thoughts? Feelings? Feel free to give this experience an expression in movement.
- ▶ Try to think about what brought you here. What are your expectations? Your needs? And again give it an expression through movement.
- ▶ Now think about how you arrived here. You entered the courtyard... went upstairs... entered the kitchen space... maybe you met some people... changing clothes... And now you are here? How do you feel in this moment? Are there thoughts that occupy your mind? Give your emotion an expression in your movement.

Looking into Body

- ▶ Find yourself a place in the room and stop walking.
- ▶ Close your eyes and direct your attention inwards, into your body.
- ▶ What do you feel inside your body?
- ▶ Which parts do you feel strongly?
- ▶ Which parts do you not feel at all?
- ▶ Are there parts that hurt?
- ▶ Find a movement to ease this pain.

Walking name exchange + circle name exchange

- ▶ Start to walk again.
- ▶ Now observe more carefully your surroundings while walking.

What is there? Who is with you? Notice the other people?

- ▶ When you make eye contact with another person. Stop for a short time and exchange your names.
- ▶ Let us increase the speed. Continue to look at the other people and whenever you catch someone's eyes exchange your names.
- ▶ And even quicker... Puhhh... very good.
- ▶ Let us come into a circle. To make sure that everyone knows the names of the others, let's unite our recently acquired knowledge. Does someone know, what is the name of the person on your left?

Opening connection to body

The name of this workshop is:

- ▶ Connecting to your body. What could be the first step to start this connection.
- ▶ Think a moment for yourself... What could be the first step to start a connection with your body? When are you connected? What is the ideal situation? What would it be like, if you were fully connected to your body?
- ▶ What is connecting your mind and your body? Where do I want to go...
- ▶ All the activities we will do don't have the purpose of looking pretty or perfect, but to feel your body. It is about your body and what you feel in your body. If your body at some point will tell you to stop, then respect this. Just do not confuse your mind saying stop with your body saying stop. Your mind might say stop just because something is unfamiliar and strange. (Like a wifi-connection. You need the signal. Then you can upload and download.) After every activity, I will ask you: What did you ex-

perience? in order to maintain awareness about what is happening. (this can refer to emotions or sensations in your body, you can share a word or a sentence)

Exploring our joints

We will start our search for a connection to our bodies by exploring what our bodies are and how they can move. First we will take a look at our joints. (Imagine how our movement would look like without joints? ... without joints we would end up being a stiff stick. They are one of the significant parts that actually allow us to move. Due to our joints, places where we can bend or circle our body parts, we can change our shape and further our position.) We will start focusing on our arms (but you can move other body parts as well), then our legs, and then head and spine. You can still move other body parts, but the focus is on the arms... I will play some music.

► Close your eyes. Start to move your arms slowly. How many joints are in your arms? Feel your joints. Notice the big number in your arms. Imagine what your movement looks like, this movement your joints enable you to do? Imagine what would your movement look like without joints? Now pick one joint and explore what movement is possible with this joint. Is it possible to make circles or are there limits. Observe how it feels. You can stay with this joint or you can pick another joint and start analyzing it. Where are the limits of this joint? Continue your journey through the joints. Now move your whole arms and try to engage all the joints. Use the whole potential of directions your joints offer you. Focus on the feeling in your body. Now consciously look at them. Look at how your body can move... Look

at those complex organic structures. Many small elements that work together and create your moving arms.

► We go to the legs... notice all the joints that are included in your leg. See what movement they allow you. Explore how you can bend them and go in different levels. You can jump! Explore how they can carry you through space...

► Now we go to the head and the hips and in between really important our spine, which is also flexible. I will play some music. It is your task to explore what movements head, spine and hips allow you. Imagine what your spine looks like? Why is it so flexible? Imagine the different elements it is made of and how they are bound together. Imagine what your moving spine looks like as you dance. How far can you twist your spine, how much can you bend your spine? You can try different positions, like on the floor...

► During the next song. We let our whole body live. The task is to combine the elements we just focused on separately and to unite them with all the possibilities they offer. To explore the big movement variety we can create by combining them.... Look at the other dancers in the room, observe how they can use their bodies and joints.

a. What did you experience?

Exploring our weight

Now after our joints we will focus on our weight. Weight is a difficult thing. In this workshop I would like to explore, how our body can manage our weight and how our weight can help us in moving.

► Please lay down on the floor for the next activity. Let the floor carry you and all your weight. You do not have to tense any

muscle. Now... slowly raise your head, but just a bit... a few centimeter and hold it! This is the weight of your head and the earth pulling it down. Keep holding it and feel it. A head weighs on average 6 kg. And let go and relax. We will do it again. Raise your head even less from the ground. Hold it. Feel the weight. And feel the muscles in your neck. And let go... One more time, the last time. Raise your head and hold your head. Release... Now you can continue this experimentation with other body parts like your arms and legs. Lift them from the ground analyze their weight and as important as putting effort into raising them is dropping them and relaxing. You can test their weight in different angles. You can also change your position.... Slowly, gradually move your weight and come up sitting. What did you experience?

- ▶ something on all fours to play with shifting the weight from one foot/hand to the other
- ▶ Mindful Push-Ups: Now we will do Push-Ups, but we will do them mindfully. The goal is that we do ten. You can choose whether you make them with your toes on the ground or with you knees on the ground. You can also start with the more difficult ones and then switch to the other kind. Good. Let's give it a try. Go into the starting position. Feel the pull of the weight. Observe the muscles that hold your body in this position. and start... Observe what is happening in your body. Do not escape the pain. Stay present in the feeling. What did you experience?
- ▶ So this is how it works with tense muscles. Now we will relax our muscles and we will let the weight we just experienced work for us. I will show what we will do, so I need your eyes. You will lay down. You will guide your left arm over your arms and shoulders to the right and up. Then you will pull your body with this

arm. Let your body be heavy and pull just with the arm. Other muscles are relaxed. Once you have passed the threshold let your weight do the rest. For the way back use your left leg and pull downwards and to the left. Let's give it a try. How do you perceive your body? What do you feel in your body? Observe how your body slowly gets pulled to the other side. We do the same for the other side... and another time to both sides. The next task is similar. Instead of starting with one arm. We will start with a leg. For example the left leg. You move the left leg over your body and to the right and down. Then you let your weight follow. For the way back we use our arm. How does it feel? We will do the other side as well. (Observe how the participants solve the task)

Slowly manage to lift your weight from the floor and come on your feet. Push with your legs. Let your head and shoulders hang. You do not have to straighten your legs entirely. Now slowly come up vertebra by vertebra. Let your shoulders and head hang till the end. Roll up all your spine and at the end lift your head. Here we are maintaining ourselves so far away from the pulling floor... How do you feel? walking around, feeling the floor, let weight sink, pushing weight up

Travelling and being big

The next task is to make yourself really big and then very small and to travel through space while doing so. Imagine that you have to draw long, wide lines with your palms and with your feet. You have to paint them in the whole space. In front of you as well as behind you, the ceiling but also the floor. Send energy from your center through your legs and arms far out of your body. Be a large body in space. Conquer the space. Explore it. Imagine what your body looks like in the space. Imagine its

dimensions. Imagine the lines you are drawing and send the energy outside in all the directions.... You get tired, that is normal. Continue. Try to find new energy and send it through space. What did you experience?

Sharing fascination and difficulties

Find yourself a partner. Answer the question: What is fascinating or bothering you about your body? Change partner and answer again. Change partner and answer again.

Three songs for free exploration

I will play three more songs. During this songs you can continue the exploration of your body and follow your own fascination. Before we start, I would like to gather in the group, what can we observe and explore in and with our bodies?

Touch and imagination

► Find a place in the space... again direct your attention towards your inside. What do you feel in your body. Instead of giving your body the movement he is asking for as we did in the beginning. Give your body the touch he needs, massage tense muscles or hurting joints... and as you do so use your imagination. Imagine what is under the skin you are touching. Muscles, bones, veins, nerves, how many layers and elements, what colors. What textures, does it feel soft or hard? If you feel comfortable you can further explore your body by touching it and by imagining what your inside looks like.

Invitation to dance to "I can't do without you",

► Because we cannot exist in this manner without our body. Whatever relation you are in right now with your body, you

cannot do without your body. In the next song you can embody and dance this relationship whether it is joyful or painful.

Debriefing:

- ▶ What did we do?
- ▶ How did the activities make you feel?
- ▶ How was it to open the connection to your body and to observe how your body feels?
- ▶ What sensations did you experience in your body during this workshop?
- ▶ What was pleasant for your body and why?
- ▶ What was unpleasant for your body or you in general and why?
- ▶ Which activity did you like the most and why?
- ▶ What did your body give you during the last hour and a half?
- ▶ What did you discover about the ways in which your body can move?
- ▶ What was most fascinating for you?
- ▶ What did you discover about what your body needs from you?
- ▶ What do you want to give to your body in future?
- ▶ What can you receive from your body, what does he/she offer you?
- ▶ Can you think of an action you would like to introduce into your daily routine?

Materials:

- ▶ exploring our joints
 - a. arms: Norah Jones - Sunrise, Feel just like a child – Devendra Banhart
 - b. legs: Hang massive – Once again
 - c. head, spine, hips: (Austra – Beat and Pulse)
 - d. all: Daughter – Youth
- ▶ exploring our weight

- a. lifting body parts: Warhaus – well, well
- b. relaxing muscles:
 - ▶ travelling and being big: Wasting my young years – London Grammar
 - ▶ touch and imagination: Alt-j – Intro
 - ▶ Debrief
 - ▶ dancing with our bodies: Alt-j - Intro, Can't do without you - Caribou



COMPASSIONATE COMMUNICATION

Duration: 2,5 h

Learning objectives:

- ▶ Knowledge. Elements of CC, their features and implications (how does this model understand internal worlds of human beings and their drive)
- ▶ Skills. Identifying emotions, needs, observing not evaluating, forming requests. Knowing how to do it in the future.
- ▶ Attitude. Be aware of your unpleasant and pleasant feelings and needs. Be aware that others are behaving as they do because of their needs. Be compassionate.

Methodology and instructions:

Getting to know each other activities, and conversation in pairs on the topic with which we enter the topic of workshop.

- ▶ Walk in the space, search for an empty space. Move, circle with your head, shoulders, arms, spine, hips, jump, shake. See if there is still some tension in your body and shake it off. Find a pair. Talk: How was your day until now? (2 min each) Walk again. Search for what is happening in your internal world right now. What are you thinking, feeling, sensing ... What is alive in you?
- ▶ Sitting in the circle:
- ▶ What do you expect today to get from this workshop?
- ▶ What appears in your mind when you see words compassionate communication?

Short presentation of the basic concepts of compassionate com-

munication and structure of the workshop, facilitator.

(Follow structure that is described in next lines! And include answers to previous two questions in relevant places.)

Model of Cc is coming from humanistic psychology (humans are by their nature good, their drive is to achieve self-realization). We all have our own internal worlds with our feelings, values, needs, observations of what, whom is surrounding us. Cc is a way to communicate them whole- and openhearted. From our internal world in Cc we focus on feeling and understand them as messages about what we need (feelings are rooted in needs, caused by needs). Needs are something we all have, they guide us in self-realization. Some of the feelings are stimulated by environment – by weather for example, or by what others say and do. We can express our unpleasant feeling when our needs are not satisfied in conflicts and we can express our pleasant feelings in times when our needs are satisfied. Including what, concretely, specifically a person did.

► **When you** offered me help when my computer was not responding.

I felt grateful, I got some hope and optimism again,
because I needed support in solving this problem,
so I want to say **thank you**.

► **When you** tell me many stories from your life one after another and I'm quiet,

I feel impatient, irritated, distant and hurt

Because I need quietness in conversation to rest, and space for hearing my thoughts, and I need consideration of our present states.

In expressing unpleasant feelings I can ask the other person if

she is willing to do something (concrete) in order to enrich my life. (So I'm open to hear yes or no, I want that other person does this just if she can do it from her heart.)

Would you be willing to be quiet now for 5 minutes?

On the role of compassion:

▶ Person that is behaving in a way that is not helping me to satisfy my needs is behaving like this because she has her needs (and they are causing certain emotions in her). So I can try to understand them and express them, before I do mine (especially if this person is experiencing (strong) unpleasant emotions, if she is not familiar with compassionate communication). Like this I have better chance that after this person will be able to listen to me as well.

▶ Practicing self-compassion: feeling tenderness for my unpleasant feelings and being understanding, trying to understand from which unsatisfied needs are they coming from.

Structure of the workshop:

- ▶ Discussion about Feeling.
- ▶ Activity, discussion: Observation.
- ▶ Meditation, discussion: Needs.
- ▶ Activity, discussion: Compassion.
- ▶ Activity, discussion: Requests.
- ▶ Practice.
- ▶ Final conversation.

Feel free to ask questions! I prepared those activities and questions because I experienced them in my past and I really like them and think they are strong and meaningful. I invite you to participate fully and share in discussions. Of course you are

not obliged, you can share as much as you want, but don't forget that we grow, learn when we are a little bit out of our comfort zone (where everything is known, feels safe like home).

Discussion and presentation: Feelings.

(now it's just discussion, possible to improve this part with an activity to start with)

What do you think of when I say emotions/feelings (I will use those two words as synonyms)?

- ▶ There are no negative emotions, they are just **unpleasant**. But not negative, they tell me a lot about my unsatisfied needs.
- ▶ I FEEL ... **It's not possible for others to make me feel in a certain way. (They can stimulate my feeling, but it is rooted in my need.) I can not make people happy, hurt them with what I do ... I can do something that is according to their need or not, and because of their needs they feel in a certain way. Giving them what they need if I can out of my heart (and if I know what would meet their needs).**
- ▶ So which words are feelings? **Vocabulary** (give it): For the sake of practice, identify how you feel right now. Use as many expressions as you need to.
- ▶ Thoughts of what I think I am, **of how I think others are behaving towards me (rejected, unseen, understood, supported, accepted, provoked, betrayed) are not feelings.**

Moving/dancing according to roles, debriefing and interactive presentation: Observation.

- ▶ Hand cards with roles to participants. Roles can include (angry, busy, happy, tense, stressed) any emotion or state you want to emphasize.

Play the roles – move in the ways described in your description. Your other, very important role is that you observe the movement of others. Observe what they are doing. Be like camera is – notice what is clearly, objectively visible on the outside.

- ▶ How did you feel while this activity?
- ▶ What have you discovered about observation?
- ▶ What have you observed?
- ▶ What was there in your mind besides observations? Or chests?
- ▶ Where were those kinds of thoughts (options: evaluations, judgments, labels, analyzes, criticism, blaming) coming from? What is an observation?

Plant meditation, debriefing and interactive presentation: Needs.

- ▶ Find a comfortable place for sitting. Make sure you are comfortable in your posture. Close your eyes. Focus on your breathing. Make your breaths slower and longer. Breathe in deeply, exhale fully. Again breathe in deeply, exhale fully. Notice the sounds in the room. Breathe in deeply, exhale fully. Allow the sounds to calm you down. Now imagine you have a portal somewhere in yourself - a portal, an entrance to a beautiful landscape. This landscape is full with fertile soil and warmed with pleasant sun. And there in the soil there is a seed. This seed has been patiently waiting for a long, long time, waiting as patiently as only a seed can wait, through many winters. Then one day the sun begins to get warmer and a warm, gentle rain begins to fall, soaking softly into the earth. Seed waiting there so patiently, absorbs some of the rain and begins to expand. It sheds its coating and starts to grow in two directions at once. It sends

its root down into the ground – they seek out nutrients for further growth. And it also grows upward, breaking to the surface of the soil and it stands in the warm sunshine for the first time. Its stem is growing, its leaves are growing. Allow the plant to continue to grow in its own way. (wait)

Now interact with this plant. Ask if it has something to tell you. (wait)

Ask what it needs for further growth and if it's willing to help you grow. (wait)

Know that you can whenever you want return to your plant and talk with it. Whenever you want you can return and ask it what it needs for further growth and if it's willing to help you grow.

- ▶ How was plant meditation for you?
- ▶ Did you have a conversation with your plant?

I FEEL AS I DO **BECAUSE I NEED ...**

Vocabulary; **What did the plant need, what do you need? Which feelings does this evoke in you?**

Self-compassion: you can always return to your plant, and take care for it. Practice feeling tenderness for your own unpleasant feelings and being understanding, try to understand from which unsatisfied needs are they coming from.

What are preferences? Needs:preferences.

Compassion.

Ancestral walk is a Brownian walk and eye contact activity in which the facilitator reads a script. This script can be modified to suits the needs and learning goals of the training.

The script can be found at this link.

<https://drive.google.com/file/d/17rExsmUtqlw-xumstlhZ31oP-ceGX6plc/view?usp=sharing>

(this debriefing, discussion can happen while standing)

- ▶ How was ancestral walk for you?
- ▶ What kind of appreciation for other did you experience?
- ▶ Would you say that you are compassionate? What is not being compassionate?
- ▶ What does compassion do to the one that is enjoying it?

Dance of impulses, debriefing and interactive presentation: Requests.

▶ Walk around. Find a partner. You are two human beings that met here in this spot. You both bring different emotions with you, different thoughts and you have different pasts. In this activity you will express what you want the other person to do by impulses. (show by pushing a partner slowly with one finger) You can go with an impulse, but you can also resist an impulse. One after another you initiate impulses and express what you want the other person to do.

- ▶ How did it go?
- ▶ What has happened between you?
- ▶ How was it to give impulses?
- ▶ What did you have to care about?
- ▶ Were impulses requests or demands?
- ▶ How was it to receive impulses?
- ▶ Was it difficult to resist to an impulse?

Practice – role play

We will practice how to use compassionate communication when experiencing pleasant and unpleasant emotions in situations with you close ones.

- ▶ Think of situation.
- ▶ Choose a pair.
- ▶ Describe situation to him/her so she will be able to talk and behave as your close one does in this situation.
- ▶ Now express according to Cc your observations, feelings, needs and request. Don't forget to be compassionate – reflect feelings and needs of your close ones. And ask how did she understand you.

+ Person in the role of close one: talk and behave as it was described to you.

....

At the end: Talk how authentic and compassionate was your conversation. And change.

Final debriefing:

- ▶ (What did we do from beginning on?)
- ▶ Which activities did you like?
- ▶ What was difficult for you?
- ▶ What have you discovered about CC?
- ▶ Why is it important to observe and not evaluate?
- ▶ Why is it important to talk about emotions out of I?
- ▶ What can your emotions tell you about yourself?
- ▶ How can you know what you need in specific situation?
- ▶ What can you do if your request is not met?
- ▶ What is the role of compassion in compassionate communication?
- ▶ How can you use this in your life?

- ▶ Where do you expect difficulties in using CC in your life?

Materials:

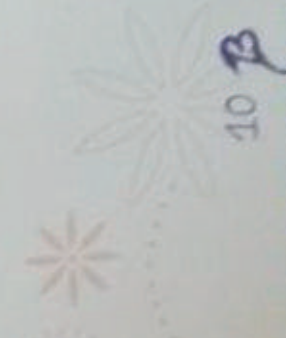
- ▶ Poster with a drawing: shape of human being in medium of compassion and self-compassion, with Feelings on his chest, Needs in her gut, Observations going out on arrows, Requests coming in on arrows. And a form how to formulate them, emphasizing what this articulation implies (You do and say, I feel because I need, would you be willing to do something for be, can you give this to me out of your heart/need/values/out of pleasant feelings)
- ▶ Poster with basic words for each of the five of the compassionate communication steps.
- ▶ Lists of feelings and needs.
- ▶ Descriptions of roles for Activity Observation.
- ▶ Music.

Olyvia - ~~Olivia~~
 Diana - ~~Dianna~~
 Crutonia - ~~Crutonia~~
 Crutonia - ~~Crutonia~~
 Diana C - ~~Diana~~
 Claudia - ~~Claudia~~
 Laura - ~~Laura~~
 Dana - ~~Dana~~
 Oda - ~~Oda~~
 Flavia - ~~Flavia~~
 Beatrice - ~~Beatrice~~
 Barbara - ~~Barbara~~
 Luana - ~~Luana~~
 Maxima - ~~Maxima~~
 Luana - ~~Luana~~
 Olyvia - ~~Olyvia~~
 Denico - ~~Denico~~
 Olyvia - ~~Olyvia~~
 Octavia - ~~Octavia~~
 Olexandria - ~~Olexandria~~
 Cătălina - ~~Cătălina~~
 Roxana - ~~Roxana~~
 Olyvia - ~~Olyvia~~
 Olyviada - ~~Olyviada~~

Olyvia
 Diana
 Crutonia
 Diana C
 Claudia
 Laura
 Dana
 Oda
 Flavia
 Beatrice
 Barbara
 Luana
 Maxima
 Luana
 Olyvia
 Denico
 Olyvia
 Octavia
 Olexandria
 Cătălina
 Roxana
 Olyvia
 Olyviada

May your life be
 filled with all the
 things money can't buy.

Thank you
 for all that
 you've done
 for us!



10 B

CELEBRATING TRANSITIONS

Duration: **3 h**

Learning objectives:

- ▶ Knowledge: structure of the rite of passage
- ▶ Attitude: accepting change/transition (be it a change of place, work, habit, relationship) and giving positive importance to celebration of a past period, letting go of a part of my identity and integrating a new part of my identity into my base identity
- ▶ To observe in which stage of the transition are you and be aware of the challenges and strengths in that stage.
- ▶ To identify and express feelings in every stage. To create a symbol for letting go of the first stage and one for entering in the last stage of transition

Methodology and instructions:

Get to know each other and entering the topic of workshop activities.

- ▶ Walk in the space. Circle with your head, circle with your shoulders, extend your hands, circle with your hips, jump, shake your body. Find a movement that represents you in this moment. After you will have it we will gather in circle and present yourself with our name or if you want you can choose a nickname for doing this celebration today and movements. **(10 min)**
- ▶ Find a person to talk about: 1. How did you celebrate last celebration that was important for you? Walk again. 2. Talk about a change that is happening right now in your life or about the last

change that has happened. (It can be change of your work, place of living, habit, relationship). **(10)**

Concept Rite of passage.

► Rite of passage = Celebrating the transition.

What? Concept is coming out of anthropology, and it means a ceremony or an event marking an important stage in someone's life, especially birth, the transition from childhood to adulthood, marriage, and death.

► Separation. Withdrawing from a current status and a current self. Letting go of a part of an identity. This phase can be marked with symbolic action (cutting hair, unfriending somebody on FB, ...) Examples?

► Liminality. Phase in between states, during which one has left one place or state but has not yet enter or joined the next. It's necessarily ambiguous.

► Incorporation. Accepting new identity, reentering social groups with one's new status. More or less elaborate ceremonies (for newcomers). Examples. (10 min)

No name Main activity

► You will in the next activity experience the whole rite of passage, all three stages of it. The activity will last for around one hour and a half. We invite you to think about the transition/change that you are facing or the one you will soon face. No matter in which of the three stages are you right now in your life, in the journey you will travel through all of them and maybe relieved some if they already past or imagined how they are if they didn't happen in your life yet. You have 1 minute to pick it. Find a pair and share the chosen transition. (place the num-

bers)

► The journey consists of 12 steps. It's a search for the answers within you. They are going to reveal to you through your movement, words, images, expression with clay. At the end of each question we write a suggestion of how to express this answer. It is just a suggestion. You can choose to do it with any four of mediums. Allow yourself to be free and creative in your expression. Every stage we will finish with doing something together in the group – first with a short dance, second with meditation, third with a half a hour dance.

► Choose a color...

Questions for separation (4) spread in the space.

Short group dance.

► We chose feathers because they represent lightness and flying to us... So you are leaving something behind and also taking something from this period of your life with you - maybe you are grateful, optimistic, hopeful, calm, afraid, concerned, confused, sad, hurt, frustrated, disappointed, uncomfortable. Identify your emotions from the list. Please get up. Walk in the room. Have the emotions that you are experiencing in this stage present in your body. Start to express them with moving your hands. (In which directions your hands want to go? In which shapes your hands want to move? How fast?). Start moving your head as well. Include your hips in the expression of the feelings you have. Add your feet.

(At the end of the dancing) : Create a symbol (with movement, words, images or clay) to let go of this stage, to mark the end of

this stage. Enter the stage in between.

Liminality questions (6) spread in the space.

Meditation

► Softly close your eyes. Breathe deeply and connect with your body. With every breath out observe how tension goes away and you feel relaxed and peaceful. Imagine yourself being teleported in your favorite place. Allow yourself to just wonder and explore this magic place. While you explore it you see a threshold, a border. Near the threshold you see a sign that says: new me. You feel that now it's time to leave behind the old and joyfully step into the new. Be patient and give yourself the time to cross the threshold. (Silence break, music changes.) You made it to the other side where the new you is created step by step, change by change. How is the new you? What is calling you right now? Which future road can you see revealing in front of you? What is not letting you to move forward? On the other side – what helps you in moving forward? Step into the new you. Express gratefulness to yourself for having the courage to cross the threshold and make a change. Take all the answers that you received and allow them to help you in your journey. When you are ready, come back in this room by gently opening your eyes.

Questions for incorporation (2) spread in the room.

Final dance.

► Have you found the new you? Have you connected it to the old you? Fully step in your freshly cleaned, maybe colored shoes. Please get up. Stay in the circle. Search for your expression in this new period of your life with your movement. Find it

in moving your head, hands, shoulder, spine, hips, feet. In moving all your body! Know that people that are with you in the circle are facing the same stage, have a lot in common with you. See how they are supporting your dance. If somebody feels like stepping in the middle of the circle and enjoying the security, support and encouragement of the circle around him/her, please do so.

▶ Take some time to create a symbol for the new you in this new period of your life. Create a symbol in words, image or clay.

Debriefing:

- ▶ What would you like to share in this circle?
- ▶ What surprised you in the ceremony we went through? You can share your discoveries in words, movement and images.
- ▶ How can symbols that you created help you?
- ▶ About identity! How have you changed today going symbolically through this change?
- ▶ Have you discovered something useful about ceremonies of transitions?
- ▶ What do you take from this WS home?
- ▶ Would you do again a celebration of a change in the future?
- ▶ What would you need to do it?

Materials:

▶ paper, crayons, clay, pens, feathers, candles, three signs with Separation – 4 steps, Liminality – 6 steps, Incorporation – 2 steps written on them, list of emotions, paper in 8 colors (for 8 participants) - papers with tasks and questions (will be put on the floor and participant will pick them up in the order of numbers)

For separation:

1. What are you leaving behind? Write down your answer.
2. What helps you/could help you in this phase? Write down your answer.
3. What are you grateful for getting in this period that are you now leaving behind? Write down your answer.
4. Our next step will be embodiment of feelings in this separation phase and expressing them with movement. We will do it all together. When you are ready come to sit in the circle around the feathers in the middle of the room.

For liminality:

5. ?
6. ???
7. Uncertainty and confusion! Embody it and express it with movement.
8. Longing. Embody it and express it with movement.
9. Enjoyment of freedom and free time. Embody it and express it with movement.
10. A journey within... Find a comfortable position and wait for a journey to start.

For incorporation:

11. *Describe the new you, the new roads, “the saboteurs” and “the helpers” (for example people, activities, habits, attitudes).
*Write down three things that are very important for you and you see them as constant part of yourself - present through every change.
12. How does it feel to be part of something new, grounded in the same old you? We will make a celebration for entering into this new period of our lives. When you are ready, come to sit in the circle around candles in the middle of the room.



DOMINANT VS ASSERTIVE COMMUNICATION

Duration: **3 h**

Learning objectives:

- ▶ To raise awareness towards the mechanism of domination
- ▶ To develop skills in order to recognise a situation of dominant communication
- ▶ To develop an active attitude for taking action to change the dynamic of the communication
- ▶ To develop a positive attitude for creating an equal (assertive/emphatic) communication

Methodology and instructions:

Physical warm-up

- ▶ Walk in the space, search for an empty space. Move, circle with your head, shoulders, arms, spine, hips, jump, shake. See if there is still some tension in your body and shake it of.

Name game

- ▶ Standing in a circle, one by one say your name and make a sound that the group will reproduce as accurate as possible.

Pushing against each other

- ▶ Two partners face each other. With their arms always in contact, the partners must make movements with both arms, at the same speed (a slow rhythm in order to avoid injury) each trying

to touch each other's face. Each person's arms can slide over the other's arm, the important thing is that they should always be in contact and moving with a constant rhythm; speeding up or coming to a halt is forbidden. The movement should be flexible, and should never involve the imposition of force. This should not become an Indian wrestling match – any movement the partner offers must be accepted, the only method of self-defence being to twist away from it, never to block.

► See-saw: In pairs, facing each other, seated on the floor, legs apart and slightly stretched, knees bent, soles of the feet flat on the floor and close to the partner's feet; the actors take one another by the arms (not just by the hands, which is much more difficult) and brace each other feet to feet. First one partner rises, pulled by the other, and then, as she goes down, the second one begins to rise, in such a way that at a given moment, both will be halfway up just like two children playing on a real see-saw.

► Crossing the line: The actors arrange themselves in pairs, facing each other, and place their hands on each other's shoulders. There is a line (imaginary or real) on the ground between them. They start pushing with all their strength. When one person feels that her 'adversary' is weaker and that he is going to lose, she eases off so as not to cross the line, so as not to win. If the other person increases his pushing, the first does the same, so that together both are using all the strength they can muster. This is exactly what the player should aim to do during a Forum session: neither giving way too easily to the intervening spectator, nor overwhelming him immediately, but rather helping him to apply all his strength. Of course, in the Forum session, one or other party may eventually win. If I cross the line,

we lose, if you cross the line, we loose.

A round of rhythm and movement

► The diamond shape: Participants form themselves a diamond shape all facing the same direction. The one in front (the top of the diamond) will lead the group. What movement he will do, people will imitate him while keeping the shape of the diamond and the same distance with your colleagues. When he turns, the rest of the group turn and someone else will become the top of the diamond and be the next leader. And so on.

► The actors form a circle. One of them goes into the middle and makes any kind of movement, as strange or unusual as she likes, accompanied by a sound and in a rhythm of her own invention. All the others imitate her, trying to reproduce exactly her movements and sounds, in time with her. Then, still making her movement and sound, this leader approaches and stands opposite someone in the circle, challenging them to take her place; this person goes into the middle and slowly changes the movement, the rhythm and the sound in any way she likes. Everyone follows this second leader, who then challenges a third person and so on. The person who goes into the middle can create any rhythm of body and sound she likes, as long as it isn't something she does in her daily life.

► There must be no fear of the ridiculous, the grotesque, or the strange. If everybody is ridiculous, no one is! Everyone else must try to reproduce everything they see and hear, as precisely as they can – the same movements, the same voice, the same rhythm. . . . If it is a woman who is in the middle, the men in the circle must try not to produce a 'masculine' version of the movement, but to reproduce exactly what they have perceived; and

vice versa. What is happening here? What mechanism? Simple – in the act of trying to reproduce someone else’s way of moving, singing, etc., we begin to undo our own mechanisations. By our reproduction, we are usefully relaying to that person our vision of her, but more importantly we are working to restructure our own way of being, in many different fashions (since many actors will go into the middle). We do not do a caricature, because though that would lead us to do different things, we would be doing them in the same way (our own). We try to understand and make an exact copy of the exterior of the person in the middle, in order to gain a better sense of their interior.

Role-play activity (unassertive communication)

- ▶ First instructions: You will have to solve an ethical dilemma (the same for all groups) as a group while embodying and behaving according to a character. The dilemma itself does not have a correct answer, the instruction is that the whole group should agree on the same solution. The character that will be embodied represent different types of non-assertive communication and behaviour.
- ▶ Forming the groups – Brownian movement cell game, as participants are walking around the space trying to fill the space the facilitator will say numbers and the participants have to form in groups according to the number.
- ▶ One group will play the ethical dilemma; the other will be active observers, without interrupting in any way.
- ▶ First group to play will draw characters. They will read the characters and, in order to embody them they will go down some imaginary stairs and climb up as the character. ! they have to go back after themselves after the play!

- ▶ Instruction: Firstly you need a character, take a piece of paper. Just read and walk in the room as yourself. Imagine you are going down, descending some stairs and going to a room. In this room you find your character and you slowly take the stairs to come back as your character.
- ▶ After everyone has their character and understands them, a dilemma will be selected at random and the group will have to discuss and agree unanimously to a solution.
- ▶ After this the next group will play the dilemma and the group that just played will become the active observant group.

Mini-debrief

- ▶ How was it as the characters?
- ▶ How did your character feel?
- ▶ How did you feel the interaction?
- ▶ Was something bothering you about the other characters?
- ▶ What did you observe?
- ▶ How did the characters act as a group?
- ▶ What could be improved?
- ▶ Did you notice patterns in the way characters were acting? (name all the characters to have a short overview on them)

Assertive communication inputs

- ▶ One of the facilitators introduces assertive communication. The group will be involved to discuss its benefits, the difference between passive, aggressive and assertive communication and behavior.

Role-play activity (assertive communication)

- ▶ The activity develops as the first role play with one main dif-

ference. Only some of the participants will play characters of non-assertive communication. The number varies depending on the group size, it should be one non-assertive character for every 3-4 other participants. The rest of the participants will try to get to an agreement in an assertive way by applying what was just discussed before.

Debriefing:

- ▶ What did we do?
- ▶ How was it to embody the characters?
- ▶ When was it the most difficult for you? Why?
- ▶ How did you feel the interaction?
- ▶ Was something bothering you about the other characters?
- ▶ What did you observe?
- ▶ How did the characters acted as a group?
- ▶ What could be improved?
- ▶ Did you notice patterns in the way characters were acting ? (name all the characters to have a short overview on them)
- ▶ What elements of dominant communication did you see in the first role play?
- ▶ In the second role play, what changed in the communication?(as an audience and as the characters) How did you feel trying to incorporate the assertive communication?
- ▶ Give an example of how you can use assertive communication to approach a situation in your life.
- ▶ Name this workshop, say a word to describe this workshop

Materials:

- ▶ None

WHAT IS YOUR INNER IDIOT ?

Duration: 3 h

Learning objectives:

- ▶ To accept and to assume better our Inner Idiot.
- ▶ To develop the playful side of ourselves.

Methodology and instructions:

Name game:

- ▶ We have an object. The person who has it says "My name is ..." and throws the object to someone else. This person answers "Welcome... My name is ..." and throw the object to someone else".

Second part. We do the same with our names and adding one sound.

Physical warm up:

- ▶ Start with a neutral position: neutral face, the weight on body is on your feet, feet on the pelvis alignment, grab the ground with your toes, arm along the body, hands relaxed/loosed. Tonight you are here. Tonight you are with us. Tonight we are together.

- ▶ We are not here to be comedians. We are not here to shine with our acting talent. We are here to be spontaneous and crazy and wild. We are here to have fun. We are here to allow ourselves to fail, to do mistakes. We are here to enjoy our mistakes together.

- ▶ Be a child. Play. Allow yourself to be crazy and wild. Meet your

Inner Idiot. Meet this wild part of yourself. Meet the funny you. Meet.

- ▶ Touch the sky
- ▶ Touch the floor

The warm up journey:

- ▶ You walk down the street, the weather is nice. There are more and more people and you find yourself walking in the crowd. Then it starts to rain, large puddles form on the sidewalk. All this water becomes the sea. You walk in the water. Is the water hot? Is it cold ?
- ▶ You leave the sea and you walk on fine sand, the sand turns into pebbles; It's very hot.
- ▶ The pebbles become eggs that turn into thick mud, which turn into hot tar. Then the tar becomes compact.
- ▶ It is now cold, very cold, it starts to snow. You walk in the snow.
- ▶ The sun is coming back, the snow is melting, you are walking on wet ground.
- ▶ Then you find yourself in the same place as at the beginning.

Wolf hand house:

- ▶ We are in pair, holding hands, except two persons. One person is the wolf, the other person has to run away from the wolf. To be protected, he has to find someone else and hold his free hand. The person holding his other hand can't stay and has to leave. This person is the new target of the wolf. If the wolf catches someone, the caught one becomes the new wolf.

Improv Games

▶ Scale story :

In a circle. One person say something, tell a short story with your own emotions. The person to the right or the left has to say the same thing but exaggerating what the person said.

Second part: We do it only in miming.

The scale of emotions:

- ▶ The Inner idiot has his emotions on the edge. When there is an emotion, the emotion is lived 100 %
- ▶ You are a scale. In group, in line, you all represent one intensity of laughing. You are a group of 5.
- ▶ One is a small laugh. Five is the explosion. Your work is to find your intensity according to your statue. Go always higher than the previous person, but take under consideration the following person. If you go to high, it will be more complicated for the others to go even higher.
- ▶ Do the following emotions: anger, with sadness, fear, surprise.

What are we doing ?!

- ▶ Everybody is walking. Everybody shouts “ What are we doing ? “ “WE ARE SWIMMING IN A FROZEN LAKE “. Everyone is doing the movement suggested. Then we ask again “ What are we doing ? “ and someone else comes with a suggestion that the whole group follows.

Practising game

- ▶ There is the scene. According to the number of participants (6 participants= 2 teams of 3-3, 7 participants = 2 teams of 3-4, 8 participants= 3 teams of 2-3-3, 9 participants = 3 teams of 3-3-3,

10 participants= 3 teams of 3-3-4)

- ▶ People are in teams.
- ▶ Everyone gets two post-its and writes two situations that are embarrassing from their past on the post-it's. These will be used as scripts for the scenes.
- ▶ In the second or the third round you will receive constraints, these (let's say blind and stuttering) you have to embody while doing the scene. Either the whole team embodies the constraints or just one person.
- ▶ First round: All of the teams will have a scene to create at the same moment (3 minutes). They all will have the same amount of time. And they will go on stage, team after team. (2 minutes)
- Second round: All of the teams will have the same scene to create at the same moment (3 minutes). They all will have the same amount of time. And they will go on stage, team after team. Add constraints. (3 minutes)
- ▶ Third round : All of the teams will have another scene(get now post-it's) to create at the same moment (3 minutes). They all will have the same amount of time. And they will go on stage, team after team. Add two constraints. (3 minutes)

Constraints: these should be written on small papers and placed in a hat or box, you can also ask participants to write some constraints to add a bit of flavor

- ▶ Blind folded
- ▶ Forced end: End in blood/end by seeking in the ocean/...
- ▶ Like an horror movie/romantic movie/pornographic movie
- ▶ Limited in space
- ▶ Oppressing travelling (the audience follow the actors)
- ▶ Sitting, standing, squatting/on your knee, lying down: you should never see on stage two identical postures among these

four

- ▶ Freeze
- ▶ Siamese brother/sister
- ▶ Emotions on the edge: Redo the scene with the highest intensity of emotions

Debriefing:

- ▶ Let's resume what we did together
- ▶ If you can describe this workshop with one word, which one would it be?
- ▶ How was the warm up? How were the improv games? How was to write down a situation/constraints? How was the acting part in front of the others?
- ▶ What did you like the most? The least?
- ▶ How did you feel writing down a silly situation? And how did you feel playing them? Or seeing them acting by the others? How was it to improvise on real life situations? Was it difficult? Easy?
- ▶ What help you to feel better in this situation, to go over the situation after the acting moments?
- ▶ Did you feel like stupid playing in front of the others? During the small games? During the big game?
- ▶ How the warm up helped you acting in front of the others?
- ▶ Is there a difference for you before and after acting your bad moments? How do you perceive this moment you lived, now? Is there a change?
- ▶ What did you discover about yourself today?
- ▶ Did you see a part of your Inner Idiot?
- ▶ What is your Inner Idiot like?
- ▶ What does it bring you to play with this Inner Idiot?
- ▶ What weapons do you go home with?

Materials:

- ▶ post-its, pens, box or hat, written papers with constraints



THEATER OF THE OPPRESSED: EMPOWERING WOMEN

Duration: **3 h**

Learning objectives:

- ▶ To raise awareness towards the mechanism of patriarchy and oppression.
- ▶ Seeing the situation, where is the oppression.
- ▶ Positive attitude towards identifying oppressing situation and take action.
- ▶ Finding ways to counter oppression.

Methodology and instructions:

Introduction

- ▶ This workshop was created with the idea that women and men are either oppressed or oppressors in our patriarchal society.
- ▶ The importance is not to find THE solution, but to think together, to analyse together, to criticize together. There are alternatives, concrete changes. The solutions of the oppressions, will not come from experts, scientists, technicians, politicians, but from us.
- ▶ There is no room for passivity. There is a time to observe and a time to act
- ▶ QUESTIONS?

Introduce yourself

A circle, one by one do one step in the inner circle and tell their name then step out back to the outer circle.

- ▶ We say our name, loud, clearly
- ▶ We do another round, we say our name, we add an adjective that defines us
- ▶ We do another round, we say our name, we add an adjective, we add a movement
- ▶ We do the last round, we say our name, we add an adjective, we add a movement, everybody does it at the same time

The space series

▶ Without leaving a single space in the room empty : All the actors must walk around very quickly (not running) trying to ensure that their own bodies are always more or less equidistant from everyone else's, and that they are all spread out over the whole floor-space of the room. From time to time the Joker says 'Stop'. At that moment, everyone must immediately come to a halt – it should not be possible to see a significantly empty space in the room. Whenever anyone sees an empty space, they go and fill it with their body, but they can't stay there, so a moment later it is empty again, except that someone comes to fill it, but he can't stop there either....

▶ .

- ▶ The Joker says a geometric figure (circle, line, square, diamond, triangle)
- ▶ The Joker calls out a colour and an item of clothing: The Joker calls out as specified – a part of the body (hair, eyes) may be used instead of clothing. The participants must form into groups accordingly, still trying to ensure that they are equally

distributed throughout the room

- ▶ The Joker calls out people that experienced sexually harassment on the street or at work
- ▶ The Joker calls out to form groups of three.

Colombian hypnotizer

- ▶ Find a pair.
- ▶ One person is the hypnotiser, the other is the follower.
- ▶ One actor holds her hand palm forward, fingers upright, anything between 20 and 40 centimetres away from the face of another, who is then as if hypnotised and must keep his face constantly the same distance from the hand of the hypnotiser, hair-line level with her fingertips, chin more or less level with the base of her palm.
- ▶ The hypnotiser starts a series of movements with her hand, up and down, right and left, backwards and forwards, her hand vertical in relation to the ground, then horizontal, then diagonal, etc. – the partner must contort his body in every way possible to maintain the same distance between face and hand, so that face and hand remain parallel.
- ▶ The hypnotiser can switch hands
- ▶ The hand must never do movements too rapid to be followed.
- ▶ The hypnotiser must force her partner into all sorts of ridiculous, grotesque, uncomfortable positions. After a few minutes, the two actors change, the follower and the leader.
- ▶ After a few minutes, all three become leaders and followers, extending their right hand to the person on their right and following the hand of the person on their left.
- ▶ Variations: Hypnotism with both hands, one actor per hand or hypnotism with feet and hands, four actors, one for each of the

leader's hands and feet.

► Variation: Gather in a circle. Hypnotism with any part of the body. In this variation, an actor goes into the middle of a circle and begins to move with his whole body, but always in one direction only and staying on the same spot. The rest of the group form a circle around him. A first volunteer comes forward and lets herself be hypnotised by a part of the central actor's body; she must then follow all the movements of that part of the body – ear, nose, back, bottom, foot, whatever it is. Then a second actor comes forward and does the same, choosing any part of either of the two bodies in the middle. A third actor joins, with a choice of three bodies, until all the actors have let themselves be hypnotised by a part of one of the others' bodies. At that point, the first actor can execute one or more full turns with his body – slowly, as these movements will be greatly exaggerated by the others because of their distance from the centre of the circle. Then, if the space is sufficiently large, you can ask everybody to move further away from the part of the body which has hypnotised them. Or to get closer to it.

One person we fear, One person is our protector

► All the participants must be scattered around the room. Without saying anything, each person must think of one person in the room who frightens him (for the purposes of the game only). Everyone moves around the room, trying to keep as far away from the person who frightens them as possible, but also not letting that person be aware of the fact that they have chosen them as the one they fear. After a short time, the Joker asks everyone to think of another person who is their protector (who should also not be able to tell that he has been chosen as such).

Now everyone moves around again, trying to keep their protector between them and the person they fear. Eventually, the Joker gives a countdown and everyone must freeze where they are – then the players find out who has succeeded in evading the one they fear and who has their protector between himself and the one they fear.

The conflict, the scene: forum theatre

- ▶ Participants will team up in groups of four.
- ▶ In their team, they will think of a situation in which they lived an oppression in their own lives. It's a moment of brainstorming together.

Mandatory aspect of the scene:

- ▶ The situation needs to be agreed on everybody.
- ▶ There is at least one oppressed and one oppressor
- ▶ There is a conflict
- ▶ It must have an unhappy end, the oppression wins

Give an example.

In the second part. Choose one of the scenes or ask for volunteers.

The scene is played and repeated. The audience can STOP the scene and take the place of the oppressed character in the scene. The need is to bring a solution, the story change. How to improve the situation? Reaction of the audience and new exchanges

- ▶ It has to be realistic
- ▶ No physical violence as a solution
- ▶ The oppressor remains the oppressor.

The scene is repeated for as long as it takes to come to a solution to the oppressive situation or if it does not happen, for as long

as it is needed for all the participants to have at least one try to solve the conflict.

Repeat the process for the other scenes, as time allows.

Debriefing:

- ▶ Let's resume what we did together
- ▶ What did you like the most? The least?
- ▶ How did you feel playing oppressing situations? As the oppressed, as an oppressor?
- ▶ How was it to find alternatives to those oppressing situations?
- ▶ What help you to feel better in this situation, to go over the situation after the acting moments?
- ▶ Is there a difference for you before and after acting your situations of oppression? How do you perceive this moment you lived, now? Is there a change?
- ▶ What did you discover about yourself today?
- ▶ Do you identify yourself as an oppressor or an oppressed?
- ▶ Can you identify situations of oppression that you lived?
- ▶ Before this workshop, what visible inequalities between men and women that you were a part of can you identify?
- ▶ What weapons do you go home with?
- ▶ What are the ways to counter the mechanism of patriarchy? As a woman, as a man, as a human being?
- ▶ How can you act in a situation you're oppressed?
- ▶ How can you act in a situation you see the oppression?
- ▶ If you can describe this workshop with one word, which one would it be?

Materials:

- ▶ None