

# TOOLKIT FOR TRAINERS AND PROFESSIONALS WORKING IN THE FIELD OF YOUTH

CREATIVE PATHS FOR  
SOCIAL EMOTIONAL  
LEARNING

STOP! WORDS IN PROGRESS: THE POWER OF NARRATIVES IN SOCIO-EMOTIONAL LEARNING





## **STOP! Words in progress: The power of narratives in social emotional learning**

# **TOOLKIT FOR TRAINERS AND PROFESSIONALS WORKING IN THE FIELD OF YOUTH**

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### **STOP!WORDS IN PROGRESS! Project Partners**

- La Xixa Teatre (Spain): [www.laxixa.org](http://www.laxixa.org)
- Storytelling Centre (The Netherlands): <https://storytelling-centre.nl/nl/>
- NoGap (Italy): <https://www.no-gap.org/>
- D’Antilles & D’Ailleurs (Martinique): <https://www.dantillesetdailleurs.org/>
- Makao (Poland): <https://makao.org.pl/>

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## **1. INTRODUCTION**

### ***1.1. THE STOP! WORDS IN PROGRESS PROJECT***

STOP! WORDS IN PROGRESS! The power of narratives in socio-emotional learning is a two year Erasmus + strategic partnership for cooperation in the field of youth between five partner organisations: *Storytelling Centre* (the Netherlands), *No Gap* (Italy), *La Xixa Teatre* (Spain), *D’Antilles et D’Ailleurs* (France) and *Makao* (Poland). The aim of this cooperation is to conceive, test and develop different useful tools and resources on the use of creative methods in addressing the topic of social anxiety disorder (SAD) in the work with youth. The project involves the creation of a comprehensive field research and theoretical base on the use of different creative methodologies and on the subject of SAD, the production of a practical toolkit containing useful activities and advice for professionals working with young people and the development of an online platform with audiovisual content sharing the stories of young people in relation to these issues through artistic and creative means.

### ***1.2. THE PILOT EXPERIENCES***

STOP! WORDS IN PROGRESS! Project’s main objective is to develop a set of useful tools, methods and resources for both youngsters and professionals in the field of youth and youth workers in order to be more capable and well equipped to tackle subjects and situations related to SAD and mental health in a more immediate, interactional and transformative manner through creative methods.

The research, creation and systematisation of all the tools constituting this Toolbox have been possible by the joint work of all project partners and the implementation of a total of 5 workshop modules (in Spain, the Netherlands, Italy, Martinique and Poland). These pilot sessions featured a total of 88 training hours involving 49 young people aged between 14 and 30 years who tested the activities and whose feedback and evaluation was crucial in order to adapt the methodological proposal to their needs and interests.

## Target groups

While the common target group of the project are youngsters aged between 14 and 30, each partner organisation has selected and worked with a more specific youth audience in this age range often characterised by socioeconomic, gender, physical, mental and emotional diversity, among others. While some organisations have targeted specific groups and partner institutions to work with, some others have organised an open call to gather participants and organise the workshop group. As a result of the pilot experiences, the methodology elaborated can be easily and successfully used with a wide range of groups of young people from different ages, backgrounds, origins, ideology and beliefs as well as diversity regarding their experiences and knowledge on the topic of social anxiety disorder (SAD).

## Introducing the topics of mental health and Social Anxiety Disorder (SAD)

As mentioned previously, not all partners work directly with people diagnosed with a certain mental health condition including SAD. That is, participants are not always informed about these subjects nor identify with such conditions. What's more, themes such as mental health and well-being are often taboo and people feel uncomfortable to speak about and much less share their personal experiences and needs. In this sense, it is crucial to build up a specific path to introduce these topics according to the profile of participants. A good way to start is by progressively diving into the world of emotions and feelings through interactive and entertaining activities, examples of which can be found in the methodology section below. It might help to firstly openly try to identify, detect and spot different emotions in order to progressively embody them and analyse how participants feel and act when experiencing them, critically observing their intensity and direct link with the body, mind and attitude. Once participants are more at ease and introduced to identifying these aspects, they could move to a more in-depth work focusing on how to handle and respond to certain emotions and build more resilience to experience some of them in a more sustainable way.

### **1.3. THE STOP WORDS IN PROGRESS TOOLKIT**

#### **What is it?**

The present publication is a practical tool with resources, activities and useful tips for professionals working in the field of youth and willing to explore the subjects of social-emotional intelligence, mental health and social anxiety disorder through different creative methods.

The goal of this toolkit is to become a handy complementary methodological resource for professionals looking to introduce these subjects in their daily work with youth, but also for the ones who want to deepen their knowledge on more creative methods and ways to work with emotions and emotional wellbeing.

#### **Who is this toolkit for?**

This toolkit is meant for professionals working with youth, so it can be useful for youth workers, teachers, social workers, technical staff in schools and youth facilities, among others.

#### **What will you learn by reading the toolkit and carrying out the activities described?**

The objective of this toolkit is to offer a methodology combining different creative methods that allow to address the subjects of social-emotional intelligence, social anxiety disorder and mental health in an innovative and entertaining way while working with youth. That is, it helps providing youth workers and professionals in the field of youth with inspiration, resources and practical tools to:

- Critically address the subject of mental health, social-emotional intelligence and emotional wellbeing in an engaging and collective way
- Promote the development of social-emotional skills and strengthen social-emotional intelligence while promoting youth's creativity, engagement, teamwork and self-exploration
- Develop innovative ways to foster a more inclusive and open approach towards the subject of social anxiety disorder and other mental health subjects
- Promote the development of collective techniques and spaces for youth to exchange, work together, discuss common needs and issues and build up resilience strategies together



## **What should I take into account when planning my workshop?**

Before carrying out the activities described in the toolkit, we recommend you to carefully read the rest of the toolkit to fully understand the framework and approach on the bases on which the activities were created and tested.

While carrying out the activities, it is important to take into account the number of participants, their background and language skills, together with their needs and expectations.

Some of the activities are meant to be carried out face-to-face, others in online settings, and others can be adapted to both. Read carefully the description to know which is the most adequate setting and feel free to adapt the activities to satisfy the needs of your group and the objectives you have set for the session/s.

## **Do I have to follow a specific order of activities?**

The methodology proposed has been divided into five phases based on the content and learning objectives of the activities, so it is recommended to follow this order when building up a specific workshop or programme. That being said, some activities might be modified or discarded depending on the group you work with and its needs, so you might decide not to complete all the phases proposed.

However, in order to make sure to have proper opening and closing of the process, you should always use some icebreaking, team building activities at the beginning and some sort of evaluation and closing ritual before completing the sessions.

## **2. THE STOP! WORDS IN PROGRESS METHODOLOGY**

### ***2.1. Theatre and drama to foster participation and debate***

Applied drama is now considered one of the most effective educational methods. It takes advantage of the natural ability of human beings to step into roles in order to achieve the intended change. Identification with the characters played during improvisation is actually the essence of drama. When it comes to effectiveness, it is important to point out that it engages not only the body and mind, but also feelings.

The improvisations used in drama allow us to look at emotions, problem situations and possible solutions, as well as broaden the possibilities of understanding attitudes and behaviour - one's own and that of other people. Nevertheless, participants in the drama do not suffer the real consequences of their actions, but have the opportunity to learn from them, as all happens in safe conditions, in the so-called cloak of role. Drama, through its specific way of working, shapes the social and intellectual skills, such as group work, cooperation, effective communication skills, empathy, etc., as well as allows people to express themselves - their own feelings, thoughts and experiences.

Actions taken in the world of fiction facilitate a change of self in reality. Nurturing this change, constantly testing and practising new behaviours results in a change in the so-called life story, the formation of new, constructive habits and adequate mechanisms of behaviour.

The effectiveness of the drama method includes:

- Involving participants: the drama method engages participants through active interaction and participation in theatrical activities, which can increase their commitment and motivation to change
- Developing interpersonal skills: theatrical activities are often accompanied by group work, which helps participants strengthen communication, cooperation and empathy skills
- Fostering creativity: the drama method encourages imagination and creative thinking, which can help participants develop their problem-solving skills, including in the area of mental health
- Boosting self-confidence: working on roles and public speaking can help participants build confidence and manage stress before public speaking and social interactions
- Creating lasting experiences: participants often remember situations in which the drama method is used because of its interactive nature and emotional involvement

Finally, the use of drama techniques when working on the subjects of mental health and SAD can be extremely useful and beneficial as it establishes a safer place, the stage, where people can give opinion, reflect on what is happening and feel more at ease to engage rather than if asked to reflect on their own personal experiences in relation to these subjects.

## ***2.2. Storytelling as a tool to challenge the idea behind social anxiety disorder (SAD)***

The use of storytelling in our methodological research within the STOP Words in Progress project starts from the assumption that everyone can extract meaning from their own life and thereby increase their grip in life. This makes it easier to deal with unpredictability. Living is learning to deal constructively with change and uncertainty, things we have no influence over. The use of stories to give meaning, to facilitate that handling of change, is called engaging in the dramaturgy of life. This is the opposite of taking full charge. We are convinced that mental wellbeing and resilience benefit from constantly replenishing the collection of stories.

These do not always have to be big, exciting, and adventurous stories. There is also value in small, seemingly insignificant stories. Just as it does not have to be all about positive stories. Even, and perhaps especially, stories about setbacks add lustre.

The fact that you constantly feel oppressed because of experiencing social anxiety (and the connected feeling that you are not normal) may lead to a loss of stories, as many memories might be challenging. The fear that was built up in the past leads to fear for the future. Why would things get better if they prove to be quite difficult right now?

It is clear what is going on here mentally, but can we also look at it narratively? We already indicated that for people with social anxiety disorder the future is not a story. And in the process of working with them, you find out that the past is hardly a story either. It has become a notion that events have happened, but there are no narrative links, so all meaning seems to be lost. All that remains is the present, which has become very empty due to the absence of the past and the future. Because of the absence of that charge, the story of the present has also been virtually erased and - as far as they know - no one wants to listen to it. The Dutch psychologist Christien Brinkgreve describes this very powerfully in her book *Vertel, over de kracht van verhalen* (Tell us, about the power of stories):

“The value of stories can be even more fundamental: they can keep people from being erased. It is the ultimate destruction if you can no longer talk about what you have experienced, because people do not believe it, or are not interested.”

When your story may exist, you may exist. This awareness only helps youth to increase their grip on life and enables them to derive meaning from their own life story. That is the simple base of using storytelling in working with youth to support them in how to deal with social anxiety

disorder and how to live it, express it, tell it and also take the focus out of it to place onto other meaningful and important things and aspects of life.

### *2.3. Music as a tool for inner work*

Working with creative processes often requires “putting oneself in the game” and a search for something outside the more canonical structures and methods. This process obviously has a destabilising factor in it, especially if, as it is in this case, one engages in processes linked to improvisation.

Improvisation actually challenges the known in order to access the new, the alternative. Error (a factor that can generate instability) is consequently always a possible outcome scenario. In order to create a protected, yet challenging environment, it is necessary to give a different form to the concept of error, which, contrary to what is commonly thought, should be interpreted as a door to the new, the creative, the expressive uniqueness.

It is therefore useful to create exercises that, perhaps through playing, facilitate the acceptance of those words, gestures or sounds that are different, unusual and even strange. Playing with mistakes by giving them an expressive meaning gives a coherent perception of what youth are experiencing when creating.

In the specific case of music, and especially with youngsters who are not familiar with music, it is appropriate to explore the sense of sound by extending and including noise as a means of expression. Allowing the exploration of an instrument of which one has no skill must necessarily pass through the lowering of inhibition and thus of judgement towards oneself and others. The facilitator’s job is to keep this exploration in a defined container that avoids the context falling into a state of chaos. Thus, it will be on him/her to create a free atmosphere, but at the same time to ensure that whimsy can be concretised in a structure that makes understandable sense.

Within the STOP Words in Progress’ project and when working with youngsters experiencing social anxiety disorder, the use of music brings an added value in two very concrete and powerful ways. On one hand, the use of music helps shifting the attention towards the process of experimenting and discovering a new way of expression that significantly differs from the spoken word and the verbal codes often triggering the anxiety such as speaking in front of many people, establishing eye contact and actively talking about social anxiety disorder and mental

health in a rational and logical way. On the other hand, working with music stimulates a variety of introspective processes (related to breathing control and consciousness, voice projection, concentration, among others) that helps build resilience strategies and techniques for youth to better cope with everyday challenging situations.

#### ***2.4. The “Creative paths towards social emotional learning” method: learning path and activities***

Based on the pilot results and the assessment of the tested activities and approaches, the partners have conceived the STOP WORDS IN PROGRESS Methodology that proposes a creative multidisciplinary approach to tackle the subjects of mental health, emotion management and social anxiety disorder when working with youth. The result features a learning path and a set of specific suggested activities that could be implemented both in a separate training as well as within other programmes and group processes with youth. In order to facilitate the understanding and implementation of the methodology, it has been divided into five phases, each of whom features several activities with their learning objectives and outcomes, step-by-step explanation and specific recommendations. Although this is not an exhaustive list of activities and materials, it is a solid base for carrying out a 15 hours long workshop to carry out valuable, in-depth work on the subjects of emotions, mental health and social anxiety disorder.

##### **2.4.1. PHASE 0: Preparatory steps and opening of the workshop**

This phase takes place before and up to the moment the actual workshop starts and consists in paying attention to all the aspects related to organising a useful and successful series of sessions and encounters.

Firstly, it is important to choose the space, in case the activities are to be carried out face-to-face, which is suitable for the purpose of the activities and workshop. That is, it is important to find a place that is easily accessible for participants who have specific mobility needs, use public transportation or come from far away. It is also important that the venue is both suitable to carry out activities where participants should move around the space, but also remains cosy and comfortable for participants to feel safe and at ease there. It is important to make sure that the surroundings and other spaces are not to generate much noise (such as sports or music activities taking place simultaneously that might do so) and interfere with the level of attention and distraction of participants in your workshop. Finally, it is advisable to

choose, when possible, a time slot that makes it easier for participants to attend and does not happen after a full day of activities and responsibilities, as this might affect the level of energy and commitment on their side.

Secondly, the recruitment process is crucial in order to build the working plan and interpersonal relationship with participants. In other words, if you work in collaboration with an institution or organisation, it might be easier to have a stable group of participants, but the workshop might be compulsory to them, not leaving them the choice to assist or not; on the other hand, having an open call to gather participants may result in a more unstable group of participants, but who have nevertheless more chance to have enrolled them by their own choice and have the opportunity to not attend if they feel like it. In this sense, it is extremely important to think about the benefit and added value participants can take out of this workshop - this will be a starting point to stimulate their motivation and ensure their participation. The question of benefit and usefulness should also be present throughout the entire process as it helps tailor the activities in order for them to be useful and helpful for participants. In order to elaborate or adapt any activity, these questions are of great help: How can this activity be useful for participants? What will they learn thanks to it? What competencies do participants train thanks to it? Do these competencies and abilities be used by participants in real-life situations?

Thirdly, in relation to the previous aspect, a successful workshop should take into account participants' needs and expectations, as they are at the centre of the process. This can be done either through an online questionnaire prior to the workshop or at the beginning of the first session. If it is done face-to-face, a fast and easy yet useful way to gather information is by asking participants to answer two questions: "What do I expect/hope that happens during this workshop?" and "What I wouldn't like to happen, what I am afraid/concerned about regarding this workshop?". Participants can either make a circle and answer one by one or do it anonymously by writing down their answers on paper that the facilitator can gather and read out loud later. This way, both participants and facilitators are aware of the expectations and risks regarding the workshop and can continuously adapt and improve it in order to meet these expectations. At the end of the entire process, it is useful to go back to these inputs in order to evaluate to what extent these aspects were addressed and how participants feel about it.

Finally, when launching the process, it is important to :

- Reassure participants that if an activity is difficult, uncomfortable or painful to them, they are free not to engage but rather observe, which is also an important way of participation; in this sense, facilitator can designate a specific "safe space" in the room where participants can go in case of need

- Introduce a small ritual or practice to enter and leave the space during each session; this can be by asking participants to briefly checkin and checkout expressing how they feel, or ask them to take a moment in silence (and optionally close their eyes), think about what is coming or has just happened and thank them for being there and contributing for this process to happen.
- Ask participants what makes them more comfortable and give them the feeling of being part of this space. It might be some specific music that can be played at the beginning of each session, some cushions or some drinks and snacks for them to have short breaks. Whatever it is, adding it can make them feel more comfortable and motivated to come to the following sessions.

### 2.4.2. PHASE 1: Creating a safe environment through group dynamics

While it is always important to make sure people feel cared for during any workshop, it is vital to generate a secured and safe space when working with people experiencing social anxiety disorder, or when discussing issues of mental health. A safe and comfortable context will allow participants to be more at ease which is fundamental for triggering creativity, sharing and collective construction processes as proposed through the different activities.

The aim of this initial phase is to generate trust, confidence and a good environment among the participants through short, simple activities carried out in a group or peers, so that participants progressively engage with each other in an easy and sometimes unconscious manner.

In terms of learning outcomes, participants will get to know each other, create a small community among each other at the same time and will feel part of a group of people who may experience similar situations, feelings or concerns about different aspects of their life. This will be a starting point to further engage in more challenging activities that will involve sharing personal stories, improvising and recalling complex situations and experiences often related to mental health and social anxiety.

In this phase, it is important for the facilitator to make sure of two important aspects:

- At the beginning of the workshop, the facilitator should make clear that some activities and topics may trigger strong emotions and personally affect participants in different

ways, so everyone is free and encouraged to detect his/her own limits and do not participate actively in a given activity if he/she doesn't feel comfortable about it. In this sense, it is useful to conceive and even physically mark (with tape or a chair) a "safe zone" in the room where participants can be in when needed. It is also important to stress out that observation also constitutes a form of participation, so that participants don't feel left out of the group nor judged in any way.

- In order for participants to engage more easily, the facilitator should be aware of possible peers and interactions that can stimulate participation - if some participants know each other and communicate easily, it might be beneficial to put them together during the initial activities. That being said, it is equally important to make sure participants engage with new unknown peers and through homogeneous dynamics and ways of socialisation.

The following activities can be used at the beginning of every session as well as after a break in order to energise the participants, help them concentrate or generate a pleasant and fun environment. Moreover, it is recommended that the first one or two sessions of the workshop should focus on group dynamics and team building, so the below examples are ideal to initiate the workshop sessions with the participants.

**Activity 1 - Hello name**

<b>Name of the activity</b>	<b>HELLO NAME</b> To be implemented face-to-face
<b>Number of participants</b>	Maximum 12 participants
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To meet each other</li> <li>● To memorise first names and "break the distance" between the people present who do not know each other in a playful way</li> </ul>



<p><b>Where does the activity take place within the process</b> (beginning, middle, end)</p>	<p>Beginning</p>
<p><b>Duration</b></p>	<p>20 minutes</p>
<p><b>Material needed</b></p>	<p>No material needed</p>
<p><b>Preparation</b></p>	
<p><b>Step by step description</b></p>	<p>Explain to the participants that the first part is to say hello to each other and the second one consists of training to memorise the names of the rest of participants.</p> <p>Saying "Hello":</p> <ol style="list-style-type: none"> <li>1. Ask each participant to walk up to an unknown person.</li> <li>2. Ask the two to welcome each other with a handshake and exchange first names.</li> <li>3. Ask each participant then go to meet another person but without letting go of the first hand until another hand has been "caught". And so on until all participants have their both hands with another person or until all participants are connected.</li> </ol> <p>Variation: you can add a complementary instruction and ask each participant to share, in addition to the first name, another element of presentation (e.g. Where I come from? What is my job/studies? How do I feel? etc.).</p> <p>Associate one's first name with a gesture:</p> <ol style="list-style-type: none"> <li>1. Ask participants to stand in a circle.</li> <li>2. Ask each person to say his or her first name and make a unique gesture.</li> <li>3. Ask the following person to say his or her first name and make another unique gesture while repeating the first name and gesture of the people who passed before.</li> <li>4. One by one ask all participants to give their first name and gesture</li> </ol>

	<p>5. For the last round, ask one person to pass the word by announcing the first name and gesture of another person. And so on until all participants have passed.</p> <p>Variation: You can ask participants to add the first name and another element (e.g. emotional state, weather of the day, dream job, etc.).</p>
<b>Closing up</b>	When you feel that the names are well-known and the ice between participants is broken, you can move to the next activity.
<b>Comments / hints for facilitators</b>	
<b>Resources</b>	

**Activity 2 - Ice breaker with music and names**

<b>Name of the activity</b>	<p style="text-align: center;"><b>ICE BREAKING GAME WITH RHYTHM</b></p> <p style="text-align: center;">To be implemented face-to-face</p>
<b>Number of participants</b>	Maximum 25 participants
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To allow participants to learn all the names of the members of the group</li> <li>● To allow participants to familiarise with the rhythm (the rhythm is also an excellent energizer.)</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Beginning

<b>Duration</b>	10 minutes
<b>Material needed</b>	No material needed
<b>Preparation</b>	Ask the participants to form a circle
<b>Step by step description</b>	<p>Ask the participants to perform a simple rhythm for a few minutes by clapping the hands together and on the thighs. Once this is established, include these actions:</p> <ol style="list-style-type: none"> <li>1. Each participant enters their own name trying to stay in the rhythm.</li> <li>2. On the second lap the group can repeat each name in chorus.</li> </ol> <p>Encourage the participants to play with different speeds if the group allows it.</p>
<b>Closing up</b>	Ask participants to give a big applause to everyone
<b>Comments / hints for facilitators</b>	It is important to understand the skills of the participants who, even if challenged to bring the rhythm, must still be in a comfort zone. Having fun is important.
<b>Resources</b>	

**Activity 3 - Samurai**

<b>Name of the activity</b>	<b>SAMURAI</b>  To be implemented either face-to-face or online
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<b>Number of participants</b>	Minimum 8 and maximum 20 participants
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To energise the group</li> <li>● To practise turn-taking, listening and passing on information</li> <li>● To facilitate group cohesion and group awareness</li> <li>● To pay attention to what we feel</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Beginning
<b>Duration</b>	between 5-6 and 10-15 minutes (depending on the group and number of participants)
<b>Material needed</b>	No material needed
<b>Preparation</b>	Ask the participants to create a circle
<b>Step by step description</b>	<p>Ask the participants to form a circle, the participants for this exercise will become samurai:</p> <ol style="list-style-type: none"> <li>1. One at a time and armed with an imaginary sword they will attack, without moving from their place, a partner on the other side of the circle by choosing him/her and looking him/her in the eyes.</li> <li>2. To attack, they have to raise both hands above their heads as if they were holding a sword and lower them quickly in the direction of the person they have chosen, shouting "ah!", imagining they cut him or her from above downwards. The attacked person raises his/her hands shouting "uh!" in pain and the two companions next to him/her, one on each side, shouting "heh!", attack him at the same time with their imaginary swords at his side, in order to finish him off. Only then the samurai who was attacked dies.</li> <li>3. Once the samurai is dead, he/she revives and it is his/her turn to attack someone else in the circle and so on until each person has died at least once.</li> </ol> <p>Continue the exercise until all participants have intervened, be it as a samurai or as a helper.</p>
<b>Closing up</b>	<p>You can reflect jointly with the group on this exercise asking the following questions:</p> <ul style="list-style-type: none"> <li>- <i>How was it – easy or difficult?</i></li> <li>- <i>What was easy/difficult?</i></li> <li>- <i>Did you learn anything new about yourself/others?</i></li> </ul>

	<ul style="list-style-type: none"> <li>- <i>Something changed from the beginning of the exercise?</i></li> <li>- <i>What did you like most - dying, attacking or finishing off a samurai?</i></li> <li>-</li> </ul>
<b>Comments / hints for facilitators</b>	<p>The exercise is very effective in creating a situation of listening and collaboration among the participants. Those who at the beginning were slower to understand the game, to remember the rules, to choose what to do and to do it at the end of the exercise do it very well and very quickly.</p> <p>Once the group gets the exercise it's nice and funny to ask them to increase the speed and stay focused.</p> <p>In the context of working with feelings and emotions, it is interesting to ask participants to try to overdo the gestures and sounds and feel each emotion and action when either attacking, dying or finishing off another samurai.</p>
<b>Resources</b>	<p>An E-pill (video tutorial) of this exercise is available on <a href="https://www.youtube.com/watch?v=4sctyfgqkcY&amp;list=PLf6hWgEJEkqrV0Hhm7bBjn2HeefbnLy3P&amp;index=9">https://www.youtube.com/watch?v=4sctyfgqkcY&amp;list=PLf6hWgEJEkqrV0Hhm7bBjn2HeefbnLy3P&amp;index=9</a></p>

**Activity 4 - Rhythm exercises**

<b>Name of the activity</b>	<p style="text-align: center;"><b>RHYTHM EXERCISES</b></p> <p style="text-align: center;">To be implemented either face-to-face or online</p>
<b>Number of participants</b>	Minimum 7 and maximum 20 participants
<b>Objective</b>	<ul style="list-style-type: none"> <li>● To become familiar with the sense of rhythm</li> </ul>

<b>Where does the activity take place within the process</b> (beginning, middle, end)	Beginning
<b>Duration</b>	10 minutes
<b>Material needed</b>	No material needed
<b>Preparation</b>	Ask the participants to form a circle
<b>Step by step description</b>	<p>Firstly, ask the participants to create a simple rhythm using hands and body and gradually complicate it.</p> <p>Ask the participants to create at least two groups that make different rhythms but that fit together. After a while we can leave free, those who wish, to improvise on the basic rhythm.</p> <p>Finally, ask the participants to add words or small phrases in "rap" style that can create refrains that can also be shared by the whole group.</p>
<b>Closing up</b>	When you feel that the participants are becoming familiar with the exercise, you can pass to the next activity.
<b>Comments / hints for facilitators</b>	<p>As a facilitator, you can direct the different groups to create a small concert structure.</p> <p>The same exercise can be done with simple percussion instruments.</p> <p>The insertion of rap can start from the facilitator with commonly used phrases such as "Giovanni you have a nice hat".</p>
<b>Resources</b>	An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=Tg6mIJ7RdAk&amp;list=PLf6hWgEJEkqrV0Hhm7bBjn2HeefbnLy3P&amp;index=5">https://www.youtube.com/watch?v=Tg6mIJ7RdAk&amp;list=PLf6hWgEJEkqrV0Hhm7bBjn2HeefbnLy3P&amp;index=5</a>

## Activity 5 - Drama warm up walk

<b>Name of the activity</b>	<b>DRAMA WARM UP WALK</b> To be implemented face-to-face
<b>Number of participants</b>	It can be any number, but it's important that participants can move around the room
<b>Objectives</b>	<ul style="list-style-type: none"> <li>To move and warm up, energizer. It also allows participants to introduce drama and improvisation elements in next exercises.</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Beginning
<b>Duration</b>	About 5-10 minutes
<b>Material needed</b>	No materials needed
<b>Preparation</b>	Ask the participants to stand up , those tasks below are only propositions, just your to the group and your preferences.
<b>Step by step description</b>	<p>Ask the participants to start walking around the room and to be careful about each other and progressively give the following instructions:</p> <p><i>Try to walk as slow as you can, now walk like you would be really high, now really small person, now walk with really fast small steps</i></p> <p><i>Now if I tell „walk”, you stay in place, and when i say „stay” you go (you can repeat few times)”</i></p> <p><i>Now walk as a small baby, and now as an old man, really old, and now you are in your greatest shape, you are a football player and you will win the game, and this is how you become famous, now people want to do pictures with you, make selfies with your fan</i></p> <p><i>Now you walk to go back home, you need to walk out your dogs, 2, dogs, or three dogs, or 4 dogs, and a car is splashing you with water from a puddle next you you, you are totally wet and dirty, And you lost your dogs! catch them! One, two, three, where is the fourth one? You see him barking</i></p>

	<p><i>at a cat that sits on a tree, try to convince him to go with you by petting him</i></p> <p><i>screaming on him</i></p> <p><i>force him, he is to strong</i></p> <p><i>But you have a snack in your pocket, take it out</i></p> <p><i>You have him, he is yours now! Go home and change</i></p> <p><i>You can end the exercise by saying "Bravo, you can sit down again"</i></p>
<b>Closing up</b>	<p>To conclude, you can ask the following questions:</p> <p><i>How did you feel in this exercise and why?</i></p> <p><i>What was the easiest and hardest part?</i></p>
<b>Comments / hints for facilitators</b>	<p>You will command the participants so try to avoid commands that can make people feel uncomfortable.</p>
<b>Resources</b>	-

### Activity 6 - Stand up if...

<b>Name of the activity</b>	<p style="text-align: center;"><b>STAND UP IF...</b></p> <p style="text-align: center;">To be implemented face-to-face</p>
<b>Number of participants</b>	Minimum 10 and maximum 20 participants
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To build trust</li> <li>● To show mutual feelings and create mutual understanding</li> <li>● To have fun</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Beginning



<b>Duration</b>	10 – 15 minutes
<b>Material needed</b>	Chairs, one less than the number of participants
<b>Preparation</b>	Make a circle with chairs, one less than the number of participants.
<b>Step by step description</b>	<p>Ask the participants to take a seat. Only one of them needs to stand in the middle.</p> <p>The participant in the middle says something that relates to him/her/them, beginning with: 'Stand up if you, like me.....'.</p> <p>For example, it could be: 'Stand up if you, like me, have a dog'. Or: 'Stand up if you, like me, are an only child.' Or: 'Stand up if, like me, you've been depressed before.'</p> <p>The participants who have the same experience stand up and switch chairs. The participant in the middle tries to conquer a chair so that another participant will stand in the middle. Now it is the turn of that participant to say something that relates to him/her/them, beginning with: 'Stand up if you, like me.....'.</p> <p>Repeat until all participants have stood in the middle once.</p>
<b>Closing up</b>	Invite the participants to sit in a circle and to share how they experienced doing this exercise. What surprised them? Did they feel a connection?
<b>Comments / hints for facilitators</b>	This exercise can stay on the surface, or it can easily go into depth quickly. Keep an eye on what this does to group dynamics and mutual trust. Especially if this exercise is done at the beginning of a workshop
<b>Resources</b>	-

**2.4.3. PHASE 2: Exploration and interaction phase**

Once you have established a space where people feel comfortable and have started to get to know each other, it is time to introduce the contents you want to focus on by making people reflect, engage and work together on specific themes and abilities to develop. The aim of this second phase is to gradually incorporate the topics of emotions, mental health, relation with others and self-perception in an interactive and engaging way. For this purpose, this phase is divided into two parts, each of them exploring different aspects and competences of social emotional learning.

### a) Self-exploration and introspection

This first subphase aims at tackling and working on strengthening participants' individual capacity to detect, recognise and analyse different emotions experienced in different contexts, with special emphasis on situations triggering social anxiety and related to emotional and mental wellbeing. The proposed activities offer different engaging and creative ways to introduce the different types of emotions, their nuances and explore the way in which the body reacts when experiencing some of them in different contexts. This subphase actively works on allowing people to further explore and become aware of their needs, expectations, fears and concerns regarding specific situations and aspects of their life and become more connected to their inner world with all its elements, virtues and specificities. In addition, this introspective phase is strictly related to participants' abilities to interact with others in different contexts. At the same time, this subphase stimulates these processes of exploring and introspection introducing new creative means of expression and communication such as storytelling combined with writing and drawing techniques, music composition and drama and theatrical improvisation.

**Activity 7 - Click, post, dislike**

<b>Name of the activity</b>	<b>CLICK - POST - DISLIKE</b>  To be implemented face-to-face
<b>Number of participants</b>	Between 6 and 20 participants
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To have an entertaining look at communication phenomena (including online)</li> <li>● To open a discussion about relationships and the subject of social exposure</li> <li>● To combine verbal expression and body movement</li> </ul>

	<ul style="list-style-type: none"> <li>To work on concepts related to feelings/needs using concepts such as "like" or "dislike"</li> </ul>
<b>Where does the activity take place within the process (beginning, middle, end)</b>	At the beginning (but not very beginning) or in the middle of the process
<b>Duration</b>	About 20 - 30 minutes (including the discussion)
<b>Material needed</b>	No material needed
<b>Preparation</b>	Ask the participants to stand in a circle and tell them that we are going to give each other (with gestures and words) different signals taking from common actions used on social media.
<b>Step by step description</b>	<p>Explain that in the exercise you can send energy from one participant to another by following some simple rules.</p> <p>To send it to the participant on the right for example, you have to turn towards him/her and say "I like it" by making the sign of the raised thumbs. Invite participants to take a couple of turns to try out this command.</p> <p>Then introduce that to send it to the left you have to say "post" by making towards the partner on the left the wave movement with your hand. Also, add the rule that to change the direction of the energy/reject it, you can say "block" by raising your hands, when someone sends you a "like" or shares a "post". In that case, the energy returns to the sender who should then send it in the opposite direction.</p> <p>After practising these commands a little, introduce a new action to participants: 'selfie'. When you want to use this action, you have to go to the centre of the circle and pose for a selfie. The other participants react by saying in chorus 'like' and raising their thumbs. The person who took the 'selfie' returns to his or her seat and sends the energy to someone else. A selfie cannot be blocked.</p> <p>Once this command has also been assimilated, explain to the participants the last action: 'share'. When the person with the energy says 'share', all participants change places in the circle as quickly as possible and then continue with another command.</p> <p>Play freely with these actions until the end of the exercise whenever you feel that commands have assimilated and all participants have had a chance to try out most of them.</p>

<b>Closing up</b>	<p>Invite participants to discuss by asking questions:</p> <ul style="list-style-type: none"> <li>- <i>What do you associate this exercise with?</i></li> <li>- <i>How did you feel about it?</i></li> <li>- <i>Did you observe which commands were used more or less often?</i></li> <li>- <i>Did any of the commands make you feel uncomfortable?</i></li> </ul> <p>Explain that this activity serves to introduce the possibility of liking or disliking something.</p> <p>Bring attention to how it is a group process and responsibility that the energy reaches all participants and does not always stop among the same ones.</p>
<b>Comments / hints for facilitators</b>	<p>It is worth ensuring that signals do not get stuck between a few participants, but are passed on to everyone. It is also good (especially with groups struggling with anxiety) to observe how individuals respond to physical contact or the need for social exposure. If someone's limits are crossed, the facilitator can react and intervene.</p>
<b>Resources</b>	<p>This activity has been initially conceived by the Hungarian drama organisation Nyitott Kör</p> <p>An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=VmZIU0qe8tw&amp;list=PLf6hWgEJkqrv0Hhm7bBjn2HeefbnLy3P&amp;index=6">https://www.youtube.com/watch?v=VmZIU0qe8tw&amp;list=PLf6hWgEJkqrv0Hhm7bBjn2HeefbnLy3P&amp;index=6</a></p>

**Activity 8 - The quadrant of emotions**

<b>Name of the activity</b>	<p style="text-align: center;"><b>THE QUADRANT OF EMOTIONS</b></p> <p style="text-align: center;">To be implemented face-to-face</p>
<b>Number of participants</b>	<p>Between 3 and 15 participants</p>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To reflect on emotions, recognise them, feel how they change and learn to express them with the body.</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	<p>Middle</p>

<b>Duration</b>	15-20 minutes (depending on the size of the group)
<b>Material needed</b>	Paper tape, paper sheets and pen
<b>Preparation</b>	<p>You'll have to create a cross on the floor with the tape which will be the quadrant. Give each of the four spaces an emotion by writing each one on a separate paper and putting each one in one of the four spaces of the quadrant.</p> <p>One option is to choose these ones: JOY, SADNESS, EUPHORIA, INSECURITY, but there could be others. Whenever you choose the set of emotions, make sure that some of them are easily different from one another, even opposite if possible.</p>
<b>Step by step description</b>	<p>Invite participants to form a circle around the cross on the floor or come closer to see all the words.</p> <p>Participants have two options:</p> <ol style="list-style-type: none"> <li>1) One at a time each participant enters the quadrant and moves within it, repeating the same sentence for each of the four spaces, but changing the tone and trying to express the emotion with which they say it, depending on the emotion of the space they are occupying in that moment.</li> <li>2) They do the same moving from one emotion to another, but also change not only the emotion but also the sentence. The different sentences can be linked by a common plot or have nothing to do with each other.</li> </ol> <p>It is important to ask them not only to say the sentence but, as they can, also to feel the emotion in their body, and express it with their posture and their gestures.</p> <p>Participants can choose to go in the quadrant on a random basis or by an established order, but the exercise finishes when each participant has passed through the quadrant.</p>
<b>Closing up</b>	<p>You can reflect jointly with the group on this exercise asking the following questions:</p> <ul style="list-style-type: none"> <li>- <i>How was it – easy or difficult?</i></li> <li>- <i>What was easy/difficult?</i></li> <li>- <i>Why do we do it?</i></li> <li>- <i>Have you noticed the body and anything particular while doing the exercise?</i></li> <li>- <i>How did the body feel in each emotion?</i></li> <li>- <i>Is what you have noticed something that normally happens to us?</i></li> <li>- <i>What happens to us when we feel ... (a certain emotion)?</i></li> </ul>

	- <i>What things or situations provoke these emotions in me?</i>
<b>Comments / hints for facilitators</b>	<p>Don't assume that everyone knows all the emotions: clarify the meaning of the words written in each space before starting the exercise. If possible, have them explain them to each other.</p> <p>The exercise can be very engaging and entertaining.</p> <p>On the way down, many interesting topics about the emotional world can come up, which can help people to recognise and manage their emotional states. Take into account the initial fear that comes from the insecurity of doing something performative in front of everybody. To break the ice, if necessary, one of the facilitators can give an example for the first time and invite the participants to follow.</p> <p>If necessary, allow time for them to think about their phrases or work through this discomfort before entering the quadrant.</p> <p>Discomfort is one of the emotions that can be added in the quadrant or talked about on the way down.</p> <p>In this example 4 emotions were used but others can also be added.</p> <p>Make sure to give sufficient time to discuss once the exercise is over and reflect on the ways we can transit through different emotional states, because the exercise allows getting deeper and easily connecting with this idea.</p>
<b>Resources</b>	<p>An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=xEua7bjznRk&amp;list=PLf6hWgEJEkqrV0Hhm7bBJn2HeefbnLy3P&amp;index=11">https://www.youtube.com/watch?v=xEua7bjznRk&amp;list=PLf6hWgEJEkqrV0Hhm7bBJn2HeefbnLy3P&amp;index=11</a></p>

**Activity 9 - The Tree of life**

<b>Name of the activity</b>	<p style="text-align: center;"><b>TREE OF LIFE</b></p> <p style="text-align: center;">To be implemented both online or face to face (last is preferable)</p>
<b>Number of participants</b>	It can be done with any number of participants

<p><b>Objectives</b></p>	<ul style="list-style-type: none"> <li>● To get more insights in your life story</li> <li>● To get more insight in parts of your identity construction</li> <li>● To see narrative connections between memories, feelings etc</li> <li>● To give meaning to memories</li> </ul>
<p><b>Where does the activity take place within the process</b> (beginning, middle, end)</p>	<p>Middle</p>
<p><b>Duration</b></p>	<p>Depending on the group we advise to take 30 to 90 minutes</p>
<p><b>Material needed</b></p>	<p>Large sheets (preferably A2 or even A1), markers</p>
<p><b>Preparation</b></p>	<p>-</p>
<p><b>Step by step description</b></p>	<p>Ask the participants to take a large sheet of paper and a pen and draw a tree. It is not about the artistic quality of the drawing, the idea is just that imagining it in the form of a tree leads to structure. It is possible to draw a tree yourself. Leave enough space to write words in the different parts of the tree.</p> <p>Ensure that the following components are present in the drawing:</p> <ul style="list-style-type: none"> <li>● The roots, in which the participants write down what they are rooted in. For example, who their family is, where they were born, where they lived and people and events from their childhood that shaped them. Let them write down the elements that are important to them.</li> <li>● The ground on which the tree rests. Here they write down what they occupy themselves with in everyday life. Not only work, but also hobbies and other activities they like to spend time on.</li> <li>● The trunk, which represents values and talents. Let them write down what they value and what they are good at, according to themselves or others.</li> <li>● The branches are your wishes and dreams for the future. What do they want to achieve? Think about the long term as</li> </ul>

	<p>well as the short term.</p> <ul style="list-style-type: none"> <li>● On the leaves they write the names of people who have helped them get where they are today or who can help them fulfil their wishes and dreams.</li> <li>● The fruits represent what they want to leave behind. What is their gift to mankind?</li> </ul> <p>When the drawings have been made, you can either invite the participants to make pairs and to talk about each other’s trees, or to attach all the trees next to each other on a wall and ask everyone to look at them. Then the participants can ask questions to each other. Make sure that as a facilitator you also ask questions, without directing too much.</p> <p>The first option is safer for the participants, and therefore may be advisable when working with youth with social anxiety disorder.</p>
<p><b>Closing up</b></p>	<p>Invite the participants to share how they experienced doing this exercise. Don’t ask them to share concrete details or stories, as the Tree of Life is a personal exercise, leading to stories, but not delivering stories immediately.</p>
<p><b>Comments / hints for facilitators</b></p>	<p>This is a narrative exercise in which everything has meaning. For that reason, it is important to encourage working from intuition, instead of focusing too much on what should be written where. Everything is fine, even when participants choose not to draw a tree, but to structure their memories and thoughts in another way.</p> <p>This exercise can provoke strong emotions. This Tree of Life exercise can be confronting. It can bring up hidden feelings, such as shame. Or provoke unwanted thoughts. Be prepared for this.</p> <p>Invite the participants to take the trees of life with them and to take another look at them in a later stage. Maybe they would like to add things. Or challenge them to make a new Tree of Life after a couple of weeks and to compare the two Trees.</p>
<p><b>Resources</b></p>	<p>This exercise was developed by the Dulwich Centre of Narrative Practise in Adelaide (<a href="https://dulwichcentre.com.au/the-tree-of-life/">https://dulwichcentre.com.au/the-tree-of-life/</a>)</p> <p>An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=HlfarZkK52A&amp;list=PLf6hWgEJEkgrv0Hhm7bJn2HeefbnLy3P&amp;index=1">https://www.youtube.com/watch?v=HlfarZkK52A&amp;list=PLf6hWgEJEkgrv0Hhm7bJn2HeefbnLy3P&amp;index=1</a></p>



## Activity 10 - Exploring musical instruments

<b>Name of the activity</b>	<p style="text-align: center;"><b>EXPLORING MUSICAL INSTRUMENTS</b></p> <p style="text-align: center;">To be implemented face-to-face</p>
<b>Number of participants</b>	Up to 20 participants
<b>Objective</b>	<ul style="list-style-type: none"> <li>To approach and explore simple musical instruments</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	In the middle
<b>Duration</b>	Almost 30 minutes
<b>Material needed</b>	Simple and commonly used musical instruments: guitar, ukulele, drums, triangles, tambourines, flutes, maracas and other percussion instruments. If there are musicians in the group, they can bring their own instruments.
<b>Preparation</b>	Ask participants to sit in a circle and put all the musical instruments in the middle.
<b>Step by step description</b>	<p>Give participants some time to explore some musical instruments.</p> <p>Ask participants to take an instrument and try to express intuitively some emotions (anger, sadness, joy etc ...) using one or more instruments.</p>

<b>Closing up</b>	You can close the exercise by asking participants how they felt and perceived the exercise and the process, the use of instruments,etc.
<b>Comments / hints for facilitators</b>	<p>Try to contain the chaos that could be created.</p> <p>If the instrument is very noisy some people could stay in another room for a few minutes.</p> <p>Follow and assist those participants who feel more embarrassed to approach a musical instrument.</p>
<b>Resources</b>	-

### Activity 11 - The web of association

<b>Name of the activity</b>	<b>THE WEB OF ASSOCIATION</b>
please specify if it meant to be carried out online or face-to-face	To be implemented both online or face to face (last is preferable)
<b>Number of participants</b>	It can be done with any number of participants
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To activate memories</li> <li>● To get out of the single story</li> <li>● To learn how to ask narrative questions</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Middle
<b>Duration</b>	Depending on the group we advise to take 30 to 60 minutes
<b>Material needed</b>	Large sheets (preferably A2 or even A1), markers

<b>Preparation</b>	<p>To prepare, you need to determine which word related to the theme you want to put in the middle. If you did the tree of Life before, you might use the words the participants choose and the central meaning coming out of the tree of life.</p> <p>It works well to demonstrate this method once with one of the participants, on a large sheet of paper (flip chart).</p>
<b>Step by step description</b>	<p>Make pairs and give everyone a pen and paper. Ask them to put a word related to the theme in the middle of the paper and to start associating on that basis.</p> <p>Each person helps the other by asking questions. Once the web has grown to a certain size, and the questioner may already be seeing some connections, he or she will ask about moments and events that are connected to the words on the paper. Often this quickly produces the basis for a story that can then be worked on.</p> <p>Although working in pairs is preferable, the Association Web also works very well when people work individually.</p>
<b>Closing up</b>	<p>Check how the participants feel about doing this exercise and invite them to share some memories if they want. This exercise is hardly ever a final one, the outcomes of the exercises will be used and deepened in for example the Way of Life, the next exercise.</p>
<b>Comments / hints for facilitators</b>	<p>This exercise can also arouse strong emotions. Be prepared for this.</p>
<b>Resources</b>	<p>-</p>

**b) Engaging and interacting with the rest**

This second subphase focuses on exploring the relationship and work with the others in order to strengthen some key competences in the field of social emotional intelligence. The set of activities proposed in this subphase are focused on developing social emotional skills that can help participants to build more healthy relationships with others as they explore and tackle one’s empathy, capacity to detect and express oneself in situations of power relations, self-confidence while interacting with others, gain awareness and capacity to detect others’ feelings and needs, among others. This subphase actively works on participants’ capacity to

perceive, analyse and be aware of one's own and others' emotions in different contexts and how to best use this knowledge when interacting. In order to work on strengthening these competences, innovative and creative methods have been mobilised based on collective creation through storytelling and drama, image theatre and group improvisation. This phase aims at further developing participants' abilities to be assertive when interacting with others, recognise and manage situations of conflict, be aware of power dynamics in different contexts and work in groups.

### Activity 12 - Group sounds and songs

<b>Name of the activity</b>	<b>GROUP SOUNDS AND SONGS</b> To be implemented face to face
<b>Number of participants</b>	Up to 20 participants
<b>Objective</b>	<ul style="list-style-type: none"> <li>•To disinhibit vocal expression and learn to tune in with others.</li> <li>•To recognize the difference between harmony and disharmony</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	In the middle
<b>Duration</b>	15 minutes
<b>Material needed</b>	No material needed
<b>Preparation</b>	Ask the participants to form a circle

<b>Step by step description</b>	<ol style="list-style-type: none"> <li>1. Invite participants to create a continuous sound together starting with the syllable "su" and then expanding to other vowels that you decide.</li> <li>2. Invite participants to continue doing so and try to achieve harmony or disharmony by following your lead - when you put your thumbs up they should aim for harmony and when you put your thumbs down, it means disharmony.</li> <li>3. Invite participants to continue modulating the sounds and maintaining harmony, but while varying the sounds, vowels and even introducing some words.</li> </ol>
<b>Closing up</b>	When the group feels comfortable with the exercise, just pass to the next activity.
<b>Comments / hints for facilitators</b>	Depending on the success of the exercise and the inclination of the group, the exercise can be expanded to include several words, phrases and small rhymes in the song.
<b>Resources</b>	An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=lixH0uaYQt4&amp;list=PLf6hWgEJEkqrV0Hhm7bJn2HeefbnLy3P&amp;index=2">https://www.youtube.com/watch?v=lixH0uaYQt4&amp;list=PLf6hWgEJEkqrV0Hhm7bJn2HeefbnLy3P&amp;index=2</a>

**Activity 13 - Story making with objects**

<b>Name of the activity</b>  please specify if it meant to be carried out online or face-to-face	<p style="text-align: center;"><b>STORY MAKING WITH OBJECTS</b></p> To be implemented both face-to face and online (using the private rooms options of the online meeting application)
<b>Number of participants</b>	Between 8 and 25 participants

<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To move and warm up</li> <li>● To introduce participants into drama and improvisation elements in next exercises</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Middle
<b>Duration</b>	Between 20 and 35 minutes
<b>Material needed</b>	<p>In this exercise we use objects „stimulators” that participants will base their stories on.</p> <p>They can be strange, interesting, small and big (within reason) such as: book, old photos, Christmas cup, letter, dry flowers, basically everything. Remember that you need more objects in a bigger group. Also what you bring can affect the subjects of the stories that people will tell.</p> <p>You may have a piece of paper and sth to write the stories down.</p>
<b>Preparation</b>	Divide participants into small groups of 3-4 people
<b>Step by step description</b>	<ol style="list-style-type: none"> <li>1. Ask participants to make a story that they can write down on paper or remember it and tell it straight away without writing.</li> <li>2. In order to write the story, ask participants to take an object from the pile of objects which are in a bag or a hat, so they cannot be seen.</li> <li>3. Inform participants that the story has to be connected with objects that you will draw in a moment. Let participants know that they are free to decide how these objects will appear in the story.</li> <li>4. Give 10-15 minutes to observe the objects and create the common story.</li> <li>5. Once all stories have been created, ask each group to present their story in front of the rest until all groups have shared their stories.</li> <li>6. Thank them and conclude the activity.</li> </ol>

<b>Closing up</b>	<p>In order to conclude the activity, you can ask the following questions:</p> <p><i>How was it? How did you feel in this exercise/ was it easy/ hard? Why, which parts?</i></p> <p><i>Were those stories referring to real life? In with parts?</i></p> <p><i>If we could know better some of the characters, with whom would you like to speak? (This can transform into another activity as talking to the character about his/hers issues)- and why?</i></p> <p>If the subjects of the stories are similar, you can also point it out and ask how participants see it and why they think this happened.</p>
<b>Comments / hints for facilitators</b>	<p>Most likely stories will somehow refer to participants' lives. It's good to be attentive and aware that this might happen, but it also may happen that they are funny unrealistic stories based on films or books. Participants will open to the extent they want and feel comfortable and that is all right. So be aware and pay attention and be focused equally on the sad, serious stories and also on the funny, entertaining ones.</p>
<b>Resources</b>	<p>-</p>

**Activity 14 - Enlarging/shrinking emotions**

<b>Name of the activity</b>	<p style="text-align: center;"><b>ENLARGING/SHRINKING EMOTIONS</b></p> <p style="text-align: center;">To be implemented either face-to-face or online</p>
<b>Number of participants</b>	<p>Between 4 and 20 participants</p>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● to explore emotional awareness</li> <li>● to train empathy and feel the difference between different levels of emotion</li> <li>● to recognise emotions and link them with movements and physical sensations</li> <li>● to express non-verbally and interpret with the body and facilitate freedom of movement</li> </ul>

<b>Where does the activity take place within the process</b> (beginning, middle, end)	Middle
<b>Duration</b>	15-20 minutes (depending on the size of the group)
<b>Material needed</b>	Speakers or sound system (optional) and enough space to move freely
<b>Preparation</b>	Although it is not compulsory, you can use music in the background for this exercise  In case of face-to-face implementation, invite participants to form a circle
<b>Step by step description</b>	<p>In a circle, 1 person makes a gesture (with optional sound) that is in some way connected to or expresses an emotion (e.g. boredom, sadness, surprise, anger, love etc.). The person next, going clockwise, has to repeat the gesture after him/her, but enlarging it, making it bigger. This goes on until the gesture arrives again to the person who made it in the first place. Then the person next, clockwise, choose another gesture expressing an emotion and the same goes on with each following person making the emotion/gesture bigger.</p> <p>After a while you can also try to pass the gesture in the opposite direction, anticlockwise: going in this direction the gesture becomes smaller and smaller every time that it passes from one participant to the other, until it reaches its smallest size.</p> <p>The exercise finishes when every participant has presented at least 1 gesture/emotion to make it bigger or smaller.</p>
<b>Closing up</b>	<p>You can reflect jointly with the group on this exercise asking the following questions:</p> <ul style="list-style-type: none"> <li>- How was it – easy or difficult?</li> <li>- What was easy/difficult?</li> <li>- Why do we do it?</li> <li>- Did you notice anything specific?</li> <li>- Did you find it easier to make emotions bigger or smaller? Why?</li> <li>- Were there a specific gesture/emotion that was difficult to make bigger or smaller? Why?</li> <li>-</li> </ul>
<b>Comments / hints for facilitators</b>	The exercise is more interesting and useful if the gestures are made from emotions. People have different ways of moving and exposing themselves. For someone it might be very difficult to stage large and blatant emotions, but easier to make them small and contained and vice



	versa. That is why it is interesting to try both options as people will feel differently while doing it. It is interesting to bring attention to how the body changes depending on the intensity of the emotion and how these two aspects influence each other.
<b>Resources</b>	<p>Music suggestion for the activity: Pascal Comelade - A Freak Serenade  <a href="https://www.youtube.com/watch?v=Zp4PJIBSpho">https://www.youtube.com/watch?v=Zp4PJIBSpho</a></p> <p>An E-pill (audiovisual tutorial) of this activity is available at  <a href="https://www.youtube.com/watch?v=WSSaKyUZtMU&amp;list=PLf6hWgEJEkqv0Hhm7bBjn2HeefbnLy3P&amp;index=10">https://www.youtube.com/watch?v=WSSaKyUZtMU&amp;list=PLf6hWgEJEkqv0Hhm7bBjn2HeefbnLy3P&amp;index=10</a></p>

**Activity 15 - Empty your bag**

<b>Name of the activity</b>	<p style="text-align: center;"><b>EMPTY YOUR BAG</b></p> <p style="text-align: center;">To be implemented both face-to-face and online</p>
<b>Number of participants</b>	4 - 12 participants
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To learn to know oneself (oneself and others)</li> <li>● To make a story about oneself under the pretext of the contents of one's bag</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Middle
<b>Duration</b>	Between 30 and 45 minutes
<b>Material needed</b>	<p>Room</p> <p>Chairs</p> <p>Participants bag</p>

<b>Preparation</b>	Make a 10min theoretic introduction about what is a story and some basic elements that it should contain.
<b>Step by step description</b>	<ol style="list-style-type: none"> <li>1. Participants sit in a circle with their bags</li> <li>2. Each in turn, they will take objects out of their bag and make a story of their own.</li> </ol>
<b>Closing up</b>	<p>To conclude you can ask the participants:</p> <p><i>How did you feel with this exercise and why?</i></p> <p><i>What was the easiest and hardest part for them?</i></p>
<b>Comments / hints for facilitators</b>	Be careful to explain at the beginning that participants have to create a story, not a list of items in their bag. You can begin by using your own bag as an example.
<b>Resources</b>	An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=bk06gJZII-M&amp;list=PLf6hWgEJFkqrv0Hhm7bBjn2HeefbnLy3P&amp;index=7">https://www.youtube.com/watch?v=bk06gJZII-M&amp;list=PLf6hWgEJFkqrv0Hhm7bBjn2HeefbnLy3P&amp;index=7</a>

## Activity 16 - Funny improvisations

<b>Name of the activity</b>	<b>FUNNY IMPROVISATIONS</b>  To be implemented face-to-face
<b>Number of participants</b>	From 8 to 20 participants
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To explore the topic of relationships on not very serious level, to get used to drama method, interacting with others and being in the role</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	At the beginning (but not very beginning) or in the middle of the process

<b>Duration</b>	Between 15 and 20 minutes depending on the number of participants and the activities scheduled for the session
<b>Material needed</b>	No materials needed
<b>Preparation</b>	<ol style="list-style-type: none"> <li>1. Divide participants into two groups: 'ones' and 'twos' (or A and B person).</li> <li>2. Ask them to create two rows in order for each participant to stand in front of the other (each A to stand in front of a B). They will be paired for the first round.</li> </ol>
<b>Step by step description</b>	<ol style="list-style-type: none"> <li>1. You start each round by explaining who is person A and person B according to the specific situation (see below).</li> <li>2. When you clap for the first time, Then, each pair freezes in the pose showing the relationship between characters.</li> <li>3. When you clap for a second time, participants should start to improvise speaking (no longer than 40 seconds).</li> <li>4. When you clap for the third time, it means STOP and participants should conclude the improvisation.</li> <li>5. When each round is completed, ask each person from the B row moves one place to the right to change partners for the next round.</li> </ol> <p>You can use the following examples or make up your own situation:</p> <ul style="list-style-type: none"> <li>- <i>A spends the evening reading a book and waiting for B – her/his best friend. The doorbell rings and it turns out B brought another 5 people.</i></li> <li>- <i>B is going for the basic shopping to the nearby bakery – without any make-up, wearing messy clothes. At the entrance she meets a boy from the school who she secretly likes.</i></li> <li>- <i>A works in a small company. Next week the colleague she/he doesn't like has a birthday. B, the other person from the company encourages her/him to contribute the common gift.</i></li> <li>- <i>A and B are classmates and close friends. A was supposed to give a short speech at the next art lesson. Unfortunately she has a terrible throat infection and begs B to replace her with this task.</i></li> </ul> <ol style="list-style-type: none"> <li>6. The activity finishes when all situations have been improvised.</li> </ol>
<b>Closing up</b>	<p>You may sum up this experience by asking a few questions:</p> <ul style="list-style-type: none"> <li>- <i>How did you feel in this exercise?</i></li> <li>- <i>Were there any situations challenging or inconvenient?</i></li> <li>- <i>Do you experience similar situations in your real life?</i></li> </ul>

<b>Comments / hints for facilitators</b>	Try to avoid matching in pairs two participants who dislike each other or are very insecure/blocked. Try to explore various situations.
<b>Resources</b>	Exercise taken from STOP-KLATKA workshops and the publication "Drama reinforces" (2012)  An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=VmZIU0qe8tw&amp;list=PLf6hWgEJkqrv0Hhm7bBIn2HeefbnLy3P&amp;index=6">https://www.youtube.com/watch?v=VmZIU0qe8tw&amp;list=PLf6hWgEJkqrv0Hhm7bBIn2HeefbnLy3P&amp;index=6</a>

### 2.4.4. PHASE 3: Integration and capacity building phase

After diving in the exploratory phase and gaining valuable competences as to detect one's own emotions and needs and how to interact with the rest, participants are ready to strengthen their communicative, interpersonal and creative skills that they can use in complex and challenging contexts in their lives for the future. The aim of this phase is to mobilise the methods and techniques that have been introduced in the previous phases (such as storytelling, theatre of the oppressed, drama and music, among others) as to explore everyday struggles and difficulties related to emotional health and wellbeing and jointly elaborate new strategies and coping mechanisms in order to address these situations. The activities proposed in this section address in one way or another subjects and problems related to social anxiety, discrimination, emotion management and propose interactive and collective ways to stimulate participants' creativity in order to be able to transfer these techniques in their personal and professional lives. The outcome of this phase is to improve their self- and social awareness and relationship management, especially relating to reducing stress in complex situations, therefore strengthening their social emotional intelligence.

#### Activity 17 - Feel the transition

<b>Name of the activity</b>	<b>FEEL THE TRANSITION</b>  To be implemented either face-to-face or online
<b>Number of participants</b>	Between 4 and 20 depending on the number of the group participants

<b>Objectives</b>	<ul style="list-style-type: none"> <li>to work on listening to one's own emotions, feeling the difference and change between them, increasing the level of emotional and bodily awareness and the ease with which emotions are accessed through the body</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Middle
<b>Duration</b>	Between 8 and 12 minutes
<b>Material needed</b>	-
<b>Preparation</b>	-
<b>Step by step description</b>	<p>Invite participants to walk in the space without walking in a circle and without bumping into each other. Invite them, when they meet a person, to greet him/her with their eyes, only with their eyes without moving their heads or anything else.</p> <p>After a while, ask the participants to spread out in the space, to find an individual space, just for themselves, where they have enough space to move freely. Once they have found it, ask them to stand there and close their eyes. Anticipate that you will tell them a story and ask them to imagine themselves in it.</p> <p>Here is an example of a story:</p> <p>"You're in class, you're doing a presentation in front of the whole class. It's a presentation you've worked hard on and you're looking forward to giving it but you're also very nervous. When you start to present, someone from the back row starts talking and laughing with another classmate pointing at you. As if they were laughing at you".</p> <p>Read the story slowly and when you have finished let a while pass so they can imagine. When it is time, ask them to identify where the sensation they feel is located bodily, which part of their body is feeling it. Ask them to concentrate on the physical sensation they have.</p> <p>After several seconds (between 20 to 40) explain that you are going to count to three and then they will have to make a statue with their bodies that expresses/summarises this sensation they have felt. Count to 3 slowly and then ask them to remain silent and still, like statues.</p> <p>Once they have made the statue of this feeling and after few seconds, ask them to return to their natural position and, once again with their eyes closed, try to think of the emotion they would like to feel instead in this situation - maybe they have felt ashamed, but they would like to be proud, maybe they have felt sad, but would like to feel joyful, etc. Give them several moments (maybe between 15 and 30 seconds) to find it. When they have it, they anticipate that on the count of three they will</p>

	<p>have to make a new statue of this other emotion. Ask them to remain a few seconds and ask them to release.</p> <p>Then, invite them now to explore the transition between these two movements, these two statues - how is it possible, with the help of the body, to switch and transit from one emotion to another?. Always with the condition to keep their eyes closed, ask them to take the time to repeat how many times they want one movement and the other and to think about how to connect the two. If they don't do it naturally, invite them to practise it physically, to use their bodies and try out things, experiment, switch movements and try out until they have found it. Leave them around 1 minute to do so.</p> <p>Then, ask them to return to the natural position and slowly open their eyes if they have not already done so. Ask them if they want to share their movements with the group or in pairs or if they prefer to leave them as they are and depending on the participation dedicate some time to present them or finish the exercise closing up.</p>
<b>Closing up</b>	<p>You can reflect jointly with the group on this exercise asking the following questions:</p> <ul style="list-style-type: none"> <li>- <i>How was it – easy or difficult?</i></li> <li>- <i>What was easy/difficult?</i></li> <li>- <i>Why do we do it?</i></li> <li>- <i>Did you notice anything specific?</i></li> </ul>
<b>Comments / hints for facilitators</b>	<p>As far as possible try to create an intimate and non-judgmental environment. Ask the participants to really identify with what you are proposing to them and help them to avoid as much as possible laughter or unconscious movements that may distract the group.</p> <p>Try to respect the intimacy of the moment you are trying to create by speaking more slowly and in a lower tone of voice.</p> <p>If you ask them to keep their eyes closed in the movement phases, be sure to watch out for them so they don't hurt themselves and intervene if you see them getting too close.</p> <p>Remember that it is not easy for all people to keep their eyes closed for a long time. For some, doing so may be ugly or annoying. Be flexible about this and allow everyone to carry out introspection in the way that suits them best.</p> <p>It is an exercise that can bring great results and lead participants to truly introspective moments and findings, but it requires time and training, so don't correct or assist participants and instead leave them explore even by allowing them to do very small symbolic gestures and even having some "empty" moments of not doing nor exploring anything, as it is part of everyone's own perception and process.</p>
<b>Resources</b>	-

## Activity 18 - The masks

<p><b>Name of the activity</b></p> <p>please specify if it meant to be carried out online or face-to-face</p>	<p style="text-align: center;"><b>THE MASKS</b></p> <p style="text-align: center;">To be implemented face-to-face</p>
<p><b>Number of participants</b></p>	<p>Between 4 and 12 people</p>
<p><b>Objectives</b></p>	<ul style="list-style-type: none"> <li>● To allow participants to distance themselves from these situations by allowing them to express themselves and communicate on these subjects</li> <li>● To help the participants to identify the situations of daily life, in which they find themselves in difficulty</li> <li>● To accompany participants in finding solutions (facilitators) to face this type of situation in the future.</li> </ul>
<p><b>Where does the activity take place within the process</b> (beginning, middle, end)</p>	<p>Middle</p>
<p><b>Duration</b></p>	<p>Between 60 and 120 minutes</p>
<p><b>Material needed</b></p>	<p>Room Chairs</p>
<p><b>Preparation</b></p>	<p>N/A</p>

<p><b>Step by step description</b></p>	<p>1) Pilot/co-pilot</p> <ol style="list-style-type: none"> <li>1. Invite people to make pairs and ask participants to exchange on a given problematic situation each and everyone can think of. Invite participants to think of a situation that brings a difficult subject of concern to them (it can be speaking about their feelings, setting up boundaries, controlling emotions, etc.)</li> <li>2. Ask participants to go back to the large group and ask each person in the duo to tell the other's situation and make it their own (by using "I").</li> <li>3. Select carefully a situation or situations that are sufficiently exploitable to be put into play and seem relevant to more people in the group..</li> <li>4. Ask the person(s) whose stories are selected to guide their staging in the following way: <ul style="list-style-type: none"> <li>● Ask the person to tell the story, how it happened and how to make a play out of it</li> <li>● Ask the person to choose 3 people from the audience and explain to each and everyone of them their mask in a life situation so that the person can appropriately play the mask. Each of the 3 people has a different role/mask.</li> </ul> </li> </ol> <p>Example: 1st mask - When I am with my family, I never share my real opinion. 2nd mask - When I am at school, I am ashamed to speak in front of the class. 3rd mask - When I am with my friends, I am also the one speaking the most and entertaining the rest.</p> <p>3- Ask participants to replay the difficult situation using one of the masks but not the one the story's owner would have in that situation and observe. Explain to participants that understanding the different situations allows one to realise his/her own resources.</p> <p>2) Improvisation (re-approval of the protagonist)</p> <p>Once the person has seen him/herself, invite to replay the situation without the mask and invite people to propose a solution based on the analysis of the different points of view on the situation.</p>
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<b>Closing up</b>	You can conclude the activity with the following questions:  <i>How did you feel with this activity and why?</i> <i>What was the hardest and easiest part for you?</i>
<b>Comments / hints for facilitators</b>	-
<b>Resources</b>	-

### Activity 19 - Create a sung story

<b>Name of the activity</b>  please specify if it meant to be carried out online or face-to-face	<b>CREATE A SUNG STORY</b>  To be implemented face to face
<b>Number of participants</b>	Around 20 people
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To bring all participants together</li> <li>• To make them aware of the abilities they have</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	At the end
<b>Duration</b>	Almost 75 minutes

<b>Material needed</b>	Musical instruments and different spaces to distance the groups that would otherwise disturb and influence each other.
<b>Preparation</b>	Make a summary of the previous activities or use some of the activities using voice and music
<b>Step by step description</b>	<ol style="list-style-type: none"> <li>1. You can start by offering a small introduction that explains the whole process, from writing a story to its sonorization.</li> <li>2. Ask participants to create groups of 4 to 6 people maximum trying to distribute equally the skills (of which you may already have an idea based on previous activities) and the character attitudes (more shy or extroverted, active and more passive people).</li> <li>3. Leave the participants free to choose the musical instrument they prefer.</li> <li>4. Inform participants that they have 30 minutes to write a story together and 45 minutes for its sonorization.</li> <li>5. Once the time has passed and all stories are ready, invite each group to interpret the story in front of the whole group.</li> <li>6. Once all have presented, thank them and conclude the activity.</li> </ol>
<b>Closing up</b>	<p>To conclude the activity, you can ask the following questions:</p> <p><i>How was it? Was it difficult or easy and why? Which parts?</i></p> <p><i>How did you feel while doing it?</i></p> <p><i>How was it to work together?</i></p> <p><i>What did you feel during the performance?</i></p> <p><i>Which part(s) did you like the most?</i></p>
<b>Comments / hints for facilitators</b>	You can go around the groups and help people with more difficulties.
<b>Resources</b>	-

## Activity 20 - The consciousness

<p><b>Name of the activity</b></p> <p>please specify if it meant to be carried out online or face-to-face</p>	<p style="text-align: center;"><b>THE CONSCIOUSNESS</b></p> <p style="text-align: center;">To be implemented face-to-face</p>
<p><b>Number of participants</b></p>	<p>Between 4 and 15 participants</p>
<p><b>Objectives</b></p>	<ul style="list-style-type: none"> <li>● To experiment with a process of research and artistic creation</li> <li>● To explore and exploit one's own creative possibilities</li> <li>● Relieve pressure, feel more comfortable in the group</li> </ul>
<p><b>Where does the activity take place within the process</b> (beginning, middle, end)</p>	<p>End</p>
<p><b>Duration</b></p>	<p>45 minutes</p>
<p><b>Material needed</b></p>	<p>Room Chairs</p>
<p><b>Preparation</b></p>	<p>-</p>
<p><b>Step by step description</b></p>	<ol style="list-style-type: none"> <li>1. Consciousness             <ul style="list-style-type: none"> <li>- Ask one participant to improvise a story and another one to play what he/she imagines to be the unspoken parts of the story in a shifted mode</li> </ul> </li> </ol> <p>Example: Person 1- I am really tired this week with work</p>

	<p>Person 2- It's mostly because of the big party last night, yes...</p> <p>2. The numbers</p> <p>Ask the two protagonists to start a discussion between each other with the use of numbers as the only vocabulary.</p> <ul style="list-style-type: none"> <li>• The conversation must have a beginning and an end</li> <li>• Possibility of variation: give emotional states at the beginning and at the end of the improvisation</li> </ul> <p>Example: Person A starts happy and finishes angry</p>
<b>Closing up</b>	<p>You can close with the following questions towards the participants:</p> <p><i>How did you feel with this activity and why?</i></p> <p><i>What was the hardest and easiest part for you?</i></p>
<b>Comments / hints for facilitators</b>	-
<b>Resources</b>	<p>An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=hkdcRn_vWmo&amp;list=PLf6hWgEJEkqv0Hhm7bBjn2HeefbnLy3P&amp;index=8">https://www.youtube.com/watch?v=hkdcRn_vWmo&amp;list=PLf6hWgEJEkqv0Hhm7bBjn2HeefbnLy3P&amp;index=8</a></p>

**Activity 21 - Way of life**

<b>Name of the activity</b>	<b>WAY OF LIFE</b>
please specify if it meant to be carried out online or face-to-face	To be implemented both online or face to face (last is preferable)
<b>Number of participants</b>	It can be implemented with any number of participants

<b>Objectives</b>	<ul style="list-style-type: none"> <li>• To give meaning to your life story</li> <li>• To get a better insight in helpers and adversaries</li> <li>• To explore the different levels in your story</li> <li>• To thicken the story ; adding new layers and meaning by working on a story for a longer time</li> </ul>
<b>Where does the activity take place within the process</b> (beginning, middle, end)	Middle-end
<b>Duration</b>	Depending on the group we advise to take 120 to 180 minutes
<b>Material needed</b>	Large sheets (preferably A2 or even A1), markers
<b>Preparation</b>	<p>The best preparation for the participants is a short introduction in the hero's journey:</p> <p>In order to gain insight and give meaning to your memories, it is important to map them in some kind of structured way. The hero's journey, as originally developed and described by Joseph Campbell in <i>The Hero with the Thousand Faces</i>, is an excellent tool for this, as it makes logical connections clear and supports an analysis on that basis. In order not to make it too complex, a simplified version is a good start for recording one's own memories as journeys.</p> <p>To do that properly, you only need to describe the five elements of the journey and add their meaning. These are:</p> <ul style="list-style-type: none"> <li>· The beginning</li> <li>· The call</li> <li>· The helpers and the help</li> <li>· The opponents and the setbacks</li> <li>· The arrival</li> </ul> <p>It helps to visually follow the structure of a journey as shown in the example below.</p> <p>You can answer specific questions for each section. These questions are a guidance (but not obligatory) and focus mainly on the imagination of the</p>

	<p>situation. They are aimed at recalling images, but not at interpreting and analysing them immediately. That only happens when the whole is overseen.</p> <p>The moment you answer (part of) these questions, a clear picture emerges of the journey you have made within the memory. By just observing it at first, the logic and thus the meaning of the different elements of that journey usually becomes clear. The next step is to use this observation to carry out an analysis, by asking yourself questions beginning with 'What did ... mean to me?'</p> <p>For example: what did the setback of losing a good friendship mean to me? Or: what did the perseverance I showed at that moment mean for the course of the journey at that moment? These are observations that can usually be extended to other moments in the past. After all, a memory never stands on its own. The perseverance you observe in one memory is probably a strength that has saved you more often and therefore a quality to build on.</p> <p>The key concept in this analysis is transformation. Every (good) story is about change, internal and external. It is important, when mapping memories, to interpret the change. This can be done by asking questions such as: what have I learned from the event in the memory? What insight have I gained and how has this affected me?</p>
<p><b>Step by step description</b></p>	<p>Ask everyone to retrieve a memory (can also be done by using the association web). Then ask the participants to elaborate on this memory in a structured way by answering questions for each phase of the journey that is the memory. Follow the next phases and the corresponding questions (the Way of Life sheets already indicate the phases):</p> <p><i>The beginning</i> (describing the initial situation)</p> <ul style="list-style-type: none"> <li>· <i>What is the moment your story began?</i></li> <li>· <i>Where were you?</i></li> <li>· <i>Who was present?</i></li> <li>· <i>What was the atmosphere?</i></li> </ul> <p><i>The call</i> (or the 'one day/one time')</p> <ul style="list-style-type: none"> <li>· <i>What was the moment you went on a journey?</i></li> <li>· <i>What was the reason?</i></li> <li>· <i>Who was involved?</i></li> </ul> <p><i>The helper</i> (optional)</p> <ul style="list-style-type: none"> <li>· <i>Who has helped you on your journey?</i></li> <li>· <i>How has this person helped you?</i></li> </ul> <p><i>The help</i> (optional)</p> <ul style="list-style-type: none"> <li>· <i>What has helped you on this journey?</i></li> <li>· <i>What did this help look like?</i></li> </ul>

	<p><i>The opponent (optional)</i></p> <ul style="list-style-type: none"> <li>· <i>Which opponent did you encounter on your journey?</i></li> <li>· <i>How did this opponent work against you?</i></li> <li>· <i>How did you deal with this opponent?</i></li> </ul> <p><i>The setback (optional)</i></p> <ul style="list-style-type: none"> <li>· <i>What setback did you experience on your journey?</i></li> <li>· <i>Why was it a setback?</i></li> <li>· <i>How did you deal with this setback?</i></li> </ul> <p><i>The arrival</i></p> <ul style="list-style-type: none"> <li>· <i>What was the last event on your journey?</i></li> <li>· <i>Where were you?</i></li> <li>· <i>Who was present?</i></li> <li>· <i>How was the atmosphere?</i></li> </ul> <p>The moment the participants answer (part of) these questions, a clear picture emerges of the journey they have made within the memory. By just observing it at first, the logic and thus the meaning of the different elements of that journey usually becomes clear. The next step is to use this observation to carry out an analysis, by asking questions starting with 'What did ... mean to you?'</p>
<p><b>Closing up</b></p>	<p>If the participants feel like it, they can share the outcomes, which are mostly rough first versions of stories already. We encourage participants to share, as it is a cathartic happening, contributing to self-esteem and self-appreciation. When a story may exist, the teller may exist.</p> <p>You can add another step, working further on the stories. Crafting them and making them into proper stories that may be shared with a larger audience. It is up to the goals of the workshop or the needs of the participants to continue with this step or not. Coaching this last step requires some different, more theatrical skills. In connection with the other disciplines you can also think of translating the stories to songs, musical pieces of movement presentations.</p>

<b>Comments / hints for facilitators</b>	<p>You can make this exercise as small or big as you like. Bear in mind that it is not always easy for the participants to really visualise memories. Language can also be an obstacle here, but the exercise can be completed in any language. However, you will sometimes have to clarify the questions, as experience has shown. The participants also do not always immediately see what this structuring of their memories means to them. That is not there, it is partly a subconscious process.</p> <p>This exercise can also arouse strong emotions. Like the Tree of Life, it can bring up hidden feelings, such as shame. Or provoke unwanted thoughts. Be prepared for this.</p>
<b>Resources</b>	<p>An E-pill (audiovisual tutorial) of this activity is available at <a href="https://www.youtube.com/watch?v=Lfb3RmwI90Q&amp;list=PLf6hWgEJkqrv0Hhm7bBJn2HeefbnLy3P&amp;index=3">https://www.youtube.com/watch?v=Lfb3RmwI90Q&amp;list=PLf6hWgEJkqrv0Hhm7bBJn2HeefbnLy3P&amp;index=3</a></p>

**Activity 22 - Forum Theatre experiments**

<b>Name of the activity</b>	<p style="text-align: center;"><b>FORUM THEATRE EXPERIMENTS</b></p> <p>Although the activity can be carried out online, it is preferable to do it face-to-face for better outcomes and engagement</p>
<b>Number of participants</b>	<p>Between 3 and 15 participants depending on the number of the group participants</p>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>● To introduce Forum theatre, methodologies and basic principles</li> <li>● To generate confrontation and debate about personal experiences and dynamics of power lived by each one of the participants</li> <li>● To practise role reversal, recognition of emotions, empathy and non-violent and assertive communication</li> </ul>
<b>Where does the activity take place within the process (beginning, middle, end)</b>	<p>Middle</p>
<b>Duration</b>	<p>30-45 minutes depending on the groups formed and plays</p>
<b>Material needed</b>	<p>some chairs, paper sheets, pens</p>



<b>Preparation</b>	Prepare some contexts, situations or basic plot frames to propose them to your participants
<b>Step by step description</b>	<p>Firstly, invite participants to form groups depending on the number of participants ensuring that each group has at least 3 participants and maximum 6 participants.</p> <p>Assign each group a dynamic and one of the pre-made situations and ask them to build a small scene around this situation. Give them 5 minutes to confront each other and build the scene and prepare a little improvisation on it. The time doesn't have to be too long, they don't have to come up with a scene ready but with an idea, a shortly improvised script, and then improvise.</p> <p>Here are some ideas of initial contexts you can use with your participants.</p> <ul style="list-style-type: none"> <li>- You are in a crowded means of transport (metro, bus) and you have no room to move, and there is a person who steps on you from time to time - characters : 1. The person in the middle, 2. the person stepping on the other one. 3. another passenger nearby</li> <li>- You are giving a presentation/exhibition in front of your whole class and there is a person who keeps talking and keeps making you feel uncomfortable - characters 1. The person giving the presentation 2. the one laughing. 3. another classmate</li> <li>- You are with a good friend/friend in your room and suddenly your mother/father comes in with the neighbour/neighbour without knocking - characters: 1. Friend of the young person (also young) 2. the son/daughter 3. the mother/father 4. the neighbour</li> <li>- What happens to me when an adult person tells me that social networks and/or video games are a waste of time - characters: 1. The adult person 2. The young person 3. to be defined by the group</li> </ul> <p>During the following 5 minutes, facilitators should go around the room to support the groups and help them resolve doubts or clarify steps and roles. Also give some information about the theatre of the oppressed roles:</p> <p>In each play, there should be at least 1 Oppressor - the one oppressing the other 1 Oppressed - the one receiving the oppression; additionally, there can be one or more allies of the oppressed who will be the one trying to help the oppressed and ally of the oppressor backing and justifying the oppression; there can also be one or more neutral characters who look at the scene, maybe film it, or pretend not to see it, but are present</p>

In order to build a Forum Theatre small play, there should be 3 basic elements:

1. The context (Where? Why? What?)
2. The characters (Who?)
3. The conflict (What is happening?)

The scene should be stopped at the highest moment of tension.

At the end of the 5 minutes ask them to stop working, but allow a few extra minutes if necessary.

Ask one group at a time to show their scene while the other participants act as audience members. Each time a scene ends, ask the audience what they thought about it, what they saw, what characters and roles they played, what happened between them, who they thought was the oppressed figure and who was the oppressor, what roles the other characters played.

After analysing and debating the content of the scene, ask the participants if they have any ideas to try to solve the conflict, in particular if a particular character in that scene could do something to change the situation. When someone proposes an idea, ask him/her to come and try it directly on the scene, replacing one of the characters (the one identified as the person who can change the situation).

It is very important that it is not the oppressor who changes, otherwise the scene resolves itself in a rather "magical" way as the conflict/oppression disappears which does not happen in real life.

When a person from the audience replaces an actor or actress the audience gives the action and the scene resumes, either from the beginning or from another plot point chosen by the new actor or actress.

When the scene ends, or the facilitator stops it at an interesting point, go back over it with the audience to see what has changed from before with this new variable and ask the actor or actress about their impression and feelings on stage.

When you finish with a group's scene you can pass to another until all of them are presented and debated.

Some helping questions for the debate can be:

- *what happens on stage? does this happen in everyday life? has this happened to any of you?*
- *how do you feel about it? how do you react in such situations?*
- *do you think XX attitude is appropriate? what do you think about his/her arguments?*
- *do you think any character can change/avoid/change the outcome of this situation? Who and why? Would you like to try it out on scene by becoming this character?*

<p><b>Closing up</b></p>	<p>You can reflect jointly with the group on this exercise asking the following questions:</p> <ul style="list-style-type: none"> <li>- <i>How was it – easy or difficult?</i></li> <li>- <i>What was easy/difficult?</i></li> <li>- <i>Why do we do it?</i></li> <li>- <i>Did you notice something specific?</i></li> <li>- <i>how was it to be an oppressor? How to be oppressed?</i></li> <li>- <i>Do you think this kind of things really happen in daily life? Do you have some examples?</i></li> <li>- <i>How could we solve the conflict? Why couldn't we? What could have helped us do it better? Which strategies were effective and which not?</i></li> <li>-</li> </ul>
<p><b>Comments / hints for facilitators</b></p>	<p>To act in front of other people could be uncomfortable for some people. Be aware and recognise these emotions giving them the space to show up and express. Ask for the help of the person who feels uncomfortable and for the help of the group in finding strategies to support each other. Ask for example “what do you need? There is something we can do that could make you more comfortable and that could allow you to stay in this exercise?”. Creating a non judging environment is fundamental to help participants deal with their emotions.</p> <p>The sharing of personal experiences during the creative process could be strong as well, involving memories or emotions difficult to handle and manage. Be aware also of this possibility and think about how not to exclude these emotions but help them transform into something different.</p> <p>For some people it is easier to act like an oppressor than like an oppressed person or vice versa. If you have the possibility let them try the different roles to better understand what they feel in them.</p> <p>It is difficult to delve into the character's emotions or fully understand their behaviour. You can help participants understand the feelings of their characters by doing a rehearsal in which every time you feel the need to clarify an emotion you can interrupt the play and ask the characters (the characters, not the people) questions about what they are feeling at that moment, why they are acting that way, whether it is the first time they have been in a similar situation, what they think of the other characters or what exactly they wanted to express when they used a certain word. This will help participants to learn more about their characters and dive into their role.</p> <p>In order to make sure nobody takes the character and the weight of the emotions and situations back home, make sure to invent or do a small ritual of taking off the characters as if they were a costume or can be removed by showering. Do this collectively with all participants in the circle and point out the importance of leaving these emotions and feelings in the room.</p>

Resources	-
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### 2.4.5. PHASE 4: Closing phase

A proper closure to the workshop is extremely important, especially when working with young people on the subjects of emotions and mental health. Taking the time to close the process together allows participants to reflect on what they have experienced and share some of their thoughts and impressions about it, which often allows them to leave the place lighter and not overthink about the subjects covered. In this sense, it is recommended to establish a small routine or ritual to be repeated at the end of each session that would give the floor to participants to express themselves and share. Depending on the group's needs and will, participants can reply to the question "How do you feel about this session? How are you leaving this space?" where everyone can share a phrase, word or even a sound or a movement with their impressions. Alternatively, it can also be a short moment for participants to close their eyes and, guided by the facilitator's voice, go through the entire session reflecting on how they feel, what they could take from it as new/useful/pleasant, and what they could leave as difficult/unpleasant/painful.

Regardless of the activity you choose, it is important for it to:

- Be short - don't spend more than five minutes on it, taking into consideration that sometimes you might be short on time and that participants can be tired and not very concentrated
- Be inclusive - make sure all participants feel free to intervene; stress out that the phrase "I don't want to share anything/I have nothing to share" is also a form of participation
- Be adaptable to changes - if you see or feel that participants don't find it useful or have hard time participating, consider offering them to choose or create an activity together in order to conclude each session, so that it responds better to their needs and expectations

Finally, regarding the end of the entire process, it might be useful to take some time to do a more in-depth closure by sharing your opinion and reflection on the process and have a space

for participants' feedback and suggestions on how to improve. In this sense, it is crucial to thank participants for their inputs and participation and stress out that without their collaboration none of what has happened would have been possible. In addition to this, it is advised to implement a short evaluation process at the beginning and end of the workshop process to reflect on the progress and impact of the activities on the participants. Some ideas and activities on evaluation can be found in the Section 4 of this Toolkit.

### 3. THE E-PILLS

#### *3.1. What are the e-pills and how to use them?*

As the purpose of this Toolkit is to be as handy and easy-to-implement as possible, we have found the need to complement some of the activities' descriptions of the proposed training programme with more visual and practical explanations and instructions for the facilitators. The result constitutes the E-Pills, a total of 11 short videos between 1 and 7 minutes long where facilitators can receive more practical implementation of a given activity step by step as well as to receive first-hand valuable hints and tips when implementing the specific activity. We recommend for facilitators to use the E-pills along with the activity sheets for each of them in the order suitable for everyone. That is, you can first go through the activity sheet and then visualise the E-pill or the other way around as they are complementary. The 11 E-pills prepared illustrate the following activities:

*Within Phase 1*

#### **SAMURAI**

(a full description of the activity can be found on page [18](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=4sctyfgqkcY&list=PLf6hWgEJkqrv0Hhm7bBjN2HeefbnLy3P&index=9>

#### **RHYTHM EXERCISE**

(a full description of the activity can be found on page [20](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=Tg6mIJ7RdAk&list=PLf6hWgEJkqrv0Hhm7bBjN2HeefbnLy3P&index=5>

*Within Phase 2*

***CLICK, POST, DISLIKE***

(a full description of the activity can be found on page [25](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=MpHFZOLNyIA&list=PLf6hWgEJEkqrv0Hhm7bBjN2HeefbnLy3P&index=4>

***THE QUADRANT OF EMOTIONS***

(a full description of the activity can be found on page [27](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=xEua7bjznRk&list=PLf6hWgEJEkqrv0Hhm7bBjN2HeefbnLy3P&index=11>

***THE TREE OF LIFE***

(a full description of the activity can be found on page [29](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=HlfarZkK52A&list=PLf6hWgEJEkqrv0Hhm7bBjN2HeefbnLy3P&index=1>

***GROUP SOUNDS AND SONGS***

(a full description of the activity can be found on page [35](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=lixH0uaYQt4&list=PLf6hWgEJEkqrv0Hhm7bBjN2HeefbnLy3P&index=2>

***ENLARGING/SHRINKING EMOTIONS***

(a full description of the activity can be found on page [38](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=WSSaKyUZtMU&list=PLf6hWgEJEkqrv0Hhm7bBjN2HeefbnLy3P&index=10>

***EMPTY YOUR BAG***

(a full description of the activity can be found on page [40](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=bk06gJZII-M&list=PLf6hWgEJEkqrv0Hhm7bBjN2HeefbnLy3P&index=7>

### **FUNNY IMPROVISATIONS**

(a full description of the activity can be found on page [41](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=VmZIU0qe8tw&list=PLf6hWgEJEkqrv0Hhm7bBIn2HeefbnLy3P&index=6>

*Within Phase 3*

### **THE CONSCIOUSNESS**

(a full description of the activity can be found on page [50](#) of this document)

E-pill available on

[https://www.youtube.com/watch?v=hkdcRn\\_vWmo&list=PLf6hWgEJEkqrv0Hhm7bBIn2HeefbnLy3P&index=8](https://www.youtube.com/watch?v=hkdcRn_vWmo&list=PLf6hWgEJEkqrv0Hhm7bBIn2HeefbnLy3P&index=8)

### **THE WAY OF LIFE**

(a full description of the activity can be found on page [51](#) of this document)

E-pill available on

<https://www.youtube.com/watch?v=Lfb3RmwI90Q&list=PLf6hWgEJEkqrv0Hhm7bBIn2HeefbnLy3P&index=3>

## **4. EVALUATION RESOURCES**

### ***4.1. Who, what and how to evaluate?***

The evaluation tools and resources are meant to evaluate the usefulness of the methods and activities proposed in the methodology as well as the impact and progress made regarding the way young people become more aware of their social-emotional wellbeing, their needs and their capacity to build coping mechanisms to overcome certain situations. In this concrete project and regarding the work with participants, this toolkit contains progress evaluation resources to measure the impact that the combined creative methods (storytelling, theatre methodologies and music) have on the social emotional development and learning of young people who have been introduced to the methodology. The featured evaluation tools are targeting young people participating in the workshops/activities and have been conceived in two phases - at the beginning and at the end of the process in order to be able to measure the changes.

Specifically, the aim is to evaluate the following indicators:

- Emotional Awareness (how to identify and recognize emotions);
- Emotional self-regulation (Knowing how to regulate and control own emotions);
- The ability to make responsible decisions;
- Relational skills (communicate, cooperate, negotiate, lend and ask for help);
- Social Awareness (empathy, respect for others and appreciation of diversity).

In order to explore these dimensions and skills, three evaluation activities were created using the narrative based medicine approach. Narrative medicine is a discipline of applying the skills used in analysing literature to interviewing patients. The premise of narrative medicine is that the way a patient speaks about his or her illness or complaint is analogous to how literature offers a plot (an interconnected series of events) with characters (the patient and others) and is filled with metaphors (picturesque, emotional, and symbolic ways of speaking) which facilitates understanding the stories that patients bring. Narrative Medicine is a diagnostic and comprehensive approach that utilises patients' narratives in clinical practice, research, and education to promote healing. Narrative medicine aims not only to validate the experience of the patient, it also encourages creativity and self-reflection. Nevertheless, the below proposed activities can easily be adapted and used in working with young people who have not been diagnosed in relation to mental health and do not fall under the category of patients. Despite its theoretical resource, the following evaluation resources can be used in non therapeutic contexts as they give possibility for participants to reflect on these abilities themselves and self-assess in a practical and visual way the degree to which they have improved their social-emotional skills during this process.



## *4.2. Evaluation tool and activity samples*

### **ACTIVITY 1: The world of your movement**

#### **➤ Instructions**

This activity explores indicator 1 (Emotional Awareness)

Movement is a mirror of the internal status of each person. Being able to recognize one's own movements and their changes is a way for becoming aware of the emotions felt.

At the beginning of the workshop:

STEP 1: Circle any word which better represent how you are actually feeling in your life

STEP 2: Re-write the words chosen on a white paper

STEP 3: Create a collage including these words. Put the word you consider the most meaningful in the centre, in order to make a visual poem.

At the end of the workshop:

The workshop is over and, if you want, you can modify your poetry, adding or removing words, or maybe creating a new one.

➤ Evaluation activity template

<p>To lower To drop To hug To collapse To sink To rush To cling To tangle To get agitated To stretch To stand up To lean To open To cimb To dry To attack To attract To land To cross To approach To screw To wrap To dance To beat To waste To make off To hit To wander</p>	<p>To hunt To fall To drop To kick To walk Walking back Walking stiffly Walking slowly To crumble To capture To close To catch To drip To strike To run To grow To bend To hit To take off To deviate To disappear To distribute To swing To explode To extract To escape To stop To filter</p>	<p>To flex To flow To brake To floating To discard To turn around To spin To inflate To scratch To stumble To incline To go back To slip To kneel down To break into To throw To remove To fight To manipulate To manoeuvre To march To chew To mix To pull To touch To twist To drag To pour To tremble</p>	<p>To stand aside To hide To sail To leave To plant To fold To bend over To press To rest To push To take a breath To pulse To collect To achieve To curl up To row To retreat To pick up To stand up To roll To rotate To tumble To jump To cast To scale To shoot To dig To go down</p>	<p>To melt To slide To stroke To mess up To crash To shake To lie down To sit down To follow To break To sneak out To lift To rise up To spread To move something To spray To foam To stimulate To tighten To crawl To squeeze To scrub To drive into To cut To travel To vibrate To tense To fly</p>
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## ACTIVITY 2: MY POSITION IN THE GROUP

### ➤ Instructions

This activity explores indicators 1 (Emotional Awareness), 4 (Relational skills) and 5 (Social Awareness)

At the beginning of the workshop:

STEP1: Look at the cartoons and think about how you normally act in groups

STEP 2: Colour the figure who reflects the way you behave in such situations.

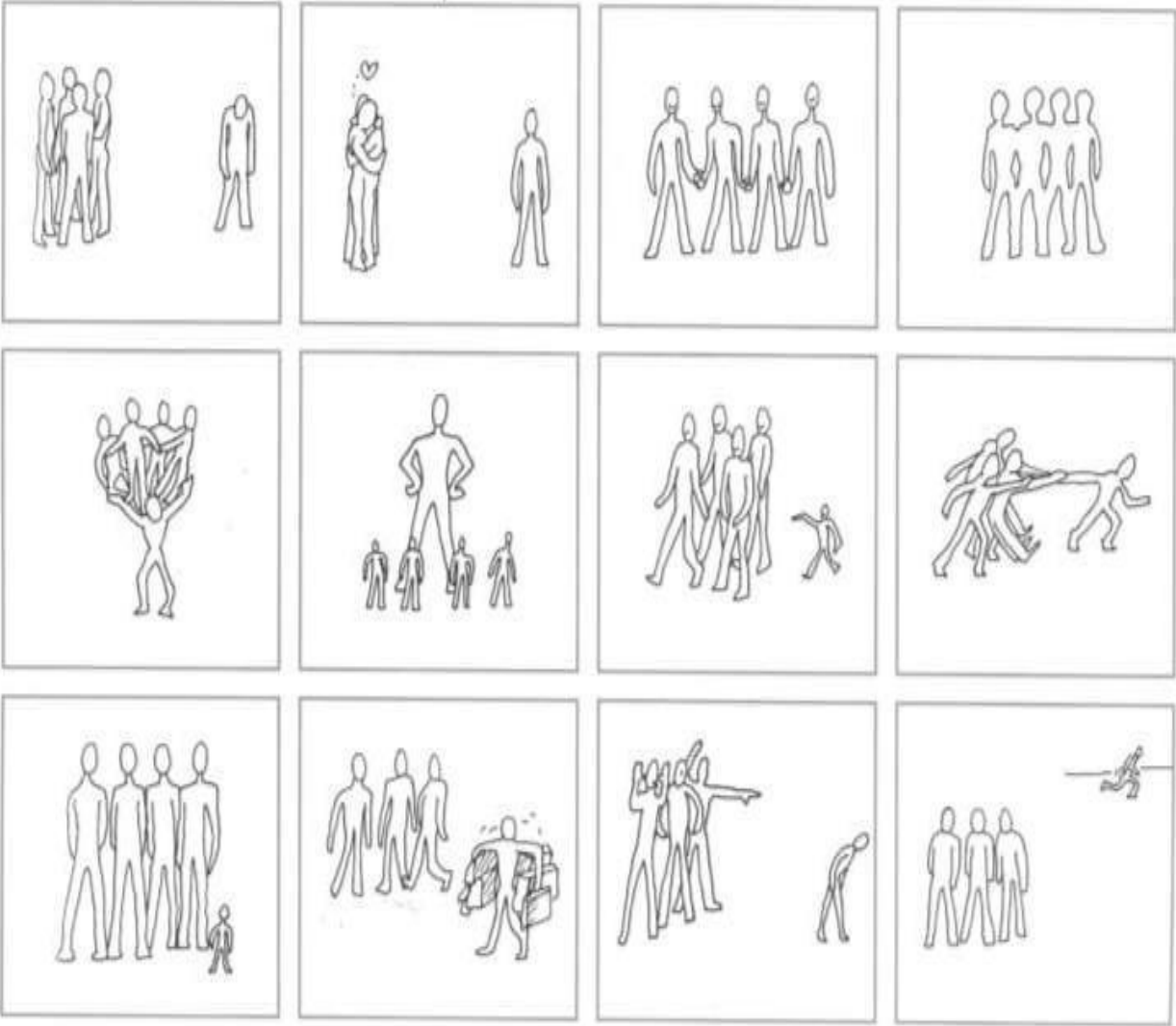
At the end of workshop:

Repeat the test using a new empty format

### Evaluation

Each person should attribute itself a score, from 0 (absent social anxiety) to 4 (maximum level of social anxiety), which better reflects their own level of social anxiety in relation to the position chosen in each image. However, depending on the group you work with and their capacity and openness to speak and tackle the concept of social anxiety, you may decide to remove this final step and not to ask participants to score themselves.

➤ Evaluation activity template



### **ACTIVITY 3: When staying with others can be frightening**

#### **➤ Instructions**

This activity explores indicator 2 (Emotional Self-regulation) and 3 (Ability to make responsible decisions).

Staying with people can be frightening or embarrassing, so we usually use some defence strategies to protect ourselves. Think about your feelings and behaviour when you are in a context where you don't know anyone.

#### At the beginning of the workshop:

STEP 1: Please, choose the defence strategies more similar as possible to the ones you normally operate in social situations.

STEP 2: If you can't find your defence strategies across the images, you can draw one or more of them.

STEP 3: If you want, you can share with the group if you are satisfied with the defence strategies you normally use, or if you would like to try other ways.

#### At the end of the workshop:

Repeat the activity using a new empty format.

In addition, please answer the following questions:

- In your opinion, having attended a workshop, and repeating the test, was it easier or more complicated to recognize your defence mechanisms?
- Looking at the test you did before beginning the workshop, do you think you can also use different defence strategies in social situations?

#### Evaluation

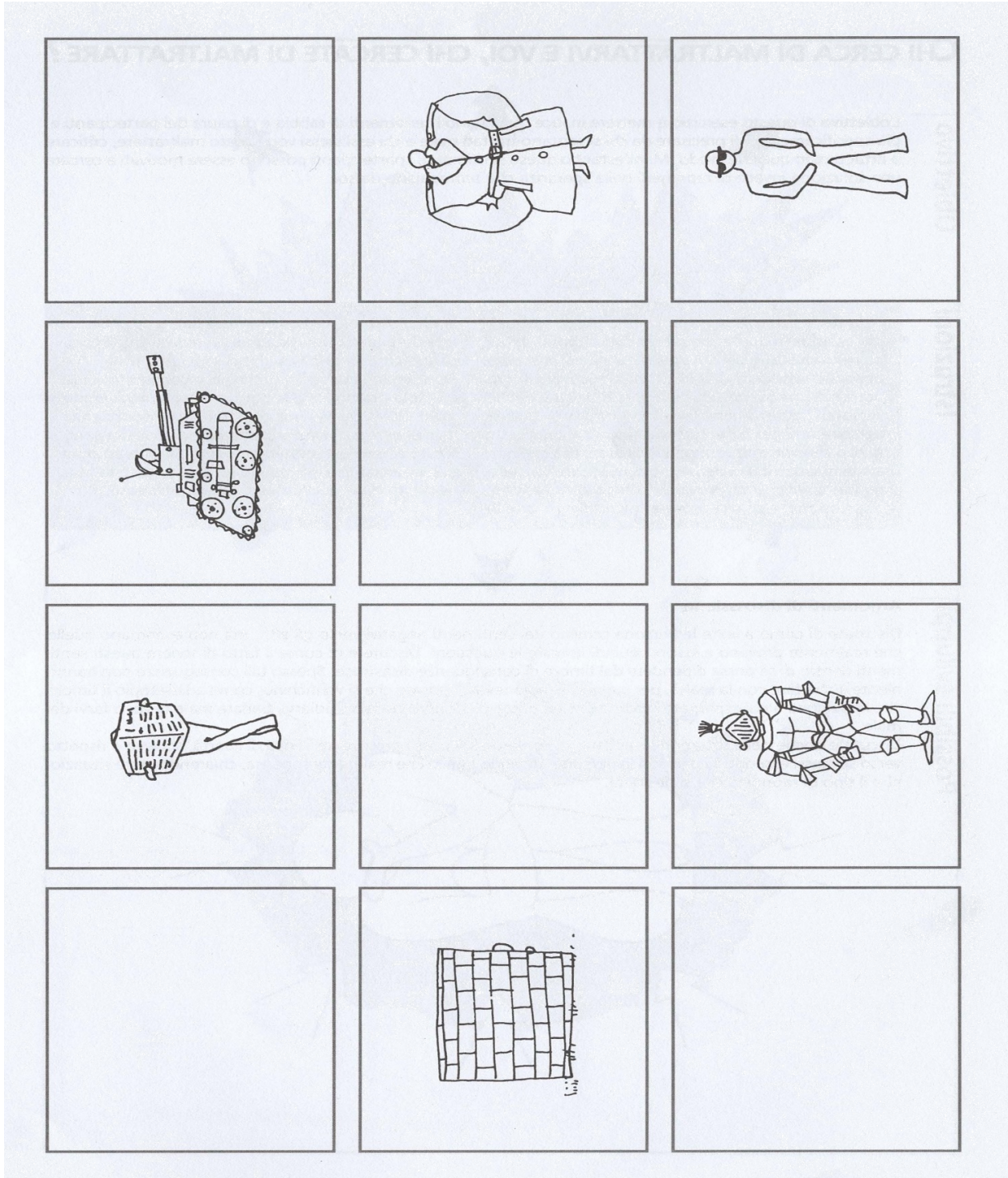
Here some suggestions to attribute a score, from 0 (absent or minimum level of defence

strategies) to 4 (maximum level of defence strategies):

- 0: people are minimally covered, by sunglasses or hats for example;
- 1: people choose to cover parts of the body, for example through a journal;
- 2: people choose to cover the entire body through soft things, such as a jacket;
- 3: people hide themselves behind a wall;
- 4: people are totally covered by rigid materials, like armour or a tank.

Once again, depending on the group you work with and their ability, knowledge and openness in regards to the subject of social anxiety, you can remove this step and choose not to put a score on these aspects.

➤ Evaluation activity template



## 5. TIPS AND TRICKS FOR TRAINERS AND PROFESSIONALS

### *5.1. How to tackle diversity in the group*

Tackling diversity in a group is essential for fostering inclusivity, creating a productive and harmonious environment, and reaping the benefits of diverse perspectives and experiences. When working with young people, it is fundamental to generate a feeling of belonging through honouring the differences and diverse identities of all participants. As a facilitator, it is important to transmit the idea that diversity encompasses a wide range of factors, including race, ethnicity, gender, age, sexual orientation, abilities, socioeconomic background, mental health state and more. A simple yet engaging way to bring awareness on diversity is to openly address and appreciate it at the very beginning of the process. You can do so by taking a moment to welcome the diversities by starting with these you can easily observe and spot in the group and naming them: heights, age range, cloth style, etc. Progressively, you can add some more (such as, gender, body shape or weight, race) and also invite participants to name some that they think of. Finally, you can also mention those that are not that immediate to notice or think of (such as religion, socioeconomic background, mental health state) and bring awareness to the fact that these may manifest and play a fundamental role throughout the sessions. It is also a great opportunity to introduce the concept of intersectionality and the fact that the combination of these various social and political identities result in situations of advantage-disadvantage or privilege-discrimination. In this way, the act of celebrating diversity in all its forms and manifestations in the group you work will help promote awareness of unconscious biases and microaggressions and provide strategies for addressing and preventing them within the group.

### *5.2. How to deal with too big emotions*

Working and talking about emotions and mental health can certainly have a great emotional impact on participants, especially if they have been diagnosed or are not used to discussing these subjects. Some of the activities can trigger unexpected reactions by participants who can easily recall complex, unpleasant and even traumatic events and situations in relation to these emotions. That is why, it is important to be aware of this while leading a workshop and make sure to address these possible episodes with great attention and care.

Firstly, it is useful to let participants know that these activities can recall feelings and situations that might provoke strong emotions and thoughts and that it is important for them to decide if they want to participate in a certain activity or share their experience. In this sense, a good idea is to designate a safe space in the room where everyone can go when they don't feel like sharing or taking part in the activities, but rather observe. Moreover, it is crucial to reassure all



participants that observing is also a form of participation, so they don't feel apart or excluded from the activity so as to prevent isolation.

In situations where participants feel overwhelmed, it is helpful to bring attention to sensations and work with the body focusing on the breathing or on exploring and locating the feelings in a specific body part. This can shift the attention from the feelings and help one to better cope with the situation. Also, as a facilitator, it is important to keep in mind and constantly ask participants to verbalise and share what their immediate needs are, as they have probably felt in a similar way before and know best what can help them. When possible while working with people with mental health conditions, it is ideal to have specialists around who can assist in such cases. It is essential not to try to solve the situation, but instead to assist and be there to accompany and contain when needed. If such situations occur at the end of the workshop or people share they are feeling strong emotions when closing the session, it is vital to make sure the person can go back home in a safe way, either accompanied or alone.

Finally, it is important to keep in mind that, as a facilitator, you have a responsibility towards each person individually, but also to the group as a whole. Therefore it is recommended to work with two trainers so that if a situation arises, one can take care of the group while the other can assist and accompany the person in need.

### ***5.3. How to foster collective work and use group dynamics***

When it comes to collective work and group dynamics, it is essential to make sure that the activities are inclusive and doable for all participants. In order to foster participation, you should make sure that the way people are standing and are distributed in the space during the activity ensures that no one feels excluded or left apart. In this sense, a good strategy is to make participants aware that they are equally responsible to manage the level of participation within the group, so that everyone should pay attention that the rest is given the opportunity to share opinion and bring ideas.

Finally, it can sometimes be challenging to gather information and bring personal feelings or experiences in the group, especially when working with young people. A good way to engage them despite that is by creating a new, fictional story that has elements from reality. This will help participants not to feel exposed, but at the same time being able to relate to the situations and eventually share their opinion or experiences in this regard.

#### ***5.4. How to deal with different levels of trust***

An important and often challenging aspect of facilitating groups is to generate and maintain trust among participants, especially when working with complex and emotional subjects and experiences. In this sense, it can often help to design and implement the activities in such a way that participants work in small groups instead of altogether. Working this way makes it easier for people to share and engage, as well as to intervene and share an opinion in a more informal way rather than make an intervention in front of the whole group. In case the activity includes an open forum with the entire group to share and exchange ideas, it is important to ask each group to appoint a representative to share the group's ideas and main points out loud. While you can encourage participants to speak out, it's crucial to reassure them that they are free not to engage and appoint a person who is more comfortable to speak in public.

Bringing consciousness of the diversity in the group in terms of social interactions can be comforting for participants to feel more safe, hence it can increase their trust in the process and in the group. On the other hand, as a result of the pilot experiences, it also became clear that some participants don't want to perform or be "in the middle" of the room acting, speaking or presenting something and would prefer to use other communication channels and ways of expression. That is, sometimes talking in small groups or writing individually instead of showing and stepping into a character and being in a role is easier for participants, especially in the beginning of the process. As a facilitator, you can work with this and progressively incorporate more body language and theatrical techniques while always paying attention to participants' reaction and feedback.

#### ***5.5. How to work with different levels of energy***

When leading group sessions, especially while working with youth, energy level is a crucial factor that often determines the course of the session. In this sense, it is important to constantly pay attention to it and bring consciousness to how it affects everyone in the process - participants as well as facilitators - in both individual and collective way.

In order to introduce this topic and foster the way participants become more aware of their own level of energy, you can dedicate a few minutes in the beginning or at any moment during the session asking participants to indicate how they feel in terms of energy levels. In order to do it, you can ask them to either verbalise it ("Low", "High", "Medium") or express it as a percentage, much like a smartphone battery - ("I have 30% left", "I am fully charged"). Finally, you can invite participants to use their bodies and show the level of energy with their hands, as

if they were measuring it with a thermometer. This quick checkup allows people to become more conscious of their level of energy and will give you, as a facilitator, valuable information in order to start or continue the session and adapt it to the overall state of the group. Moreover, it is important to be flexible and be ready to improvise and adapt the content according to the day and the needs of the group. Also, when working with people with social anxiety and mental health issues, certain activities that may not look challenging - like breathing exercises - can be difficult, even exhausting, to some people if prolonged too much. In that sense, it is crucial to start slowly while paying attention to how people react and make amendments if necessary. On the other hand, if the high level of energy is associated with mental and emotional exhaustion, trying to focus on the body expressions and work with the help of energisers or warmups can be useful.

Finally, be aware of the time that sessions take place, because this can have a direct impact on participants' energy levels. If the workshop takes place just after school or some extracurricular activity, participants may sometimes just want to relax, enjoy their time and have the freedom not to be on their maximum in terms of attention and participation. In this sense, it is crucial for facilitators to take into consideration such needs and, when possible, ease the demand of active participation and productivity and reduce the pressure of feeling energetic all the time.

### ***5.6. How to “measure” result and foster participation and engagement***

Depending on the objectives and indicators and in order to evaluate the impact and implementation of the workshop, you have to pay attention to different aspects, be it engagement, increased self-esteem, introspection or capacity to engage with others. In any case, it is important to pay attention to the ways and methods used to trigger participation, personal engagement and do so that people want to continue attending the workshop and engage in the process.

For young people it is often difficult to ask questions. In those cases, the facilitator can be the one asking questions, wanting to know more about their views and ideas. In this way, they can get easily engaged in a story-making process as well as have an example that can help them strengthen their critical thinking and analytical skills.

Participation is a crucial point in any activity in the sense that, as facilitators, we would like people to stay around and participate as much as possible. This being said, making young people engage and intervene when tackling complex, often uncomfortable subjects such as mental health and social anxiety can be challenging. It depends on the group you work with, but

it is of great importance to choose the technique that best suits people's needs and abilities as well as the moment it comes within the process. If you are concerned about how participants could feel or react when asked to share personal stories, you may start by creating fictional characters or narrate someone else's stories. Once you have introduced the storytelling method and elements, you can continue building and discussing characters that can be close or almost identical to participants' profiles and experiences. At last, if there is positive feedback and engagement, you can incorporate elements of personal experiences in the activities you implement, be it as a memory, testimony or even a dream. Finally, a good strategy and a way to empower participants is to give them the opportunity to choose whether they want to act "as a character" or as themselves, verbalising this possibility and bringing consciousness about the diversity of needs and attitudes in the group.

## **6. CONCLUSION**

The STOP!WORDS IN PROGRESS! method brought together participatory and creative methodologies based on Theatre of the Oppressed, Storytelling, Music and Drama Process to work with young people on the subjects of mental health and social emotional intelligence. These methods stimulate self-knowledge and social awareness, self-esteem and creativity, conflict transformation and initiative, critical thinking and social action. For these reasons, the STOP!WORDS IN PROGRESS! method has proven to be successful in accompanying young people in the development of new competencies and social emotional skills needed for their personal and professional future paths and actions. In addition, this new methodology developed appears to be an innovative and alternative way to tackle and work with mental health issues and more concretely on the subject of social anxiety disorder building coping and resilience mechanisms and strategy in an engaging collective way.

Within the project, the partners carried out two joint staff trainings in Amsterdam and Orvieto and local pilots in each partner country. With the results of these experiences we have created this toolkit addressed to professionals, organisations and institutions working in the field of youth, mental wellbeing and non formal education with the aim to provide easy-to-use innovative tools to engage with youngsters on these subjects.

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STORY  
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CENTRE



NOGAP  
WHAT'S NORMAL?



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