

Pedagogical activities to foster collective resilience



**Corecoles
Resiliencia**

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COLLECTIVE RESILIENCE AXES



Sense of belonging and collective identity:

A sense of belonging is grounding that develops from social relationships and the environment in which they evolve. Belonging, as a positive bond, is associated with being seen and accepted, and the respect and support that a person experiences within a collective. The sense of belonging extends the boundaries of personal identity towards a collective self. This collective identity enables the framing and realisation of life projects endowed with diverse individual meanings which, in turn, are recognised by the whole community.

The sense of belonging and collective identity strengthens a functional and affective commitment that serves as a compass for identifying and facing challenges. On the one hand, belonging acts as a protective shield, providing a sense of security and safeguarding common well-being when the collective is confronted by adverse situations. On the other hand, collective identity represents the social, cultural and emotional (and even environmental) foundations that sustain the community and enable it to evolve and transform.



Active identification and resolution of problems/challenges:

Groups that look at problems as an opportunity and as a tool for personal and collective growth are able to solve them more easily and quickly.

From the outset, if we focus our attention on what resources we must respond to a painful or unsettling situation, and if we also retrieve the history of what we have already overcome and all that we have learned, our mindset opens up to collective creativity and new alternatives emerge.

However, it is important to prioritise the challenges. Not all demands can be met at the same time. There are situations that are urgent, and others that are very important, and not knowing where to start produces a lot of anxiety in most people. If this decision is made with participation and consensus, everyone involved will feel part of the search for solutions.

Coping strategies should also be evaluated together and should respond to a common criterion to avoid frustration for those who do not feel that their

point of view is being respected and for the creator of an idea, if it turns out not to be the right one, not to feel guilty.

In both cases, the process is weakened because what we need is for people to adhere to a meaningful project: this increases the motivation of the whole group.



Paradigm of kindness (good care):

When a person feels listened to, well treated, accompanied in their processes, valued, their defence mechanisms fall. They feel secure and reaffirmed. Their ability to participate increases. They express their ideas better, share their doubts, fears and dreams more easily.

Good treatment is about creating a caring and nurturing environment.

Each person is respected, recognising that he or she has the right to be wrong. Disagreements can be expressed, but without disqualification.

This allows us to feel part of a group and to assume responsibility for both mistakes and successes as part of a path of learning and growth, where there is no questioning of being but rather of doing, and which is in continuous evolution.



Pursuit of a common future and goals:

The sense of a common destiny arises from the desire for a future in communal wellbeing, in harmony. A common destiny is built from the openness and free expression of everyone in the community. It could be understood as the synergy of different aspirations/goals that, when interwoven, lead and bring the community closer to the ideal future it wants to achieve. The community thus becomes a kind of flock of birds or shoal of fish: a single form moving towards the same place.

This shared vision reinforces community identity and serves as an impulse for cooperation, solidarity and coordinated common action. In addition, the sense of a common destiny fosters creativity and imagination to envision alternative futures to guide and sustain the community as it faces challenges.



Collective emotional intelligence:

Collective emotional intelligence refers to the ability of a group or community to recognise, understand and manage the emotions of its members effectively. It is an extension of the concept of individual emotional intelligence, which focuses on a person's ability to understand and manage their own (and other people's) emotions. In the collective context, emotional intelligence involves interaction and collaboration between individuals to create an emotionally healthy and productive environment. Collective emotional intelligence involves several aspects, among them:

1. **Collective empathy:** The group's ability to recognise and understand the emotions present in the environment as well as in individual members.
2. **Collective emotional management:** The ability of a group to manage emotions constructively, avoiding unnecessary conflict and promoting a positive atmosphere.
3. **Effective emotional communication:** The group's ability to express its emotions openly and honestly, as well as to listen to and understand the emotions of others.

Developing collective emotional intelligence strengthens a group's resilience by contributing to better teamwork, problem solving, better decision-making and healthier interpersonal relationships. These characteristics strengthen the community's ability to cope with and recover from adverse events, and to continuously learn and improve as circumstances evolve.

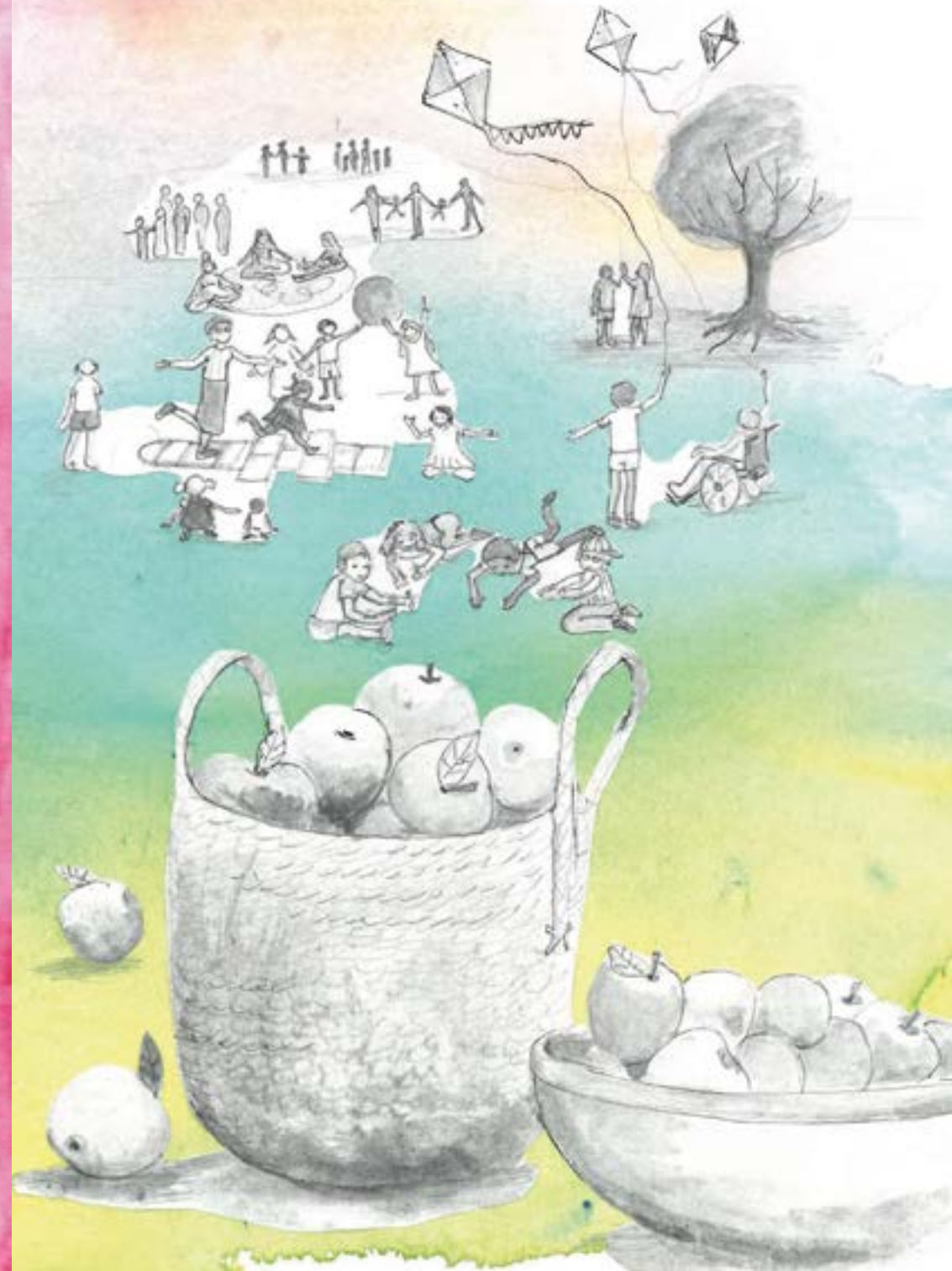


Identification of internal and external resources:

The ability of a group to identify and recognise its internal resources (abilities and skills within group members) and external resources (support networks, partner organisations or external assistance) is crucial for building community resilience.

Understanding and recognising the resources available enables the community to better prepare for challenges. If a community is aware of its internal and external resources, it can plan and respond more effectively to adverse situations. Knowing where external resources are located and how to access them in times of need facilitates a more effective response. On the other hand, the identification of resources fosters collaboration and the establishment of support networks. Resilient communities tend to work together and share resources to address challenges. Knowing the strengths and resources of each member of the group contributes to more effective collaboration, reduced stress, as well as stimulating innovation and adaptability. Communities that are aware of their skills can find creative solutions to overcome obstacles and adapt to unexpected changes, which is essential for long-term resilience.

Finally, knowing and valuing internal resources strengthens the sense of empowerment within the community. When members realise that they have valuable skills and assets, they are more inclined to actively participate in building community resilience.



Exquisite Corpse



OBJECTIVES:

- Representing the community as a collective that contains and sustains the individuality of each of its constituent parts.
- Highlight the importance of making room for different worldviews, forms of communication and intentions within the collective.
- To materialise in artistic form the relational, dynamic and random spirit of community.



AXES:

Pursuit of a common future goal(s)



AGE GROUPS:

Adults



STEP BY STEP DESCRIPTION OF THE ACTIVITY

First part of the activity: In Search of Empathy

Begin with a brief introduction on the relationship between the importance of empathy and the relationships that support a resilient community. For example: "Community is built on relationships. Relationships in life go through cycles and ups and downs. Empathy, as a factor of individual resilience, shapes the nature of our relationships. It helps us to broaden our self-concept and to foster cooperative behaviour".

Explain to the participants that they are going to do a conscious walk in nature. This requires three elements: slowing down our pace, being in silence and using our senses to connect with ourselves and our surroundings.

This walk is divided into 10-minute sections. Each section starts with a simple enquiry. Participants are asked to look for something specific in nature while walking. Once they find it, they are asked to draw or write about it. At the end of the 10-minute walk, participants gather in a circle and share their findings and/or any ideas that arose from the invitation. Depending on the time available, ask participants to find:

1. An example of struggle/challenge
2. Something that inspires gratitude
3. An example of unity within diversity
4. An example of support and benevolence
5. Something that instils a sense of healing

2nd part of the activity: Exquisite Corpse of Collective Resilience

Building on the learning from the first part of the activity, explain to the participants that they will now create an exquisite corpse that represents the notion of collective resilience. This second part can be done through writing or drawing.

Ask each participant individually to write/draw about collective resilience trying to combine elements of nature and the different senses. For example, one could write: "We are under the same tree with different roots...".

Once they have finished, ask participants to fold their creations so that they cannot be seen and place them in a cardboard box or cloth bag. Invite participants to sit in a circle.

Place a piece of paper A3 or larger in the center of the circle and next to it the box with the different creations, glue and scissors.

See the other side for further instructions.

Explain to the participants that, one at a time, they will go to the center of the circle, take a random piece of paper from inside the box, open it, show/read it out loud to the group, cut it out if they feel like it and stick it on the A3 paper next to them.

When all participants have contributed, there should be no paper/creation inside the box.

Invite to observe and reflect on the exquisite corpse created by the group.



MATERIALS:

- Notebooks/sheets of paper
- A3 paper and/or roll of drawing paper
- Writing and drawing paper in different sizes, colors and textures
- Coloured pencils and graphite
- Pens/pencils
- Scissors
- Small cardboard box or cloth bag
- Paper glue

METHODOLOGY:

Nature-based art and forest bathing

PREPARATION

Prior knowledge

Become familiar with the concepts of conscious walking and exquisite corpse. It might help to conceive the exquisite corpse if one shows an example that has been previously realized.



TIPS FOR THE PERSON DOING IT

If it is not possible to carry out the activity outdoors, in nature, the first part can be conceived as a meditation process in an enclosed space.

You can ask participants to think/imagine the elements of nature within the ten-minute intervals. You can even use loudspeakers to play nature sounds and bring small elements such as sticks, seeds, etc. with the intention, as far as possible, of a natural space.

If possible, it is interesting to introduce the activity with a conscious/sensory breathing exercise. For example, with the beginning of the activity called "How do I feel?"



WHEN:

At the beginning of a training to foster collective feeling



DURATION: 2h



THEORETICAL FRAMEWORK

Activity inspired by the surrealists' artistic-playful technique known as *Le cadavre exquis*, whose precursor was André Breton.

The Art of Connecting



OBJECTIVES:

- To understand the elements of “neuroception” that define relationships with other people.
- To learn tools to accompany people and improve communication.



AXES:

Collective emotional intelligence



AGE GROUPS:

Adults



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> 1st part of the activity: (in)communication laboratory

Organise the group into pairs. One member (A) of each pair should think of a difficult, sad, embarrassing or outrageous situation they have recently experienced (that does not involve excessive trauma or distress) to tell their partner about. The B's are given slips of paper with instructions, which they should “act but not exaggerate, as naturally as possible” while A tells him/her/they about his/her/their problem. The pairs are distributed around the space so that they can converse comfortably, with some intimacy. A tells his story and B will act according to the instructions he received while listening to the story.

Once they have finished sharing the story, the participants are brought together. Ask each A: How did you feel while talking about your situation? Why? After each participant A shares their feeling, ask their respective B: Can you read your instructions out loud? We switch roles and repeat all steps

>> 2nd part of the activity: Co-regulation

Based on the perceptions of A-members, introduce some aspects of non-verbal communication, neuroception (see Theoretical framework).

Discuss aspects of the functioning of the autonomic nervous system, concerning cardiac and arterial regulation, breathing, sweating, functioning of internal organs, changes in perception and hormonal changes that occur in situations of well-being, confidence and social bonding versus what happens in situations of stress, when people feel ignored, rejected, despised, forgotten, misunderstood...

Ask the group:

To what extent can we support and help balance others through our gestures, voice, posture, gaze? What gestures serve to foster reciprocity, restoration and recovery when another person is under stress?

>> 3rd part of the activity: Bodies and links

Explain how changes in the way we speak: rate of speech, pauses, low or high-pitched tone, how we look at the other person, eye contact, our physical posture and gestures, hand movements, and even our breathing, can communicate a connection with the other (or can communicate disconnection).

Provide each participant with a photocopy of a human figure and two felt-tip pens (one blue and one green).

Ask them to do the following:

- 1) Think of people in your environment who help you feel connected and calm. Which means do they –consciously or unconsciously– use (i.e. gaze, some specific body posture, a characteristic of the voice)? ... With blue write the name of the people identified on the figure and which non-verbal communication channel you think they offer you. Write it on the part of the body to which it is related.

In a second step, invite the group to:

2) Think about what non-verbal communication channels they themselves can use – or already use – to help other people (adults or students) to regulate themselves. Mark them in the figure. Think of names of people you would like to accompany (at this point, it is advisable that colleagues help each other to identify capacities that the person himself/herself/ herself has not detected, as many times we are unaware of how we support others non-verbally).



MATERIALS:

- Photocopies of instructions (see attachment 2)
- Photocopies of human figure: 1/person (see attachment 1)
- 2 coloured markers for each participant



METHODOLOGY: Neurosciences of Education

PREPARATION

Have a large space, allowing couples to talk without disturbing each other and the group to meet and exchange experiences.



TIPS FOR THE PERSON DOING IT

This exercise is good preparation for the Active Listening exercise. It is recommended to read the materials suggested in Theoretical framework to understand what happens to us when we are under sympathetic (flight, fight), dorsal parasympathetic (isolation, freezing) or ventral parasympathetic (connection, regulation) Autonomic Nervous System functioning. It is recommended to understand: What does "co-regulation" mean? What elements of our behaviour, gestures, voice, movement can influence other people without us realising it?



WHEN:
Any time



DURATION:
1h30m



THEORETICAL FRAMEWORK



The Egg of New Life



OBJECTIVES:

- Identify which values we want to transmit
- Promoting creativity and dialogue
- Creating space for participation and acceptance



AXES:

**Paradigm of Good Treatment
(Active Culture of Care)**

AGE GROUPS:

Families



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction to the activity

Ask families and children why an egg has been chosen to represent life.
Explain the objectives of the activity

>> 1st part of the activity: organizing the space

Invite children and their families to sit around a table with 2 other families (at least 3 families/table).
Distribute two eggs per child and materials for decorating them: paint, brushes, etc.

>> 2nd part of the activity: decorating and offering the eggs

Suggest to the children to decorate the eggs with the help of their parents.

Ask families what they would like the school, and themselves, to pass on to their children.

Write on a flipchart, in a visible place, the values announced by the families.

Invite the children to give one of their decorated eggs to someone who transmits at least one of these values, in the field of education (teachers, cleaners, administrative staff, canteen staff, or a parent).

>> Closing of the activity:

Propose to those who wish to say how they can care for the life of the school and their community.

They will keep this flipchart to share in the cloister.



MATERIALS:

- 2 eggs per person (you can buy them very cheaply at craft shops or hard-boiled eggs)
- Paint and brushes
- Cardboard egg crate divided in two to support them for painting.
- Flipchart or whiteboard
- Brush cleaning bottles
- Old rags to dry brushes before changing colors

METHODOLOGY:

Art Therapy and Popular Education

PREPARATION

Prior knowledge

Understanding the symbolism of the egg: why an egg can represent life



TIPS FOR THE PERSON DOING IT

Prepare the space and ensure that families can talk to each other.



WHEN:

Maybe use the week before Easter to your advantage.



DURATION: 1h30m



THEORETICAL FRAMEWORK

The need for the transmission of values and for a certain coherence between families and school is one of the significant needs of families. Knowing that they have a space to express and contribute to these values gives security and shared responsibility, reduces frustration and increases the cooperative spirit.

Unesco (Jacques Delors) Education is a treasure.

The 4 pillars of education.

Hanna Arendt : The crisis of culture

Interview in pairs



OBJECTIVES:

- To put oneself in the other person's place.
- To enhance emotional intelligence, both introspective and relational.
- To promote empathy within the group.
- To help in the construction of the group.



AXES:

**Collective emotional intelligence;
Paradigm of good care**

AGE GROUPS:

6 to 24 people. Adults and children from 10 years old



STEP BY STEP DESCRIPTION OF THE ACTIVITY

1st part of the activity: Focused interviewing

Divide the group into pairs by cases, person A and person B.

Explain the 4 main steps.

Give 3-5' to each pair in which person A will interview person B. A can use any question, but B can choose not to answer all of them. Questions are asked through a balance between curiosity and respect.

2nd part of the activity: Assuming the role of the other person

Call the A-people to the centre and ask them to close their eyes and remember the answers they have received. Slowly accompany the A-people to get into character, not only by remembering their words. When they are in the role, they can open their eyes and rejoin their partner (person B).

Each person A should now introduce themselves to person B, as if they were person B, and tell B what they remember/understood from the interview conducted. Person B should listen without making any comments, verbal or non-verbal.

3rd part of the activity: The complementary experience

Each pair then discusses how the experience went.

Then the roles are exchanged.

Reflection and evaluation:

Questions can be raised with the group such as:

- What was the experience like?
- What was it like to be the other person?
- What was it like to see yourself in a kind of mirror?
- Are you satisfied with the stories told by the other person?
- Did you find similarities in your own lives?
- What does this exercise highlight about our daily lives, character and personal development?



MATERIALS:

- None

METHODOLOGY:

NLP (Neuro-Linguistic Programming)

PREPARATION

Prior knowledge

It is useful to use an ice-breaker beforehand to lower the barrier and create a basic trust in the group.



TIPS FOR THE PERSON DOING IT

If someone is too quick, suggest questions that he/she/they can ask more or help to deepen, in respect.



WHEN:

This exercise is important at the beginning when you want to deepen mutual understanding, touching the emotional sides. It is often easy and appreciated because it moves emotions and can also be played at different levels of engagement.

It can be one of the first exercises, as it is simple and more verbal. On the other hand it can be used at different levels so that a person can choose how much to share with their partner, creating a more intimate relationship or not.



DURATION: 45m

It can last from 30' to 45' depending on the willingness of the person to tell something intimate or not and the enjoyment of playing the other role.



THEORETICAL FRAMEWORK

Daniel Goleman's work on interaction is a good basis to understand this activity. Nonetheless, it works well without any previous knowledge, if we emphasise that a caring, kind reflection of the other person, and avoiding questioning, judging or projecting is the key.

The Little School of Resilience



OBJECTIVES:

- Identify the elements and/or people that provide protection and are necessary for positive development (resilience).



AXES:

Pursuit of a common future/ goal(s) (putting values such as cooperation and solidarity into practice); Identification of internal and external resources



AGE GROUPS:

Adults



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction to the activity

Pose the following question to the group and invite reflection:

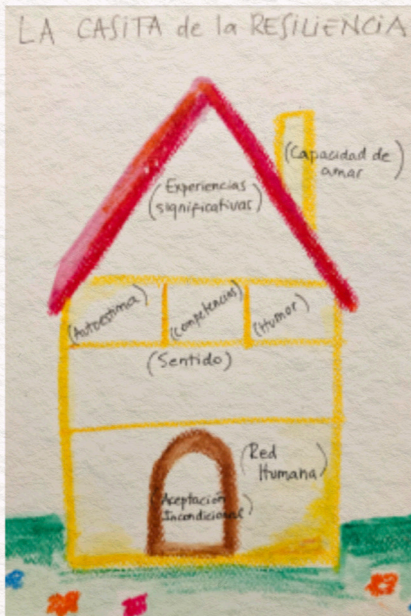
- What do we need to do well in school?

>> 1st part of the activity: building the little school

Groups of 4-5 people are formed.

Give each group a copy of the resilience house/school image and a list of questions corresponding to each level.

Invite the groups to look at the drawing and read the questions.



Each group will work level by level. Explain each one, posing questions so that the groups can capture their vision, strengths and possible difficulties in the outline. As they work, explain the protective factors for the development of resilience.

Foundations: Basic needs: health, food, sleep, shelter, hygiene...Material structures that support the school and community.

Prompt: Create columns at the base of the house representing each of the elements identified: Who(s) supports these needs? Are there any figures in the school or local community who can make a difference (if yes, invite them to write on an arrow under the columns)?

Door: Acceptance and knowledge of what each one is:

- Where do you feel comfortable at school?
- What situations make you feel part of it, accepted? what about the children?
- With whom do you feel cared for? Who takes care of the children emotionally at school?
- What places or moments allow you to express yourself? Doing what? and the children?

Prompt: Think of people in the school who make community members (or you) feel unconditionally loved/accepted. Represent them on the door, name them and write a short sentence that represents their relationship with children and adults in the school community (e.g. Pedro, the caretaker - Presence, recognition).

Ground floor: The human network:

- When you have a difficulty, who do you turn to?
- Remember specific people who have helped you or have helped them (in the school community and their environment).
- Do you feel listened to? Do you listen to others?
- Do you feel that there is someone to turn to when you have a need or problem?

Task: Choose three moments or groups in the school that fulfill the functions of: providing security, trust, support and openness to new experiences. Draw and name each one with a different color.

First floor: Ability to give meaning to what is lived:

- What spaces for enjoyment, sharing, creation, expression do you identify within the school?
- What responsibility do you feel comfortable with?
- Do you have a project/dream that is linked to the school community, which one?
- Do you feel that this vocation of helping other people or community work can be expressed in the school community?
- Do you feel free to share aspects of your faith or principles? Does this faith or principles help you to relate to other people (identify them)?
- Do you feel that your role in the school has a purpose, which one?

Task: Find three symbols that illustrate this dimension (those that match or describe the situation for the group).

First floor:

Room 1: Self-esteem.

- Do you feel you can make a personal contribution to the school community?
- What motivates, encourages, helps each one of us?
- What discourages you?

Room 2: Skills and competences

- What can you do well?
- Do they thank you for these contributions?
- What are you missing/want to learn?

Room 3: Humour

- Do you often laugh at school and have you laughed recently?
- Do you sometimes laugh when something has gone wrong?
- Have any of you ever been made fun of... and how did you feel... were you able to talk about it with the person?
- What is the difference between mockery and humor for the group?

Task: Find a phrase that is representative of each of these concepts (laughter and mockery).

Attic: Meaningful experiences

Task: Remember something that marked you recently (an encounter, a difficulty, a situation). On the tiles, find keywords that remind you of that experience.

Fireplace: Love

Task: Write in the smoke three elements, people or links that motivate you to love/care for the members of the school community. help you to relate to other people (identify them)? Do you feel that your role in the school has a purpose, which one?

>> 2nd part of the activity : Sharing and building a common school

When the groups have completed their cottage, send them to gather around a large poster (A2 size minimum) of the "cottage-school".

There they can transfer (write down) words, phrases and symbols from the different groups: one of the participants per group will read what appears, starting from the foundations, until each group has contributed to "foundations". Another person will write down (in coloured markers) those words, phrases, symbols that the group agrees on. It is not necessary to be unanimous about the concepts, but it is advisable to talk about them in case opposing views appear.

>> 3rd part of the activity : Evaluate and improve

Once the "school-house" common to all groups has been completed, invite people to observe and evaluate it:

"If we were to strengthen our construction, which parts of the school do you think need urgent work, which can be kept as they are, which need to be rearranged?"

Based on these observations, propose to paint the levels with colors:

Red: get back to work!

Yellow: Stop to reflect. Needs to be worked on but not urgent.

Green: Well worked appearance.

>> Closing of the activity

Ask the group how they felt about sharing their homes and what aspects of themselves and the community this work revealed.



MATERIALS:

- Drawing sheets
- Photocopies of the house template (1 per 4 persons),
- Photocopies of questions (1 per 4 persons).
- Large copy (A2) of the house
- Coloured pencils/pencils/crayons



METHODOLOGY:

Art therapy

PREPARATION

Prior knowledge

The resilience (protection) factors that each person needs in order to grow up healthy must be known and explained. It is suggested to draw an attractive colorful picture or to draw the little house in large size on the blackboard to motivate people and facilitate the explanation.



TIPS FOR THE PERSON DOING IT

The theme is introduced by explaining that our aim is to give them the tools to know what is useful and what the community needs to take care of its members, to grow, to face problems and difficulties that we all have (some more serious than others). All people can overcome big problems and we can learn from this.

It introduces the different factors that help to build resilience (“the ability to overcome and learn from the bad things we experience, realizing that we can change things and ourselves to be better and happier people in spite of difficulties”) and how school can be a fertile ground for resilience and the building of healthier societies.

When people make their house, it is important that they visualize very specific people and things.



WHEN:

Right after having carried out activities to create a climate of trust and basic interpersonal knowledge



DURATION: 1h30m



THEORETICAL FRAMEWORK

This activity is inspired by Vanistendael’s resilience cottage model, which he describes as “the cottage, a simple tool for a complex challenge”. The approach has been repeatedly tested and highly valued as a tool for analysis by diverse social groups.

The community festival



OBJECTIVES:

- Identify what defines us as a group
- Promote a sense of belonging and participation in a group.
- Promoting collective creativity
- Diagnosing the characteristics of a group



AXES:

Sense of belonging and collective identity



AGE GROUPS:

Adults and adults. Pupils can be included



STEP BY STEP DESCRIPTION OF THE ACTIVITY

»» 1st part of the activity: Individual creation

Invite participants to organize an individual school party. Post in a visible place the aspects to be taken into account.

The party must have: name, slogan, place, invitation, activities, food, clothing, etc.

Give each person a sheet of paper and a pen to write down all this information.

»» 2nd part of the activity: Collective creation

Organize the participants in groups according to the number of participants (4 to 8 persons per group).

Invite them to organize a party based on the contributions that each one had in their own proposal (reach agreements).

»» 3rd part of the activity: Presentation

Invite each group to present their work to all present.

Suggest that they write their slogan artistically. Walk around to observe the different slogans hung on a wall.

»» Closing of the activity

Ask the group:

- How did it work for you to move from the personal to the collective?
- Would you like to do this activity?
- What do you think it is for?
- What did I get from this activity?



MATERIALS:

- Posters with slogans (slogan, name, ...)
- Flipchart paper per group to draw the slogan
- Sheets
- Pencils
- Coloured waxes

METHODOLOGY:

Art Therapy

PREPARATION

Prior knowledge

This activity needs no prior preparation



TIPS FOR THE PERSON DOING IT

- Read the activity carefully
- Adapt it if necessary
- Prepare material
- Encouraging the participation of each person
- Go through the groups to see if they have understood the slogan and respect each other.



WHEN: at any time



DURATION: 1h30m

The photography of our school



OBJECTIVES:

- Recognise the history of our school
- Identify the different components of our school
- Embodying the values we want to convey to children
- Diagnosing our positive results
- Choose the challenges we want to work on together



AXES:

Sense of belonging and collective identity



AGE GROUPS:

Adults



STEP BY STEP DESCRIPTION OF THE ACTIVITY

»» Introduction to the activity

Dynamising the group through dynamics: I would not be the teacher I am without

Then present the objectives of the activity to the teachers.

»» 1st part of the activity: Creating the individual tree

Distribute one marker per person and a drawing of a tree consisting of:

- Roots
- A log
- Many branches

Invite each person to write, according to his/her knowledge:

- The history of your school (how and why it is born) in the roots
- The values they want to convey in the trunk
- The names of the people involved in the operation and life of the school, in the following branches
- The results you want in fruits

»» 2nd part of the activity: Creating the collective tree

Invite each participant to take turns to complete the tree on the flip chart as previously written on their individual tree.

Once finished, hand out coloured stickers to the participants.

Explain that they are going to stick a sticker around the fruits according to the state of progress of each result.

Red : mature / reached

Yellow : maturing / in the process of being acquired

Green : unripe / unachieved fruit

The group is proposed to change the color of the apples according to the results expressed by all.

>> Closing of the activity

Propose to the participants to draw a big sun and write on each ray what each person can do to move forward together.

Take a picture of the tree with the teachers

MATERIALS:

- Tree paper
- 1 photocopy of a tree per person
- Drawings of apples in white
- Red, yellow and green drawings of apples
- Previous coloured stickers (small)
- Drawing of a sun and its rays
- Pencils



METHODOLOGY:

Art therapy / Popular education

PREPARATION

Prior knowledge

It is important to know the group and to show the management the purpose of the activity.

TIPS FOR THE PERSON DOING IT

Ensure group participation and create an atmosphere of trust.
This activity can be extended to families

WHEN:

At the beginning of the community resilience process

DURATION:

2 hours (depending on the number of teachers)

THEORETICAL FRAMEWORK

It is important to face a common challenge, to recognise the path that has been taken, the resources that we have. This increases motivation and personal involvement. It also makes it possible to set realistic goals that avoid unnecessary frustration.

Doing this through a metaphor (tree) allows us to order and visualize our common challenges and to prioritize our common interests. This reduces stress, because we are also working as a team.

JP Klein What I know about art therapy
JP Lederach Conflict resolution.

Mapping: networks that sustain us



OBJECTIVES:

- Create links between members of the school community based on activities, shared tastes and complementary needs.



AXES:

Identification of internal and external resources



AGE GROUPS:

Recommended for adults (ideally bringing parents together with teachers and non-teaching staff) - 12 to 100 people (several groups of approx. 25 px can be generated).



STEP BY STEP DESCRIPTION OF THE ACTIVITY

» Introduction to the activity: Human bridges

Propose the following slogan:

Each member of the pairs should hold one end of the stick with their index finger (i.e. connect across the sticks, facing each other, held by each other's index fingers). move through space to the sound of the music, without the stick falling to the ground.

Play soft music.

After a few minutes of this exercise, give the following instructions:

pairs will get together in groups of four people. They will be given a new stick per group and must move as a group without dropping any of the sticks!

After a while, you can switch to more lively music. This exercise of adding up is repeated until the whole group is united and has to move freely while holding the sticks in the air.

» 1st part of the activity: creating the discs and joining them together

Each participant is given a cardboard disc of about 25 cm with three delimited areas: on one he/she puts occupation, on another hobby and on another interests (recent) -see model-.

The disc will have about 3-4 perforations per area. Each person completes their disc with one element per area (e.g. Occupation: carer of the elderly; hobby: soul singing; interests: natural vegetable garden).

Once the information has been completed, the participants gather in a large space (school playground, assembly hall or gymnasium) and spread out evenly across the space. Each one sticks their disc to the floor in front of them.

A small ball of wool or thick, brightly coloured yarn is given to each participant and they are invited to go around the space reading each other's discs.

When they find an occupation, hobby or interest that they share or that for some reason generates interest in them, they will tie one end of the yarn to the disc in question and go to their own disc, where they will tie the other end of the yarn.

This activity can be done with music and for about 15 minutes, to allow time to read all the discs and trace all the links they find with the wool.

» 2nd part of the activity: the map

If space permits, a photograph of the resulting "map" is taken from above. This image can be printed out and hung in the school or used as the basis for a "community database" to facilitate services, help, advice, and common ventures. The group can also be invited to find the people with whom they have established links and discuss the point that brings them together.

You can close by bringing the group together to share what they discovered and what doors these discoveries open.



MATERIALS:

- Wooden chopsticks about 30 cm long
- As many cardboard discs as people taking part in the activity (see model)
- 1 ball of coloured wool (approx. 30 m) per person
- Music equipment

METHODOLOGY:

Non-formal education

PREPARATION

Prior knowledge

Select the music to be used

Prepare the discs and balls of wool.

It is recommended that you look for a large space and ideally one that allows you to take photos from above.



TIPS FOR THE PERSON DOING IT

The key moment is when people are moving around and knotting their wool: be careful that people are careful not to trip over other people's yarns, that they do not leave their wool longer than necessary and that they do not move the discs by pulling on the wool (this may seem like a superficial tip but it is a challenge to achieve with large groups).



WHEN:

In the midst of the workshop process



DURATION: 1h

My ideal school



OBJECTIVES:

- Become aware of the group's image of the school.
- Identify challenges in the school and seek solutions as a group.



AXES:

Identification and active resolution of problems/ challenges



AGE GROUPS:

Adults in the school

- This exercise is important when you feel that there is a problem within the group.



STEP BY STEP DESCRIPTION OF THE ACTIVITY

» Introduction to the activity

Explain to the group that they will create an image themselves that represents their school. To do this, they will use each other's bodies in turn.

Note that a person can be used as him/herself/themselves or also representing another person or also metaphorically.

» 1st part of the activity: creating the image

Once someone has an idea, they can go to the stage or theater space and spontaneously prepare an image of the school in which they work. To do this, invite as many people as you need to create the image and place them.

Once the image is finished, ask the group if they agree that the image represents the school; if they do not agree, invite another person to prepare and show another proposition and so on.

» 2nd part of the activity: choosing the image

Ask the group to choose among all the images that represented the school, the one that best represents it, to finally get a common image, the one most shared by the group.

Attention: sometimes it happens, sometimes it does not.

» 3rd part of the activity: my ideal school

Once the image of the current school has been chosen, invite the group to put it on stage, and to propose what moves, changes, can be made to represent the ideal school. To arrive at this, you can ask the group:

- What would be missing to achieve an ideal school?
- What's extra?
- Something to re-organise?

Invite participants to answer these questions by directly generating modifications to the image (adding or removing people, modifying postures, distances between people).

Once an agreed picture of an ideal school has been achieved, move on to the next stage.

» 4th part of the activity: discussing and planning

Invite the group to answer the following questions:

- Why does the final image represent an ideal school? What elements make it ideal?
- What are the main differences between the initial image and the final image achieved?
- What had to be changed to arrive at this ideal school?
- What steps can we take as a group to move closer to that ideal school?

Invite someone in the group to write down the ideas that come up in a visible place (large sheet of paper, blackboard).

MATERIALS:

- A room capable of containing the group.

METHODOLOGY:

Theatre of the Oppressed

PREPARATION

Prior knowledge

It is useful to use some ice-breaking tools beforehand to reduce barriers and build basic trust in the group.

WHEN:

At the start of training

DURATION: 1h30m

Theatre-Forum at school



OBJECTIVES:

- Overcoming passivity and reinforcing assertiveness.
- Build solidarity within the group.
- Enhancing strategic thinking.



AXES:

Identification and active resolution of problems/ challenges



AGE GROUPS:

Adults

- The size of the group creating the Forum can be from 5-6 to 20, but ideally at least 12 people to have more options for taking on characters and more plot ideas.



STEP BY STEP DESCRIPTION OF THE ACTIVITY

»» Introduction to the activity : Presentation of the methodology

Present the activity as follows:

Forum Theatre is one of the most widely used and famous techniques of the Theatre of the Oppressed, used all over the world and also sometimes misunderstood.

Forum Theatre means concretely showing an oppression/problem/conflict the first time and then, the second time, asking the audience to stop the scene whenever they want, to stand in for the person who is experiencing the oppression in order to bring about change.

At the same time, anyone who wants to can intervene on stage.

The facilitator helps to deepen the search for alternatives, without judging the interventions.

The idea of this path is to create a fictional scene based on real life situations, to analyze the possibilities for action from the point of view of the person who suffers but wants to change the situation, or from the point of view of possible allies.

»» 1st part of the activity: finding and preparing a story of conflict

Create groups of 3 to 5 people

To propose to the participants to share stories linked to education where they have experienced oppression, conflict.

Each group chooses a story to perform and prepares it.

»» 2nd part of the activity: staging the story

Show the history of each group and use the Forum-Theatre technique,

Propose to the audience to stop the scene when they have an idea of change, replacing the person who is experiencing oppression.

>> Closing of the activity

Close the session with some ritual or commentary on the experience, the results, the emotions that emerged. The discussion triggered by the Forum Theatre session can then be continued around strategies for dealing with the problem.

Questions that can be asked at the end of the Forum Theatre session:

- How did it feel to replace the character on stage?
- What prevents you from applying these strategies in your daily life?
- What are your feelings about the conflict?
- Do you see an effective strategy in the Forum?

To the public:

- What have we learned today?
- What can be applied to real life?
- What personal commitment can we make the next time we find ourselves in such a situation?
- Do you feel more sympathetic to the oppressed protagonist?
- How can we better manage such situations when they occur in our lives?



MATERIALS:

- Some objects, clothes, materials for the scenes can help.

METHODOLOGY: Theatre of the Oppressed

The Forum-Theatre must come to the end of a process in which first the group is created, then the so-called "de-mechanisation" is explored, then the individual problem is sought, and they come together as long as possible to create collective embryos.

It is important not to force people if they do not form a group or are not prepared to deal with a problem/pressure.

PREPARATION

Prior knowledge

It is not necessary to prepare the audience; as for the actors, we can make a Forum with non-actors, of course, but for the play to be better we need to improve their skills through exercises and techniques, mainly in the field of role-playing, body language and improvisation.



TIPS FOR THE PERSON DOING IT

There are many traps the Joker can fall into and only practice can train people to play this difficult role. Nevertheless, we encourage people to give it a try, as the basic attitude, maieutics, is the strong point of conducting a good Forum and the rest will come step by step.

Being a maieutic means being curious about people's opinions and strategies, not being willing to impose our solutions, being able to listen carefully, helping people to deepen their analysis and, above all, being able to use "questioning" as a basic tool.

Preparing the Forum can take 5-6 hours or more days, depending on the precision of the scene you want to get to, the ease of the topic, good or bad group dynamics, problems in the process, etc. The Forum-Theatre session itself can last from 1 hour to 3-4 hours.



WHEN:
At any time



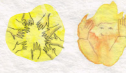
DURATION:
between 1h and 3h

Kites of Peace

OBJECTIVES:



- Identify behaviours and attitudes that generate kind relationships.
- Promote and visualise the concept of peace
- Socialise the commitments that each person can make to contribute to a good environment in the classroom.
- Define the concept of good treatment and its opposite (mistreatment or violence).



AXES:

**Paradigm of good treatment
Collective emotional
intelligence**

AGE GROUPS:

Children 8 to 12 years old



STEP BY STEP DESCRIPTION OF THE ACTIVITY

Part One: What do we understand by “peace”?

Create the conditions for defining peace and violence. The group is guided to think not only about clichés such as “non-war” and “dove of peace”, but to look at everyday behaviours that foster a climate of good treatment.

Part two: Kites for peace

Each child builds and decorates her/his/their own “peace kite”:

Distribute the kites and construction and decorative materials. With the support of teachers and facilitators, and giving step-by-step instructions, each child will make her/his/their own paper kite.

They are invited to write or draw previously identified peace-related elements (actions, symbols, words).

Facilitate the creative process to make it as concrete and genuine as possible.



Part three: Collective kite

Present a large kite where each child will write a personal commitment to good treatment in our school, as follows:

- At least one child silhouette is distributed per pupil. Each writes his/her/their commitment to contribute to good treatment.
- Each child will read out his/her/their proposal and write or stick it on the kite.

Invite non-repetition of behaviours, suggesting new attitudes/commitments

The collective kite will be hung in a visible place in the classroom and will remain as a memory in the classroom.

Finish by taking the children outside to fly their personal kite in the school playground.



MATERIALS:

- A prefabricated large comet to be finished
- Comet paper (rice paper, origami paper, cellophane or even newspaper) in lozenges of about
- 60 x 40 cm – one per child.
- Two wooden sticks (one 40 cm and one 60 cm long) per child
- Long strips of paper for the kite tails
- Fishing line for kites
- Painter's tape
- A large kite
- Silhouette drawing
- Wax crayons
- Glue
- Scissors
- Zeal



TIPS FOR THE PERSON DOING IT

- Ensure group participation and create an atmosphere of trust.
- Accompany the group towards a definition of concrete concepts and commitments.
- Encourage the participation of each participant.

METHODOLOGY:

Art therapy / Popular education

PREPARATION

Prior knowledge

- Know exactly the ages and number of students in order to adapt the activity in time and complexity.



WHEN:

At any time of the year



DURATION: 2 hours



THEORETICAL FRAMEWORK

Check the QR code



Creating in groups by smelling the story



OBJECTIVES:

- Stimulating group creativity
- Encourage listening and collaboration
- Producing a collective creation



AXES:

Collective emotional intelligence



AGE GROUPS:

Children from 6 to 12 years old grouped in 4 or 5



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction to the activity

Divide the group into small groups of 4 or 5 people, each group sits around a table. On each table, place one bag of each category ("Character", "Place", "Action") three sheets of paper per person + pens.

1. Distribute the first container containing a specific odor to each group.
2. Invite them to smell the contents of the container with their eyes closed, to imagine a character (real or imaginary) inspired by the smell, to write this character on a piece of paper and put it in the bag called "Character". All in silence so as not to condition the imagination of the other children.
3. Once all participants have placed their character in the bag, they are provided with the second container, containing another specific smell. This time they are asked, again without looking, to smell the smell of the contents and imagine a place they relate to that smell. As in the previous step, invite them to write the place on a piece of paper and put it in the bag called "Place".
4. During the third recipient's turn, the same steps are repeated but this time they will be asked to think of an "Action" that evokes the smell.
5. Then invite the participants to discover what they had written in the "Character" box, to share similarities and differences. Repeat the same steps with the other 2 categories (place and action).
6. Ask each group to collect the words according to the theme to which they belong and to re-introduce them into the corresponding bag.
7. Invite participants in each group to take a piece of paper from each bag to get 1 character, 1 place and 1 action.
8. From these 3 elements, invite each group to create a story containing at least these 3 words.
9. Once the story is ready, each group presents the created story to the other groups. Suggest to them to present it in an artistic way: acting, singing, rapping... the participants are free to find their own way.

>> Closing of the activity

Ask participants what they thought of the activity and invite them to discover the ingredients (words) of each bag together.



MATERIALS:

- 3 containers/jars per group with different smells (4 or 5 people per group). On the outside, each jar should have a label indicating "character", "place", "action".
- 3 opaque bags per group: one with the label "character", one with the label "place", and one with the label "action".
- 3 slips of paper and a pen per person
- A comfortable space with chairs (one per participant)

METHODOLOGY:

Storytelling



PREPARATION

Prior knowledge

- Sort the containers/canisters and opaque plastic bags into 3 categories: "character", "place", "action". Label them with a label with this category.
- For each category, invent a "recipe" to create the smell: be creative, mix all kinds of ingredients, e.g. coffee + pepper + curry in the "Character" jar, paste + soap in the "place" jar and scented candles in the "action" jar.



TIPS FOR THE PERSON DOING IT

- Take the time to explain each stage of the activity.
- Do not proceed to the next stage without making sure that the whole group has finished.



WHEN:

This activity can be carried out at any time



DURATION: 1h30m

The collective tree



OBJECTIVES:

- Developing a sense of belonging in the group
- Promoting the foundations for the creation of a collective identity



AXES:

Sense of belonging and collective identity

AGE GROUPS:

Children from 6 to 12 years old divided into 3 groups.



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction to the activity

Before starting the activity, separate the class into 3 groups so that each group can sit around a different table. The tables will be separated like this:

1. Table of favorite places (with a large leaf in the middle of it, with a drawing of roots).
2. Table of skills and abilities, (with a large leaf in the center of it, with a picture of a trunk).
3. Table of dreams (with a large leaf in the center of it, with a drawing of a tree top).

>> 1st part of the activity: Identification of the children's places, skills and dreams

Once each group is seated around a table, invite them to share with each other, according to the theme of the table, about:

1. Your favorite places in the school neighborhood
2. Any ability/skill they have (intellectual, physical, artistic...)
3. Any realistic dreams you have

>> 2nd part of the activity : Drawing the places/competences/dreams

After having identified and shared the requested information as a group, ask the children to draw it inside the drawing of:

1. Roots (on the table of favorite places)
2. The troco (at the skills and abilities table)
3. The top of the tree (on the dream table)

>> 3rd part of the activity : Changing of tables

Once the drawings are finished (15 minutes maximum), the children change tables. The children rotate, but the instructions remain fixed at each table. At the end of the activity, each child will have made 3 drawings (1 per table).

»» 4th part of the activity : Presentation of the tree

Once the children have passed through the 3 tables, the facilitator will join the 3 leaves together, forming a big tree. Invite them to share what they see, what catches their attention, what they are curious about.

»» Closing of the activity

Finally, a short reflection on how the places, skills and dreams that have been drawn can be useful in the construction of a collective identity, which will be nourished by the exchange of the characteristics of all of them, present in the tree.

MATERIALS:

- 3 A3 sheets of paper or flipcharts to represent the roots (preferred places), the trunk (skills) and the crown (dreams).
- coloured pencils or markers

METHODOLOGY:

Art and collages

PREPARATION

Prior knowledge

- Organize the room as described in the part "Introduction to the activity".

TIPS FOR THE PERSON DOING IT

- Promote the participation of all students and their resources, encouraging collective creation.
- Make it clear that it is not a problem if they don't want to draw, they can also write key words to explain everything.



WHEN:

There is no particular time to do it.

DURATION: 1h30m

Talking stick and the sharing circle



OBJECTIVES:

- To reflect on the importance of making space during class time to share what is the minds of children, to support them to solve problems and to come to decisions.
- To have equal opportunity in being fully heard by others.
- To reflect on children's ability to listen and provide support (also adults!).
- To cultivate a sense of contribution, responsibility and ownership within the classroom.



AXES:

Sense of belonging and collective identity



AGE GROUPS:

From 8 years



STEP BY STEP DESCRIPTION OF THE ACTIVITY

1st part of the activity: Creating the talking stick

Give a short introduction about the aim of the activity and what a talking stick is (show a one as a reference).

Depending on the size of the group, create a single large talking stick for the whole group or divide the children into pairs or small groups. Each pair or group then creates a single stick.

Ask the whole group, pairs or small groups to cooperate and make the talking stick with different elements that you can present as you go along.

2nd part of the activity: The sharing circle

Carry out a very quick sensory awakening exercise so that the children can practise active listening with their whole body. For example, suggest "awakening ears" while asking them to touch their ears.

Continue with the rest of the senses.

Ask everyone to take turns holding the stick while you pose a question or a topic you want to share. For example, "What is your favourite holiday? What is your favourite activity?", etc... the child not holding the stick should try to give their full attention to the child holding the stick. Once the child holding the stick finishes his/her/their story, someone who is not holding the stick should try to tell and share what he/she/they heard.

Change roles and repeat. Ensure that everyone has had a chance to listen and feel heard.



MATERIALS:

- Wood sticks.
- Yarn/threads of different colours.
- Feathers and/or other natural elements to decorate the sticks.
- Glue.
- Beads.
- Paint brushes.
- Stickers.
- Paint brushes.
- Sand paper (to soft rough edges/surfaces for the sticks)

METHODOLOGY:

**Nature-based therapy/
art therapy/Indigenous
knowledge**

PREPARATION

If the teachers/facilitators want, they could go outside with the children and collect the sticks and nature elements together. It is important that adults "prepare" the sticks beforehand with sandpaper to avoid that kids might get injured.



TIPS FOR THE PERSON DOING IT

- Adults might need to "prepare" the sticks beforehand with sandpaper to avoid that kids might get injured.
- It is good to have one talking stick prepared to show as reference for the children.
- It is good to have a stick ready to show as a reference.
- The more time is available, especially for the first part, the richer the activity. The second part can be internalised within the daily rhythms of the classroom. In other words, a time of the day can be set aside where a sharing circle is created and the stick is used. You can also close the activity by asking when and for what purpose the talking stick could be useful.



WHEN:

Beginning of school term, especially after a new group has been formed and/or new children are joining a group



DURATION: At least one hour



THEORETICAL FRAMEWORK

Activity inspired by the rituals of the word of the Indigenous Nations of Abya-Yala (American Continent).

The body of photographic resources



OBJECTIVES:

- Identifying the competences/ skills/resources of each learner
- Learning to solve difficulties by taking into account and complementing the different resources present in the group.



AXES:

Paradigm of good care, Sense of belonging, Identification of internal and external resources
Active identification and resolution of problems/ challenges ongoing



AGE GROUPS:

Children from 6 to 12 years old



STEP BY STEP DESCRIPTION OF THE ACTIVITY

»» Introduction to the activity

The pupils are divided into subgroups of 4 or 5 children (depending also on the number of polaroids available, as one camera per group will be necessary).

»» 1st part of the activity: Identifying the group's resources

Each group is given a large sheet of paper with a human silhouette drawn in as much detail as possible.

The children are asked to think about and choose one resource/capacity they have, the one that represents them the most, and if they have difficulty identifying it, the other members of the group can help.

Once identified, each child is asked to represent that capacity with his/her/their body and a polaroid picture is taken.

After each child has his/her/their photo/resource, they are invited to paste it on the silhouette drawn on the sheet, on the part of the body that best represents that ability (e.g.: for playing football it could be a photo of kicking a ball and then paste it on the foot of the drawing).

»» 2nd part of the activity: The group's resources in the face of difficulties

The facilitator retrieves the bag containing all the problem situations (see "Preparation") and invites a child to take out, without looking, a card. After reading it out, the children in the group are invited to think about how to solve the problem using all the resources found in the pictures on the drawn body.

Once the solution is found, the same steps are repeated with another card from the bag, until there are none left or the time runs out. It is important that at least 3 problem situations are used (see examples in "Preparation").

»» 3rd part of the activity: Presentation of solutions

Each group presents its resources and solutions to the rest of the class.

>> Closing of the activity

Reflection:

What did you think of the activity?

Were you able to use the resources to overcome the situations?

Conclusion: we have different skills: cognitive, physical, emotional and we can adapt them to different situations. With our friends and peers we can combine these skills, as if they were ingredients in a cake, which will allow us to create new "recipes" (strategies) to cope with problematic situations.



MATERIALS:

- As many large sheets as there are groups, with a human silhouette drawn as detailed as possible.
- One polaroid camera per group
- One opaque bag per group with the cards - problems

METHODOLOGY:

Image theater and photography



PREPARATION

Prior knowledge

Prepare in advance various potential difficulties depending on the age group of the participants.

Examples:

- There is a child in class who is isolated and seems very sad.
- There is a new child in class who does not speak or understand the language well.
- We want to give a gift to our teacher but we don't have any money.
- There is a person who is ill and cannot come to school.

Write each difficulty on a card. Put all the difficulty cards in an opaque bag.

Prepare a bag containing all the difficulty cards per group (ideally, each group should not exceed 6 children).

Provide one polaroid camera per group



TIPS FOR THE PERSON DOING IT

Before starting the activity, some short exercises can be done to allow the children to connect with their bodies, warm up and gain confidence.



WHEN:

After an activity that stimulates the use of the body and movement.



DURATION: 2h

Empathy for the villain



OBJECTIVES:

- Understand and empathise with the perspectives of others, including those from diverse backgrounds, cultures and contexts.
- Delve into the 'other side' of stories and/or situations to better understand how others may react/ behave in a certain way.
- Recognise and appreciate the views



AXES:

Collective emotional intelligence, Active problem/ challenge identification and solving



AGE GROUPS:

Children from 8 years old



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction: What is a villain?

Start by saying that they are going to deal with a rather complicated topic: finding empathy for those who "at first sight" might not deserve it, such as the villains in fairy tales. Ask your students:

- What is a villain?
- Why is it difficult to find empathy for them?
- Why do you think they are villains?

>> Second part of the activity: Finding the Villain

Divide the pupils into small groups of three or four children. Ask them to get paper and pens/pencils. The first task is to find a villain from a film/book/music/play/comic or, if they wish, they can create one. They have to describe what the villain is like and how he/she behaves as a villain (e.g. he/she stole the kingdom's precious stone and wants to be the queen). You can ask the following guiding questions:

- Who is your villain?
- Describe him/her/them inside and out
- Draw him/her/their
- What is his/her/their evil goal and what does he/she do to be evil?

>> Third part of the activity: "The turning point".

Introduce this part by saying that many villains have a moment in their lives when something very painful or shocking happens that makes them become a villain. Give an example of a well-known villain. For example, Voldemort from Harry Potter, was abandoned by his non-wizarding father (a Muggle). Therefore, he developed hatred against Muggles or wizards of "impure" blood. After the introduction, ask the students to write the following about their villains:

- What happened to your villain to make him/her/them a villain?
- What would his life be like if that had not happened to him/her/them?

With these questions in mind, ask your students to write, in as much detail as possible, a short play about:

- A day in the life of the villain if he/she/they had not become a villain
- The event that triggered the villain to become a villain happened to someone else (e.g. a hero, another family member/friend, etc.).
- A situation where the villain and hero/heroine meet and the villain explains to the hero/heroine why he/she/they is a villain, and the hero/heroine empathises with him/her/them.

» Fourth part of the activity: Theatrical performance

If time allows it, ask your students to act out their 'scripts' for the rest of the class. The idea of this last part is to reflect collectively on how we can build collective empathy, what the barriers to this are and what could be done to overcome these barriers. The following questions may help:

- How can each of us help a villain?
- We can all have a hero/heroine but also a villain within us, how can we feel empathy for ourselves and others when we are more villainous?



MATERIALS:

- Writing paper
- Pencils or pens
- Coloured pencils and/or felt-tipped pens

METHODOLOGY:

Theatre, Storytelling, Art Therapy

PREPARATION

Prior knowledge

Research and have some "villains" and their backgrounds ready to help students find their own.



TIPS FOR THE PERSON DOING IT

If you want to encourage their creativity, instead of writing, you can explore other options such as painting, modelling with clay or plasticine to create villains and scenes.



WHEN:

When emotional intelligence has been previously worked on with the group, especially empathy and kindness.



DURATION: At least two hours



THEORETICAL FRAMEWORK

Pedagogy of the Oppressed (Paulo Freire) and Theatre of the Oppressed (Augusto Boal)

Resilience Graffiti!!



OBJECTIVES:

- To explore self-expression
- To discover internal resources to build resilience.
- To understand and recognise different backgrounds of resilience (e.g. languages, cultures)



AXES:

Identification of internal and external resources. Sense of belonging and collective identity

AGE GROUPS:

Children from 6 years of age onwards



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> First part of the activity: My graffiti (At least 30 minutes)

Ask the children to take an A3 sheet of paper each.

Introduce the activity by talking about the importance of resilience and what it can mean, emphasising that there are different sources of resilience, especially if we come from different places and cultures, and speak different languages.

The graffiti technique is introduced as a way of self-expression, of saying things we often don't dare to say and also of reaching out to someone we don't know. You can also share photographs of graffiti.

Ask the children to take a word or expression in their own language that brings them strength, comfort or even resilience (such as "don't give up").

Ask them to each create a graffiti with that word or expression on the paper.

>> Second part of the activity: Collective Graffiti (At least 40 minutes)

Ask them to share their creations with the rest of the group (everyone can show and explain what they feel comfortable with sharing, without forcing them). Discuss together how each person's resilience graffiti could be included in a larger one.

Collective graffiti can be planned and created on paper or on a school wall, designing the graffiti to be carried out beforehand (and working with the appropriate materials depending on the surface).



MATERIALS:

- A3 paper (at least one per child).
- Coloured pencils.
- Markers (especially neon).
- Coloured pencils.
- Scissors.
- Glue.
- Magazines.
- Roll of paper (to have a large piece of paper for the collective graffiti wall).
- Adhesive tape
- (if working on a wall, and depending on the age of the pupils, wall paint, brushes
- and protective materials).

METHODOLOGY:

Art Therapy

PREPARATION

Prior knowledge

You can do some research on the background/origin of the children in your group to help them find a word/expression to create graffiti about.



TIPS FOR THE PERSON DOING IT

It can be good to have created your own graffiti beforehand in order to show an example.



WHEN:

Once children feel sufficiently comfortable with each other and with the teachers and/or the facilitator.



DURATION: At least 80 minutes



THEORETICAL FRAMEWORK

Klingman, Avigdor & Shalev, Ronit & Pearlman, Abigail (2000). Graffiti: A creative means of youth coping with collective trauma. *Arts in Psychotherapy - ART PSYCHOTHER.* 27. 299- 307. 10.1016/S0197-4556(00)00072-1.



Skills and adventures



OBJECTIVES:

- Identify the skills of the group
- Strengthening them by associating them with new contexts
- Learning to solve problems through collaboration and teamwork



AXES:

Identification and active resolution of problems/ challenges
Identification of internal and external resources



AGE GROUPS:

Children from 6 to 12 years old, grouped in groups of 5



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction to the activity

Before starting the activity, separate the class into groups so that each group has about 5-6 participants.

>> 1st part of the activity: Identifying the skills of the participants

Once separated, invite each group member to think of a skill they possess (e.g. I paint well, I speak 2 languages, I run very fast, etc.) and write it on a card. (For lower primary levels, pre-written cards can be brought along to facilitate identification. Examples: "jump rope", "write", "sing", "laugh", "do math").

>> 2nd part of the activity: Creating story

Once each child has his/her/their resource/skill card, the facilitator reads a story in which the main character has to solve different obstacles, and the way to solve them will be completed using the skill/resource cards of each participant. Faced with an obstacle, participants will have to decide how to overcome it, using a different resource for each difficulty. For example, if we are being chased, we run; if we want to distract someone, we draw something that catches their attention, etc.). When the obstacle is overcome, the facilitator continues the story. The facilitator writes down what the participants have created and makes sure that at the end of the story all the skills/resources cards of the group have been used.

>> 3rd part of the activity: Presentation of the story

Once finished, ask the group to perform their story to the rest of the class through drama (recommended for older children) or a collective drawing (recommended for younger children).

If there is no time, all the stories are read out and the pupils will tell thanks to which resource they solved each obstacle.

>> Closing of the activity

Finally, a short reflection on the importance, when faced with difficult situations, of being aware of our own skills and those of our peers, and how pooling them can help to overcome such moments.



MATERIALS:

- Pre-written cards with different skills
- Blank cards
- Printed history for each group
- Folios



METHODOLOGY:

Storytelling

PREPARATION

Prior knowledge

A story is attached as an example for the facilitator to appropriate and read in a theatrical way.



TIPS FOR THE PERSON DOING IT

Promote the participation of all students and their resources, encouraging collective creation.



WHEN:

After an activity that helps to energize the group



DURATION: 2h

Stories of where we come from



OBJECTIVES:

- Sharing family and cultural aspects of one's own identity.
- Creating a common framework of values
- Strengthening a collective identity



AXES:

Sense of belonging and collective identity

AGE GROUPS:

From 6 to 12 years old



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction to the activity

A few days before the workshop, bring to class a story (fictional or real) about your own religion, culture or family that you feel is your own and meaningful. Narrate it to the group and ask them about it:

- What are your feelings about this story?
- What emotions did you feel?
- What did you find curious or interesting?
- What can be learned from history?
- Do any of you know of similar stories?

Ask the children, as a homework assignment, to talk to their older relatives, elderly people around them and ask them to tell them a story about the neighbourhood where they grew up. Invite them to write the story on a piece of paper and bring it with a drawing. Propose a week's time for this "research".

>> 1st part of the activity: Sharing the stories

Organize the children into groups of 4 or 5 participants per group. Propose to them to share their stories in their small group, as orderly as possible.

Use the occasion to teach the groups active listening (respecting the speaker's turn, letting the speaker say what she has to share and, if necessary, asking questions without judgment or comment).

At the end of the stories ask each child what she/he considers important, or valuable, in each of her/his/their classmates' stories, so that all the stories are commented on and all the children participate in commenting.

>> 2nd part of the activity: Writing words or phrases

Give each group a large sheet of paper and invite them to write down as many words or phrases as stories were shared in the group (one word or phrase per story).

>> 3rd part of the activity: Painting the imaginary school

Then distribute another large sheet per group of watercolor or good quality paper, pencils, and art materials (choose a technique or material such as oil pastels or crayons, chalk pastels, watercolor or gouache).

Propose to the group that, working collectively and respectfully, they paint an imaginary school in which they incorporate the elements that stand out from the stories they described earlier. It is important that everyone participates and is listened to. It is a good idea to fill the entire sheet of paper with color.

>> Closing of the activity

Invite groups to share and discuss their work.

At the end of the activity, and depending on the attention span of the group, they can collectively point out the wisdom, values and teachings in the stories. Obviously, the level of this question will be appropriate to the age of the students.

MATERIALS:

- Narratives of origin that the teacher feels as her own
- Worksheet for children to take notes on stories
- Large leaves, 2 per group
- Pencils, and art materials (oil pastels or crayons, chalk pastels, watercolor or gouache).

METHODOLOGY: Storytelling and Art Therapy

PREPARATION

You can prepare and practice for storytelling

TIPS FOR THE PERSON DOING IT

If the group does not have reading skills, the stories can be shared orally, in which case work should be done with smaller groups (max. 8 children).

In young children, the activity (bringing a story to class) should be communicated and explained to parents or guardians.

WHEN:

At the end of all workshops

DURATION: 3 to 6 hours, depending on the group dynamisation

THEORETICAL FRAMEWORK

Check the QR code



Group image



OBJECTIVES:

- Check members' feelings towards the group
- Helping to build the group



AXES:

Pursuit of a common future/ goal(s) (putting values such as cooperation and solidarity into practice)

AGE GROUPS:

From 5 to 24 people, preferably over 10-12 years old



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction to the activity

Explain to the group that they will create an image representing the group themselves, using each other's bodies in turn.

Note that a person can be used as him/herself/themself or also representing another person or also metaphorically (the image can be a house, or an animal...).

>> 1st part of the activity: creating the image

Once someone spontaneously prepares an image and shows it, ask the group if they agree that the image represents the group; if they do not, invite another person to prepare and show another proposition and so on.

When children create an image, they are not obliged to involve the whole group in it, nor themselves.

>> 2nd part of the activity: choosing the image

Ask the group to choose from all the images the one that best represents the group, to finally come up with a common image, the one most shared by the group.

Attention: sometimes it happens, sometimes it does not.

>> 3rd part of the activity: identifying emotions

When a sufficiently agreed picture is reached, ask the whole group (those in the picture and also those outside) to feel how they are doing.

Invite those who are happy to stay, and those who are not, to move, slowly, to another position, without moving the other people.

When everyone seems satisfied, stop the image.

» 4th part of the activity: discuss

Propose a discussion on observations and interpretations, feelings and thoughts generated by the different images.

Start by asking for emotions and feelings in the different steps.

Other questions may include:

- What did you observe that surprised you (observations only)?
- Who has changed and who has not?
- What are the main differences between the initial image and the final image achieved?
- What can be done to make this ideal group image exist? Real?

MATERIALS:

None

METHODOLOGY:

Theatre of the oppressed

PREPARATION

It is useful to use some ice-breaking tools beforehand to reduce barriers and build basic trust in the group.

TIPS FOR THE PERSON DOING IT

This technique can be hurtful, as it affects members, roles in the group, can highlight exclusion, power differentials, scapegoats, conflicts.

So be prepared to manage the emotions stimulated at both group and individual level.

There is a more intense version:

The path is the same, the only important difference is that in this case the one who is placed in the image by the sculptor is representing the very person he/she/they is/are.

Therefore the intensity is much stronger and so is the delicacy of the process that can hurt someone, perhaps excluded.

WHEN:

This exercise is important when you feel there is a problem within the group.

DURATION: 1h

Children's Rights



OBJECTIVES:

- Knowing children's (human) rights
- Collectively express universal values (social justice, care for the most vulnerable, equality).



AXES:

**Paradigm of good treatment
Pursuit of common goals**



AGE GROUPS:

from 6 to 12 years old



STEP BY STEP DESCRIPTION OF THE ACTIVITY

»» 1st part of the activity: The pillars of our rights

Print out images that represent children's rights (there are mismatched versions, so we put a sample list of 12):

- to life
- to an identity and nationality
- to food
- to health
- to a home
- to education
- protection
- not to be discriminated against
- to privacy
- to express themselves
- to join
- to play

Distribute the rights (e.g. 3 per corner of the classroom/yard), with a teacher or resource person who can talk to the children about the rights in their corner.

Invite the children to walk around the classroom, visiting every corner.

Propose questions and provide information so that they understand what each right implies, when they are threatened, how to defend them.

»» 2nd part of the activity: Territory of rights

Once all the children have gone through all the rights, invite them to draw with colored chalk (on an available wall or on an area of the floor that can be kept for at least a day) the right that is most important to them. This can be done individually or in groups of 3-5.

»» Closing of the activity: Rights for All

At break time, invite the rest of the classes to visit the rights mural. The "painters" can explain to the younger children what they have learned about rights.



MATERIALS:

- A classroom or outdoor space (such as a playground/ park) with walls or floor where chalking can take place
- Coloured chalks (thick ones recommended)
- List and photocopies of images of children's rights (A3)



METHODOLOGY:

Art Therapy, Popular Education

PREPARATION

Prior knowledge

Knowing and reflecting on rights in order to work on them with the children



TIPS FOR THE PERSON DOING IT

An alternative form of this activity is: (with 11- and 12-year-olds) groups of 2-3 people are formed.

- 1) Each group will research one right (the teacher assigns one right to each group). They should think of questions and important aspects of that right, research it, and then share it with the rest of the students.
- 2) Each group presents its right in front of the class.
- 3) The central part of this activity is that the older children's groups themselves will act as "rights guides" (in place of the teachers) for the activity described above, explaining to children in the lower classes (7-10 years old). The groups will be arranged around the playground and the younger children will do the tour. The older groups can also accompany the younger children in drawing the rights (this encourages inter-group collaboration and a culture of care).



WHEN: Any time



DURATION: 1h 30m

Birds of diversity



OBJECTIVES:

- Reinforcing the concept of diversity as wealth
- Promoting creativity
- Experiencing group work as the result of each person's input



AXES:

Sense of belonging and collective identity. Paradigm of kindness (good care): Pursuit of a common future and goals



AGE GROUPS:

Children from 6 to 12 years old



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Description

The concept of "diversity" will be discussed with the group.

We will work on drawings of different bird models (see attached worksheets).

Children are invited to choose and paint a bird with colours, designs and textures.

Once finished, a garland of birds is made with string and hung in a place in the educational environment.

We talk about what these birds have in common and what is different about them, guiding the conversation towards what we, as a group, share and what makes us different (examples: basic needs, place of study, place of residence, etc.).

How are we different ? (e.g. gender, origin, families, place of residence, tastes in school subjects and extra activities, etc.)

Would it be good if we were all equal?

What gifts do differences bring to us and what does having things in common provide?

We reflect on how these issues are currently dealt with in society: Is it easy to integrate difference?

And finally: Would this garland have looked the same if all the birds were the same and if only one person had made it?



MATERIALS:

- copies of the bird designs (between four and six models), at least one per child
- waxes
- coloured pencils
- markers



METHODOLOGY:

Art Therapy



PREPARATION

Prior knowledge

Bring examples of the different designs already decorated to encourage creativity, and bring a larger number of photocopies of birds so that each person can choose the one that most inspires them.

Find out what discrimination problems appear in the local community/school where this activity takes place.



TIPS FOR THE PERSON DOING IT

Help people who are blocked in decorating their bird in the most personalised way.



WHEN:

It is good to integrate this activity into the school calendar



DURATION: 1h30m



THEORETICAL FRAMEWORK

In today's society it is necessary to face the challenge of accepting diversity as a gift and not as a threat to be fought.

There are many reasons for exclusion: physical, sexual, ethnic, economic, social and cultural. This creates a lot of discomfort in the way people see themselves and, of course, others.

A playful and artistic way of reflection is a very meaningful learning experience.

The resources of my neighbourhood



OBJECTIVES:

- Reflect on how public space can be a tool and a help for everyone.
- Identify places useful for the well-being of the school community.
- Sharing good practices and happy moments in the neighbourhood.



AXES:

Identification of internal and external resources

AGE GROUPS:

Children aged 6-12 years divided into groups of 5-10, with one facilitator per group.



STEP BY STEP DESCRIPTION OF THE ACTIVITY

>> Introduction to the activity

Separate the children into as many groups as there are animators and distribute a blank map of the neighbourhood per group. Explain that, as in a game, when they know the answer, they should raise their hand and the quickest to do so will be able to answer.

>> 1st part of the activity: Identifying the skills of the participants

Propose different questions for the children to locate the places. However, the facilitator should not mention them directly (e.g. Police station: "If something bad happens to me in the street and I want to report it or ask for help, where do I go?")

(See more examples in the annexes).

Once the place has been guessed, one of the children will choose and paste the image (photo or drawing) that represents the place on the map. First he/she/they will try to do it alone. In case he/she/they needs help, the other children or the facilitator can help him/her.

Ask the pupils what else we can do at the site, thus discovering other uses that the site can have for them. For example, in the case of the town hall, the children can propose different reasons why their parents have had to go there, thus learning about other uses this site can have. Facilitators can add further information that they consider relevant.

Replicate the previous stages with other institutions (as many as there is time, but better a few in depth, rather than many in a superficial way).

>> 2nd part of the activity: Drawing important and useful places in the neighbourhood

Distribute two blank cards per group, so that the children can draw useful places that we have not thought of (e.g. "There is no social club for grandparents here").

>> 3rd part of the activity: Presentation of the maps

Each group presents its map with its important and useful places drawn to the other children.

>> Closing of the activity

Finally, a short reflection on the resources of the neighbourhood and how they can be useful to collectively face problems and have moments of joy. The more we know about our environment, the more we will be able to adapt to difficult situations. We will know where to go and who to ask for help. It's much easier to know beforehand, and so when we feel stress, we can cope with it much more easily!"

Going deeper into the neighbourhood: this activity can be enriched by organising a school trip to visit the different institutions in the neighbourhood, arranging for a representative of each one to tell what their work consists of and how it can be useful for the children.



MATERIALS:

- Photocopies of black and white maps of the neighbourhood
- Blank, drawn cards with the symbols of the places to be located.
- Blu-tack
- Marker pens
- For facilitators: map filled in with all the resources in the neighbourhood and a guide to places, clues and their utilities

METHODOLOGY:

Art and collages



PREPARATION

- The facilitator has to get to know the school's neighbourhood and mark on a map the different useful places in this neighbourhood (e.g. the hospital, the square, the cultural centre, a swimming pool...).
- Print a map with the streets where the school and the surrounding streets are shown but not the names of the institutions.
- Students should live in the school's neighbourhood to make the activity more useful.



TIPS FOR THE PERSON DOING IT

- Promote the participation of all students and their resources, encouraging collective creation.
- Activity recommended mainly in neighbourhoods where there is a sense of belonging.



WHEN:

There is no particular time to do it.



DURATION: 2h

Of course, it depends on the number of institutions chosen, the number of students and how easy it is for the group to reach an agreement.

Mini forum theater



OBJECTIVES:

- Identify children's competences.
- Co-construct group solutions to overcome difficulties and problems.
- Develop empathy and solidarity.



AXES:

Collective Emotional Intelligence
Active identification and resolution of problems/ challenges

AGE GROUPS:

Boys and girls from 9 to 12 years old divided into at least 3 groups.



STEP BY STEP DESCRIPTION OF THE ACTIVITY

» Introduction to the activity

Explain to the children that they are going to do 2 theater experiences.

» 1st part of the activity: Introduction to image theater

Introduce image theater to the children with the whole class. Make it clear that:

- They will act out a word with their body, without speaking or moving.
- They do not have to give any information to the audience about what they represent, as the audience has to guess.

Facilitators can give an example beforehand, representing themselves one of these words (friendship, love, zoo).

» 2nd part of the activity: Practicing image theater

Once the explanation is done, separate the children into groups of 4 or 5 people. Once separated, give one word per group (in secret) to act out. The groups have 2-3 minutes to agree on how they are going to act out this word.

Once they have agreed, they act it out in front of the rest of the class, who have to guess which word they are acting out.

» 3rd part of the activity: Introduction to forum theater

Once the image theater presentations are finished, explain to the children that they are going to act out challenging or obstacle situations, what we call forum theater.

Challenges or obstacles may include the following:

- A child is sick and cannot go to school.
- A child is isolated and feels sad
- We wanted to give a gift to the teacher but we don't have any money.
- A child does not speak or understand the language very well.

(for older groups, they can propose challenges experienced in class themselves, or if there are obstacles occurring at the time, teachers could propose them).

The children will act out one of these situations per group. The facilitator can give each group the situation to act out, written on a piece of paper.

Important: You represent the conflict, not the solutions. The solutions will then be discussed in the group.

» 4th part of the activity: Presentation of the situations with the forum theater

A first group is invited to act out the situation assigned by the facilitator. Once the scene is finished, the audience is asked:

- What did you see in this performance?
- What is the conflict?
- Can this happen in real life?
- How can this situation be changed to make it better for the protagonists?

If a child proposes a potential solution, invite him or her on stage or in the performance space to take the role of the person who wants to replace the invitation and act out the possible solution. Once finished, you can ask questions of the audience:

- What did you see that was new in this performance?
- Does it help resolve the conflict?
- Is it realistic?
- Does anyone want to propose another solution?

If a child proposes another potential solution, repeat the above steps.

Once you have finished working on this scene, you can move on to the performance of another group and go through the same steps.

» Closing of the activity

Ask : What have you learned?

Finally, a short reflection on the skills used in the different scenes and to what extent they can be useful for collectively tackling other problems.

MATERIALS:

- Small roles representing crisis situations

METHODOLOGY:

Forum theater and image theater

PREPARATION

Print out the papers with the situations

TIPS FOR THE PERSON DOING IT

- Promote the participation of all students and their resources, encouraging collective creation.
- Make it clear that it is not a problem if they don't want to do theater, they can also suggest to their peers ways to perform, or act as a storyteller.
- This activity is designed for older groups (9–12 years) if you would like to do it with younger children, think about adapting it: in the forum theater, suggest a solution in the performance, and then ask questions to the audience about what the problem is, why this problem occurs, what seems to be the solution proposed by the actors/actresses and what other options they could have chosen.

WHEN:

There is no particular time to do it

DURATION: 2h

THEORETICAL FRAMEWORK

Augusto Boal, Theatre of the oppressed: methodologies of image theater and forum theater.

Collective *Resilience*

