

Online activities  
to foster  
Collective resilience



**Corecoles  
Resiliencia**



# Exploring resilience with COREcoles



## OBJECTIVES:

- Introducing the Corecoles project and its main achievements after two years of work.
- To familiarise the participants with the concept of resilience through a participatory dynamic.
- To explore the polysemy of the term “resilience” in different disciplines.
- To draw boundaries between the notions of individual and collective resilience.
- To present the six axes of collective resilience of the COREcoles project.

## AXES:

All



## STEP BY STEP OF THE ACTIVITY

### >> INTRODUCTION:

The activity is carried out by showing a power point presentation.

### >> Slide 1

Participants are greeted, indicating that it might not require to take notes (the material will be sent at the end) and reminding them that certificates will be handed out after the hours of training.

### >> Slide 2

The facilitator invites each person in the group to introduce themselves in a slightly more personal way than simply stating their name.

For example, each participant is asked to share what they like to be called: either their full name, an affectionate nickname, or an abbreviation. This lets others know how to address them in the most comfortable and authentic way.

### >> Slide 3

Presentation of the Corecoles Project:

The project is introduced, mentioning its duration, the countries involved, previous activities (workshops with children, teachers and the educational community), and the current objective of digital dissemination.

### >> Slide 4

First Question (Resilience Object): Participants are asked to identify a nearby object, drawing or word that represents resilience for them.

### >> Slide 5

Personal Definition of Resilience: Participants are invited to write their own definition of resilience in the chat room.

Resilience: The Journey of the Word: The etymology and history of the term “resilience” is narrated, from its initial use by Francis Bacon to its current popularisation in various fields.

### >> Slide 6

Slide on Multiple Resilience: The diversity of definitions and the presence of the concept in different disciplines is highlighted.

Specific definitions of resilience in psychology, economics, environment, engineering and other domains (social, community, organisational) are presented.

## Slide 7

Definition of Resilience: The absence of a single academic definition is pointed out, but the coherence of the core ideas is underlined.

Distinction between Individual and Collective Resilience: It is explained that individual resilience is not strictly autonomous, but a distinction is made between the capacity of a person and that of a group.

## Slide 8

Los Ejes: Se mencionan los 6 pilares de trabajo del proyecto.

## Slide 9

The expectations of the group are collected.

What do you expect from these trainings? A space is opened for participants to share their interests and expectations in the chat.

## Closing of the activity

The group is asked:

What did you think of the activity?

## Conclusion:

Participants are thanked for their active participation and contributions in the chat.

Please note that the material will be sent out later.



### METHODOLOGY:

**Popular education**



### DIGITAL TOOLS INVOLVED:

Zoom, video cameras, computer sound, microphones, chat.

### PREPARATION:

.

### PLATFORM USED:

Zoom and power point presentation



### DURATION:

**1 hr**



### TIPS FOR THE PERSON DOING IT

Maintain a close and participatory tone, encouraging interaction via chat.

Manage time well to ensure that all points on the sheet are addressed.

Be prepared to facilitate the presentation and the collection of definitions and expectations.

Remember the importance of the initial dynamic to create an atmosphere of trust.

Emphasise the idea that there are no wrong answers in personal reflection exercises.



### THEORETICAL FRAMEWORK

The theoretical framework of this pedagogical sheet is a combination of:

Constructivist and experiential learning theories to underpin participatory methodologies.

Resilience models and positive psychology concepts to understand the core of the central theme.

Communication and dissemination theories to frame the presentation of the project and its dissemination objective.

Perspectives from sociology and social psychology to address the collective dimension of resilience.

Attempt at popular (distance) education in terms of methodology.

# The Song of Hope



## OBJECTIVES:

- To enhance hope through music
- To harmonise and tune in to a positive environment
- To increase positive thinking and hope



## AXES:

**Pursuit of common goals**



## STEP BY STEP OF THE ACTIVITY

### >> Introduction:

Explain the objectives of the activity and the steps to follow.

### >> First part of the activity:

Invite the group to listen and dance/sing to a song that will be sent via chat.

### >> Second part of the activity:

Participants can be invited to share a memory, a situation, event or experience, which gives them hope in their work (in the case of the song *Color esperanza*, the memory is associated with a colour, in *Here comes the Sun*, it is linked to rebirth of life).

### >> Closing:

Dinamize a conversation about humour and positive thinking being key to creating a resilient environment. How did you feel listening to the song, remembering and sharing hopeful experiences? Do you think the music and texts shared foster a group spirit?



## METHODOLOGY:

**Art Therapy, positive psychology**



## DIGITAL TOOLS INVOLVED:

zoom.

## PREPARACIÓN:

### Previous knowledge

Search for popular music that talks about hope, joy, dreams, projects, etc. Prepare a text with the lyrics of the song to be able to send it in the group chat. One possible song is: [Here comes the sun](#)

## PLATFORM USED:

zoom/music playback platform such as youtube or spotify.



## DURATION:

**20-30 minutes maximum**



## TIPS FOR THE PERSON COORDINATING THE ACTIVITY

Play at least one song related to the subject and post a link in the group chat to help encourage participants to share their own songs.

# What did I learn about collective resilience?



## OBJECTIVES:

- Evaluate the effectiveness of the collective resilience workshops on participants.
- Measure participant satisfaction



## AXES:

**Identificación de recursos internos y externos**



## STEP BY STEP OF THE ACTIVITY

### »» Introduction to the activity:

Show the slide with the three objectives of the workshop and remind the group of some of the expectations that the participants had mentioned at the beginning of the training (previous sessions). E.g.:

- To learn new things about collective resilience
- To learn about new tools
- To apply them in their personal and working lives

*'In this last session, we will evaluate together whether we have achieved our goals and what we have learnt and experienced.'*

### »» 1st part of the activity: The importance of collective resilience

Invite the group to write on the whiteboard or in the group chat the answer to: "What new things have you learnt about collective resilience?"

Once there are enough answers, read them out loud to clarify each contribution. They can be grouped by category if there are similarities (the facilitator can take notes on the whiteboard)

### »» 2nd part of the activity: Skills needed to strengthen resilience within a community

Read the [story about how a school collectively overcame a group crisis](#)

Send them to work in subgroups and based on this case (the story), the participants should identify the key skills and knowledge that enabled the school community to solve the problem.

One secretary per group will take notes of the resilient resources detected. The story is the same for each group. It can also be sent to the subgroups via chat.

### »» 3rd part of the activity: Tools for identifying and solving problems collectively.

Bring all participants back to the main room. The secretary of each group lists the skills useful for fostering collective resilience.

Ask:

*What were the most useful tools that you used or could use to foster resilience in your school?*

*As an expert in your institution, your opinion is valuable in identifying the elements that make your school a resilient place and those that still need strengthening.*

## »» 4th part of the activity: CLOSING

Propose a sharing circle so that each participant can express him/herself/themselves about the workshop: successes, difficulties, expectations fulfilled, ideas.



## THEORETICAL FRAMEWORK

Popular education focuses on learning from our praxis (Paulo Freire).

### Anexo

*A school's story of collective resilience:*

*Los Olivos Rural School faced a challenge: its library, the heart of learning, was in ruins. The books, dusty and gnawed by humidity, were stacked in boxes. The shelves, eaten away by wood, were crumbling. The school community felt discouraged.*

*A group of teachers, full of energy and passion for reading, decided it was time to act. They called a meeting with students, parents and teachers. "Our library is like a seed," they said, "it needs our care to bloom again." Some, unmotivated, ignored them. Others, excited by the idea, organized themselves into teams. One group was in charge of cleaning and repairing the shelves. Another group sorted and catalogued the books. The younger children illustrated new posters to adorn the walls. Parents donated used books and reading materials. They even found some financial support thanks to the Mayor's Office.*

*The whole community got involved. The town carpenters built new bookshelves. Local artists*

*painted colorful murals on the walls. The library was transformed into a welcoming and lively space.*

*The inauguration was a party. Students read poems and stories, parents shared their favorite books, and teachers organized reading workshops. The library was once again the center of school life.*

*The experience of rebuilding the library brought the school community together. It showed that, working together, they could overcome any obstacle. The resilience of students, parents and teachers was strengthened, and the library became a symbol of hope and renewal.*

## To help with reflection (for the facilitator)

What elements of collective resilience can we identify in this story?

- **Sense of community:** The school community came together to face a common challenge.
- **Teamwork:** Students, parents and teachers collaborated to achieve a shared goal.
- **Creativity:** Limited resources were used to create a beautiful and functional space.
- **Adaptability:** The community adapted to circumstances and found innovative solutions.
- **Perseverance:** Despite the difficulties, the community did not give up and moved forward.

This story shows how collective resilience can transform an adverse situation into an opportunity for growth and learning.

# ICEBREAKER RESILIENCE TOTEM



## OBJECTIVES:

- Get to know each other
- Reflect on what resilience means in our lives

## AXES:

-



## STEP BY STEP OF THE ACTIVITY

### >> Introduction to the activity:

Ask each participant to think of an object that represents resilience in their lives.

### >> 1st part of the activity

Ask the group to look around for that object. Then, each person will introduce him/herself by sharing their object and explaining why they have chosen it.



## METHODOLOGY:

**Popular education**



## DIGITAL TOOLS INVOLVED:

Online meeting platform, computers or mobiles with camera, microphone and sound for all participants.

## PREPARATION:

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## DURATION:

**20 minutes**

## PLATFORM USED:

Zoom/Meet/Jitsi



## TIPS FOR THE PERSON DOING IT

The facilitator can start by giving an example to the participants.



## THEORETICAL FRAMEWORK

Relying on an object allows us to approach a concept through a symbolic language that can be very revealing. It helps to unveil the diversity and creativity of a group.

# ICEBREAKER SUPERPOWER



## OBJECTIVES:

- Break the ice!!
- Get to know each other and create a good atmosphere in the group



## AXES:

**Identification of internal and external resources**



## STEP BY STEP OF THE ACTIVITY

### >> Introduction to the activity:

Invite participants to think of a superpower they would like to have in life.

### >> 1st part of the activity:

Ask participants to think about how to mimic this power with their body so that the other participants can guess it.

### >> 2nd part of the activity:

In turns, ask them to act out their power while the others try to guess. They will then reveal their power and explain the reasons for their choice.



## METHODOLOGY:

**Image theatre**



## DIGITAL TOOLS INVOLVED:

computer/mobile phones with video cameras, sound and microphone.



## DURATION:

**2 minutes per participant**

## PLATFORM USED:

Zoom/Meet/Jitsi



## TIPS FOR THE PERSON DOING IT

For a better understanding, you can start by giving an example to the participants yourself.



## THEORETICAL FRAMEWORK

Starting an online workshop with an ice-breaker is not only a fun touch, but an effective psychological and pedagogical strategy to encourage participation, learning and connection. A group that feels comfortable and engaged from the start is much more likely to interact and get the most out of the workshop.

# The hands of my school



## OBJECTIVES:

- To make individual perceptions of the community visible using body language.
- Create a shared vision of the school community.
- Develop steps towards an ideal vision of the school community.



## AXES:

**Pursuit of common goals**



## STEP BY STEP OF THE ACTIVITY

### >> 1st part of the activity: Waking up

Explain that we all have a vision of how we see our work, our team and, above all, our educational project. Ask the group to focus on this vision individually. Ask participants to represent it with their hands and show it to the group camera. ([Click here to understand/explain what a hand sculpture is about](#))

Take a screenshot of all the hands and share it in the shared chat.

### >> Part 2 of the activity: Two versions of our school

Explain to the participants that they will work in separate Zoom rooms in groups, where they will receive each instruction in writing, via messages, but that the facilitator will go to each room to answer questions and clarify doubts. Divide the participants into small groups of 3-5 people maximum via breakout rooms. With their hands, they will have to create a shared sculpture that represents their group perception of how they see their school. Ask them to take a screenshot to save this group sculpture. They have to think of a title for the image.

Then, each group will have to discuss what the ideal image of their educational community would be and, again, they will have to represent that image through a collective sculpture with the hands of the participants. They will also think of a title for the sculpture/image. Again, they will try to take a screenshot of the new sculpture.

### >> Part 3 of the activity: The bridge between one version and the other

Reunite the groups back in the general room. One representative from each group will show the screenshots and present them with their titles.

Facilitate a discussion about what strategies should be mobilised to get closer to the ideal images that were shown. Ask if they observe common elements or elements that are too divergent in the different sculptures made by the groups. Also ask what they felt and what they feel about these two visualisations (the current one and the ideal one).

### >> End of the activity: Reflection:

- What did you think of the activity?
- What did you think of using hands to express ideas?

### >> Conclusion:

It is important to have a realistic common vision of our educational community in order to imagine where we want to go, and to build a common goal so as to identify possible strategies to achieve that ideal.



## **METHODOLOGY:**

**Image theatre**

## **PREPARATION:**

### **Prior knowledge**

When dividing participants into groups it is important to know which schools people belong to ensure that the participants in each subgroup belong to the same school.



## **DIGITAL TOOLS INVOLVED:**

Computers or phones with video camera, sound and microphone for all persons involved.

## **PLATFORM USED:**

zoom/meet/jitsi



## **DURATION:**

**1h45**



## **THEORETICAL FRAMEWORK**

Visualising a reality through an image allows us to take distance and share diverse perspectives and points of view and this encourages us to express ourselves freely and creatively.



## **TIPS FOR THE PERSON DOING IT**

Once in subgroups, facilitators will move from room to room to resolve questions. Ensure that at least one person per subgroup is relatively in control of the tools to be used.

Beforehand, the facilitator could have a visual support of different examples of hand sculptures to motivate and inspire the participants.

# The resource toolbox



## OBJECTIVES:

- Identify the skills/abilities/resources of the participants
- Learn to solve difficulties by taking into account and complementing the different resources present in the group



## AXES:

**Identification of internal and external resources**



## STEP BY STEP OF THE ACTIVITY

### »» Introduction to the activity:

Explain to the participants that they will work in separate Zoom rooms in groups, where they will receive each instruction in writing, via messages, but that the facilitator will go to each room to answer questions and clarify doubts.

Share the whiteboard screen and invite participants to try writing on a post-it note.

### »» 1st part of the activity:

Invite the group to write on the whiteboard, 'problematic situations they experienced at school' (these can be situations with colleagues, parents, the management, the students, the municipality).

Once there are enough situations, they are read out loud with the aim of clarifying each situation. They can be grouped by category or colour if there are similarities.

### »» 2nd part of the activity:

In the next stage, we will work with the CANVA tool. Have a document prepared with the number of pages corresponding to the number of groups you plan to create. Explain to the participants how to use CANVA: share the screen and present the digital tool, how to draw, add images, other illustrations, how to search, etc. Invite them to try it out, drawing and writing on it, making sure that the whole group knows how to use it.

Divide the group into subgroups (see '*Glossary of digital tools*' for how to work in subgroups in different Zoom rooms) and share a CANVA sheet with them (first group sheet 1, second group sheet 2, etc.). Ask them to draw a toolbox on it.

Then invite them to think of a resource or skill that each participant has that is useful in their life for solving situations.

Once the skill has been identified, each participant chooses a sticker or emoji that represents it and inserts it on the toolbox drawn on the sheet.

### »» 3rd part of the activity:

Via the messaging service, explain that 3 of the problematic situations they experienced at school will be sent to them. Once each problematic situation has been read, the group must think of a way to solve it using the resources in their toolbox.

Once they have come up with the best suggestion/strategy they repeat the same steps with the other two problematic situations.

## >> 4th part of the activity: Presenting the solutions

Invite all the subgroups to the joint room to present their resources and their solutions to the rest of the group.

## >> Closing of the activity: Reflection:

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 colleagues and teams, we can combine these skills, as if they were ingredients in a cake, which will allow us to create new 'recipes' (strategies) to deal with problematic situations.



### METHODOLOGY:

**Non-formal pedagogy**

### PREPARATION:

#### Prior knowledge

- Be familiar with the digital tools that are going to be used.
- Create a CANVA design with several pages, to assign one page per group.



### DIGITAL TOOLS INVOLVED:

Online meeting platform, Canva/ online digital design platform, computers or mobiles with camera, microphone and sound for all participants.

### PLATFORM USED:

Zoom/Meet/Jitsi



### DURATION:

**2h**



### THEORETICAL FRAMEWORK

According to the Resource Conservation Model (Hobfoll, 1989), individuals and groups seek to acquire, protect and build resources (tangible and intangible). When a group is better able to identify its own resources (for example, social support, collective skills, shared leadership), its resilience increases because it has more tools to face adversity without falling into a state of extreme loss. The identification of resources also prevents the 'spiral of loss', that is, when adversity erodes available resources and a negative chain effect is generated.

HOBFOLL, S.E. (1989): Conservation of resources. A new attempt at conceptualising stress. *American Psychologist*, 44: 513-524

HOBFOLL, S.E. (1998): Stress, culture, and community: The psychology and philosophy of stress. New York: Plenum Press.



### TIPS FOR THE PERSON DOING IT

Once they are in subgroups, move from room to room to answer questions.

Make sure that at least one person in each subgroup has a relatively good grasp of the tools that are going to be used.

# The Resilience Mentor



## OBJECTIVES:

- Describe the defining characteristics of a resilience mentor
- Share personal experiences linked to the role of a resilience mentor.
- Promote and motivate the capacity of each educator to be an affective referent in the history of a child.



## AXES:

**Paradigm of good care (kindness)**



## STEP BY STEP OF THE ACTIVITY

### »» 1st part of the activity: Cultivating resilience

Ask the group “*What would a child need to be resilient...*”.

Those who wish to respond will share their view. The answers should be very brief because the topic will be discussed in greater depth afterwards.

### »» 2nd part of the activity: Our mentors

Explain to the participants that they will work in separate breakout rooms, where they will receive each task in writing, via messages, but that the facilitator will go to each room to answer questions and clarify doubts.

Via rooms for small groups of your meeting platforms, split participants into small groups (5-6 people) where they will share the following topic:

*Who in my life has made me feel unconditionally loved and trusted in my abilities (grandmothers/grandfathers, teachers, animators, neighbours, etc.)?*

At the end of each story, the group will try to identify the characteristics of these people who accompanied and helped them grow safe and engaged. Someone in the group, acting as secretary, will compile a list of common characteristics and skills.

### »» 3rd part of the activity: Characteristics of the Resilience mentor

Bring the groups back to the main room. Each subgroup reads their list. As each group shares their input, a complete list of characteristics and skills will be made using the virtual whiteboard. Each group can also share their lists in the community chat.

Once all the inputs have been collected, ask the group:

- Do you think we can take on this role ourselves? How?
- Can we do it with all the people we accompany?

Present to the group the characteristics of a resilience mentor (see annex) in a way that reinforces the work and discussion already done by the participants.

### »» Conclusion:

Being a resilience mentor is a responsibility that can give us a lot of satisfaction.

When we accompany others, we have a privileged possibility to fulfil this role, but we must be aware of what it entails. A resilience mentor is a guide who accompanies people on their way to growth and improvement.



## METHODOLOGY:

**Non-formal pedagogy, popular education.**



## DIGITAL TOOLS INVOLVED:

Computers or mobiles with video camera, computer sound, microphones. Online meeting platform with whiteboard and possibility to divide into sub-groups/rooms.

## PREPARATION:

Becoming familiar with the virtual tools that will be used.

## PLATFORM USED:

Zoom/meet/Jitsi



## DURATION:

**1.30h**



## THEORETICAL FRAMEWORK

Barudy, J. and Dantagnan, M. (2005). Los buenos tratos a la infancia: Parentalidad, apego y resiliencia. Barcelona: Gedisa.

Cyrułnik, B. (2008). Ugly ducklings: Resilience: An unhappy childhood does not determine life. Barcelona: Gedisa.

Villalba, C. (2011). The resilience approach in Social Work. Acciones e Investigaciones sociales, 1, 466-489.



## TIPS FOR THE PERSON DOING IT

Motivate and accompany the group to discover its potential role as a resilience mentor.

Once in subgroups, move from room to room to resolve questions.

Ensure that at least one person per subgroup is relatively in control of the tools to be used.

At the end of the activity, the characteristics of a resilience mentor can be shared in the form of a presentation or final reflection (see annex).

## ANNEX

[ResilienceTutors.docx - Google Docs](#)



# The Language of Kindness (Good Care)



## OBJECTIVES:

- To raise awareness on the concept of kindness (good care)
- To explore the interplay between kindness (good care) and collective resilience
- Promote the use of a language of kindness (good care) among teachers and children.



## AXES:

**Paradigm of kindness (good care)**



## STEP BY STEP OF THE ACTIVITY

### »» Introduction to the activity: (10 min)

Start the activity by listing the objectives to be worked upon. Explain the digital tools to be used, especially *Mentimeter* (online word cloud and survey tool) emphasising that the answers collected on this platform will be anonymous.

### »» 1st part of the activity: What caring and uncaring communication sounds like (10 min)

Give participants a link to a previously created *Mentimeter* where they must write down 3 words or short phrases, they have been told that made them feel bad, unseen and/or disrespected. These words will be automatically collected by the programme and presented in a word cloud.

Then send a second link to the group and ask them to respond with 3 other words that made them feel good, supported, valued and/or understood.

### »» 2nd part of the activity: The impact of language (20 min)

Explain to the participants that they will work in separate breakout rooms, where they will receive each task in writing, via messages, but that the facilitator will go to each room to answer questions and clarify doubts. Divide the group via rooms for small groups of the meeting platform into subgroups of 4-5 people. Some will be sent a screenshot of the cloud of words perceived as pleasant and other groups are sent a screenshot of the cloud of words perceived as unpleasant.

Ask each group to reflect on the following questions:

- How do you think a person feels when they receive these words or phrases?
- What effects can language have within a group?
- What consequences can these comments have within the group?
- How do these comments affect the dynamics of the group?

Based on these reflections, ask each group to prepare a scene using some of the words in their cloud. The scene can take place between teachers, students, families and girls, etc.

### »» 3rd part of the activity: Scenes of uncaring and caring language (20 min)

Invite the groups to return to the main room and, in turn, each group will present their scene (it works better if other participants turn off their cameras and microphones so that only the actors/actresses in the scene are visible). When all groups have presented their scenes, ask the following questions:

- What differences do we observe between the attitude of the receiver and the sender towards the two types of comments?
- Which language strengthens us and which weakens us?
- Which language brings us closer to the group and which distances us from it?
- How did the observers feel about the two scenes?
- What is the relationship between these feelings and a group's ability to cope with adversity?
- Can you think of strategies to foster an environment of good care in our school?

### »» Closing the activity: Takeaways

What personal insights do you take away from this?

What suggestions do we take away to build collective resilience in our schools?

### »» Conclusion:

This activity can be linked to non-violent communication. This activity can be linked to non-violent communication. Nonviolent communication helps us to make this possible: it teaches us to express what we feel and need without hurting, and to listen to others with attention and without judgement. When we speak from the point of view of kindness (good care), relying on non-violent communication, we create spaces where everyone feels safe, valued and listened to.





## METHODOLOGY:

**Popular education**

## PREPARATION:

### Prior knowledge

Prepare two *Mentimeter* links in advance to collect the answers to the two questions in the first part of the activity.

You should also familiarise yourself with screen capture tools and the zoom options for screen sharing and splitting participants into working groups.



## DIGITAL TOOLS INVOLVED :

Zoom/Meet.

**Mentimeter:**

[Link to](#)

## PLATFORM USED:

zoom/meet/jitsi, mentimeter



## DURATION:

**1 hour 15 minutes**



## TIPS FOR THE PERSON DOING IT

Note to facilitators: Watch carefully the gestures, tone of voice and body posture that accompany both words of recognition and appreciation, as well as those expressing judgement or contempt during the last part of the activity (scenes).

Once divided into subgroups, move from room to room to resolve questions. Ensure that at least one person per subgroup is relatively in control of the tools to be used.



## THEORETICAL FRAMEWORK

Para fomentar la resiliencia, una convivencia y el desarrollo en un ambiente de buen trato (cuidando las palabras, gestos, respetando las diferencias y reconociendo las capacidades de cada persona) es clave. Ambientes de estas características forjan personalidades proactivas, favorecen la autoestima y potencian relaciones sanas en los grupos. La resiliencia se cultiva desde un entorno de buen trato, donde las personas se sientan seguras, valoradas y respetadas.

Barudy, J., Dantagnan, M., (2005). Los buenos tratos a la infancia: parentalidad, apego y resiliencia. Ed. gedisa

Non Violent Communication: A Language of Life (Marshall B. Rosenberg 2015).

Non Violent Communication : Teaching Children Compassionately, How Students and Teachers Can Succeed with Mutual Understanding (Marshall B. Rosenberg 2005):

[Non violent communication](#)

Activity adapted from the "Non Violent Communication Games Package" developed by One World-Association-Service Civil International Poland (2021) available at:

[Nonviolent Communication Games Package - Service Civil International \(sci.ngo\)](#)

# KITES OF KINDNESS (GOOD CARE)



## OBJECTIVES:

- Promote the identification of kindness (good care) behaviours.
- Promote and strengthen social skills such as empathy and respect, dialogue, etc.
- Fostering a positive school climate.
- Evaluate what good treatment strategies are being applied within a group.



## AXES:

**Paradigm of kindness (good care)**



## STEP BY STEP OF THE ACTIVITY

### >> INTRODUCTION:

Share the objectives with the participants. Explain that you will be working through zoom/meet and that there will be times when you will be split into rooms for small groups and that the facilitators will stop by the rooms in case the groups have questions or need to clarify the instructions for each group.

### >> 1st part of the activity: Defining “kindness (good care)”

Send each participant a copy of the image of the kite. Invite each participant to complete the kite by writing a definition of kindness (good care) in their own words. They are given the possibility to look up information about the concept on the internet.

### >> 2nd part of the activity: The kites

Each participant in turn shows their kite by taking a picture and sharing it in the common chat and, if they wish, adding a short explanation.

In the meantime, the facilitator will use the whiteboard and stick up all the kites for the group to see.

Energise the discussion to find common ground. Once everyone has shared, take a screenshot.

### >> 3rd part of the activity: Experts of kindness (good care)!

Divide participants into small groups and send them to break-out rooms.

Each group will become a team of “kindness (good care) experts”.

Together they will draw up a new kite with a list of behaviours that promote kindness (good care) within their educational community.

Once the kites are finished, invite each group to present their work to the main group. In the meantime, on a collective kite, drawn on the whiteboard or on Canva, the facilitator collects the contributions of each group where all participants can see what the facilitator is doing.

Finally, the facilitator will share the result of this collective kite by making a screenshot and send it to the participants so that they can use it.

## » Closing of the activity:

Ask the group what they thought of the activity:

*Does it help to identify specific attitudes and behaviours of kindness (good care)?*

They can also be asked if this activity awakened in them a pedagogical intention to work on kindness (good care).

## » Conclusion :

We are all responsible for a good working environment. If we identify together what helps to create a good working environment, it can be worked on as a group guideline.

The facilitator can conclude, with the help of a presentation, by explaining what the manifestations of kindness (good care) are.



### METHODOLOGY:

**Popular education**

### PREPARATION:

Send the attachments (the kite) to the participants.

Have a kite ready on Canva or whiteboard for both when they divide into groups (one for each group) and one for the closing of the activity.



### DIGITAL TOOLS INVOLVED:

Zoom/meet with possibility of creating rooms for small groups and whiteboard, computers with video cameras, sound, microphones. Canva images of kites

### PLATFORM USED:

Zoom, whiteboard



### DURATION:

**1h30**



### THEORETICAL FRAMEWORK

Barudy, J., Dantagnan, M., (2005). *Los buenos tratos a la infancia: parentalidad, apego y resiliencia*. Ed. gedisa

In art therapy, it is argued that symbolising through an object allows people to distance, visualise and express. This allows for a more personal involvement and sharing in a process of transformation.



### TIPS FOR THE PERSON DOING IT

Familiarise yourself with the different strategies of virtual work and take time to experience them yourself before facilitating the activities.

### ANEXO

Comet  
[Comet link](#)



# The Little School of Resilience



## OBJECTIVES:

- Identify the elements, people, attitudes and dynamics that underpin collective resilience in our school community.
- Integrate core concepts of resilience in a way that allows for the assessment of problem areas and the enhancement of strengths



## AXES:

**Sense of belonging and collective identity**



## STEP BY STEP OF THE ACTIVITY

### >> Introduction to the activity: (10min)

We start by asking each participant to draw, and then show or post in the chat, an image that he/she believes represents the central pillar of resilience in a school community. Notes can be taken on the whiteboard in the meeting room (zoom or meet) upon what is being shared.

### >> 1st part of the activity: Building the little school (35 min)

Show the image of the *School of Resilience*, with all its levels and spaces, and briefly explain each one. Exemplify with questions about each room. (10 min)

Explain to the participants that they will work in separate breakout rooms, where they will receive each task in writing, via messages, but that the facilitator will go to each room to answer questions and clarify doubts.

Set up groups of 4-5 people by creating breakout rooms for small groups. Ideally, if you are working with teachers from different schools, group people per school.

Offer each group:

- the link to a document in Canva or another whiteboard (see model link in Digital tools involved) with the image of the School of Resilience and its different spaces. This can also be if one member of each group (secretary) completes the information on a printed version of the image.
- a list of questions corresponding to each level (see link).

Invite the groups to look at the picture and read the questions. Each group will complete its own *School of Resilience* image, guided by the questions. There needn't be unanimity, but it is advisable to speak up in case opposing views emerge. One member of each group will act as secretary and will write down the information in each room of the school (the elements that complete each room can be images, key words, phrases, names, quotes, etc.).

(See questions in annex)

Once all groups have completed the different levels and rooms, discussing and agreeing on the different perspectives, they should take a photo or download the resulting document and share it in the meeting chat.

### >> 2nd part of the activity: Sharing and building our school (20 min)

When the groups have completed their schools, bring them back to the main room. You will need to have a board ready to stick up the schools and a larger drawing of the school. One representative per group will briefly comment on what they have drawn/written. Based on this, the facilitator should take notes in each room of the school (words, phrases and symbols from the different groups).

## »» 3rd part of the activity : Evaluate and improve

Once the common School of Resilience has been completed by the facilitator, invite people to observe and evaluate it:

- If we were to strengthen our construction, which part of the School of Resilience do you think needs urgent work?
- In which room would each person, as a member of the community, be interested in working to build resilience? How?
- Which aspects are strong and deserve to be celebrated and which still need work?

## »» Closing of the activity:

Ask the group how they felt about sharing their School of Resilience and what aspects of themselves and the community this work revealed. On a whiteboard, record their comments.



### METHODOLOGY:

**Educación popular, Psicología positiva**

### PREPARATION :

- Know the digital tools to be used.
- Create a CANVA layout with several pages, to assign one page per group or download the school files and questions.

### Platform used:

Meet/zoom



### DURATION:

**90 minutes**



### TIPS FOR THE PERSON DOING IT

It is important to familiarise yourself with the basic concepts of individual and collective resilience and try the activity yourself before facilitating it with a group. The questions can be adapted to a particular group or school.

When people work in small groups, it is important that they visualise very specific people and things.

Ensure that at least one person per subgroup is relatively in control of the digital tools that need to be used.



### DIGITAL TOOLS INVOLVED:

Digital meeting platform (Zoom, Jitsi meet, etc), Canva attachments/attachments

LONG VERSION (2 sessions of 1.5 h)

You can download the images and guiding questions in PDF format at

[https://drive.google.com/file/d/1RXJAgfSWPubJJUfVd\\_nKN1gIvw2ZPE99/view?usp=sharing](https://drive.google.com/file/d/1RXJAgfSWPubJJUfVd_nKN1gIvw2ZPE99/view?usp=sharing)

SHORT VERSION (1 session of 1,5 hs) in Canva

[https://www.canva.com/design/DAGeEZ1cvQO/WI\\_5FUdgiM6GmchzaPFCWw/edit?utm\\_content=DAGeEZ1cvQO&utm\\_campaign=designshare&utm\\_medium=link2&utm\\_source=sharebutton](https://www.canva.com/design/DAGeEZ1cvQO/WI_5FUdgiM6GmchzaPFCWw/edit?utm_content=DAGeEZ1cvQO&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton)

You can download the images and guiding questions in PDF format at [https://drive.google.com/file/d/17AAnrhSkmu2QULxyBHzHT2MhE9LP8xpq/view?usp=share\\_link](https://drive.google.com/file/d/17AAnrhSkmu2QULxyBHzHT2MhE9LP8xpq/view?usp=share_link).



### 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.

see:

Vanistendael, Stefan & Vilar Martín, Jesús & Pont, Elisenda (2009). Reflections on resilience. A conversation with Stefan Vanistendael <https://lamenteesmaravillosa.com/lacasa-de-vanistendael-resiliencia-en-construccion/>

# The newspaper of hope



## OBJECTIVES:

- Encourage recognition of collective achievements and confidence.
- Cultivate creativity.
- Improve collaborative capacities.
- Increasing positive thinking and hope



## AXES:

**Sense of belonging and collective identity**



## STEP BY STEP OF THE ACTIVITY

### » Introduction to the activity: (10-15 min)

Explain the objectives of the activity (see above).

Icebreaker: Energise the group through an invitation to complete the sentence:

*"I'm the only one who..."* (example: *"...speaks to plants"*)

With the cameras turned off (so that only the person who says *"I'm the only one who"* is visible). People who share what the first person says raise their hand (icon) or, better still, turn on their cameras.

### » 1st part of the activity: Newspapers and news (10 min)

Ask the group if any of them have already created or participated in publications in their lives (such as a daily newspaper, radio programme, magazine, blog, TV programme etc.) *What was its objective?*

This can be complemented by commenting *"A newspaper is a publication that provides news, information and stories about events happening around us"*. Accompany the explanation by showing a digital newspaper. Try to show the different sections of the newspaper and, within an article such as the headline, pictures, etc. Explain: *"Now, we want to invite you to create a newspaper, with a special feature: it will be centred upon good things that are happening"*.

### » 2nd part of the activity: Our newspaper (30 min)

Explain to the participants that they will work in separate breakout rooms, where they will receive each step of the task via messages, but that the facilitator will also visit each room to answer questions and clarify doubts.

Invite the group to meet in virtual rooms (in groups of 5 to 8 people) and ask each person to think about their last year of work to point out at least one positive thing that has happened (e.g. *"Our school won three prizes in mathematics"*; *"We were able to build a sports field, and we have inaugurated it"*). They can share pictures of the events they describe. There will be one secretary per group assigned to take notes (15 minutes).

Bring all the groups back together to the main room. Each group will describe their news. One of the facilitators will collect the news from each group in newspaper format, incorporating: headline, some images and a summary (see Canva link in *DIGITAL TOOLS AND CONNECTION REQUIREMENTS*) and will share their screen so that all participants can see the result.

## »» 3rd part of the activity: Highlighting achievements to build resilience (20 min)

Facilitate a discussion on the relationship between good news and resilience (from positive psychology).  
How does recognising achievements serve community resilience?  
The facilitator will take notes on the ideas that emerge.



### METHODOLOGY:

Art therapy, positive psychology



### DIGITAL TOOLS INVOLVED:

Zoom/meet, computer with sound, and camera, whiteboard, canva.

### PREPARATION:

#### - Prior knowledge

- Know the digital tools to be used.
- Create a CANVA layout with multiple pages, to assign one page per group.



### DURATION:

2h

### PLATFORM USED:

Work will be done on the zoom/meet platform, with the possibility of splitting into rooms for small groups.  
Canva platform for creating the newspaper:  
[https://www.canva.com/design/DAGVhHqbiFI/c2j5xRO5ZkOdSewyfyPKIA/edit?utm\\_content=DAGVhHqbiFI&utm\\_campaign=designshare&utm\\_medium=link2&utm\\_source=sharebutton](https://www.canva.com/design/DAGVhHqbiFI/c2j5xRO5ZkOdSewyfyPKIA/edit?utm_content=DAGVhHqbiFI&utm_campaign=designshare&utm_medium=link2&utm_source=sharebutton)



### TIPS FOR THE PERSON DOING IT:

Depending on the familiarity of the participants with Canva or similar tools, each group can be asked to design their own newspaper instead of having the facilitator compile all the news items.

This activity can be adapted in analogue format to work in your schools (with young people and children).



### THEORETICAL FRAMEWORK :

Direct media (May, 28 2023). Benefits of good news according to neuroscience. At <https://mediodirecto.cl/2023/05/28/beneficios-de-las-buenas-noticias-segun-las-neurociencias/>

Mosimane, A. W., Breen, C., & Nkhata, B. A. (2012). Collective identity and resilience in the management of common pool resources. *International Journal of the Commons*, 6(2), 344-362.  
<https://doi.org/10.18352/IJC.298>

Terrana, A., Ibrahim, N., Kaiser, B., & Al-Delaimy, W. K. (2022). Foundations of Somali Resilience: Collective Identity, Faith, and Community. *Cultural Diversity and Ethnic Minority Psychology*, 28(4), 533-543.  
<https://doi.org/10.1037/CDP0000536>

# Our Spaceship



## OBJECTIVES:

- Identify the elements that constitute our collective identity.
- Symbolize our sense of belonging to the group.



## AXES:

**Sense of belonging and collective identity**



## STEP BY STEP OF THE ACTIVITY

### >> Introduction to the activity:

We will work by zoom in small groups where there will be a facilitator per group to help in these groups. The objective of the activity and its steps are explained.

### >> 1st part of the activity:

We will hand out a drawing of a spaceship to each of the participants. Its basis will represent the origins of our school, how it started, its name (see image). In the structure of the spaceship each person will write the names of the people who “compose” our school. In the engines, they will write the values common to the institution/centre. In the nose cone, we will ask them to draw different planets or stars that represent the collective goals and dreams that each person thinks the school has.

### >> 2nd part of the activity:

Divide the participants in groups of maximum five people. Provide each group with an image of the spaceship, and ask them to complete it together, in such a way that each participant includes at least one element of their individual ship. When writing the values, ask them to outline those values that are most represented among the group. Finally, bring the group back together to the main room and ask the different groups to present their ships to the others. While the groups are presenting, the facilitator will use a whiteboard to collect the contributions of each group on our ship.

### >> 3rd part of the activity:

Ask the participants to observe the whiteboard with the common spaceship for a few minutes and to reflect on the usefulness of visualising all these elements through the metaphor of the ship and the universe. Reinforce, if necessary, the idea of how visualising our common project, our objectives and the elements that make up our community, enforce involvement and help us determine where we are and where we are heading. In short, we feel more connected and aligned.

### >> Closing of the activity:

We ask each participant to share how they can contribute to reach the different planets/stars (goals and dreams) and ask them to draw this contributions on the whiteboard (common spaceship).

### >> Conclusion:

Remembering what unites us and visualising it in a playful/artistic way allows us to feel part of this ship. In this way, it strengthens our personal commitment to reach our planets/stars (dreams).



## METHODOLOGY:

### Art Therapy



## DIGITAL TOOLS INVOLVED:

zoom whiteboard, and canva/design platform for spaceship .

## PREPARATION:

### - Prior knowledge

- Send attachments (the ship) to the participants.
- Have a Canva design and copies (for both when they divide into groups -one for each group- and one for the closing of the activity) and a whiteboard ready.

## PLATFORM USED:

zoom, meet-up, menti, etc.



## DURATION:

**1.5 hours (minimum)**



## TIPS FOR THE PERSON DOING IT

In case the participants are not comfortable with the design platform, it is important to be able to send the attachments (the spaceship) at least one day before the training so that participants have them printed out and can work on them on paper and have pencils available.

If, due to technical problems, the community whiteboard does not work, one person from the group will take notes and will oversee filling in the spaceship.

It is recommended that, once the activity is over, the common spaceship be shared by e-mail with the participants to serve as a memory aid and a visualisation of the common project that encompasses both the community identity, the group diagnosis and the future projection.



## THEORETICAL FRAMEWORK

In art therapy, symbolising through an object allows you to distance yourself and allows to visualise, express and engage more personally.

## ANNEX

Ship example:

[https://drive.google.com/file/d/1yMajiuJaNbLcM7Pom4unpvgT\\_Npy7kyX/view?usp=drive\\_link](https://drive.google.com/file/d/1yMajiuJaNbLcM7Pom4unpvgT_Npy7kyX/view?usp=drive_link)

# Our fruits



## OBJECTIVES:

- Recognise the history of our school community
- Identify the different components of our educational action
- Identify which values we want to transmit
- Assess the present stage/maturity of our objectives
- Choose and prioritise objectives and actions to be carried out



## AXES:

**Pursuit of a common future/ goals**



## STEP BY STEP OF THE ACTIVITY

### >> Introduction to the activity:

The group will work on the Zoom/Meet/Jitsi platform via breakout rooms- Each group will be supported by a facilitator Images will be shared on Canva or another online design platform so that each group can draw and paint. One person from each group should be in charge of drawing and painting.

### >> 1st part of the activity:

Invite the participants to respond to the statement: *"I would not be the educator I am if..."*. The facilitator can start as an example to make the participants feel more comfortable and motivated. (e.g.: *I would not be the educator I am if I hadn't worked with disabled children when I was studying*).

Once everyone has shared, present the activity and its objectives.

### >> 2nd part of the activity

Show the group a drawing of a tree on the screen. The tree will represent:

- Roots: the origins of the school, when and why it was created.
- Trunk: values that we want to transmit
- Branches: who participates in this community/school
- Fruits: what we want as a result(s)

### >> 3rd part of the activity

Ask each participant to individually complete the tree (either draw the image or print it). Divide participants into small breakout rooms so that they can create a new tree integrating each person's contributions. One person per group will act as secretary and will collect the contributions to present them to the whole group.

At this point, the objectives will be evaluated by colouring the fruits:

**red:** ripe, achieved

**yellow:** ripening, in progress

**green:** unripe, objective not achieved

It is important to reach a consensus, so that the objectives and their assessment are the result of taking into account everyone's perspective. For instance, if there is a person who paints an apple in yellow even though the rest have painted it red, it will be painted both yellow and red. This means that work still needs to be done towards that objective.

### >> Closing of the activity:

Bring all participants back to the main room. The work of the different groups will be reflected in a final tree with the most important contributions of each group. They will reflect together to think of how to address the pending objectives.

Finally, invite each person to say what they can do to move towards the shared objectives. To encourage visualisation,

a sun can be added to the common tree, in which each ray will represent the individual contribution that each person commits to making in order to achieve the community objectives. To conclude, the group is asked what they thought of the activity and whether they think this drawing gives them an overview of the progress and challenges of their school.

## >> Conclusion:

In order to carry out an educational program it is important to socialize what we want, where we are and where we want to go, so that each person feels involved in the project and also feels that his/her contribution is necessary to achieve it.



### METHODOLOGY:

**Popular Education, Art Therapy**

### PREPARATION:

Prepare a picture of a tree pointing out its parts and meanings (to send to each participant).

Have more trees prepared in Canva for groups (one for each group) and one for the common tree, for closing of the activity.

Ask participants to have coloured pencils, especially red, yellow and green, and to print or draw the tree they receive before the activity.



### TIPS FOR THE PERSON DOING IT:

Familiarise yourself with the programmes to be used during the training in order to be able to convey them clearly.

It is important to be able to send the attachments (the tree) at least one day before the training so that participants have them printed out and can work on them on paper and have pencils available. If, due to technical problems, the community whiteboard/Canva does not work, one person in the group will take notes and will be in charge of filling in the final tree.

Once the activity is over, the final group tree can be shared by email with the participants to serve as a memory aid and a visualisation of the common project that encompasses both the community identity, the group diagnosis and the future projection.



### Digital tools involved:

Online meetings platform, Canva, computers or phones with video cameras, sound and microphones.

### Platform used:

Zoom/Meet/Jitsi



### DURATION:

2h



### THEORETICAL FRAMEWORK

It is important in facing a common challenge to recognise the path we have walked together, our common goals, and understand the challenges we face. 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 visualise our common challenges and to prioritise our common interests. This reduces stress, because we are also working as a team.

Jean-Pierre Klein Art Therapy: An Introduction (2009)

John Paul Lederach, Entanglements, Quarrels and Problems: A Practical Guide to Help Resolve Conflict, (1992).

### ANNEX

[Tree.jpg](#)

# Totems of Resilience and storytelling



## OBJECTIVES:

- Understand the concept of Collective Resilience through examples.
- To experience and value collective creation as an experience of internal and external construction.
- Encourage respectful and inclusive dialogue.
- Explore how the challenge of integrating random elements to create a story of collective resilience can enhance creative capacity and better cope with collective challenges in everyday life.



## AXES:

**Collective Emotional Intelligence, Identification and active problem/ challenge solving**



## STEP BY STEP OF THE ACTIVITY

### »» Introduction to the activity:

Begin the activity by giving a brief introduction of the concept of Collective Resilience by adding examples.

### »» 1st part of the activity: Symbolising collective resilience:

Ensure that participants understand what Collective Resilience is.

Once the concept is clear, ask the participants to look around them, in the space where they are, for an object that symbolises Collective Resilience for them. Allow 3-4 minutes for each person to think about and find the object.

Ask participants, one at a time, to explain why their object exemplifies Collective Resilience. Remind the group to hold their object close and keep their explanation in mind.

### »» 2nd part of the activity: Narrating the collective:

Explain to the participants that they will work in separate breakout rooms, where they will receive each assignment in writing via messages, but that the facilitator will go to each room to answer questions and clarify doubts. Divide participants into subgroups, preferably 3-4 people to work in breakout rooms.

Before sending participants to their virtual rooms, share in the group chat a link to play online ([Story Dice - a creative storytelling tool from Dave Birss](#)). Explain and exemplify this tool that will be used to create a story.

Explain that each group should create a collective resilience story with at least one personal object they have presented to the group and integrate all the elements (three) they have obtained in the dice game.

Allow 15-20 minutes for the creation of the story. Instruct them that the story will be performed in a theatrical way in front of the rest of the group (they can combine humour, fantasy, use sound effects, etc.). It is not necessary for all participants to participate in the scene, but they should feel part of the creation of the story.

## » 3rd part of the activity: Diverse stories of resilience

Bring the groups back into the main room. Invite each group to perform their story before the rest of the participants.

Invite participants to share how they felt and whether they think this approach can be helpful in enabling greater flexibility in dealing with conflict collectively.

## » Closing of the activity:

The following questions can be asked:

- Do you think this exercise stimulates creativity and why?
- What role do you think creativity plays in connecting with the emotions and sensitivities of the group?



### METHODOLOGY:

**Creative narrative, storytelling, theatre**



### DIGITAL TOOLS INVOLVED:

Zoom, video cameras, computer sound, microphones, Story Dice.

### PREPARATION:

- Prepare an explanation of the definition of Collective Resilience. You can become familiar with the concept through our [Corecoles Handbook](#).
- Familiarise yourself with digital tools such as creating breakout rooms on the videoconferencing platform before presenting and using them for this activity.

### PLATFORM USED:

Zoom



### DURATION:

**90 min minimum**



### THEORETICAL FRAMEWORK:

Connecting with an object with a personal emotional involvement and then integrating it into a story with imposed objects, allows us to move away from stereotypes to create something genuine. This stimulates creativity and allows us to go through different emotional states given that we work in a group, and we must recognise and integrate the sensitivity of each person. Thence, through a game we learn to recognise and validate the emotions of each person and stimulate the emotional intelligence of the group.



### TIPS FOR THE PERSON DOING IT:

Once you are in subgroups, move from room to room to resolve questions. Ensure that at least one person per subgroup is relatively knowledgeable of the tools that will be used.

# Emotions as prisms



## OBJECTIVES:

- Understanding the relationship between primary emotions and community work.
- To understand the evolutionary importance of emotions in our social life.
- To look at biological and cultural aspects of emotional response.
- Experience how the diversity of emotional experiences can contribute to group understanding and problem solving.



## AXES:

**Collective emotional intelligence**



## STEP BY STEP OF THE ACTIVITY

### »» Introduction to the activity (10 minutes):

Welcome the group and invite each person to introduce themselves and make a small gesture in response to the question “How am I today?” (e.g. I am Claudia, gesture of surprise and expectation). Briefly introduce the topic of resilience by mentioning that we will focus on one of the axes of collective resilience: collective emotional intelligence (or emotional management). (You can work through the following steps using the guide in the digital tools section).

### »» 1st part of the activity (15 minutes): Universal emotions

Introduce the concept of primary emotions. Ask the group to represent the primary emotions with the body (facial gestures and posture). Based on the image they will observe: how does this emotion manifest itself? And create a list of characteristics.

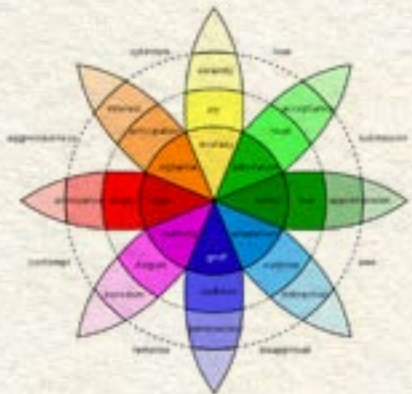
*Ask: What role might this emotion have played in the evolutionary history of human beings?*

### »» 2nd part of the activity: Emotions range and expression

Secondary emotions: Briefly present the characteristics of secondary emotions.

- *Do you think that secondary emotions manifest themselves in the same way in different cultures, families, groups?*
- *What impact might these differences have (on how to express, value, allow, or silence) emotions?*

Show Plutchik's wheel, where primary emotions -with a gradation of intensity- and some secondary emotions, are shown.



## »» 3rd part of the activity: Group of experts: Emotions as prisms for thought (30 minutes)

Each person in the group will choose an emotion from Plutchik's wheel. Explain to the group that they will work in breakout rooms (in Zoom or Meet) organised in small groups of 5-6 people. Each team will receive the assignment in writing via chat, and the facilitator will visit each room to clarify doubts and answer questions.

Each group will be assigned a situation or problem to analyse. Examples of cases: "There are drugs being sold at the school gate" or "We are going to prepare a party and families don't participate".

Within each group, everyone (except one person who will take on the role of Secretary) should analyse the situation from the point of view of their chosen emotion and share their point of view.

Examples: (emotion: *boredom*) "I'm fed up with Carlos. He has a hostile attitude and makes the group imitate him." (Interest) "How curious! He was a very participative child in primary school... what could be going on? Do we know anything about his siblings?" or (emotion: *remorse*) "I should have been more attentive; I know that the father left home, and the mother works in another county..."

Instructions: Each perspective will be listened to and respected. The secretary will take notes of each person's contributions.

## »» Closing of the activity:

Gather all groups in the main room.

Questions to the group:

- What happens to us in common situations when faced with a shared problem, someone faces the situation with a very different emotion/attitude from our own?
- Does emotional diversity contribute to understanding and acting as a group?

## »» Conclusion:

The facilitators will write down the reflections and comments shared by the group on a digital whiteboard.



### METHODOLOGY:

**Positive psychology, theatrical games**

### PREPARATION:

Review information regarding primary emotions, their evolutionary importance and the most named secondary emotions in one's own culture.



### TIPS FOR THE PERSON DOING IT

According to the profile of the group, depth can be given to theoretical aspects of emotions, music, empathy, etc. (see powerpoint).

Once divided into subgroups, facilitators should move from room to room to resolve questions. Ensure that at least one person per subgroup is relatively in control of the tools to be used.



### DIGITAL TOOLS INVOLVED :

Powerpoint file:  
[Link presentación](#)

### PLATFORM USED :

Meet/zoom/Jitsi



### DURATION:

**90 minutes**



### THEORETICAL FRAMEWORK

Scheff, T. J. (1983). Toward Integration in the Social Psychology of Emotions. *Annual Review of Sociology*, 9, 333-354.

What Are The Primary Emotions? at

<https://lamenteesmaravillosa.com/cuales-son-las-emociones-primarias/>

# Empathy for the villain



## OBJECTIVES:

- Explore the relationship between a resilience mentor and the transformation of suffering.
- 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 they may react/ behave with others.
- Recognise and appreciate points of view and feelings and cultivate respect for someone seen as “a villain”.



## AXES:

**Collective emotional intelligence**



## STEP BY STEP OF THE ACTIVITY

### »» Introducción a la actividad:

Introduce the topic by mentioning that there are times when empathy is a challenge to us, since it is impossible to empathise with certain people who naturally generate rejection and even fear. “*How to find empathy for those who at first sight do not seem to deserve it?* Let’s use a very extreme example of this, namely the villains or villainesses in fairy tales.” (Try to give concrete examples).

Ask participants to reflect on the following questions and share their thoughts in the community chat or via audio:

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

### »» First part of the activity: Finding a villain or villainess

Divide participants into small groups of three or four using breakout rooms.

Ask each group to think and share about villains from their own history, without naming them, but trying to reflect as a group on people who have generated rejection or fear. The idea is that once they have listened to all the situations, they will create a villain integrating the different contributions.

When creating the villain, they must give him/her a name and describe him/her physically and emotionally, his/her values, feelings, socio-affective relationships, etc. They also must think about how this villain acts to be considered as such. For example: “*She stole the kingdom’s precious stone and wants to be the queen*”.

### »» Second part of the activity: The “tipping point”.

Bring all participants back to the main room invite them to share their villains. Next, introduce the concept of the ‘tipping point’ by talking about how many villains have a critical moment that turns them into villains. Give an example, such as Darth Vader/the Joker.

Participants are sent back to their breakout rooms in groups. Ask them to reflect on:

- What happened/may have happened to your villain to make him/her a villain?
- What would their life be like if that event had not happened?

Each group will also choose one of the following slogans and write a short script:

- *A day in the life of the villain if he/she had not become a villain.*
- *The event that triggered the villain to become a villain happened to someone else.*

- A situation in which the villain and a hero/heroine meet, the villain explains why he/she is a villain, and the hero/heroine shows empathy for him/her.

Encourage them to be as detailed as possible. Include at least one of the elements of resilience. How would that form of resilience have helped the villain?

### »» **Third part of the activity: Performance**

Bring all learners back together in the main session.

If time allows, ask each group to act out a part of the villain's story (max. 3 minutes)

### »» **Closing**

Reflect on the purpose of understanding the other person's "darkness" beyond their behaviour - descriptive vs. comprehensive framework.

Dynamise the question:

*Is understanding the other person the same as allowing or justifying any behaviour?*

*Could a villain change his/her behaviour without bonding (emotional guidance)?*

### »» **Conclusion:**

People evolve according to the events and encounters that we may have throughout life. This may help to avoid quick and definitive judgements and to promote a sympathetic view without being permissive towards harmful behaviour.



#### **METHODOLOGY:**

**Creative storytelling, theatre**

#### **PREPARATION:**

- Research and prepare some "villains" and their backgrounds to help participants find their own (e.g. Voldemort from Harry Potter, Dark Vader from Star Wars or the witch from Kiriku's story).
- Familiarise yourself with digital tools before presenting and using them for this activity.



#### **DIGITAL TOOLS INVOLVED :**

Computer or phone with sound, camera, microphone

#### **PLATFORM USED :**

Zoom/Jitsi/Meet platform



#### **DURATION:**

**At least one and a half hours**



#### **TIPS FOR THE PERSON DOING IT**

Try to get to know the group you are going to work with beforehand in order to give relevant examples of their personal and professional background, so that they can become involved in the search for the villain.

Every culture and generation has its own villains through storytelling and the media.



#### **THEORETICAL FRAMEWORK**

Accompanied artistic creation, and especially theatre, forces us to put ourselves in the place of others and to recognise other perspectives that can be very useful when it comes to understanding and empathising with others.

Some relevant framework can be found in the Pedagogy of the Oppressed (Paulo Freire) and Theatre of the Oppressed (Augusto Boal)

# Singing the emotion



## OBJECTIVES:

- To understand the impact of primary emotions on the development of empathy and community work
- To experience the relationship between music and emotional experience and how it can be used to boost group cooperation
- To understand the evolutionary importance of emotions in our social life
- Observe biological and cultural aspects of emotional response



## AXES:

**Collective emotional intelligence**



## STEP BY STEP OF THE ACTIVITY

### >> Part 1 of the activity:

Explain to the group that they will be presented with a series of melodies, and that they should close their eyes to listen, and pay attention to the emotions they feel. After each fragment of music, they should write the emotion they felt with the music down on a piece of paper .

On the count of 3, invite them to show the paper to the camera in order to read out what they have written. Repeat the process with each music.

Invite them to listen to:

- a piece of mystery/horror/suspense music
- a lullaby
- a piece of protest punk rock music (in a non-native language)
- a piece of festive music (such as a tarantella)

Once all the melodies have been listened to and all the emotions generated have been shared, ask the group:

*What explains the similarities and differences between the emotional responses to the songs? (key words: physiological factors, universal and cultural factors, personal experience)*

Explanation:

*Emotions are psychophysiological manifestations of the human being triggered by internal and external events. They allow us to communicate non-verbally and are very important in our social relationships. They are the first mode of communication, before language, their presence is inevitable.*

*A song or melody can arouse the same emotion in different people for various reasons:*

*universal factors: a fast rhythm can induce excitement or energy, while a slow rhythm tends to relax or sadden*

*cultural factors: some songs may be culturally associated with certain emotions (for example a national anthem or film music)*

*personal factors: songs may be related to unique personal experiences, which will generate an emotion according to the memory.*

### >> Part 2 of the activity:

Divide the group into subgroups of 3 or 4 people and invite them to prepare a song that they will then share with the rest of the group.

They can choose the song based on one of the following criteria:

- a song from their childhood that the whole subgroup knows

- a song that is currently popular
- a song that the whole subgroup likes

They have 10 minutes to agree, find the lyrics and rehearse it.

Once the time is up, invite all the subgroups to return to the large room and invite each of the subgroups to present their song.

After listening to all the subgroups, ask the group:

*How did you feel singing together?*

*What is the purpose of music in our groups/classrooms?*

Explanation:

*Music has a unique power to awaken, modulate and express human emotions. When it is pleasant, it increases the release of dopamine and endorphins, which explains why it can help reduce stress, anxiety and depression (1 and 2) Music can synchronise brain activity between different people, fostering empathy and social bonding; singing or dancing in a group releases hormones such as oxytocin (which strengthens social bonds and provides a feeling of well-being) and increases endorphin levels (which strengthens social bonds and the feeling of community). (3) Neuroscience shows that music acts as a powerful means of non-verbal communication, capable of connecting people's minds and bodies in unique ways.*

## » Closing the activity:

To finish, you can suggest a song and present it in a karaoke version, so that the whole group can sing together.



### METHODOLOGY:

**Popular Education, Applied Neurosciences**



### DIGITAL TOOLS INVOLVED:

Online meetings platform, Canva, computers or phones with video cameras, sound and microphones.

### PREPARATION:

Have a list of songs ready in advance that you will use at different points in the activity.

### PLATFORM USED

Zoom/Meet/Jitsi



### DURATION:

**2h**



### THEORETICAL FRAMEWORK

Explanations of the relationship between music, emotions, empathy and social bonds can be found in the following articles:

Koelsch, S. (2014). Brain correlates of music-evoked emotions. *Nature Reviews Neuroscience*, 15(3), 170–180.

Blood, A. J., & Zatorre, R. J. (2001). Intensely pleasurable responses to music correlate with activity in brain regions implicated in reward and emotion. *Proceedings of the National Academy of Sciences*, 98(20), 11818–11823.

Tarr, B., Launay, J., & Dunbar, R. I. M. (2014). Music and social bonding: 'self-other' merging and neurohormonal mechanisms. *Frontiers in Psychology*, 5, 1096.



### TIPS FOR THE PERSON DOING IT

Melodies chosen for the first part of the activity should not have lyrics, and if they do, that they be in a foreign language, so that the lyrics do not offer information, and that the music is the central focus.

# Forum Theatre and Collective Resilience



## OBJECTIVES:

- Encouraging participation and collective strategy-building
- Acquire tools for conflict resolution through forum theatre.



## AXES:

**Identification and active problem solving**



## STEP BY STEP OF THE ACTIVITY

### >> Introduction to the activity:

Briefly introduce the concept of collective resilience.  
Invite participants to watch the Corecoles video explaining the methodology (forum theatre technique)  
[THEATRE-FORUM AT SCHOOL](#)

### >> 1st part of the activity: Problematic situation:

Explain to the group that they will work in separate Zoom rooms in subgroups where they will choose a problematic situation from their school and act it out in a scene. Also, if conflicts have been detected during the training (for example: *lack of participation due to sexism in the community, parents' complaints about violence around the school, discriminatory behaviour and teasing*) they can be addressed. Once the group work is finished, everyone returns to the common room and each group presents their scene.

### >> 2nd part of the activity: Analysis and mise-en-scene of alternatives (forum theatre)

Back to the main room, each group presents their scenes. It is recommended that participants who are not acting turn off their cameras and microphones so that the scene can be visualised more easily.

After the staging, people from other groups (audience):

- 1.- will describe the situation and identify the oppression/problem.
- 2.- will propose alternative solutions
- 3.- will take on the role of the character they choose to reverse or improve the problem. The scene will be re-enacted with the modifications as many times as there are suggestions to be incorporated.

This process is repeated for each group.

Last, encourage a collective reflection on what each of the solutions contributes, and other possible solutions.

### >> Closing the activity: Learning points

Emphasise the diversity of approaches to solving problems and empathy with others in different situations. The need to distance oneself from conflict situations in order to gain new perspectives should be pointed out.

*What does this tool offer for collective conflict resolution?*

*In what other situations can it be used?*

*What do you take away from the experience?*



## METHODOLOGY:

**Forum theatre**



## DIGITAL TOOLS INVOLVED:

Online meeting platform, computers or mobile phones with video camera, sound and microphone for all participants.

## PLATFORM USED:

Zoom/Meet/Jitsi Zoom



## THEORETICAL FRAMEWORK

## PREPARATION:

### - Prior knowledge

1. Knowledge of tools (e.g. Zoom - meet)
2. Video of the initial trigger scene (if it is to be used)

Forum Theatre is an instrument of the theatrical method developed by the Brazilian director Augusto Boal and known as Theatre of the Oppressed (TdO).

In Forum Theatre, an oppressive and/or conflictive situation is staged in which actors and actresses, through their characters, represent the world as it is. The audience has the an active role, going on stage to replace the actor playing the character it considers oppressed/helper in order to try to change things, interrupting the dynamics of oppression and exploring strategies that can lead to an improvement of the situation.

The objectives of TO are to know, analyse and transform reality.

The tool is also useful for discovering, in action, to "feel" the emotions one feels in concrete situations and in interactions with antagonistic characters.

In this way, the ideas experienced can be evaluated considering the globality of the human being composed of mind, body and emotions, being able to reflect on which of them can be extrapolated from the theatrical scene and put into action more effectively in reality.



## DURATION:

**1H 30min**



## TIPS FOR THE PERSON DOING IT

The time for the activity can be longer than 1h30. This will depend on the number of participants.

The number of groups will depend on the number of participants.

Once divided in sub-groups, facilitators will move from room to room to resolve questions.

Ensure that at least one person per subgroup is relatively in control of the digital tools to be used.

Boal A. Il poliziotto e la maschera, ed. La Meridiana 2009.

Idem, L' Arcobaleno del Desiderio, ed. La Meridiana 2011.

Idem, L' Estetica dell' Oppresso, ed.La Meridiana 2011

Idem, Il Teatro degli Oppressi, ed. La Meridiana 2011.

<https://www.giollicoop.it/>

# “It’s what it is” or how to move from resignation to action



## OBJECTIVES:

- Developing a strategy to overcome inaction when facing obstacles to community wellbeing.
- To experience and learn a tool for the creation of consensual and organised solutions to shared problems.
- To reduce the stress of educators when faced with difficult situations.



## AXES:

**Identification and active problem solving**



## STEP BY STEP OF THE ACTIVITY

### »» Introduction to the activity: (15 minutes)

After welcoming the group, energising the presentations and briefly introducing the community resilience framework, show them image 1 from the powerpoint file (see annexes p. 1) with the sentence “It is what it is”.

Ask the group:

*What does this expression mean (allow them to exchange definitions)?*

*What emotion and what state does this sentence bring with it?*

*Can each of you think of a situation in the school that you consider to be negative or harmful to the community, but in which a position of “it is what it is” has been adopted?*

Show picture 2 (blocked staircase - see annexes p. 2)

### »» 1st part of the activity: Challenge and objectives: (20 minutes)

Explain to the participants that they will work in breakout rooms separated by groups, where they will receive each assignment in writing, via messages, but that the facilitator will go to each room to answer questions and clarify doubts. The group is separated into small groups of 4 to 6 people in virtual rooms. Give each group a link to a [powerpoint file \(see here\)](#) and ask them to:

1. Discuss the “It is what it is” situations that each member identifies and **choose one to work on together** (e.g. “Parents are not involved in school, they just drop their children off and come to an annual meeting”). They can write it on picture 1 (“It’s what it is” - see annexes p.1).
2. Think about the **main obstacles** that prevent them from being solved (e.g.: *lack of time of parents; language problems; families think that education is the responsibility of the institution; mothers are delegated the tasks of upbringing, they prioritise work...*). You can write it in image 3 (*Obstacles* - see Annexes page 3).
3. Think of and state a **desirable solution** to this problem (objective) as clearly and concretely as possible (e.g. “To get parents involved in school: in meetings and extracurricular activities, to link with each other and to communicate with teachers”). You can write it in picture 4 (*Threshold* - see Annexes page 4).

### »» 2nd part of the activity: Ladder of solutions (30 minutes)

- a) Once the groups have decided where they want to get to, as a solution to the detected issue, they will work on image 5. Ask each group to think of the actions they identify as necessary steps to reach the objective/solution and to place them on the ladder, from the furthest (top) to the closest (bottom). (e.g.: Parents to attend the 4 annual family meetings; to participate in the family day; to be associated to the AFA,...) with different colours for each action.
- b) The next step is for them to identify the actions that are necessary to complete each of the steps identified in a) and order them on the coloured ladders (annexes, pages 6 to 11). e.g.: “To be in charge of coordinating the March sports day” requires: scheduling the event; sending information to all parents by January; organising a meeting in February; confirming what materials and budget are available; booking the courts, etc.).
- c) Identify what resources or arrangements are needed for each of the sub-steps b) Determine who is willing/available to carry out specific actions.

These resources and agents can be listed at the side of the steps (see annexes of coloured ladders on pages 6 to 11, in

the right-hand columns).

You can change the order of the steps as you detail the actions required for each step and understand how best to resolve or manage the obstacles.

### »» 3rd part of the activity: Sharing (20 min)

Once all groups have completed their ladders, ask them to summarise the main points: one member of each group will take a photo of the ladder they completed (this can also be taken by the facilitator). Bring all groups back together in the main room. Each group will present their problem and the steps that lead to solving it.

Ask the group what they believe to be the point of carrying out this whole process as a team (naming the problem, agreeing on a desirable solution, identifying obstacles, etc.). Some key words: organisation, consensus, perspective, integration of different strategies or actions, etc. These notes can be listed on page 13 (threshold image) as “extra” results of the process.

### »» Closing of the activity: (10 min)

Reflection:

To what extent does this tool serve collective resilience?

What is built by developing group solutions?

What happens to us, as a community, when we naturalise a problem and resign ourselves to it, and what happens when, instead, we seek a strategy to address it?

Conclusion: The aim is to reinforce the importance of active problem identification and problem solving in the development of resilience. If there is time, participants can be asked if they can recall any experiences where solving a problem together has generated new bonds or strengthened emotional well-being (of both adults and children).



#### METHODOLOGY:

**Cognitive psychology**

#### PREPARATION:

Create and upload to an online platform (such as googledrive) as many copies of the attached powerpoint as working groups will be created to develop the activity (steps 1 and 2).



#### DIGITAL TOOLS INVOLVED:

Computers/mobile phones with video cameras and microphones (at least one per group of participants) with internet access and online meeting platform.

[Annex file](#)

#### PLATFORM USED:

online meeting platform (meet, zoom, etc), a copy of the provided powerpoint on google drive (you can also download the powerpoint and directly use the whiteboard in the virtual rooms to organise the information).

#### DURATION:

**1,5 h (varies according to the number of participants)**



#### THEORETICAL FRAMEWORK

-



#### TIPS FOR THE PERSON DOING IT

Once in sub-groups, the facilitator can move from room to room to resolve questions. Ensure that at least one person per subgroup knows how to use the digital tools involved.

With some groups it works best to have the steps to work through in writing, so that the facilitator gives each group a copy (e.g. passes it to the group via chat). It usually works best if the facilitator explains the instructions to each group, and answers questions as they go along. For groups that do not work comfortably with digital tools, it can be proposed that one person per group makes the record on paper (drawing the staircase, writing the steps, etc.).

# Map of my neighbourhood's resources



## OBJECTIVES:

- Reflect on how the public space (institutions, associations, people, physical places, etc.) can be a tool and a help for everyone.
- Identify places that are useful for the school community.
- Sharing good practices and happy moments in the neighbourhood.
- Valuing the potential collaborative knowledge



## AXES:

**Identification of internal and external resources**



## STEP BY STEP OF THE ACTIVITY

### »» Introduction to the activity:

Explain to the group that they will work in separate breakout rooms, where they will receive written instructions via messages, but that facilitators will go to each room to answer questions and clarify doubts. Share the whiteboard screen, and introduce them to the digital tool. Invite participants to try drawing, writing on it, making sure everyone knows how to use it.

### »» 1st part of the activity:

Invite the group to identify challenging situations they have experienced at school (an injured child, a dropout, a bullying situation, a family's aggression towards a teacher...) and to write them on the whiteboard.

Once there are enough situations, invite the participants to:

1. Share the situation (2' maximum per person)
2. Identify which external resource they used (e.g. *"I went to a association working on discrimination and bullying in the neighbourhood to get advice on the issue"*)
3. Locate the external resource used on the virtual map (following the example above, locate the association specialised in *bullying* by entering the address in the chosen application).
4. Ask other participants to think of other resources that could be used in such a situation (e.g. for discrimination, the municipality can also be adressed, if there is a counselling service on the subject) and to locate them on the map.

### »» 2nd part of the activity:

To conclude the activity, you can ask the group to think about what other non-physical resources (such as specific people or internet sites...) could or may be useful in the situations shared.

### »» 3rd part of the activity:

Invite participants to take a screenshot, so that all shared external resources can be kept and made available for future situations.

## >> Closing of the activity:

Reflection:

*What did you think of the activity?*

*How do they feel when they look at the map?*

*How should we to enrich it?*

*How could links with identified external resources be strengthened?*

Conclusion:

Finally, dynamize 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. This is so specially for communities with kids. It is much easier to know in advance, and so when we feel stress, we will be able to cope with it much more easily!



### METHODOLOGY:

**Non-formal pedagogy and popular pedagogy.**



### DIGITAL TOOLS INVOLVED:

Online meeting platform, *Proxi* or *Google maps*, computers or mobiles with camera, microphone and sound for all participants

### PREPARATION:

#### - Prior knowledge

- Become familiar with the use of the interactive map *Proxi maps*
- Create a list and categories corresponding to the previous questions.

### PLATFORM USED:

*Zoom/Meet/Jitsi*

### DURATION:

**2h**



### THEORETICAL FRAMEWORK

If a community recognises and uses its support networks (NGOs, health institutions, government assistance), it will be more resilient to crises, thus avoiding the "spiral of loss" where lack of resources exacerbates trauma.

Ungar, M. (Ed.) (2011). *The social ecology of resilience: A handbook of theory and practice*. Springer.

Norris, F. H., Stevens, S. P., Pfefferbaum, B., Wyche, K. F., & Pfefferbaum, R. L. (2008). Community resilience as a metaphor, theory, set of capacities, and strategy for disaster readiness. *American Journal of Community Psychology*, 41(1-2), 127-150.



### TIPS FOR THE PERSON DOING IT

This activity is recommended for groups of participants belonging to the same place/ community.



# Stories of Resilience



**Corecoles  
Resiliencia**



# Introduction:

*The Corecoles project also invited children to use digital tools for expressing and sharing and creating together. 'Stories of Resilience' brings together a series of diverse experiences whose protagonists were children. The aim was to combine collective togetherness, storytelling and digital resources while making their voices visible and amplifying these.*

Technology was by no means the central issue. We experimented with the use of animation software, the digital design of stories or posters, the filming of videos with puppets or actors, but we could have proposed creating a rap together on shared themes, or a series of poems. The outcomes were also diverse: a shared theme (rights), a slogan (a school situation that you have been able to overcome), an existing story (traditional tales) were used for a joint work in which the children put creativity, digital skills, collective management into play and obtained results that reflected them and put them in value.

In our case, we worked on the creation of visual stories (Elan Intercultural), journalistic podcasts on children's rights (Animacci3n), audio interviews on stories of resilience at school (Giolli) and audiovisual editing on nature and resilience (Bring Hope).

These activities are part of a pedagogical approach based on storytelling as a tool for building resilience. For example, inviting children to capture a difficult situation that they have overcome through fiction helps to reinforce their sense of personal competence, foster awareness of their own resources (both internal and external) and structure their emotional experience through storytelling. In addition, by listening to another person's story, children develop empathy, active listening and the ability to recognise the diversity of human experiences. Children communicate their needs and emotions in a variety of ways, and helping them to express and understand these emotions is vital for processing them in a positive way (Still, 2023).

## Barcelona:

**Recording a podcast in the neighbourhood (Animacci3n)**



### Digital tool: PODCAST

At Animacci3n, our approach was to harness the International Day of the Rights of the Child (20th November) as an excuse to propose, in a meeting space in the neighbourhood, that children be the protagonists of a podcast. Thus, with the help of neighbourhood facilitators, in the open air and simultaneously with the creation of a collective mural on children's rights, the children answered questions about their needs, interests, justice and how they perceive being 'holders of rights'. Recovering this dimension, respect for each person and care for children, was an excellent excuse for us: it was about speaking from the full dignity and from what each and every one of them lived. The experience of being listened to, recorded - being important and as important as the other children - was an irresistible proposal, capable of making them overcome their shyness and wait in line for a long time to make their contribution. It was also an experience of conviviality and joy. Their families and neighbours accompanied and wandered around this community space 'taken over by the children'.

Children became familiar with the techniques and processes of recording a podcast, the radio equipment and were then able to listen to themselves on the accessible podcast. You can listen to the result at:

<https://noubarris.info/media/2025/01/nou-barris-sexpressa-4/>

We know that community social capital, including neighbourhood resources and social cohesion, plays an important role in reducing internalising and externalising problems in children, such as depression and anxiety (Okuzono ET AL., 2023, Wang et al., 2024). Community and cultural contexts also provide a framework for children to reinterpret personal difficulties as part of a collective struggle, fostering resilience through ideological engagement and resilience (Ramamurthy et al., 2016). Furthermore, interventions that integrate family, school and community systems are essential to promote resilience in children facing adversity and reduce the incidence of internalising and externalising problems.

# Parma:

Interviews on resilience in schools

## Digital tool: PODCAST

*Podcast: small stories of resilience told by children*

**At Giolli we decided to record and edit an audio/podcast (3 stories):**

[RESILIENZA AL BULLISMO](#)

[RESILIENZA ALLA GUERRA](#)

[RESILIENZA ALLA PERDITA](#)

After some playful-educational activities, we collected and chose three stories as examples from the direct experience of the classes we worked with. We constructed them together with the children, deciding what to say and what not to say, setting a recording time of 3 to 4 minutes.

We created the narrative sequence with them and then recorded it with the microphone and our smartphones.

Once the audio was captured, the voice is that of our facilitator Massimiliano Filoni directed by some of the children in the group, we use a well-known editing programme (Audacity) to make corrections, changes, add music and any effects to the base track.

Prior to publication on Giolli's YouTube channel, we built the 'cover' using a graphic design programme for online publication already used within the school's activities (Canva) from material proposed by the Corecoles project partners, in line with the rest of our products.

*Grown-ups and children found it fun, creative and very satisfying*



# Malmö/Lund:

Resilience in nature

## Digital tool: VIDEO & PHOTOGRAPHY

Bring Hope proposed an activity that would serve as an excuse for the children to go out and discover their outdoor environments near the school. First, the children explored with their teachers the notion of resilience while taking a walk in a forest, schoolyard or other green space. The idea was to encourage a child-led discussion based on examples they found in nature about perseverance, adaptability, flexibility and calmness. Afterwards, the children took elements from nature such as leaves, branches, stones and/or feathers to turn them into characters and/or symbols of their resilience stories. Once back in the classroom, the children were divided into small groups to create a fictional resilience story highlighting the elements of nature they had each brought in. Using a series of guiding questions, the children created stories where one or more characters face a challenge and find ways to grow, adapt and/or overcome it. The children finally documented their stories through photography, audio recording and/or creating stop-motion videos with the help of digital tools such as tablets or mobile phones.

Through this activity we aimed to show how spending time outdoors, reconnecting with nature, can be combined with the use of technology to encourage imagination and reflection on psycho-emotional skills. In addition, during this proposal the children were able to develop digital skills such as basic photography and video editing, audio recording, voice modulation and transformation using different digital effects, and how to structure a narrative, plan a script to sequence a story within a digital timeline.

[Trying lasagna:](#)

[Lonely petal:](#)

[The two friends who stood for themselves:](#)

[How Thanos learned to play the violin:](#)

[Riding a roller coaster:](#)

[Little leaf:](#)

[Oak and the grass:](#)

[Little rock:](#)

# France:

## Bonding and collective resilience through digital storytelling

### Digital tool: Scratch Jr

In France, we carried out an activity with children aged 6-7 years old focused on the collective creation of stories to work on collective resilience, bonding and the identification of internal and external resources.

The children organised themselves into small groups. Each group invented a fictional story where one of the characters faced a difficulty, and thanks to the support of other characters managed to overcome it. The aim was to reflect on collective resilience and how mutual help, empathy and available resources - their own or from the environment - can be key to facing challenges. To structure their stories, we used storyboards that allowed each group to organise the story into different scenes. Once the visual script was finished, we introduced the Scratch Jr application, previously installed on the school's tablets. Using this digital tool, each group was able to programme and animate their story, creating a short video that reflected their creative process.

The experience was lived with enthusiasm, curiosity and commitment. The process allowed the children to recognise themselves as capable of helping and being helped, and to understand that difficulties are not faced alone, but can be overcome in community.

This proposal not only fostered imagination and collaboration, but also allowed the children to be introduced to digital tools, digital storytelling and the creative use of technology, always in dialogue with fundamental socio-emotional skills.

[Historia 1:](#)

[Historia 2:](#)

[Historia 3:](#)



## References:

Okuzono, S., Wilson, J., & Slopen, N. (2023). Resilience in development: Neighborhood context, experiences of discrimination, and children's mental health. *Development and Psychopathology*, 35, 2551 – 2559. <https://doi.org/10.1017/S0954579423001025>

Wang, Y., Liu, F., Li, Y., & Lin, D. (2024). Supporting children and adolescents developing in adversity: a scoping review of resilience-promoting interventions from a socioecological perspective. *Current Opinion in Behavioral Sciences*, 59. <https://doi.org/10.1016/j.cobeha.2024.101432>

Hauser, S. T., Golden, E., & Allen, J. P. (2006). Narrative in the Study of Resilience. *The Psychoanalytic Study of the Child*, 61(1), 205–227. <https://doi.org/10.1080/00797308.2006.11800771>

Still, H. (2023). Cultivating emotional resilience in the early years setting. *Early Years Educator*. <https://doi.org/10.12968/eyed.2023.23.20.27>

Ramamurthy, C., Zuo, P., Armstrong, G., & Andriessen, K. (2024). The impact of storytelling on building resilience in children: A systematic review. *Journal of psychiatric and mental health nursing*, 31(4), 525–542. <https://doi.org/10.1111/jpm.13008>

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