

SWITCH IT ON

MANUAL OF PRACTICES FOR YOUTH WORK

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EMOTIONAL INTELLIGENCE IN YOUTH WORK

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ACKNOWLEDGEMENTS

We would like to acknowledge that the contents of this publication have been co-created by the project partners in the frame of the project "Emotional Intelligence in Youth Work", co-financed by the European Union through the Erasmus+ Youth in Action programme.

The manual is the result of two years of intense work by a team of experts in the field of youth (youth workers, educators, therapists).

The skills of youth workers and experts from the partner associations combined and reworked to create an instrument that goes beyond the mere collection of practices: a tool designed to support work with young people - and youth workers - in the best possible way.

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INTRODUCTION

EMOTIONAL INTELLIGENCE IN YOUTH WORK



The project 'Emotional Intelligence in Youth Work' (EQ in YW)¹ has developed an up-to-date and sustainable concept for educational opportunities for young people aged 14-25. This concept is unique in the purpose of supporting the nurturing of Emotional Intelligence for a better life.

The concept includes:

- A booklet on the importance and relevance of Emotional Intelligence in youth work, which is available in printed version and online (https://drive.google.com/file/d/1A_4WGAbYSplHzZ9yc3c_IHCrFIP2Zeu6/view);
- A manual with practices to support Emotional Intelligence in young people and youth workers. A parallel curriculum for youth workers, based on the results of our work with youth groups. The aim is to support and increase their ability to tap into their Emotional Intelligence at both the personal and the professional level.

The project involved six partner organisations from Austria, Germany, Italy, the Netherlands, Slovenia and Spain. It lasted 18 months from September 2017 to February 2019.

The whole educational concept has been piloted with 17 staff members from the partner organisations, working with 300 young people, testing the curriculum that was developed at local and international level. Another 18 youth trainers involved in youth training also contributed. Experts and stakeholders in the field of youth work and education have been reached with 8 multiplier events in Spain, Italy, Austria, Netherlands, Slovenia and Germany. Through its actions, the project has empowered young people and youth workers, and consequently also their local communities and policy makers.

All project results are accessible through the partners' websites and the dissemination platform of the European Union.

¹ supported financially by the Erasmus+ programme of the European Union

EMOTIONAL INTELLIGENCE – THE BASIC CONCEPT

“Emotional Intelligence is the capacity to bring our thoughts, emotions and bodily sensations into coherence. Being able to perceive, feel and influence the messages coming from our body and our intuitions - both within ourselves and in our relation to others - increases our awareness towards ourselves and others.”²

By learning to notice, feel and name the feelings, responses and emotions of our body, we can respond in a more appropriate way to the situations in which we live. By doing so, we distance ourselves from the limiting power of the mind and we can approach the feeling to be true to our own whole being, as part of a bigger system.

By becoming more aware of the emotions, feelings and sensations that we continuously experience, we improve our ability to create our own lives and we get more and more within reach of realising our highest potentials.



MIND

The subconscious mind directs over 90% of behaviour.



HEART

There are more neuropathways that run from the heart to the brain than from the brain to the heart.



GUT

90% of the body's serotonin involved in mood-management is produced in the gut.

² “Emotional Intelligence in youth work” booklet

Since Candace Pert (in the 1970s) defined the connection between emotions and the chemical reactions in our body, the concept of 'brain' has been enlarged: widened to the three instead of one. The concept of the three brains, known to many people, even to non-professionals, is the system on which Emotional Intelligence is based: Mind - Heart – Gut. It is an interconnected system at the foundation of all our lives and our relationships, and the one on which we want to work and use to reinforce our educational and training systems.

Aligning the three brains is the way to a life of openness and well-being, that leads to a more open and compassionate mind and heart, a source of courage and means of reconnection to our own essence of self.

OUR AIM, YOUR AIM...



These past two years of work have given the opportunity and time for testing in different realities, and then to search and select a series of activities and practices that can enable young people and youth workers to explore and discover the inner self, their own essence.

The whole process culminated in a definition of a new approach to Emotional Intelligence in youth work; "new" because Emotional Intelligence is still not considered much by the great public of youth workers in Europe, nor by decision makers and politicians, and "new" as the project is one of the first products and proposals to be used in the youth field.

A booklet and a manual - one with theoretical bases and evidence and the other with the new approach to emotional aspects of young people - are the tangible results of the whole path we walked through as individuals as well as organisations. However, these two documents are just one part of a larger complex process. The results and improvements for the people that have been involved (youth workers, trainers, organisations managers and young people) are even bigger and will grow deeper with practice. The aim of the project is to create a pedagogical tool to be used by educators, youth workers and teachers as a supportive element for young people on their growing path to adulthood. By identifying a common understanding of the theoretical concepts and creating a common and shared approach to the emotional aspect of a human being, we wanted to support the often "hidden and forgotten" part of young people's lives.




EDUCATIONAL PURPOSE



The lantern, or the common thread, that guides our work is the “educational purpose” of the proposal. As youth workers, trainers and educators, our pure intent is to define an approach to the emotional aspect of young people with whom we work daily, created expressly as an educational tool with a series of methods. It is not our intention to create any kind of therapeutic work. The focus is precisely on keeping those two aspects separate, leaving the most specific and targeted intervention on traumas and previous situations to psychologists and psychotherapists.

For everyone who makes use of our educational methodology, we want to underline that there are limits for all educators, youth workers and teachers related to the emotional aspect of the young people they work with. No one, and we repeat no one, has the competence and authority to work on trauma, unless you have specific medical qualifications.



Through the implementation phase of this work, it has been proven that satisfactory results can be achieved only with constant practice. For Emotional Intelligence, just as in sport, victories can only be achieved with commitment and constancy. Work on one's emotional part and on one's own being can only be achieved through constant and in-depth use of the suggested techniques. All this is true both for oneself and for sharing the practice with others. Experience and embodiment are the way to pass on knowledge to others - just as Socrates says in the book “The way of the warrior of peace”³ to Dan: “I am a teacher who teaches by example. One day, you too will teach others how I have taught you, and then you will understand that words are not enough. You must transmit with example what you have achieved through experience. Remember, Dan: embody what you teach, and teach only what you have done yourself.”

The approach to the other always starts from the self and from how the educator or youth worker approaches the young person or the group. Having a personal experience of a practice is essential to know which feelings and sensations can arise, and which possible difficulties and doubts young people could encounter.

³ “Way of peaceful warrior” – Dan Millman.

Only through experience can we grasp aspects that are otherwise hidden or unexpressed and therefore unobtainable. At the same time, we can be lanterns and elements capable of elevating the group's vibrations thanks to the energy that we bring; the energy of calm and presence.

Precisely for this reason, debriefing the work or session is important. This should be conducted in an attentive manner, using active listening with the participants to understand their personal experiences. This can really help to understand the level of the group, the sensations and the effects that the work produces, and the way the young people interact with personal processes.

Leave room for young people and invite them to "occupy" it with their own experiences. This is important and precious; to share and bring experience to the conscious level allows the young person to learn, acquire and integrate new pieces of self through the mirror that the companions create in their sharing.

EDUCATIONAL PATHS AS ADDED VALUE



We are a group of youth workers and organisations that have worked with young people for a long time. On the basis of our personal experiences, our intent was to create an instrument, or rather, a collection of tools, to be used in work with young people. Even though we don't consider the manual to be a toolbox just ready to use, our vision is strongly connected to constant practice and the embodiment of what's written in the manual and the theory supporting it.

Taking into account the experience and the needs of the young people we work with, youth workers and organisations, we have oriented our work to the creation of a tool that responds to different needs. The "Switch it on" manual is designed for professional users, educators, youth workers and teachers; people who are in contact and work daily with young people. It is an instrument with many tools which people can choose from on the basis of knowledge and needs.

Experience has shown us that personal practice, and direct learning through a specific training, are important for a better understanding of the practices, and to be able to share them positively with others.

We therefore invite you to take a look at the training proposals that we as a team will offer to youth workers at the end of this project. The manual is structured according to two strands, on the one hand the "educational paths" and on the other the single activities.

HOW TO USE THE MANUAL

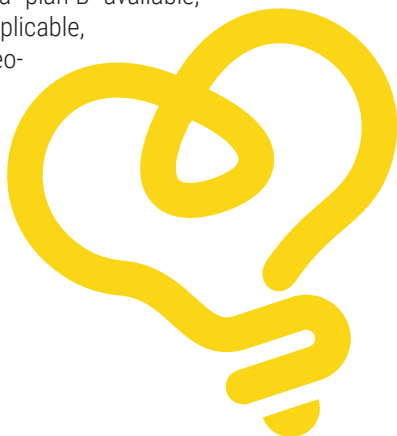
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This manual can help those who are just beginning to approach the issue of Emotional Intelligence by designing concrete educational paths that can be applied in full. It can also help those who want to structure their own educational intervention through the autonomous choice of individual activities.

The educational paths have been designed to take into account a gradual intervention with young people. The activity and intensity are structured to gradually address the most intimate and hidden part of the person, avoiding approaches that could be too direct and potentially "harmful" for the recipients.

Whether you choose to use the educational paths indicated or choose to create your own work paths, the invitation is to always pay close attention to the gradual intervention and to the reactions that the work raises within the group, remaining open and prepared to reshape the work at any time.

Precisely for this reason you should always have a "plan B" available; a possible path to use if the first choice is not applicable, at that precise moment, for that group of young people.



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THEORETICAL APPROACH



"Emotional Intelligence in Youth Work" as a KA2 Erasmus+ project gave us the opportunity to start work on a topic that opens a door on an unexplored field in youth work. Emotional Intelligence is receiving more and more special attention at European level: it is part of the 5th Youth Goal, the outcome of the Structured Dialogue with Youth process 2017-18, and it is included in the new 8 Key competences proposed by the Council Recommendation of 22 May 2018.

We walked just a few steps into a huge topic, analysing, researching and questioning ourselves on it. All this path that we travelled is described in the parallel document from this project "Emotional Intelligence in Youth Work" which represents the theoretical base of the whole work and the base for the future steps we will be walking

LEGEND



In the following sections, we suggest educational paths and practices you can use for approaching the issue of Emotional Intelligence in youth work.

The educational paths and practices have some specifics to help you to choose them:

EDUCATIONAL PATHS

(# **XX**): practice number in TOOLBOX part

TOOLBOX

Time requested: estimated time to lead the activity in a proper way

Age group: minimal age of participants to be involved

Number of participants: minimum and maximum number of participants suggested

Essential oil: essential oil suggested to be used during the activity (the suggestion is to use specific and certified essential oils for the care and safety of participants)

Use of music or suggested music: suggestion for specific music to use in the activity or indications for when it is not advisable to use it

Supplies and materials needed: indications for materials which are needed for the leading the activity well

Transition: suggestions for activities to be used before or after the activity to introduce or conclude it

Typology of work: activities can be done in solo or in pairs or in different sizes of groups

Category: typology of activity

Level of action: level of intervention, from beginners (awareness raising) to more inner search (deepening)

Suggestion for leading or special needs: suggestions to support youth workers in leading the activity, for reflection on how to improve the facilitation

Variations: possible variations on the activity are imagined and suggested – sometimes with alternative approaches that can be done by expert youth workers

Needed competences of youth worker: specific competences requested to youth workers

Based on theory or connected to article #: link to Emotional Intelligence in Youth Work article and theory

"Between stimulus and response there is a space. In that space lies our freedom and power to choose our response. In our response lies our growth and our freedom."

Viktor Frankl,
Man's Search for Meaning
(New York: Buccaneer Books, 1959)



EDUCATIONAL PATHS

These educational paths have been drafted as suggestions by the partners involved in the project. They are made up of several different practices described in the Tool section. The number indicated next to the practice's title corresponds to the number of the practice in the Tool section. You can select from them according to the level of action you want to carry out with your participants: to raise awareness on the general concept of Emotional Intelligence or to go deeper into it.

The educational paths that we offer to you have different durations (from just a few hours to one week). They can be used as a single educational path or can be included in a wider context, combined with different activities.

There are different approaches that we developed during this project to tackle the issue of Emotional Intelligence, related to our different organisation's strengths. We refer to three main pillars:

- Body movement/music
- Mindfulness/meditation
- Nature /essential oils

Body movement and music

Recent research shows that the brain can take a cue from body movements to understand and solve complex problems. The movements have a considerable influence on the chemistry of the body, increasing or decreasing its efficiency. Movement awareness is a powerful sensor that can alert us to incoming emotional reactions.

Our body movements are also messages that we transmit to others. The more we are aware, the more we are masters of the messages we send and of our own authenticity.

Learning to observe one's movements with awareness provides us with a tool to access our deeper truth by improving our way of thinking, our state of mind and our interactions. Even music, perhaps more than any other stimulus, has the ability to evoke images and feelings that do not necessarily have to be reflected directly in the memory.

Awareness and meditation

Awareness is a state of active and open attention to the present that allows us to observe our thoughts and feelings without judging them as good or

bad. Consequently, a way to handle the hidden emotions that could cause problems in our personal and professional relationships. Being aware means to live in the moment, to be aware of our current experience, to leave the past that no longer exists and the future that does not exist, yet. Increasing our awareness leads to lowering stress levels, reducing harmful noises, improving our overall health and protecting against depression and anxiety. One of the practices that most support the work towards greater awareness is meditation - the practice of directing attention to a single point of reference (breath, bodily sensations or word or phrase).

Nature and essential oils

Being outdoors, in the nature among the trees, the fresh air, the breeze and the songs of birds helps us to slow down and become more relaxed and innovative.

It has been shown that nature helps to reduce blood pressure, heart rate, muscle tension and the production of stress hormones. It is to return to our essence.

Several studies have shown that the brain and the human body both react to nature in ways that improve our sense of connection, reduce pain, help fight anxiety and allow us to experience a deep sense of calm.

Essential oils have been used for thousands of years in various cultures thanks to their antidepressant, stimulant, detoxifying, antibacterial, antiviral and soothing properties.

The particles in the essential oils come from the distillation or extraction of the different parts of the plants, including the flowers, the leaves, the bark, the roots, the resin and the peels. A single drop of an essential oil can have powerful health benefits.

Among these benefits, it is worth mentioning a support to the hormonal balance, the increase in energy levels, the improvement of brain function and the reduction of emotional stress and anxiety.



Awareness raising on Emotional Intelligence

Up to 4 hours



Pillar

Body and movement



Overview

Body Expressions and emotions



Educational aims

To become aware of how you can show emotions using your body's expressions



Steps, contents and activities

Short introduction to the theme

- Dance As If You Were... (# 42) - express your feelings on different types of music
- Body Sculpture And Picture (# 47)
- Walk To The Other Person As If.... (# 44)
- Polarities And Body Sculpture (# 48)
- Massage And Sensations (# 49)
- The Dance Of My Life (# 46)



Suggestions for leading

Make sure the group is not too big and that you are in an environment where you can create a safe space for all of the participants.



Variations

You could do other body, movement or dance exercises, building up to 'Dance of my life' as the last step.

Duration

- ☒ Up to 4 hours
- ☐ One day
- ☐ Three days
- ☐ One week

Level of action

- ☒ Awareness raising
- ☐ Deepening

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Awareness raising on Emotional Intelligence

Up to 4 hours



Pillar

Mindfulness and essential oils



Overview

The workshop introduces the concept of Emotional Intelligence as a dynamic alignment of the 3 brains and it introduces practices for cultivating emotional intelligence in a sustainable way.



Educational aims

The workshop aims to:

- explore in practice how mindfulness and essential oils can support cultivation of Emotional Intelligence;
- provide an understanding of the conceptual framework of Emotional Intelligence, as developed by the project EQinYW;
- show the relevance of Emotional Intelligence in youth work.



Steps, contents and activities

The workshop has the following flow:

- Welcome and Mindfulness exercise (drop-in)
- Setting intentions
- Brief introduction of the project and presenters
- What is an emotion from the chemical point of view
- Exercise: daily situation
- Presentation of the 3 brains
- Definition of Emotional Intelligence

Duration

- ☒ Up to 4 hours
- ☐ One day
- ☐ Three days
- ☐ One week

Level of action

- ☒ Awareness raising
- ☐ Deepening

- Space for questions
- Practices for impacting well-being in youth work
- Introduction to what is mindfulness and its characteristics
- Introduction to the power of nature and essential oils
- Benefits for young people
- Question: How to integrate Mindfulness and essential oils in the daily routine for youth workers' well-being, and in youth work activities?
- Space for questions
- Check-out
- Offers



Suggestions for leading

It is advisable that the youth leader has some previous experience in mindfulness and the use of essential oils



Variations

The workshop can also be done online as webinar. In this case, it is better to be two co-presenters, one presenting the contents and one looking at the chat and collecting questions and answers from the participants.



Notes

**Based on the
experience of**
Limina
Austria

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Awareness raising on Emotional Intelligence One day



Pillar

Body and movement



Overview

Awareness raising about the existence of emotions and where in the body they appear.



Educational aims

To be aware of emotions and the connection between the body and emotions;

To be able to detect where emotions manifest themselves in one's body;

To get a bit out of your own comfort zone.



Steps, contents and activities

Activities after getting to know each other and after a short introduction about Emotional Intelligence.

- Psychosomatic Mindfulness (# 13) - 15 min
- Daily Emotion Diary presentation (# 39) - 10 min
- I Am A Tree (# 5) - 20 min
- Personal Boundaries (# 61) - 60 min
- Walk To The Other Person As If... (# 44) - 30 min
- Discussion - 30 min

LONGER BREAK (LUNCH)

- Speed Dating (# 4) - 35 min
- Blind Massage (# 63) - 20 min
- Psychosomatic Body Scan (# 14) - 90 min

Duration

- ☐ Up to 4 hours
- ☒ One day
- ☐ Three days
- ☐ One week

Level of action

- ☒ Awareness raising
- ☐ Deepening

-



Obtaining information from the world

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Awareness raising on Emotional Intelligence

One day



Pillar

Nature



Overview

Awareness raising about Emotional Intelligence by exploring it through the impulses that come from nature.



Educational aims

To be aware of the smell, sound, touch and emotions that are stimulated from the personal environment.

To learn how to express our emotions and thoughts.

To be aware of our own emotional flow through the day.



Steps, contents and activities

Activities after getting to know each other and after a short introduction about Emotional Intelligence.

- Daily Emotion Diary presentation (# 39) - 10 min
- Silent Walk In Nature (# 56) - 30 min
- Blindfolded Walk & Exploration (# 57) - 30 min
- Shadows into the Light (# 62) - 15 min
- Tree Emotions (# 53) - 30 min
- Natural Mask Making (# 52) - 45 min
- Discussion - 30 min

Duration

- ☐ Up to 4 hours
- ☒ One day
- ☐ Three days
- ☐ One week

Level of action

- ☒ Awareness raising
- ☐ Deepening

LONGER BREAK (LUNCH)

Psychosomatic Mindfulness (# 13) - 15 min

- Personal Boundaries (# 61) - 60 min
- Daily Emotion Diary discussion (# 39) - 30 min
- Shadows into the Light (# 62) - 15 min
- Final evaluation - 30 min



Suggestions for leading

It is suggested you deliver the morning session outside in nature. Make sure you pick a spot with little to no traffic interruption and no other people. You want participants to relax, so they can stop thinking about the others. Make sure you also allow participants to have a 5 to 10 min break after each activity to be able to write in their diaries.

Start the afternoon with the Mindfulness practice to reconnect with the group after the lunch break. Personal boundaries exercise can also be done outside, but only if the outside space is as silent as possible. Make sure you check back to their Daily emotional diary at the end of the day and have a thorough discussion about their emotional change during the day.



Variations

None



Notes

**Based on the
experience of**
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Awareness raising on Emotional Intelligence One day



Pillar

Mindfulness



Overview

The whole programme enables participants to raise awareness about emotions and values in their lives. It aims to give participants a first connection to how they deal with emotions.



Educational aims

To be aware of their own values

To be aware of their own emotions

To learn about boundaries

To learn how to deal with rejections



Steps, contents and activities

Activities after getting to know each other and after a short introduction about Emotional Intelligence.

- Speed Dating (# 4) - 35 min
- Daily Emotion Diary presentation (# 39) - 10 min
- Assessing Emotional Intelligence (# 35) - 30 min
- Value-Based Living (# 58) - 75 min
- Work With Power Animal (# 54) - 20 min
- Discussion - 30 min

LONGER BREAK (LUNCH)

- Psychosomatic Mindfulness (# 13) - 15 min
- Personal Boundaries (# 61) - 60 min

Duration

- ☐ Up to 4 hours
- ☒ One day
- ☐ Three days
- ☐ One week

Level of action

- ☒ Awareness raising
- ☐ Deepening

-



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Awareness raising on Emotional Intelligence

3 days



Pillar

Body movement, Mindfulness



Overview

To support young people to get to know themselves better at the emotional, mental and physical levels.

Developing the work on a weekly plan, possibly during a residential event, the activities have the possibility to go deeper and to create a higher impact.

Each day focuses on a specific topic, which is developed using a collection of practices.



Educational aims

Recognising your own emotions and feelings more deeply, learning how to deal with them and improving personal self-esteem and relationships.



Steps, contents and activities

The activities implemented during the three-day programme support young people in getting to know themselves better.

DAY 1

Creating a good group dynamic and supporting the creation of a safe space for the expression of emotions and feelings.

Duration

- ☐ Up to 4 hours
- ☐ One day
- ☒ Three days
- ☐ One week

Level of action

- ☒ Awareness raising
- ☐ Deepening

- Opening circle all together (explanation of camp, program)
- Sharing names and expectations
- Dance As If You Were... (# 42)
- Share about yourself (sitting one in front of the other)
- Comfort Zone (# 6)
- Psychosomatic Mindfulness (# 13) – 10 min
- Circle time (small groups)
- Gratitude Diary (# 59)

DAY 2

Getting acquainted with people and activities

- Opening circle all together
- Sentence of the day and bow in front of other + circle motto
- Silent Walk In Nature (# 56)
- Tree Emotions (# 53)
- Sharing in couples
- Blindfold Walk & Exploration (# 57)
- Natural Mask Making (starting from material collection to work in couples) (# 52)
- Psychosomatic Mindfulness (# 13) – 10 min
- Circle time (small groups)
- Gratitude Diary (# 59)

DAY 3

Tuning in with the enlarged group

- Opening circle all together
- Free dance (20 min) + sentence to the friend and hug + circle motto
- Bioenergetics Yin (# 11)
- Psychosomatic Mindfulness (# 13)
- Psychosomatic Drawing (# 15)
- Circle time in groups of 4
- Dance As If You Were... (# 42)
- Emotional Impulses (# 43)
- Psychosomatic Mindfulness (# 13) – 15 min
- Circle time in groups of 4
- Gratitude Diary (# 59)





Suggestions for leading

Pay a lot of attention to the group energy and flow. Check regularly how it is going with each person and see if alternative arrangements are needed.

Pay attention to all participants and how they behave. Put effort at the end of exercises to derole, or to get people 'out' of the exercise (scrolling emotions away and releasing possible feelings that are still in them).

When engaging the whole group in conversations or sharing, it can be too much for some people, especially in the beginning. Pay attention to how this is done sensitively.

Check for the right music for different activities.

Don't give interpretations about what emerges; leave participants to find their own meaning.



Variations

None



Notes

Awareness raising on Emotional Intelligence

3 days



Pillar

Mindfulness and essential oils, Nature



Overview

The proposed activities can be included in any residential training course, tackling any topic, where you want the programme to include elements of mindfulness to empower Emotional Intelligence. We advise you to implement the activities in the morning, or at the beginning of a long session, to support the grounding of individuals and to create a sense of the group.



Educational aims

To raise awareness about the positive effects of practising mindfulness in everyday life.

To inform about the power of essential oils and the ways they can be used in trainings and other activities.

To show how "pictures/photos" affect us, and how they can help us to discover ourselves.

To inspire participants to start practising mindfulness.



Steps, contents and activities

Use of pure essential oils

Before starting the practice below, give a short introduction on what the essential oils are, their

Duration

- ☐ Up to 4 hours
- ☐ One day
- ☒ Three days
- ☐ One week

Level of action

- ☒ Awareness raising
- ☐ Deepening

benefits, and how they can support the emotional and physical health of the people.

- Arising Images (# 21) – 25 min.

1) Mindfulness in nature

We advise you to use the environment outside to be inspired by nature. Before that, introduce a mindfulness practice.

- Psychosomatic Mindfulness (# 13) – 20 min.
- Blindfolded Walk & Exploration (# 57) – 20 min.

2) The power of pictures

On the floor, you can display pictures - cut from magazines or cards with images. Participants can select one picture or card that attracts them the most. Advise them to switch the “brain” off and use unconscious levels (feelings, resonances, sensations), which supports them to understand the reasons behind their actions and helps to deal with them effectively.



Suggestions for leading

We recommend the facilitator has previous experience on the use of essential oils, and they should try mindfulness practice themselves before leading it.



Variations

None



Notes

Based on the experience of
Limina
Austria
.....
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Deepening on Emotional Intelligence One day



Pillar

Body and movement



Overview

A daily routine that offers an insight to the personal emotional status; some channels of expression and transformation of negative emotions into positive ones.



Educational aims

Learn to detect emotions

Learn to find the opposite of the negative emotions

Learn how to shift negative to positive emotions

Learn how to express emotions



Steps, contents and activities

Activities after getting to know each other and after a short introduction about Emotional Intelligence.

1. Psychosomatic Mindfulness (# 13) - 30 min
2. Emotion Cards (# 26) - 15 min
3. Silent Walk In Nature (# 56) - 50 min
4. Museum Of Emotions (# 9) - 45 min

LONGER BREAK

5. Polarities and Body Sculpture (# 48) - 30 min
6. Happier Now (# 27) - 20 min
7. Moulding My Emotions (# 31) - 60 min
8. Final evaluation - 30 min

Duration

- ☐ Up to 4 hours
- ☒ One day
- ☐ Three days
- ☐ One week

Level of action

- ☐ Awareness raising
- ☒ Deepening



Suggestions for leading

Participants should already have some knowledge of emotions and they might even use these exercises as a channel for solving some emotional turmoil. It would be advisable to ask them before the beginning to pinpoint some emotional blockages they feel and to focus on them while doing the exercises. These exercises offer possibilities to go very personally through a sharing situation. It is necessary to explain that they can invest in the exercise and share as much as they feel comfortable with.

The Mindfulness exercise will connect the group and ground everyone. The Emotional cards exercise will allow emotions to be recognised. Insight meditation outside exercise will enable participants to detect emotional blockages or emotional disruption in everyone, while the Museum of emotions will offer some opposite emotions to negative ones. The next exercise will provide a shift in emotions and Happier now will show how to keep emotional stability and focus on the positive. You can use the exercise Moulding my emotions as an introduction to a final evaluation and sharing, as the participants mould their emotions and thoughts into non-verbal expression of the activities. That should be followed by the verbal expression if they wish to share it with the rest of the group.



Variations

None



Notes

**Based on the
experience of**
Jugendkulturarbeit
Germany

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k.murn@jugendkulturarbeit.eu

Deepening on Emotional Intelligence One day



Pillar

Body and movement



Overview

Explore, become aware, and liberate emotions through body movement and music



Educational aims

To increase self-awareness of emotions through body movement and music and recover the inner wisdom that is hidden in the body.



Steps, contents and activities

Introduction to the course and circle of presentations – who is here.

- Psychosomatic Body Scan (# 14) (Guiding without asking the group)
- Emotion Cards and oils (# 26) Choose one oil to support the day. Set an Intention.
- Emotional Impulses (# 43)
- Blindfolded Walk & Exploration (# 57)

Break

- Silent Dialog (with music) (# 1)
- Dance As If You Were... (# 42)
- Polarities And Body Sculpture (# 48)
- The Stuck (# 30)

Lunch

- Massage And Sensations (# 49)

Duration

- ☐ Up to 4 hours
- ☒ One day
- ☐ Three days
- ☐ One week

Level of action

- ☐ Awareness raising
- ☒ Deepening

- Walk To The Other Person As If... (# 44)
- The 3 Rhythms Of Life (# 45)
- The Dance Of My Llife (# 46)

Break

- Silent Walk in Nature (# 56)
- Grateful Diary (supported with instrumental music) (# 59)
- Massage or visualisation
- Debriefing in plenary
- Closing of the day



Suggestions for leading

Adapt the exercises in a way that you feel comfortable with and make it yours.

Take care how you use music and the atmosphere that you create from the beginning until the end, and the transition from one exercise to the other (especially after each break).

For the transition from one exercise to the other, walking around the room feeling the body (guiding them to become aware of parts of their body) can be a good one if needed.

Check what the group needs, and change the programme if you feel they need something more active, or a way to integrate what they have already been working on. Normally, this educational path is designed to integrate experiences by sharing in couples after the main deep exercises, and with the final gratitude diary and last sharing round.



Variations

Variations are always possible - you just need to consider respecting a coherent flow between each activity.

**Based on the
experience of**
Euroacción
Spain

.....
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Deepening on Emotional Intelligence

3 days



Pillar

Mindfulness, Body and movement, Nature



Overview

Learning to incorporate meditation and self-reflection, body awareness and connection with nature as a way to foster Emotional Intelligence. Integrating mindfulness, body movement and nature in our life.



Educational aims

Learn to incorporate meditation and mindfulness as an everyday practice

Incorporate awareness of the body and corporal expression

Foster wellbeing and Emotional Intelligence through awareness of nature and the use of essential oils



Steps, contents and activities

DAY 1

Introduction to the course.

- Introduction to Emotional Intelligence and wellbeing
- A presentation round of participants – who is here
- Presentation of Gratitude Diary (# 59)**
- Psychosomatic Body Scan (# 14) - Introduction and brief body scan – how is my body picture

Duration

- ☐ Up to 4 hours
- ☐ One day
- ☒ Three days
- ☐ One week

Level of action

- ☐ Awareness raising
- ☒ Deepening

- Expectations of the course

Break

- Speed Dating (# 4)
- Comfort Zone (# 6)
- Silent Dialog (changing couples several times) (# 1)

Lunch

- Personal Boundaries (# 61)
- The Stuck (# 30)
- Reflection on the exercises

Break

- Massage And Sensations(# 49)
- Silent And Blind Exploration (# 29)
- Reflection of the day in plenary
- Closing of the day

DAY 2

Introduction.

- Happier Now (# 27)
- Emotions Cards (# 26)
- Guided Visualization of power animal (to find your animal)
- Work With Power Animals (# 54)
- Share the animal of power and give feedback from the group.

Break

- Silent Walk In Nature (# 56)
- Silent And Blind Exploration (# 29)
- Tree Emotions (# 53)

Lunch

- I Am A Tree (# 5)
- Emotional Impulses (# 43)
- Theatre Improvisation (# 50)
- The Chain (# 51)
- Reflection
- Closing of the day



DAY 3

Introduction.

- Meditation On Breathing From The Heart (# 41)
- Emotion Cards (# 26) - Oil for the day
- Museum Of Emotions (# 9)
- Polarities And Body Sculptures (# 48)

Break

- Walk To The Other Person As If... (# 44)
- 3 Rhythms Of Life (# 45) - with awareness stops
- The Dance Of My Life (# 46)
- Sharing. Small groups, then plenary.

Lunch

- Compassionate Letter (# 60)
- Appreciation Train (# 7)
- Reflection in plenary.
- Closing of the day

** Diary of awareness and gratitude/daily.



Suggestions for leading

Have a list of music ready for the sessions and organise it between two facilitators; one is leading the exercise with the group and the other is there to support and accompany the group in the process.



Variations

Are always possible, just consider the need to respect a coherent flow between them.



Notes

Deepening on Emotional Intelligence One week



Pillar

Meditation, Nature, Body



Overview

To support young people to get to know themselves better at emotional, mental and physical level.

Developing the work on a weekly plan, possibly during a residential event, the activities have the possibility to go deep and create a higher impact.

Each day is centred on a specific topic, which is developed using a collection of practices.

Duration

- ☐ Up to 4 hours
- ☐ One day
- ☐ Three days
- ☒ One week

Level of action

- ☐ Awareness raising
- ☒ Deepening



Educational aims

Recognising own emotions and feelings more deeply, learning how to deal with them and improving personal self-esteem and relationships.



Steps, contents and activities

The activities implemented during the whole week (5 days) support the young people in getting to know themselves better.

DAY 1

To create a good group dynamic and to support the creation of a safe space for own expression of emotions and feelings:

- Opening circle all together (explanation of camp, program)

- Sharing names and expectations
- Dance as if you were... (#42)
- Share about yourself (sitting one in front of the other)
- Eye contact
- Mindfulness (10') (#13)
- Circle time (small groups)
- Gratitude diary (#59)

DAY 2

To start the first steps in getting acquainted with people and activities:

- Opening circle all together
- Sentence of the day and bow in front of the other + circle motto
- Silent walk in the nature (#56)
- Tree emotions (#53)
- Sharing in couples
- Blindfold walk (#57)
- Natural mask making (starting from material collection to work in couples) (#52)
- Mindfulness (10') (#13)
- Circle time (small groups)
- Gratitude diary (#59)

DAY 3

To tune into the enlarged group:

- Opening circle all together
- Free dance (20') + sentence to the friend and hug + circle motto
- Ying bioenergetics (#11)
- Mindfulness (#13)
- Psychosomatic draw (#15)
- Circle time in groups of 4
- Dance as if you were... (#42)
- Emotional impulses (#43)
- Mindfulness (15') (#13)
- Circle time in groups of 4
- Gratitude diary (#59)



DAY 4

To go deeper into oneself

- Opening circle all together
- Free dance (20') + sentence to the friend and hug + circle motto
- Yang bioenergetics (#12)
- Body scan (#14)
- Psychosomatic draw (#15)
- Circle time in groups of 4
- Body sculpture and picture (#47)
- Polarities and body sculpture (#48)
- Improvisation (#50)
- Mindfulness (15') (#13)
- Circle time in groups of 4
- Gratitude diary (#59)

DAY 5

To take risks

- Opening circle all together
- Free dance (20') + sentence to the friend and hug + circle motto
- 3 rhythms of life (#45)
- Improvisations (#50)
- Chain improvisation (#51)
- Circle time in groups of 4
- Dance of my life (#46)
- SPT Stuck – situations I'm stacked in...feel it, represent it, solve it (#30)
- Massage and sensations (#49)
- Mindfulness (15') (#13)
- Circle time in groups of 4
- Gratitude diary (#59)



Suggestions for leading

Pay a lot of attention to the group energy and flow. Have several moments of check-in to see how it is going and if arrangements are needed.

Pay attention to all participants and how they behave. Put effort in getting people out of exercises

(scrolling emotions away and releasing possible feelings still in them).

Pay attention to engage the whole group in conversations or sharing – this can be too much for some people, especially in the beginning.

Check for the right music at the appropriate times.

Don't give interpretations about what emerge;

some people, especially in the beginning.

Check for the right music at the appropriate times.

Don't give interpretations about what emerge;

Don't give interpretations about what emerge;

Don't give interpretations about what emerge;



Variations

Not available



Notes

[illegible]

**Based on the
experience of**
Youth4youth
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A TOOLBOX FOR YOUTH WORK



The practices included in this section of the “Switch it on” manual are based on the practical experience of the partner organisations. They have been tested with several groups of young people and youth workers during the project implementation.

These practices include a detailed description of the flow, and some advice on how to implement them. We advise you to end each practice with a feedback round to check how the participants reacted to them and the impact it had on them.

On the side of each practice, there is a “quick to read” guide to help the reader quickly search what they need.

The practices we propose focus on reinforcing the body, the mind and the heart of participants, following the 3 pillars concept of Emotional Intelligence, explained in the document “Emotional Intelligence in Youth Work”.

The practices are listed in numerical order.



TOOLBOX

Practices list

Number	Practice title	Body	Mind	Heart	Time request (min)	Age group
1	Silent Dialogue	●	●		20	6+
2	Status Party	●			30	12+
3	Status Switch	●			25	12+
4	Speed Dating		●	●	35	12+
5	I'm a Tree	●	●		20	6+
6	Comfort Zone	●	●	●	25	12+
7	Appreciation Train		●		35	12+
8	Calling Facts		●		20	12+
9	Museum Of Emotion	●	●		45	12+
10	Story Telling		●		25	12+
11	Bioenergetic Yin	●			50	All
12	Bioenergetic Yang	●			50	All
13	Psychosomatic mindfulness	●	●	●	60	All
14	Psychosomatic Body Scan	●			20	15+
15	Psychosomatic Drawing	●	●	●	20	All
16	3 Sounds Meditation	●	●	●	30	All
17	Evolution Meditation	●	●	●	50	14+
18	Vowels Exercise	●		●	30	13+
19	Consciousness of Senses	●			30	All
20	Sound of the Heart	●		●	15	All
21	Arising Images	●			25	6+
22	Walk & Talk		●		90	All

Number	Practice title	Body	Mind	Heart	Time request (min)	Age group
23	Drop-in	●	●	●	15	All
24	Qi Gong Self-Massage	●	●		15	All
25	Duet	●			30	All
26	Emotion Cards			●	10	All
27	Happier Now		●	●	20	All
28	Heart-Focused Breathing		●	●	15	All
29	Silent & Blind Exploration	●	●	●	65	All
30	The Stuck	●			50	All
31	Moulding My Emotions	●	●	●	90	All
32	Imagine		●		60	18+
33	Who am I		●		45	16+
34	Self-esteem Quiz		●		30	16+
35	Assessing Emotional Intelligence		●		30	16+
36	My Johari Window		●		20	16+
37	Ugly Duckling		●		45	13+
38	Emotional Competence Framework		●		20	15+
39	Daily Emotion Diary	●	●	●	10	13+
40	In The Moment	●	●		5	13+
41	Meditation on Breathing	●	●	●	10	6+
42	Dance as if you were...	●			20	10+
43	Emotional Impulses	●	●		20	10+
44	Walk to the other person as if	●		●	30	14+
45	3 Rhythms of Life	●			30	10+
46	The Dance of My Life	●		●	45	10+

Number	Practice title	Body	Mind	Heart	Time request (min)	Age group
47	Body Sculpture and Picture	●			15	16+
48	Polarities and Body Sculpture	●	●		30	16+
49	Massage and Sensations	●			30	10+
50	Theatre Improvisations	●	●	●	15	16+
51	The Chain	●	●	●	30	16+
52	Natural Mask Making	●			45	12+
53	Tree Emotions		●		30	12+
54	Work with Power Animals		●	●	20	10+
55	Ritual in Nature	●	●	●	30	12+
56	Silent Walk in Nature		●	●	30	All
57	Blindfolded Walk & Exploration	●	●		20	12+
58	Value-Based Living		●		90	16+
59	Gratitude Diary		●	●	10	All
60	Compassionate Letter	●	●	●	45	All
61	Personal Boundaries	●			60	All
62	Shadows into the Light	●	●	●	30	14+
63	Blind Massage	●			25	6+

Silent Dialogue



Overview

To express emotional reactions in your body.



Description and flow

Invite the participants to form pairs and decide independently who starts first.

The person who starts represents a freeze-frame, the partner responds by forming another freeze-frame related to the one created by the first person.

Then the first person gets out of his own freeze-frame and improvises a new freeze-frame. The activity goes on following the scheme A-B-A-B etc.

Forming, reacting and resolving freeze-frames creates a silent dialogue.



Use of music or suggested music

Music can help participants to be calm and be inspired. However, it might influence the dialogue and the emotions.



Supplies and materials needed

None



Transition

None

Duration

20 min

Age group

6+

Number of participants

2+

Essential oil

Patchouli

Main focus

- ☒ Body
- ☒ Mind
- ☐ Heart



Suggestion for leading or special needs

Invite the participants to act in silence and to follow what is raised inside them, instead of thinking about the following freeze-frame.



Variations

The activity can also be used by giving participants a specific topic to work on (for example, anger, friendship, love, etc.).

It is also possible to move into a "Group Dialogue" or switch several partners around.



Needed competences of youth worker

None



Based on theory or connected to article

Article #15 - Playing field of the theatre

Article #13 - Emotional and Physical memory



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

Jugendkulturarbeit
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.....
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Status Party



Overview

To get to know and differentiate between different status levels, physically representing them.

To internalise roles and status;

To increase self-perception and self-awareness, as well as perception of the group.



Description and flow

Status is an important design element in the interaction of different characters in theatre work.

Participants learn how to use their body language, specifically exercising it to differentiate the roles they play. They internalise the term 'status' and apply it actively.

Leading instructions:

Before you start, you need to introduce to the participants the meaning of status in theatre:

In theatre work, status refers to the power gap in the relationship between two stage characters. A character with high status behaves in a dominant way over a character with low status. A figure with low status is subordinated to the person with high status, adjusting their actions to the others. The current status of the characters is recognisable by the body language, action, voice, posture, breathing, touching others, touching your own body, appropriateness and speech of the actors. Status is something you do, regardless of your social status.

Duration

30 min

Age group

12+

Number of participants

5 - 7

Essential oil

Wild Orange,
Rosemary

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

For this exercise, you will need an audience and maximum 7 people on the stage. In the room where you do this activity, decide where are the areas for the stage and the audience. This can be imaginary if you don't have a real stage. The facilitator prepares folded pieces of paper which are numbered from 1-7. The seven people on the stage who will act out the improvisational theatre pick one paper each. The numbers on the piece of paper should be hidden, and once taken, should not be revealed to anyone else after the participants open them.

The audience or the group choose a special occasion for the scene that will be improvised, e.g. a Birthday Party. Then the volunteers go back off the stage and enter the stage one by one in any order and act according to their level of status.

E.g. if a person picks the number 7, which is the lowest status, the person should act based on the points: very low; talking slowly, quietly and making themselves smaller. If a person picks the number 1, which is the highest status, they can make themselves very big, talk loudly, touch others etc.

The audience must guess who has which level of status. They should observe the actors based on their adjustments of posture, speech, appropriateness etc. and decide if they are in a high or low status.

When the scene has finished, the audience makes their guess who was playing which status.

Switch groups and give everyone the chance to go on stage.

At the end you can discuss and talk about status in real life, or in movies they know. E.g. who is high or low status between: Batman and Robin, Bud Spencer and Terence Hill, Doug and Carrie, Spongebob and Squidward.

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



Use of music or suggested music

No music needed but can be used based on which occasion is chosen for the scene.



Supplies and materials needed

Numbers on folded pieces of paper.



Transition

For preparation, explain the meaning of status. Give everyone the chance to practise different statuses through a "room walk".



Suggestion for leading or special needs

None



Variations

The location and situation of the play can be changed at will.



Needed competences of youth worker

None



Based on theory or connected to article

Article #15 - Playing field of the theatre

Article #13 - Emotional and Physical memory



Notes

[illegible]

**Based on the
experience of
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Status Switch



Overview

To internalise roles and social status

To get to know and differentiate between different status levels, physically representing them

To represent and use status

To increase self-perception and self-awareness, as well as perception of the group.



Description and flow

Status is an important design element in the interaction of different characters in theatre work.

Participants learn how to use their body language, specifically exercising it to differentiate the roles they play. They internalise the term 'status' and apply it actively.

Leading instructions:

Before you start you need to introduce to the participants the meaning of status in theatre:

In theatre work, status refers to the power gap in the relationship between two stage characters. A character with high status behaves in a dominant way over a character with low status. A figure with low status is subordinated to the person with high status, adjusting their actions to the others. The current status of the characters is recognizable by the body language, action, voice, posture, breathing, touching others, touching your own body, appropriateness and speech of the actors.

Duration

25 min

Age group

12+

Number of participants

2+

Essential oil

Clove

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

Status is something you do, regardless of your social status.

Everyone chooses a partner. Decide who is A and who is B. Stand in front of each other with a distance of approx. 3 metres. Person A is starting with low status, B with high status. When the scene starts, they come towards each other and meet in the middle. While walking to the middle, they already walk in their level of status. When they meet in the middle, they improvise a dialogue (to make the dialogue process easier to improvise, they can decide on roles before they start e.g. mother and daughter, wife and husband, boss and employee etc).

After a few minutes of dialogue in the middle, A and B have to switch places while they are talking/acting. Now A is standing in the place where B was standing. While switching sides, they also switch the level of status. A now turns into high status and B into low status. Continue the dialogue for a few more minutes until it naturally finishes (or there is an open end) and exit the scene.

It is important that when they switch status, they don't switch roles. E.g. A is low status and playing the daughter, B is high status and playing the mother. When they switch status in the middle, Person A continues acting as the daughter but now with high status and Person B acts as the mother now with low status.

At the end, you can discuss and talk about how it felt to be in low and high status.

Can they relate this situation to their real life?
Does this remind them of any other situations in real life?

You can also talk about status in movies they know. E.g. who has high or low status, Teacher and students, Boss and employee, Batman and

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Robin, Bud Spencer and Terence Hill, Doug and Carrie, Spongebob and Squidward.



Use of music or suggested music

None



Supplies and materials needed

None



Transition

None



Suggestion for leading or special needs

Ask how it felt to change status while continuing to act the same characters. Ask if they could change status in real life e.g in a conversation or a fight?



Variations

The place and situation can be suggested by the audience.



Needed competences of youth worker

Knowledge in theatre education



Based on theory or connected to article

Article #15 - Playing field of the theatre

Article #13 - Emotional and Physical memory



Notes

This image shows a vertical sheet of white paper with horizontal grey ruling lines. At the top right corner, there is a faint, stylized illustration of a lightbulb with rays emanating from it. The rest of the page is blank except for the lines.

**Based on the
experience of**
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Speed Dating



Overview

To be aware of oneself and others.



Description and flow

Invite participants to create pairs and decide who is A and who is B.

Partner A poses a question to B and B has one minute for the answer.

Then switch. While the person is talking, the other person can only listen without any comment or reply. Some examples of questions that could be asked:

- How are you today?
- What do you like to do?
- What makes you angry?
- What makes you happy?

After a while, they can switch partners.



Use of music or suggested music

None



Supplies and materials needed

None



Transition

None

Duration

35 min

Age group

12+

Number of participants

6 - 20

Essential oil

Topical blend,
Juniper berry

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart



● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●



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Article #13 - Emotional and Physical memory



Typology of work

- Category

- _____

Level of action

- Based on the experience of**

• • • • •
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I'm a Tree

#5



Overview

To be aware of others and to express emotional reactions.



Description and flow

Create a circle and invite one person into the middle of it. The person will start the activity representing a state of mind, an emotional state or a situation. It must be something which is his/her own choice.

For example, they represent a mum with a baby: "I am a happy mum who has just had a baby". Another person joins in and represents something that relates. For the "happy mum" example, "I am a nurse in the hospital taking care of the mum" and taking up the position to represent the nurse.

A third person comes along and poses something else relative there. In our example: "I'm the father cuddling the baby".

Then the first two people leave the picture. The third person stays and repeats aloud what he/she is representing to the group.

A second round start from this person. Another person gets in starting from the new scene "a father cuddling the baby" and adds a new element.

A different third person continues and completes the scene. Again, the first two people who entered the scene leave and the third one repeats loud what he/she is representing and the activity continues...

Duration

20 min

Age group

6+

Number of participants

6-25

Essential oil

Spearmint,
Cinnamon

Main focus

- ☒ Body
- ☒ Mind
- ☐ Heart

Use of music or suggested music

None

Supplies and materials needed

None

Transition

None

Suggestion for leading or special needs

Suggest people to avoid using "objects".

The preference is to focus on situations, emotions, etc.

Invite the group to observe carefully the postures of the people in the group.

Variations

There can be more than 3 people in the circle.

The whole group can join the picture.

Needed competences of youth worker

None

Based on theory or connected to article

Article #15 - Playing field of the theatre

Article #13 - Emotional and Physical memory

Notes

Typology of work

- ☐ Small groups
- ☒ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

Jugendkulturarbeit
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.....
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Comfort Zone



Overview

To be self-aware and aware of others; to set their own boundaries.



Description and flow

Participants form pairs. Decide who is Person A and who is Person B. Stand opposite each other at far ends of the room.

"A" and "B" stand facing each other making eye contact.

Person "A" starts walking very slowly towards Person "B" and keeps the eye contact all the time.

Person "A" keeps walking as long as they feel comfortable with the distance from Person "B".

When "A" feels they have reached a comfortable position, they stop and stand there for a little while, maintaining the eye contact.

"A" can also adjust the distance by taking some steps backwards or forwards. The whole time, they keep eye contact.

The first part finishes, go back to the starting positions again, and it is the turn of Person "B" to do the exercise.

Person "B" does the same process.

The third time, they start walking at the same time towards each other. Now both must find the 'right' distance between each other.

Duration

25 min

Age group

12+

Number of participants

2+

Essential oil

Terra Shield

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

Use of music or suggested music

None

Supplies and materials needed

None

Transition

None

Suggestion for leading or special needs

The leader can invite participants to observe some aspects that arose using specific questions:

"How do you feel when walking towards each other?"

"Did A choose a different distance to B than B to A?"

"How was it to keep the eye contact?"

"What do you feel when the distance changes?"

"If you did this exercise many times, do you think the distance would change?"

"Think about why you chose this distance. Does it have anything to do with your mood or e.g. your relation to the other person?"

Variations

None

Needed competences of youth worker

None

Based on theory or connected to article

Article #15 - Playing field of the theatre

Article #13 - Emotional and Physical memory

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Appreciation Train



Overview

To learn how to properly communicate in a positive way.



Description and flow

People form two rows facing each other, so each person has a partner. One row starts. People in the first row have 1 minute to tell all the good things they know and feel about the person in front of them. The person in front, from the other row, just listens and receives, welcoming what arrives. After one minute, the other person takes a turn. After that, one row shifts one seat down, and the method continues with a new partner.



Use of music or suggested music

None



Supplies and materials needed

None



Transition

None



Suggestion for leading or special needs

None

Duration

35 min

Age group

12+

Number of participants

6 - 20

Essential oil

Lime

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart



None



None



Article #15 - Playing field of the theatre

Article #13 - Emotional and Physical memory

[illegible]

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- Awareness raising
- Deepening

Based on the experience of

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Calling Facts



Overview

To learn how to make statements without judgement.



Description and flow

Participants form pairs and decide who is "A" and who is "B".

"A" and "B" stand in front of each other.

Invite participants to stand in a very neutral but stable pose, and to look into each other's eyes while talking.

Person "A" starts by saying a fact about person "B": "Your shirt is blue".

Person "B" responds with "My shirt is blue".

The statement needs to be very neutral. There must be no rating to the phrase. Avoid saying "Your shirt is beautiful". It should be said without emotion.

Switch after every statement. Take it in turns to say a fact about the other person.



Use of music or suggested music

None



Supplies and materials needed

None

Duration

20 min

Age group

12+

Number of participants

2 - 20

Essential oil

Rose, Cardamom

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart



Transition

None



Suggestion for leading or special needs

Possible questions to support participants self-reflection:

- "How was it to not use emotions while talking?"
- "Think about what we use emotions for?"



Variations

None



Needed competences of youth worker

None



Based on theory or connected to article

Article #15 - Playing field of the theatre

Article #13 - Emotional and Physical memory



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Museum of Emotions #9



Overview

To express emotions and to accept other people's expressions of emotion; to learn about the difference in expressions of emotion.



Description and flow

Two people work together as partners: Person A and Person B. Choose an emotion to work with. In this example it is 'fear'.

All persons A start the practice, as they are the museum director and they think about 3 pictures:

The first picture: What is your fear?

The second picture: The absence of fear from the first picture – what does it look like?

The third picture: How did you get to the second picture? What happened or what did you do, to come to the absence of fear?

Person A starts to build Person B into a statue that represents the first picture (What is your fear?).

How to build a statue:

Ask person B if they mind being touched!

The director has different ways to build statues. Some examples:

- give instructions: "Please rise up your left arm and make a fist"
- use an invisible string to move the body parts from the statue into the position you want

Duration

45 min

Age group

12+

Number of participants

6-20

Essential oil

Rose, Bergamot

Main focus

- ☒ Body
- ☒ Mind
- ☐ Heart

- show the figure and the statue can mirror it
- build the statue by moving the partner with your hands, carefully taking the body parts and putting them into the right position.

All these building methods can be mixed as long as both people feel comfortable with the method.

The directors build the second and then the third picture. After every picture, there can be an exhibition where all the directors walk around and see the other statues.

Once Person A has modelled all three pictures, switch roles so Person B takes a turn at being the director.

By building these figures (e.g. of fear), people often get distanced from this emotion and it is easier to think about it and work with it. By seeing the other statues, they will learn and see about other people's fears and options for working with them.



Use of music or suggested music

Music can be used



Supplies and materials needed

None



Transition

None



Suggestion for leading or special needs

For debriefing:

The leader can invite participants to debrief the activity. How did it feel to build or to be built by another person? Did they have any special moment during the activity? How was it to build your

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●



[illegible]

**Based on the
experience of**
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Story Telling



Overview

For participants to express their own emotions.



Description and flow

Participants walk randomly around the room, as if actors on a stage. The leader gives a situation e.g. "When I was happy" or "when I felt sad".

Participants continue walking around the room and start thinking about this situation. Anyone from the participants who wants to share their story stops walking.

They speak up to the "audience" (there is no need to have a real audience, but they should all speak to the same direction, as if there were an audience).

As soon as someone stops walking and starts to share a little memory, all the other participants must freeze where they stand and move their head/gaze to the speaker.

When the speaker finishes talking, they can start walking around the room again. Then everybody else can also walk again.

It can happen that nobody wants to share a memory or a story related to particular situations given by the leader. This is also OK because, even though they are not sharing with others, they are thinking about this situation while they are walking.

They have pictures in their mind which will increase their creativity.

Duration

25 min

Age group

12

Number of participants

6 - 20

Essential oil

Rosemary

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart

You can also tell them to make up stories. So, the others never know if it really happened or if it's made up.

This will help them to open up and share anything without being afraid of judgements.

Debriefing:

After this exercise you can ask them how it felt to share the stories, or what kind of pictures they saw while someone else was sharing their story.



Use of music or suggested music

None



Supplies and materials needed

None



Transition

None



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

None



Based on theory or connected to article

Article #15 - Playing field of the theatre

Article #13 - Emotional and Physical memory

Typology of work

- ☐ Small groups
- ☒ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Bioenergetic Yin



Overview

Activate the body, stimulate the perception of it and its parts, stimulate the perception of energy in it, preparing the field/person to get into a mindfulness state, aiming at parasympathetic system activation.



Description and flow

The activity is composed of a series of movements that activate the flow of energy of the body.

After a brief introduction explaining the activity, the origins and the purpose, the exercises are proposed one after the other and closure is done with a brief session of mindfulness.

The main purpose of the activity itself: enter a state of awareness.

Introduction to the participants: "It is an activity with the energy in the body: with kind, pleasant energy connected mainly to the parasympathetic system.

The invitation is to stay with the movement of the body, not to direct the movements with the mind but to follow the flow as much as possible."

Energy = sensation. To start, invite participants to close their eyes and feel. "Do both eyes feel the same? Do they perceive differences between one eye and another?" etc.

Do the same with the hands: lift them in front of the face, feeling if they are different to each other

Duration

40 - 50 min

Age group

all

Number of participants

5+

Essential oil

Frankincense

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

(bigger, warmer, etc.). Then invite the participants to choose one and tighten and release it. "What is the feeling now?"

Presence, center. Invite participants to assume a grounding position with their feet at the same wide as their shoulders, arms a little open and palms facing up. Invite them to notice the sensations in the body, the feet on the floor and the breath. "Are you stable? Where do you feel your weight is? Are there tensions in your body?"

The "sea weed". From the grounding position, move the weight from one foot to the other, several times, like swinging from right to left and back again, connecting to the rhythm of breathing.

Invite participants to allow their arms to move, as if they were immersed in the sea and the current of water would move and caress them.

Leave them to enjoy the feeling for a few moments.

Grounding. Returning to the grounding position, invite participants to feel the body now and find a stable and comfortable position, noting the sensation of "staying on their own legs".

Tension and release. This is the basis of balancing and regulating the sympathetic and parasympathetic systems. Invite participants to feel the tension when they inhale, and to release it when they exhale. Then, increasing the intensity of the tension, invite them to stretch and release all the muscles of the body for a few seconds in the inhalation / exhalation. Bring attention to the moment of the sudden release of tension.

Mobilise their joints. Invite participants to mobilise all their joints, starting from the ankles, moving to the knees, hips, shoulders, wrists and neck.

Horizontal opening. Invite people to breathe by placing their hands in front of their tummy area

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

and open their hands when they inhale, as if they were inflating a balloon, returning to the starting position while exhaling. Repeat 3-4 times. And repeat for another 3-4 times by moving your hands first to the heart area and then on the forehead.

Global fountain breath. Collect the "water" (energy) from the front (not too low: get lower by bending your knees while keeping your back straight and without leaning forwards). Slowly pull the "water" up over your head and release it, like a fountain of water falling on your head and body.

Awareness. Invite participants to sit down and notice their breath, the energy, the limits of the body (the skin) in a slow melt, disappearing, in joining life. Let them remain silent for a few minutes (for the first few times) building up to 10-15 minutes if already advanced. Have them slowly reopen their eyes and regain contact with the room and the people around them, in a gentle way.

.....



Use of music or suggested music

No music - can be distracting from the process.

.....



Supplies and materials needed

A pillow to sit on at the end.

.....



Transition

Introduce this activity with a short explanation of where the exercise comes from. Close with mindfulness (consciousness).

.....



Suggestion for leading or special needs

Give time for people to feel and to recall their attention back to the body frequently. Avoid inviting them to compare and think back to their body's previous states as this can foster the state of mind instead of feeling.



Variations

Other exercises can be added (similar to the ones described) or some can be removed or prolonged in the session.



Needed competences of youth worker

It is important to have tried them out yourself a few times. Mindfulness leading.



Based on theory or connected to article

Article # 21 – The Gaia – Kirone project



Notes

**Based on the
experience of**

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Bioenergetic Yang



Overview

Activate the body, stimulate the perception of it and its parts, stimulate the perception of energy in it, preparing the field/person to get into a mindfulness state, aiming at parasympathetic system activation.



Description and flow

This activity is composed of a series of movements that activate the energy flow of the body.

After a short introduction (see below), the exercises are suggested one after the other and the closure is done with a short mindfulness session. The real aim of the whole activity is to get into a state of mindfulness.

Introduction: "We are going to work with the energy we have in our body. This time it is an energy that is a bit stronger than the previous (Ying) one; it is more masculine. Many times in our lives, we don't feel strong enough to express who we are, what we want, what we need or even to stop someone invading our space inappropriately.

This is the energy we need to get in touch with our strength, and to be able to "define" our space.

The invitation is to stay focused on the movement of the body; don't direct the movements with the head but follow the flow as much as possible".

Grounding. Participants assume a grounding position with their feet at the same width as their

Duration

40 - 50 min

Age group

all

Number of participants

5+

Essential oil

On Guard

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

shoulders, arms a little open and palms facing up. Invite them to notice the sensations in the body, the feet on the floor and the breath. Find a stable and comfortable position.

Tension and release. This is the base of equilibrium and regulation of the sympathetic and parasympathetic systems. Invite participants to feel tension when inhaling and release when exhaling. Then, increase the power and invite them to squeeze/tense all the muscles of the body for a few second while inhaling, and notice the release feeling when exhaling.

Breath of the master. Stand with eyes open and gaze to the front, arms out in front at shoulder level and inhale. When exhaling, let the arms fall down and back, bending the legs and squatting down; finger tips go close to the ground. On the inhale, swing the arms up again to shoulder level. Repeat 20 times, counting out loud together as a group.

Bringing up energy. Invite participants to use breath and hands together. Collect energy from above the knees, bring it up to the belly, then exhale and release tension. Bring the energy up to the chest and release, then up to the neck and release.

Release the defensive energy. Invite participants to bring energy up to the chest, and then open it out to the sides with both hands wide (as if they are pushing a wall). Recall it back, as if they are pulling a rope, and finally release the arms down again.

Then you can add the voice. Ask people to push their hands in front and to shout "AH" or "go away" or "NO". Invite them to feel the feeling after shouting, not to repeat it mentally but to get into the situation, shout and ...feel what's happened.

You can also invite them to imagine someone on their back, and they can use their arms to hit

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

behind them, with the elbows at shoulder level, shouting "Go away".

Invite them to use their own language.

Dignity. Closing the eyes, invite participants to put a hand on their heart and tell their own name: "I am....."and also you can add "I will not allow anyone to hurt me".

Global breathing of fall. Collect "water" (energy) from the sides (not too low, keep the back straight and don't lean forward) and pull it slowly up over the head and release it as a fountain of water falling on your head and body.

Consciousness. Invite the participants to sit and enter into a state of mindfulness. Invite them to feel the breath, the energy, the body edges (skin) is melting and disappearing...there is a feeling of being united with all of life. Invite them to feel the field, the surrounding, the atmosphere, which this exercise will create.

.....



Use of music or suggested music

No music - can be distracting from the process.

.....



Supplies and materials needed

A pillow to sit on at the end.

.....



Transition

Introduce the activity with an explanation of its origins and also its purpose.

.....



Suggestion for leading or special needs

Give time to people to feel, to recall their attention back to the body frequently. Possibly avoid inviting them to compare to previous states as it can be a way to send them back to thoughts rather than feelings.



Variations

Other exercises can be added (similar to the ones described) or some can be removed or prolonged in the session.



Needed competences of youth worker

It is important to have tried them out yourself a few times. Mindfulness leading.



Based on theory or connected to article

Article # 21 – The Gaia – Kirone project



Notes

**Based on the
experience of**

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Psychosomatic mindfulness



Overview

Get into a state of wellness and consciousness



Description and flow

Psychosomatic mindfulness is a way to get in touch with your body and with what is happening in your inner self.

To start: invite participants to sit in a comfortable position, which they can keep for a long time (straight back and legs crossed in front; it is better if the hips are higher than the knees; three parts of the body should touch the floor). Invite participants to close their eyes and to start observing their breath; leave the jaw slightly open, allowing airflow from there, too.

Then start to lead the "exploration": departing from the nose, the nostril, and invite participants to observe what is the feeling in the nose? If they can feel the air? If it is warm or cold? If they cannot feel anything? Or they feel something different? Always give two options (cold/warm, light/dark, etc.).

Move on to the root of the nose and to the head. Again, invite participants to note the feelings there. In between, give some space for silence, for participants just to notice things.

Then move on further to the throat, the chest, the stomach and the belly, and if appropriate, to the sex. Always give options of feelings that they can perceive, and always ensure some space for silence.

Duration

20 - 60 min

Age group

all

Number of participants

5+

Essential oil

Cypress

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

Then invite participants to perceive the breath filling all their body, expanding and contracting through the inhaling/exhaling of breath. Be aware of the edges of your skin, your own field, expanding even further, so that each person in the group starts to get in touch with other people's field in the room.

And more, invite them to perceive the field including the whole room and, furthermore, the field that includes the sounds, nature, whatever is around and then give them some silent space to perceive their feelings and their body.

Finally invite them, after some minutes of silence, to open their eyes and get in touch with what is in the room.



Use of music or suggested music

No, it can be distracting



Supplies and materials needed

A pillow



Transition

Introduce the activity with a short explanation of the exercise's origin and purpose. Some body practices such as bioenergetics can be good as well. Close with mindfulness (consciousness).



Suggestion for leading or special needs

Give participants time to feel what's happening inside. There should be open long silent spaces to allow them to notice. Do not be afraid about empty gaps. Start from just a few minutes for the first few times. Extend to one hour with more expertise, reducing the words when increasing the level.

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening



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This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. In the bottom-left corner, there is a large, faint, light gray watermark of an infinity symbol (∞).

Psychosomatic Body Scan



Overview

To define, locate and name energy blocks in the body.



Description and flow

The body scan is done in a sitting position (to be more present and avoid falling asleep).

Invite participants to find a comfortable position that they will keep for a long while. Ask them to close their eyes.

Using the basics of psychosomatic mindfulness, start by asking participants to notice the air entering their nostrils. Invite them to describe the feelings and sensations they perceive.

Follow step by step, following the breath connecting to the specific body parts you are focusing on by breathing into that area. The flow to follow in the scan is from nostrils, head, throat, chest, stomach, belly, sex (only in appropriate situations).

When they start describing, invite them to go further, describe more. Ask them about the colour they perceive, the material, the consistency etc. If it feels right, ask them to name the emotion they can perceive behind these points, if they can.

Step by step, follow the whole body. When finished, get into a state of mindfulness: invite participants to perceive the skin, the feeling on the skin, and the feeling of it melting with the whole. Perceive the breath expanding around,

Duration

20 min

Age group

15+

Number of participants

5 - 25

Essential oil

Clary Sage

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

over the skin and the personal field expanding and entering the others' space.

Leave them in this silent space for a good amount of time.



Use of music or suggested music

No, it can be distracting



Supplies and materials needed

A pillow



Transition

Introduce the technique with the basics of mindfulness. End with a psychosomatic drawing.



Suggestion for leading or special needs

Invite participants to share. When they do, support the sharing and go deeper with some more question.

Never be inductive, telling participants what they should feel.



Variations

Can be done for just one specific part of the body.



Needed competences of youth worker

Knowledge in leading mindfulness sessions and psychosomatic body scan



Based on theory or connected to article

Article # 21 – The Gaia – Kirone project

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Psychosomatic Drawing



Overview

Expressing sensations, feelings, even emotions



Description and flow

'Psychosomatic drawing' is an activity that allows participants to express what they are feeling in a different way than using words. Sometimes it is easier to express yourself with a language that is intuitive and non-verbal.

It is not an art essay; it's an expressive space that welcomes whatever kind of expression comes. There is no judgement at all, and it is not a psychological test; no comment, grading or interpretation is given to it afterwards.

The drawing arises from the body's perception and the emotions that surface after certain exercises of awareness (mindfulness, body scan, dance, sounds, bioenergetics etc). This method works best when it is done in a space of freedom and without judgement.

There are no specific schemes: the participants must be free to express what they feel.

The only one instruction is that the drawing should have a human shape – any kind of human shape.

After a programme where participants experience some other practices of awareness, invite them to "Draw what you feel inside yourself using all

Duration

20 min

Age group

all

Number of participants

5+

Essential oil

Lavander

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

the space on the paper - or even more space if you feel that you need it. Maybe you can start by tracing a silhouette of your own body, filling it up with the sensations that you experienced during the practice. Use the colours provided as you feel right."

Suggest that they draw both "positive and negative" feelings: those they liked and those they would have liked to get rid of. Suggest also that they add some words describing the feelings, connected to the different parts of the drawing that they coloured.

When they have finished, invite them to share in small groups or in the main circle. Remember there must be no judgement or interpretation from others.

In cases where a participant did not draw the shape of a body but drew something else instead, ask them what they drew and even if they feel their other shape has a body, head and so on.



Use of music or suggested music

Soft or meditative music



Supplies and materials needed

A4 papers (or bigger if you want),
colourful pencils



Transition

After the psychosomatic body scan introduce this drawing activity. Give space for participants to share with others in small groups. Close with circle time.

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

Suggestion for leading or special needs

Underline to participants that it is not an art competition; it is just an opportunity to describe what's happening inside themselves in a different way, sometimes in an even easier way than speaking.

Remind them that they should draw the body shape using the whole paper.

Variations

As body scan can be done either on the whole body or on just a part of it, also the psychosomatic drawing can do this.

Needed competences of youth worker

Nothing specific apart from being able to lead a body scan

Based on theory or connected to article

Article # 21 – The Gaia – Kirone project

Notes

This image shows a vertical sheet of white paper with horizontal grey ruling lines. In the upper right corner, there is a faint, light-grey pencil drawing of a lightbulb. The rest of the page is blank except for the lines.

**Based on the
experience of
Youth4youth
Italy**

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info@youth4youth.it

3 Sounds Meditation



Overview

To activate the voice and verbal expression;
to feel the body through vibration



Description and flow

This is a practice where the voice is used to support people to get into a deeper silence, to relax the body, to revitalize the energies and to reduce stress.

Using the audio (http://www.benessereglobale.org/audio/3suoni_indicazioni.mp3) participants can start use their voice according to the instructions (at the moment just in Italian).

"Now, make a sound which makes your entire chest vibrate"

"Now, make a sound which makes all your head vibrate"

"Now, make a sound which makes your entire belly vibrate"

"Now, make a sound which makes all your belly, chest and head vibrate"

"Now, make the same sound with your mouth closed".



Use of music or suggested music

Use the audio you can find here – translate the words

Duration

30 min

Age group

all

Number of participants

5+

Essential oil

Frankincense

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

http://www.benessereglobale.org/audio/3suoni_indicazioni.mp3



Supplies and materials needed

Music, a pillow to sit on, mp3 player and speakers



Transition

The exercise can be run independently



Suggestion for leading or special needs

Just use the music and suggest participants keep their eyes closed.

One opportunity is to do it in couples, sitting back to back, which is a way to amplify the vibrations.



Variations

None



Needed competences of youth worker

None



Based on theory or connected to article

Article # 21 – The Gaia – Kirone project



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

Based on the experience of

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Italy

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Evolution Meditation



Overview

To move the body, in order to melt tensions, removing blockages of the spine, releasing energies.



Description and flow

This exercise should be done with eyes closed. It is better if it is done in the second part of the afternoon.

It is divided into 5 stages, with different background music for each stage. It's important to keep the eyes closed (if available use eye masks) and to lead the attention to the inner part, letting go of what is happening around you.

1. First stage: (2 minutes)

the music starts, listen to the body, stretch it, and reduce any tension.

2. Second stage: (10 minutes)

let the body shake, finding its rhythm with the music. The shaking has to start from the feet and from the hips, moving from back to front. The shaking should happen on its own, nothing else. This increase the body's energy.

3. Third stage: (12 minutes)

when the music changes, start moving your body freely, according to the new music. Just leave the body space to express itself, whatever it wants to express.

Duration

50 min

Age group

14+

Number of participants

5+

Essential oil

Frankincense

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

4. Fourth stage: (12 minutes)

sit down, back straight, and just allow the music to produce whatever effect on your body happens. Just observe what's going on inside and outside the body.

5. Fifth stage: (12 minutes)

lay down and release all tensions that are still in your body. Stay still (and this means still!!) till the bells signal the end of the meditation.

Use this music:

<http://www.benessereglobale.org/audio/evolution.mp3>

The advice is not to interrupt people during the meditation. Leave them to do what they do. Only intervene if there is a health or safety need.



Use of music or suggested music

<http://www.benessereglobale.org/audio/evolution.mp3>



Supplies and materials needed

A pillow for sitting during the third stage



Transition

Just introduce the meditation. At the end, allow the participants to leave silently.



Suggestion for leading or special needs

Once the meditation starts, check that people are not hurting each other by dancing.

Don't interrupt or interact with them.



Variations

None

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



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**Based on the
experience of**
Youth4youth
Italy
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Vowels Exercise



Overview

Feel the body and get in touch with the body's energy



Description and flow

The activity supports the body's perception.

Stand with your eyes closed. Invite participants to start by saying "aaaaaaa".....for a long while, in a continuum that seems like a song. Invite them to put one hand on the part of the body that they can feel is vibrating.

Then invite them to produce a "eeeeeeee" sound, the same as above. Then continue with "iiiiii", "ooooooo" and "uuuuuuu".

Each time, invite them to move their hand to the part of the body that they feel is vibrating.

Then invite them to stand still with the vibration of the body, which continues even longer than the sound. They enter a silent space for a while.



Use of music or suggested music

None



Supplies and materials needed

None

Duration

30 min

Age group

all

Number of participants

5+

Essential oil

Lavender

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart



Transition

After the activity, close the session with some minutes of mindfulness



Suggestion for leading or special needs

None



Variations

It's also possible to invite participants to use their body to represent the vowel, forming the A, E, I, O, U with hands, arms, legs.



Needed competences of youth worker

A bit of meditation practice



Based on theory or connected to article

Article # 21 – The Gaia – Kirone project



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Italy

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Consciousness of senses



Overview

Helps to open and discover the senses more deeply; supports participants to realise how much their body's senses are underused.



Description and flow

This activity focuses on the senses, how much we use them and at what level.

You can suggest different parts:

1) Listen to the sounds around you –

coming from nature, or from the city. Feel yourself transparent and empty; the sounds just get into you and cross through you. Do not focus on any specific sound or noise, just stay open to what comes.

2) Smell and touch –

the air, your fingers, the mint, the sage etc. Ask participants to close their eyes. Pass among the group a small sprig of mint or sage, inviting them to touch, to understand what it is and then to smell their fingers, describe the smell they can perceive.

3) Taste the raisin –

with their eyes closed, invite participants to taste a raisin, slowly, one by one, chewing slowly, feeling the taste. Reflect: in which part of the tongue can you taste it? What taste is it? What feeling does it give?

Duration

30 min

Age group

all

Number of participants

5+

Essential oil

Oregano, Basil

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

Use of music or suggested music

No, as you need to be able to hear the sounds in the first part.

Supplies and materials needed

Pillow to sit

Transition

Close the session with a moment of mindfulness

Suggestion for leading or special needs

You can use sounds reproduced by mp3 player.

Prepare sprigs of mint and sage, and other materials to touch and smell.

Prepare raisins, crisps, chewing gum – have enough options to face all possible refusal from young people!

Variations

It's possible to decide which sense you want to work on and the sequence; you can make it as creative as you want.

Needed competences of youth worker

Having tried the exercise sometimes themselves

Based on theory or connected to article

Article # 21 – The Gaia – Kirone project

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☐ Awareness raising
- ☐ Deepening

Based on the experience of

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Italy

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Sound of the Heart



Overview

To feel and open the heart; to feel deeply



Description and flow

The sound of the heart is an easy technique, which aims at opening the heart.

Invite the participants to close their eyes and to put one hand on the heart. Then ask them to make a sound to create a vibration on the heart; a sound like a prolonged “aaaaaa”.

Invite them to open to the sense of lovingness, and acceptance of others.

If someone expresses their incapacity to feel the heart, or they “feel nothing”, invite them to evoke nice moments from their past and to breathe more deeply into the heart, opening the chest, feeling how the heart is opening more and more, feeling the smiling of it, its lightness.



Use of music or suggested music

None



Supplies and materials needed

Pillow to sit on



Transition

Close the session with a mindfulness moment and sharing

Duration

15 min

Age group

all

Number of participants

5+

Essential oil

Geranium,
Lavender

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart



Variations

Needed competences of youth worker

Based on theory or connected to article

Notes

[illegible]

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

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- Awareness raising
- Deepening

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Arising Images



Overview

To connect the smell of an essential oil with memories and emotions



Description and flow

Allow 5 mins for explanation and about 20 mins for the whole exercise.

The exercise is carried out in pairs, so you would need an even number of participants.

Preparation:

Choose two sets of 4 mixed oils based on the following criteria: 1 citrus, 1 herb, 1 flower, 1 blend. Put participants in pairs and ask them to bring a notebook and a pen.

One person is blindfolded (A) and gives their notebook to the other person (B). Person B, with the notebook, gives an oil to the blindfolded person A, without saying the name of it.

Person B notes down the reaction of partner A to the smell, the memories, emotions and associations arising from the smell.

Everything is recorded for each oil.

After all 4 oils have been smelled and the responses recorded, the roles change and the process starts again for the other partner, using a different set of 4 essential oils.

At the end, give a little time for partners to share, reflect and go back to the oils if needed.

Duration

25 min

Age group

6+

Number of participants

even, minimum 2

Essential oil

see description

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

The exercise can be closed with a little explanation of how the sense of smell functions.



Use of music or suggested music

Soft in the background



Supplies and materials needed

Essential oils, notebooks, pen



Transition

Before starting this practice, you can do an exercise to divide people into pairs and exercises supporting the connection between the body and the mind.



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

Clear, structured, precise introduction of the exercise. Some previous knowledge about essential oils, and how the sense of smell functions.



Based on theory or connected to article

Article # 36 - CPTG essential oils and emotions



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☒ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Walk & Talk



Overview

This walking activity allows participants to exchange facts, to explore what lays behind the emotional level, and while talking and listening to others, to empower themselves.



Description and flow

STEP 1:

In a plenary session with the whole group, collect issues or situations that participants want to improve. They should be ready to work on them with an active and open approach in a group of 3 - 4 people (while walking and talking).

STEP 2:

Participants visualise the "hottest" topic or issue they want to discuss with others, by writing it or drawing it on A4 paper and shortly sharing it with others.

STEP 3:

Create groups of 3 participants using the approach: either those interested in the topic they have or if they feel a need to talk to this person.

STEP 4:

Explain what will happen during the walk. In each group, there are three roles:

- one participant will talk about his/her issue,
- a second participant will listen and ask questions,

Duration

90 min

Age group

any

Number of participants

9 - 30

Essential oil

Ylang Ylang

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart

- the third participant will observe the person talking and focuses on the way they look and feel to give feedback (eg, 'I saw shock on your face when you were talking about...').

Introduce "peer coaching", as one of the approaches, or some principles from the "Way of council" (Talk with intention and Listen with a heart). Stress the role of the "observer". The observer does not talk or ask questions but puts on the "Hat of emotions" and observes them in the other.

STEP 5:

After walking for 10 mins, there is a moment of feedback from the observer, who shares observations on the emotions that the talk raised. Allow a few minutes for this. After the feedback, participants change roles and continue walking talking on a different issue. The activity ends when all participants have talked about their issues.

STEP 6:

Return to the venue for a group plenary session and general debriefing of the exercise.

You can lead the debriefing following the "4F Structure":

1. Facts (How was the walk through the forest? What happened when walking & talking?)
2. Feelings (Any feelings to share? What have the observers felt? How was it for others?)
3. Findings (Did you realise something interesting or surprising? Do you want to share it with others?)
4. Future Steps (Any new ideas, next steps to share?)

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☒ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



Use of music or suggested music

None



Supplies and materials needed

A4 paper and markers to write down or draw the topics to discuss during the walk. The walk should be done in an accessible and quiet environment – ideally in nature with a minimum of traffic. There must be no extreme or narrow climbing paths.



Transition

None



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

Good facilitator and time management skills



Based on theory or connected to article

Article # 31 - The Way of Council



Notes

[illegible]

Based on the experience of

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Austria

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paola.bortini@limina.at

Drop-in



Overview

This exercise invites each person to explore what is going on in them in the present moment. How are you with your body, mind and soul/heart, here and now?

You can use this activity to start a session, to invite the group to show to each other how they are. The activity aims to:

1. get a feedback about where each person feels
2. to practice a moment of mindfulness



Description and flow

This exercise has 3 rounds and a closing round.

ROUND 1:

Participants sit comfortably, possibly with closed eyes, and focus on their breathing.

The facilitator asks questions about how they feel in this precise moment:

How does your body feel? in this moment, in this seminar room?

How does it feel to sit on the chair? Or the floor? etc.

Then, with some guiding questions, do a fast "Body Scan" starting with sensing the legs, and then going up to the head.

When the body scan is over – ask each person to give a non-verbal sign about it:

Duration

15 min

Age group

any

Number of participants

not relevant

Essential oil

Balance

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

Thumbs up = good, thumb in the middle = "so so", thumbs down = not good.

ROUND 2:

You continue asking participants how the mind feels:

How does your mind feel here and now? What occupies your mind right now?

What kind of thoughts? Are any thoughts passing by your mind? If so, let them flow, observe them from a distance.

At the end – ask each person to give a non-verbal sign about it:

Thumbs up = good, thumb in the middle = "so so", thumbs down = not good.

ROUND 3:

You now ask participants how they feel in the area between the heart and the stomach:

How is your feeling in the area between your heart and stomach? Any grumbling, tensions, excitement, good vibrations? Anything on your heart? What do you sense – is it pleasant/unpleasant...etc.

At the end – ask each person to give a non-verbal sign about it:

Thumbs up = good, thumb in the middle = "so so", thumbs down = not good.

Verbal Sharing & Closing:

Use the talking stick to let participants share what they want to say about the 3 rounds (how was it for you and what are the things you want to share).

.....



Use of music or suggested music

None

Typology of work

- ☒ Small groups
- ☒ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



Supplies and materials needed

A suitable talking stick



Transition

None



Suggestion for leading or special needs

None



Variations

You can also use cards with pictures while asking the same questions



Needed competences of youth worker

The facilitator should have the ability to ask fitting questions, to sense the group, and good active listening skills



Based on theory or connected to article

Article # 32 - Five Realms of Mindfulness



Notes

This image shows a vertical sheet of white paper with horizontal grey ruling lines. In the upper right corner, there is a faint, stylized drawing of a lightbulb made of simple curved lines. The rest of the page is blank except for the lines.

Based on the experience of

Limina
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Qi Gong Self-Massage



Overview

This activity helps to get energy for starting the day and to be able to concentrate better.



Description and flow

Participants stand in a circle. There is a short introduction about 'What is Qi gong and its effects on body, mind and soul'.

The facilitator explains the flow of the activity:

The practice starts with collecting and warming the person's energy by rubbing the palms of the hands together. Both arms are stretched out in front, at shoulder height.

PART 1 (this repeats 3 times in total):

tap/massage with the right hand on the inner side of the left hand, moving to clapping/tapping the hand from the inside to the outside going along the lines of Qi- Energy. Then going back to the chest – massage harder and continue the same with the right hand.

PART A:

As you come back to the chest, tap/massage along the Qi Gong lines, going down the belly and down to the legs. Go down the front side of the legs and come back through the inside of the legs then continue up to chest and start Part 1 again.

PART B:

Now tap/massage the sides of the body, starting

Duration

15 min

Age group

any

Number of participants

3 - 30

Essential oil

Ginger

Main focus

- ☒ Body
- ☒ Mind
- ☐ Heart

from the head, with both hands at the same time on the two sides of the body. Go down to both legs and up through the inside part of the legs again. Then repeat Part 1 for the last time.

PART C:

Tapping from the back of the head going all the way down the neck and back to the feet and coming back up through the inside part of the legs again. To finish, gently massage the belly – 3 circles around clockwise and then 3 circles the other direction.

At the end, collect the energy by closing your eyes, put both hands around your belly button, inhale with your nose and exhale with the mouth about 10 times. Then open your eyes and step out of the circle.



Use of music or suggested music

Soft "Qi gong" music or relaxing instrumental music.



Supplies and materials needed

Soft and relaxing instrumental music.



Transition

None



Suggestion for leading or special needs

None



Variations

If you want a longer activity, you can add face massage. Please see the suggested video: Michael Bijker, Yoga Lab <https://www.youtube.com/watch?v=6gPuWnCFN18>

Typology of work

- ☒ Small groups
- ☒ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☒ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



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Based on the experience of

Limina
Austria

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Duet

#25



Overview

This activity includes body movement that is based on awareness and body-based dialogue. It helps participants to become aware of the shared space and mutual influence.



Description and flow

Allow 10 - 12 min practice and 5 – 7 min for explanation and demonstration.

The exercise is carried out in pairs, so you would need an even number of participants.

The focus is on presence and awareness of your own body as well as on creating a shared space with the two bodies.

Start with a demonstration of the exercise and explain what you do in each sequence.

A and B stand opposite each other – ask participants to decide which is person A and B.

SEQUENCE 1

Let go of your thoughts

Become aware of your three dimensional shape

Invite a shared space and presence

Breathe deeply

SEQUENCE 2

Person A starts with offering a gesture ('letting come') and staying with it (pause). At the same

Duration

30 min

Age group

any

Number of participants

even, minimum 2

Essential oil

In Tune

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

time, B is witnessing A and sensing their own body as well as the shared space and the impact the movement of A has on them.

When the gesture of A has arrived, allow a little space of stillness (a pause) before B is 'letting come' a gesture. A holds their original gesture in stillness – A at this time is witnessing and sensing their own body as well as the shared space and the impact the movement of B has on them.

When the gesture of B has arrived, allow a space of stillness (a pause) before A 'letting come' a new gesture (and then pause).

Go on alternating this movement-pause-movement-pause-circle for at least 4 movements for each person.

SEQUENCE 3

After that, allow the alternating process to become more fluent with fewer pauses. The pause is still important but it can be reduced in length.

Stay present with your breath and the stillness in between movements.

Let the practice come to an end after 8-10 min.

Debriefing: allow 2 min for each person to share by answering the question: "What have you learned?"



Use of music or suggested music

None



Supplies and materials needed

None

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

.....



Transition

Activities suggested before this exercise: allow people to connect to their own space and get a deeper sense of their own body and space.

Afterwards: many connecting activities are possible

.....



Suggestion for leading or special needs

None

.....



Variations

None

.....



Needed competences of youth worker

Ability to hold a space of stillness and breath

.....



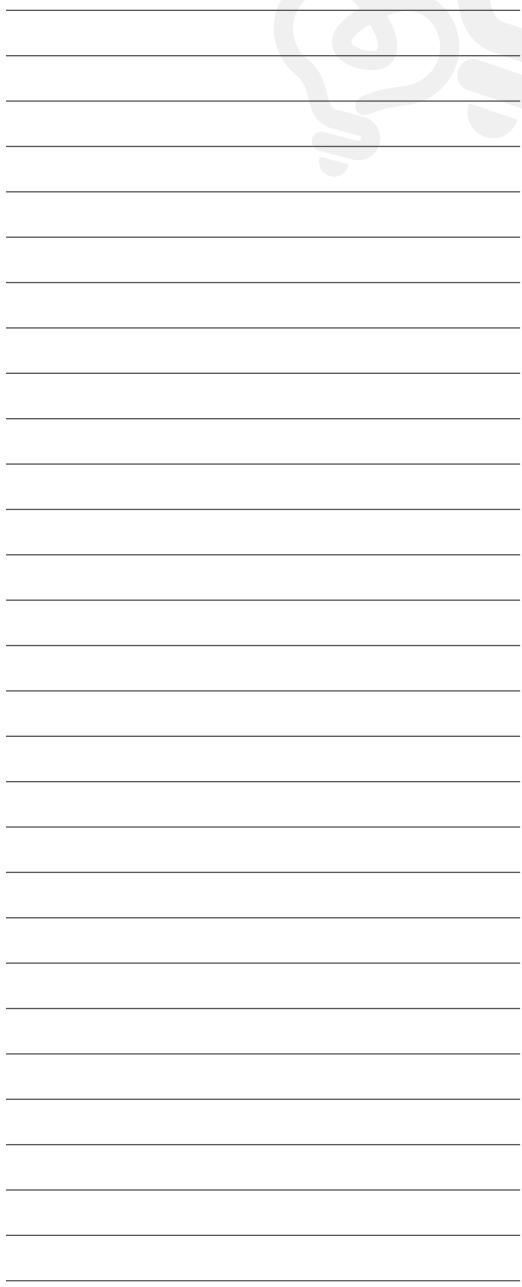
Based on theory or connected to article

Article #35 – Hayashi Social Presencing Theatre

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Notes



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Emotion Cards



Overview

To invite participants to reflect on an emotion that is blocking them; to work on it with the intention to transform the initial emotion, with the support of essential oils.



Description and flow

The cards lay face down on the table/floor.

Participants are invited to choose one that best expresses their current feeling. It can be a feeling they have and they want to strengthen, or a feeling they want to let go of or reduce.

Once they have chosen the card, they turn it around and read the name of the oil suggested. Then participants smell the oil indicated on the card.

You can give a sample of oil as the participants leave, together with a short explanation of the meaning of the oil.



Use of music or suggested music

soft and relaxing music



Supplies and materials needed

Emotion cards (available on request from the author of the activity) and essential oils

Duration

10 min

Age group

any

Number of participants

5 - 30

Essential oil

[see description](#)

Main focus

- ☐ Body
- ☐ Mind
- ☒ Heart



None



None



None



Previous knowledge of influence of essential oils on emotions



Article # 36 - CPTG essential oils and emotions



Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☒ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- Awareness raising
- Deepening

Based on the experience of

Limina
Austria

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Happier Now



Overview

This activity is a practice of gratitude. It literally floods your brain with serotonin and dopamine. Therefore, not only will you feel better straight away, but you also develop resilience to give more strength to deal with the annoyances we have in our life.

Aims of the activity:

- To strengthen the emotional immune system
- To learn enjoying bad and good moments in life
- To learn to stop saying, "I'll be happy when ..." and start saying, "I'm happy now because..."
- To learn turning unhappiness into happiness



Description and flow

Participants sit in a meditation posture or lay on the floor.

There are two situations that the practice can be applied: to learn it and to apply it in real life where needed.

1. For learning purposes:

Invite participants to recall a moment when a small annoyance was present, e.g. spilling a coffee, or breaking a glass. They could recall a more complex situation when a few small annoyances piled up: e.g. you are late and there is a traffic jam and you are squeezed into the bus/metro,

Duration

20 min

Age group

any

Number of participants

5 - 30

Essential oil

Helichrysum

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart

then you find out that you forgot your phone at home and then it starts raining and you are not prepared for it.

2. In real life the practice starts here, as the challenging situation has already presented itself in your life and there is no need to recall it.

In this moment, you sense the overwhelming feeling of stress starting and you feel completely out of control.

Then pause, and take a minute to imagine your life without that thing that is annoying you. So, imagine how your life would look without the bus/car/metro, or without the rain, or without the coffee.

It will start to become clear that you are surrounded by a series of "miracles". It is not about being happy about the annoyances, but to remind yourself of what life would be like without all these things.

This is the practice of gratitude, where you ask your brain to pause and appreciate something that is already in your life. To stop worrying and to focus on something that you already have, even if in this moment it is not functioning.



Use of music or suggested music

No



Supplies and materials needed

carpets or pillows for laying or sitting on the floor



Transition

None

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



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This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. In the bottom-left corner, there is a faint, light gray circular logo or watermark. The rest of the page is empty and white.

Heart-Focused Breathing



Overview

This activity helps:

- To align heart and mind;
- To gather inner resources and energy for the next steps;
- To strengthen resilience for future challenges;
- To create greater inner balance.



Description and flow

This activity can be done individually or in a group.

When in a group, the facilitator leads the practice by explaining the 2 steps:

Heart Focus:

Focus your attention on your heart area. Breathe a little deeper than normal. Breathe in for 5 or 6 seconds and breathe out for 5 or 6 seconds. You may find that placing your hand over your heart helps you maintain your focus there. Repeat 4 times.

Heart Breathing:

Now, imagine while breathing that you are doing it through your heart. Picture yourself slowly breathing in and slowly breathing out through your heart area. Repeat 4 times.

Maintaining your focus and breathing through the heart area leads you naturally into a state of ease.

When you are ready to proceed with the rest of your day, you will do so with more energy and

Duration

15 min

Age group

any

Number of participants

5 - 30

Essential oil

Rose

Main focus

- ☐ Body
- ☐ Mind
- ☒ Heart

resilience for future challenges.

The scientific term for this simple and quick tool is psychophysiological coherence.

When doing this activity for the first time, it can be useful to check with the participants how they feel after the practice and how they felt during the practice.



Use of music or suggested music

None



Supplies and materials needed

None



Transition

None



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

None



Based on theory or connected to article

Created by the HeartMath Institute



Notes

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Austria

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Silent & Blind Exploration



Overview

This activity helps participants:

- To perceive all their senses, due to obstacles or disadvantages (like not speaking and having their eyes closed);
- To reflect on changes in our perception of the outside world and reflect on how it changes and affects our behaviour;
- To practice guiding others;
- To practice some elements of mindfulness.



Description and flow

Explain the aim of the task to the group. There are two roles: a blind-folded person (the actor of the task) and a guide (who supports as needed).

Participants are divided in pairs. Their task is to explore the surroundings while walking in silence. In the first half of the walk, one participant is blindfolded and the other is the guide, then there is a time to "stop and switch" and they will swap roles (the guide will become blind-folded and vice versa). All pairs follow a facilitator who "leads" the walk and does the activities (touching trees, stepping on leaves, touching objects etc.) that the person being blindfolded is suggested to do by the guide. The walk is in silence even in the "stop & switch" time. The walk lasts 20 mins.

It is important to have one facilitator leading the way and a second one acting as a main observer. The observations should include notes

Duration

65 min

Age group

any

Number of participants

6 - 30

Essential oil

Geranium

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

on aspects which supported the participants to complete the task, blocked them, and to follow the process as a whole.

After all the pairs come back to the main seminar room, do a short feedback session 10 mins in pairs (how was it? what was helping/blocking me?). Debrief the exercise with the whole group in plenary, linking it to reality.

You can lead the debriefing following the “4F Structure”:

1. Facts

(How was the walk through the forest? What happened when walking & talking?)

2. Feelings

(Any feelings to share? What have the observers felt? How was it for others?)

3. Findings

(Did you realise something interesting or surprising? Do you want to share it with others?)

4. Future Steps

(Any new ideas, next steps to share?)

.....



Use of music or suggested music

No

.....



Supplies and materials needed

Blindfolds. An outside environment that is safe but still challenging - ideally an area of the training centre, where there are trees, stairs, etc.

.....



Transition

None

Typology of work

- ☒ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☒ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



None



None



Good facilitator and time management skills

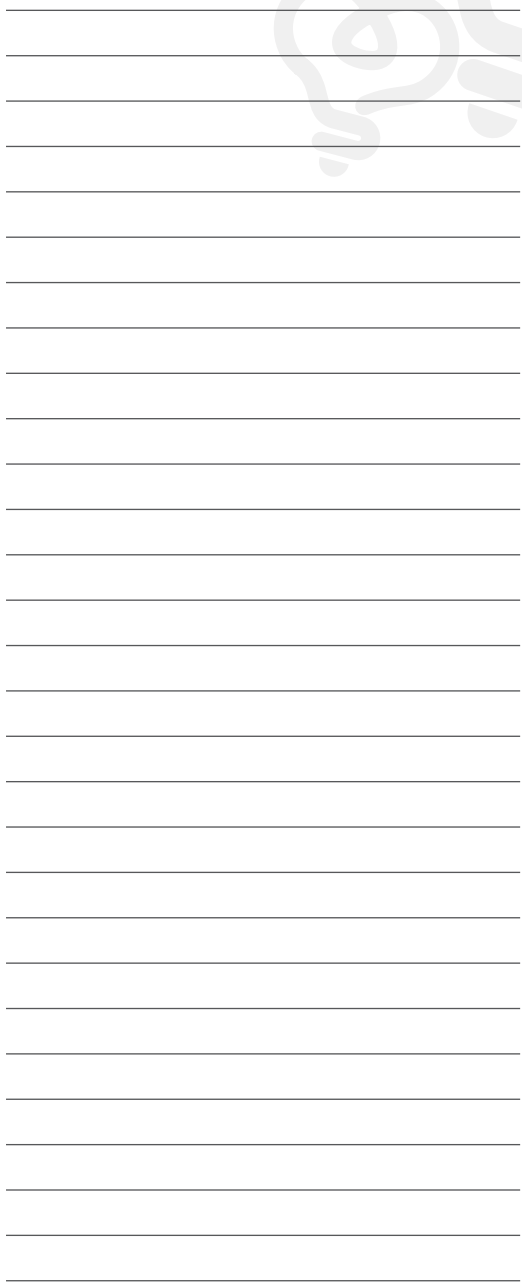


None



Notes

[illegible]



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The Stuck



Overview

Awareness-based body movement. This exercise helps participants to become aware of what your own 'stuck situation' looks like as a body expression; becoming aware that "stuck" is not sustainable and needs to move to something else.



Description and flow

Allow 10-12 min for explanation and a demonstration; and then approx. 40-50 min for the whole exercise.

This activity is done in small groups of five, and individually.

The main focus: presence and awareness on the body and of a difficult situation in life where the participant feels "stuck".

Start with a demonstration of the exercise and explain what you do in each sequence.

Participants sit together in groups of five. Participants do not interact, they just sit in a circle together. Each one is working with their own individual "stuck" issue. In the circle, they are invited to share with the other and witness each other's body expressions.

Sequence 1 - individuals sitting in group

Reflect on a place where you feel stuck, where there is an area of your life that feels stuck.

Allow that feeling of being stuck in that particular

Duration

50 min

Age group

any

Number of participants

5 - 30

Essential oil

Deep Blue

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

situation to come into your body as a shape or a gesture: embody your feeling of 'stuck'. Make it concrete and visible in the space. Let your body express this feeling.

Sequence 2 – shared in the group

First round: one by one share this shape with the others in your group. Become aware of your three dimensional shape. Breathe deeply. In the first round, the other participants just witness and observe what they see and feel. In the second round, the observations are reflected back to each individual.

Allow space/pause between each person as they show their 'stuck'.

Second round: For each person reflect briefly on what you saw or felt as a witness. Say one sentence each stating: "I saw..." or "I felt..."

Sequence 3 - individual

In parallel, each person practices a method to allow the 'stuck' to move.

Each person embodies their stuck shape (sculpture 1) and then allows that shape to move. When the movement ends, stop in a new shape (sculpture 2). Witness your three dimensional shape and where the movement starts.

Sequence 4 - group

In the group, each person shows their stuck again (sculpture 1), and this time allows it to move and end in a new shape (sculpture 2).

After each person has shared, reflect briefly together on what each person experienced doing the exercise and by witnessing the others.



Use of music or suggested music

No

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening



Supplies and materials needed

None



Transition

Activities suggested before this exercise: allow people to connect to their own space and get a deeper sense of their own body and space.

Afterwards: all sorts of connecting activities are possible.



Suggestion for leading or special needs

Focus on the breath and the need to move away from/out of the 'stuck'. Know that any 'stuck' will eventually transform.



Variations

None



Needed competences of youth worker

Clear, structured, precise introduction of the exercise. Ability to show an embodied transition from sculpture 1 to sculpture 2.



Based on theory or connected to article

Article #35 – Hayashi Social Presencing Theatre



Notes

[illegible]

**Based on the
experience of
Limina
Austria**

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Moulding My Emotions



Overview

To learn how to accept change and rejection in life



Description and flow

Prepare several different colours of clay, salty dough or even commercial play-doughs – although when working with smaller children, avoid commercial play dough, because it takes time to soften and that can cause frustration.

Each person should have enough dough to make a form that they like. There are no restrictions and no given topic - just whatever comes to their mind, and whatever they feel like expressing in the moment. After 10 minutes, the form is circulated around to the person on the left, and they can either upgrade, change or destroy the form.

This transferral process can cause many frustrations, because people are too attached to their creations or they don't like destroying the form they received from the previous participant.

Sometimes, young people do not like to be bound by time, while some others find safety in time limits. This is an opportunity for participants to learn about acceptance and change, and the longer they practise this exercise, the more tolerant they will become to other people and other forms.

The form should go from one person to another in the circle, with 10 minutes each, until it comes back to the first person. The more people you have in the group, the longer this exercise will last.

Duration

60 - 90 min

Age group

no limit

Number of participants

4 - 15

Essential oil

Melaleuca

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

When the sculpture comes back to the original owner, ask the group to share their emotions while looking at the form:

- Does it look nice?
- What does it represent now?
- Was it hard to watch it being demolished or changed?
- How easy was it for you to change the form that belonged to other people?
- Can you relate this exercise to some things in your life?
- Do you feel that you were in control?



Use of music or suggested music

Any music that has no lyrics.



Supplies and materials needed

Several different colours of clay, salty dough or even commercial play doughs



Transition

None



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

No specific competences needed



Based on theory or connected to article

Article # 45 - Emotional intelligence through art

Typology of work

- ☒ Small groups
- ☒ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

Based on the experience of

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Imagine



Overview

Empathy for people with disabilities



Description and flow

Ask the participants to get into a comfortable position; they can also lie down if they want. Give everyone a piece of paper and pencil – it will be used later in the method. Ask them to close their eyes and take a few deep breaths. Explain to them this will be a visualisation game. Leave them in a few moments of silence before starting to read the story.

Imagine yourself as an 18-year-old. You are at the prime of your life. Your body is strong and healthy. You are happy, because you have just finished your high school and you were accepted to the university you wanted to go. The summer is here, and you will go on holiday with your friends and your girlfriend or boyfriend. You have so much to live for. Your parents are so proud of you and they bought you an old small car just for you. You are at a party with your friends, there is loud music playing and you dance with a happy heart. You watch the sunset and hug your partner. Later in the evening you say goodbye to your friends and make your way home in your new little car with your partner. You talk about the evening that you just spent together and what you will do tomorrow.

At one point you make a sudden movement and there is a car in front of you! You push the brakes hard, but you cannot stop! You hear tyres squeal-

Duration

45 - 60 min

Age group

18+

Number of participants

2 - 15

Essential oil

Console

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart

ing and glass breaking. Everything becomes dark and the last thing you hear is a painful scream. You wake up in hospital. The doctor tells you that you have been in a coma for 2 weeks. They had to amputate your leg and your partner died in the crash. *the end*

Leave them for a few moments in silence and then say the bottom sentence.

You are still in the hospital and you will write a letter to your friends or family, explaining what is happening to you or in you (repeat this sentence 2 times).

...and leave them for 10 minutes or until everyone is finished.

When you see that they are finished you invite them to sit in a circle and ask them these questions:

- Which feeling you did you feel?
What sensation?
- Which feeling was felt the most and where do you feel it?
- Which emotions did you recognise in the letter or in your own body?

If someone wants to read their letter aloud, they are more than welcome to do so.

After this discussion, invite them to stand up and shake their bodies to de-role from the story. (You can also put on some light music and invite them to dance their feelings out).

.....



Use of music or suggested music

If you wish. We used Hans Zimmer – Time (Inception movie)

.....



Supplies and materials needed

None

..... 153

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



None



Be aware: the activity can be strong for some and can raise some existing trauma in participants.

Pay attention not to use it when you don't know about people's background.



None



Knowledge of participants



None



Who Am I



Overview

To learn how to see ourselves, how to play different roles, how to feel the group.



Description and flow

Participants sit on the floor, with meditation music in the background.

Give them paper with the following questions written on it:

1. Who am I?
2. What do my friends say about me?
3. What do my parents say about me?
4. What do my enemies say about me?

Explain to everyone that the results will not be shared with anyone if they do not want to. It's just for them. Let them try to answer honestly.

While they are writing, prepare the space in the middle of the room. Put different objects in the middle of the room, using stones, ball, rope, glitter, candle, piece of merchandise, banana, loud-speaker ... as many different objects as possible so they can identify themselves with them.

After approx. 10 minutes, invite participants to choose one of the objects you prepared for them. Ask them to walk around the space with the chosen object in their hand.

They should not think of this object as their object. This is an object of a fictitious person. While they are walking with this object, you guide them

Duration

30 - 45 min

Age group

16+

Number of participants

no limit

Essential oil

Wild Orange

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart

with the following questions:

- Whose object is that? / Who owns this object?
- What does this object mean to that person?
- Do you know that person?
- What's the name of that person?
- How old is that person?
- How does that person look?
- Is this a cheerful person or are they sad?

Something to think about: how do the 2

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

- Does this person have a sister or a brother?
 - What is this person doing in their life?
 - What stimulates passion in that person?
 - Does this person go to work?
 - Does this person have hobbies?
 - What is this person's belief in life?
 - What are this person's goals?
- Now tell everyone to start walking like this person (pay attention to walking style and behaviour). Suggest to them to use their voice as this person would and finally to be this person.
- Then begin exaggerating the moves of the person.
- When the participants are relaxed enough to identify themselves with this person, interrupt the process and invite everyone to go back to their previous question-and-answer sheets and answer the same questions once again, now as the new person they just impersonated (10min time):
- ### Category

 - ☒ Meditation
 - ☐ Theatre
 - ☐ Body Movement
 - ☐ Nature
 - ☐ Essential oils
 - ☐ Music/dance
 - ☐ Massage
 - ☒ Reflective practice
 - ☐ Sharing
 - ☐ Others
- ### Level of action

1. Who am I?
2. What do my friends say about me?
3. What do my parents say about me?
4. What do my enemies say about me?

When they are done with the answers, tell them to stand up and take the object with them walking around the room as a new person.

Give them the following instructions: Think about the relationship you have with this person and this person with you. This person wants to tell you something. Walk around in this space like this

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- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

- Awareness raising
- Deepening

new person until you find yourself. When you find yourself, your own ME in space, give yourself the item that you hold in your hand and a message that someone else has for you. This other person is your alter ego (give a brief explanation of what an alter ego is).

Once it is done, shake off the emotions to relax and breathe a little.

When they are finished invite them to sit in a circle and ask them these questions:

- Which feeling you felt?
- What sensation?
- Which feeling was felt the most and where do you feel it?



Use of music or suggested music

Any instrumental music with no lyrics



Supplies and materials needed

Paper and pencils, all kind of objects to be used for the second step



Transition

None



Suggestion for leading or special needs

Activities to be done before:

- Activities to relax and focus.

Activities to be done afterwards:

- Make sure people are able to go out of this mood. Use some stretching activities or 'shaking off' activities to go out of the role and out of the mood.



None



None



Article # 15 – The Playing Field of Theatre

Article # 13 - Emotional and Physical Memory

[illegible]

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Self-esteem Quiz



Overview

To be aware of your own level of self-esteem, to assess yourself and support the increase of self-esteem in others



Description and flow

Most of us will have come across a 'self-esteem quiz', perhaps during training or in a magazine.

Below is a typical example. Such quizzes can make us feel worse about ourselves than we did before.

Share with the participants a paper with negative statements (Table 1) and give them also a paper with an empty table (Table 2) on it.

Invite them to try to and find ways of asking these questions that are positive rather than negative and might therefore boost confidence.

When you see they are finished you invite them to sit in a circle and ask them these questions:

- How did you feel after first quiz?
- How do you feel after second part of the task?
- Was it hard to transform the negative statements into positive?
- Do you believe all positive statements are valid in your case? If not, why not?
- What kind of recognition do you need to believe in it?
- What can you do with this information?
- How can we help you on the way?

Duration

15 -30 min

Age group

16+

Number of participants

no limit

Essential oil

Bergamot

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart

Make sure people go out of this mood.

Use some stretching activities or shaking off activities to go out of the role and out of the mood.



Use of music or suggested music

Instrumental music



Supplies and materials needed

Questionnaire, pens, paper with table printed



Transition

None



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

No specific competences needed



Based on theory or connected to article

None



Notes

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Annex #34

Table 1

	Yes	Sometimes	No
1. I feel that no matter what I do, it isn't quite good enough			
2. I feel my worth lies only in helping others			
3. I feel unlovable			
4. I worry about being wrong			
5. I was criticised as a child			
6. In relationships, people leave me, or I leave before they do			
7. I avoid trying for a better job because I fear I won't get it			
8. I believe I'm a "fake", and that no matter what people say now, they'll find out sooner or later			
9. People in my school or community ridiculed me for being "different" in some way			
10. My parents criticised each other or themselves			
11. My family kept a secret that made me feel ashamed or embarrassed with outsiders			
12. I am uncomfortable in a group of people			
13. I feel awkward asking others for positive feedback			
14. I feel the things I own aren't adequate or up-to-date			
15. I feel unhappy with my body			

Table 2 – Write more positive versions of these statements here:



1	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	
13	
14	
15	

Assessing Emotional Intelligence



Overview

To assess the personal level of emotional intelligence



Description and flow

Read through the following statements (Table 1) and assess how much you agree with the statement from 'Don't agree' to 'Fully agree'.

When the participants have finished, invite them to sit in a circle and ask them questions:

- Did you learn something new about yourself?
- What is your next step?
- Which activities would you like to attend to gain more emotional skills?
- How can we assist you on the way?



Use of music or suggested music

Instrumental music



Supplies and materials needed

Questionnaire printed for each participant, pens



Transition

None



Suggestion for leading or special needs

None

Duration

15 - 30 min

Age group

16+

Number of participants

no limit

Essential oil

Clary Sage

Main focus

☐ Body

☒ Mind

☐ Heart



None



No specific competences needed



GARDNER, H. (2004) *Changing minds: The art and science of changing our own and other people's minds*. Boston: Harvard Business School Press

[illegible]

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

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Level of action

- Awareness raising
- Deepening

Based on the experience of

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Table 1



	Don't agree				Agree fully
	1	2	3	4	5
Empathy skills I can easily relate to and understand other people.					
Understanding of self I know and understand my own feelings and where they come from when I interact with others.					
Emotional self-control and self-empowerment I deal well with strong feelings of anger, depression, rejection, fear, worry or uncertainty. My emotions don't get "out of control", so that I later wish I hadn't said or done things that were harmful to myself or to important relationships.					
Harmonious, productive interpersonal relationships I can handle feelings in relationships. I don't ever 'lose control' or say things that are counter-productive because I am emotionally upset.					





My Johari Window



Overview

To discover what is known and unknown to self about own personality elements.



Description and flow

The Johari window is a technique that helps people to better understand their relationship with themselves and others. It can be used as introduction to Emotional Intelligence

Participants work in pairs or in small groups. Participants number themselves within their group, starting from 1. In the exercise, participant 1 should pick several adjectives from a list, choosing the ones they feel describe best their own personality. Other participants then get the same list, and each person picks the same number of adjectives that describe the first participant 1. These adjectives are then inserted into a two-by-two grid of four cells (the table below).

The Johari Window has four quadrants:

1. Open, or Arena

Adjectives that both the participant 1 and other participants select go in this cell (or quadrant) of the grid. These are traits that participant 1 and the others all perceive.

2. Hidden, or Façade

Adjectives selected by the participant 1, but not by other participants, go in this quadrant. These are things other people are either unaware of, or that

Duration

15 - 20 min

Age group

16+

Number of participants

no limit

Essential oil

Litsea

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart

are untrue to anyone but for the participant 1.

3. Blind Spot

Adjectives not selected by participant 1, but only by the other participants go here. These represent what others perceive but the participant 1 does not.

4. Unknown

Adjectives that neither participant 1 nor other participants selected go here. They represent behaviour of the participant 1 or motives that no one participating recognises—either because they do not apply or because of collective ignorance of these traits.

Fill out a Johari Window for yourself as far as you can, and ask other members of your patrol, team or family to fill out a Johari Window for you. Compare the windows in your working group – and help others in your group to make one too.



Use of music or suggested music

Soft music in the background



Supplies and materials needed

Paper and pencils, a list of adjectives per group, a blank Johari Window printed for each participant to complete.



Transition

None



Suggestion for leading or special needs

When you see participants have finished, invite them to sit in a circle and ask them these questions:

- What do you think of this?

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

- ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●



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[illegible]

Annex #36

Table 1 – List of adjectives



<ul style="list-style-type: none">• able• accepting• adaptable• bold• brave• calm• caring• cheerful• clever• complex• confident• dependable• dignified• empathetic• energetic• extroverted• friendly• giving	<ul style="list-style-type: none">• happy• helpful• idealistic• independent• ingenious• intelligent• introverted• kind• knowledgeable• logical• loving• mature• modest• nervous• observant• organized• patient• powerful• proud	<ul style="list-style-type: none">• quiet• reflective• relaxed• religious• responsive• searching• self-assertive• self-conscious• sensible• sentimental• shy• silly• spontaneous• sympathetic• tense• trustworthy• warm• wise• witty
---	---	--



Table 2 – Write more positive versions of these statements here:



	KNOWN TO YOURSELF	NOT KNOWN TO YOURSELF
KNOWN TO THE OTHERS	<div></div>	<div></div>
NOT KNOWN TO THE OTHERS	<div></div>	<div></div>

Ugly Duckling



Overview

To experience the use of metaphors in storytelling;

To discover personal opinions about group dynamics and mocking behaviours;

To describe self-esteem elements and the how they develop.



Description and flow

Invite the participants to read the Fairy Tale "The Ugly Duckling" by Hans Christian Andersen. (attached PDF).

When they are finished, give them time to reflect on the story. Then invite them to sit either in small groups or in one big circle and ask them these questions:

- How can this be compared with the life of a person?
- Have you had experiences with similar attitudes and behaviour?
- What will you do to make people feel like swans?
- Does any other art connect you to similar emotions?



Use of music or suggested music

Calm and relaxing music in the background

Duration

30 - 45 min

Age group

13+

Number of participants

no limit

Essential oil

Bergamot

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart



Supplies and materials needed

Printed story, extra paper and pencils



Transition

None



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

No specific competences needed



Based on theory or connected to article

None



Notes

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Slovenia

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THE UGLY DUCKLING

BY HANS CHRISTIAN ANDERSEN

.....

It was so glorious out in the country; it was summer; the corn-fields were yellow, the oats were green, the hay had been put up in stacks in the green meadows, and the stork went about on his long red legs, and chattered Egyptian, for this was the language he had learned from his good mother. All around the fields and meadows were great forests, and in the midst of these forests lay deep lakes. Yes, it was right glorious out in the country. In the midst of the sunshine there lay an old farm, with deep canals about it, and from the wall down to the water grew great burdocks, so high that little children could stand upright under the loftiest of them. It was just as wild there as in the deepest wood, and here sat a Duck upon her nest; she had to hatch her ducklings; but she was almost tired out before the little ones came and then she so seldom had visitors. The other ducks liked better to swim about in the canals than to run up to sit

down under a burdock, and cackle with her.

At last one egg-shell after another burst open. "Piep! piep!" it cried, and in all the eggs there were little creatures that stuck out their heads.

"Quack! quack!" they said; and they all came quacking out as fast as they could, looking all round them under the green leaves; and the mother let them look as much as they chose, for green is good for the eye.

"How wide the world is!" said all the young ones, for they certainly had much more room now than when they were in the eggs.

"D'ye think this is all the world?" said the mother. "That stretches far across the other side of the garden, quite into the parson's field; but I have never been there yet. I hope you are all together," and she stood up. "No, I have not all. The largest egg still lies there. How long is that to last? I am really tired of it." And she sat down again.

"Well, how goes it?" asked an old Duck who had come to pay her a visit.

"It lasts a long time with that one egg," said the Duck who sat there. "It will not burst. Now, only look at the others; are they not the prettiest little ducks one could possibly see? They are all like their father. The rogue, he never comes to see me."

"Let me see the egg which will not burst," said the old visitor. "You may be sure it is a turkey's egg. I was once cheated in that way, and had much anxiety and trouble with the young ones, for they are afraid of the water. Must I say it to you, I could not get them to venture in. I quacked and I clacked, but it was no use. Let me see the egg. Yes, that's a turkey's egg. Let it lie there, and teach the other children to swim."

"I think I will sit on it a little longer," said the Duck. "I've sat so long now that I can sit a few days more."

"Just as you please," said the old Duck; and she went away.

At last the great egg burst. "Piep! piep!" said the little one, and crept forth. It was very large and very ugly. The Duck looked at it.

"It's a very large duckling," said she; "none of the others look like that. Can it really be a turkey chick? Well, we shall soon find out. It must go into the water, even if I have to thrust it in myself."

The next day it was bright, beautiful weather; the sun shone on all

the green trees. The Mother-Duck went down to the canal with all her family. Splash! she jumped into the water. "Quack! quack!" she said, and one duckling after another plunged in. The water closed over their heads, but they came up in an instant, and swam capitably; their legs went of themselves, and they were all in the water. The ugly gray Duckling swam with them.

"No, it's not a turkey," said she; "look how well it can use its legs, and how straight it holds itself. It is my own child! On the whole it's quite pretty, if one looks at it rightly. Quack! quack! come with me, and I'll lead you out into the great world, and present you in the duck-yard; but keep close to me, so that no one may tread on you, and take care of the cats!"

And so they came into the duck-yard. There was a terrible riot going on in there, for two families were quarrelling about an eel's head, and the cat got it after all.

"See, that's how it goes in the world!" said the Mother-Duck; and she whetted her beak, for she too wanted the eel's head. "Only use your legs," she said. "See that you can bustle about, and bow your heads before the old Duck yonder. She's the grandest of all here; she's of Spanish blood—that's why she's so fat; and d'ye see? she has a red rag round her leg; that's something particularly fine, and the greatest distinction a duck can enjoy; it signifies that one does not want

to lose her, and that she's to be known by the animals and by men too. Shake yourselves—don't turn in your toes; a well brought-up duck turns its toes quite out, just like father and mother—so! Now bend your necks and say 'Quack!'"

And they did so: but the other ducks round about looked at them, and said quite boldly:

"Look there! now we're to have these hanging on, as if there were not enough of us already! And—fie!—how that duckling yonder looks; we won't stand that!" And one duck flew up at it, and bit it in the neck.

"Let it alone," said the mother; "it does no harm to any one."

"Yes, but it's too large and peculiar," said the Duck who had bitten it; "and therefore it must be put down."

"Those are pretty children that the mother has there," said the old Duck with the rag round her leg. "They're all pretty but that one; that was rather unlucky. I wish she could bear it over again."

"That cannot be done, my lady," replied the Mother-Duck. "It is not pretty, but it has a really good disposition, and swims as well as any other; yes, I may even say it, swims better. I think it will grow up pretty, and become smaller in time; it has lain too long in the egg, and therefore is not properly shaped." And then she pinched it in the neck, and smoothed its feathers. "Moreover, it is a drake," she said, "and therefore it is not of so much consequence.

I think he will be very strong. He makes his way already."

"The other ducklings are graceful enough," said the old Duck. "Make yourself at home; and if you find an eel's head, you may bring it me."

And now they were at home. But the poor Duckling which had crept last out of the egg, and looked so ugly, was bitten and pushed and jeered, as much by the ducks as by the chickens.

"It is too big!" they all said. And the turkey-cock, who had been born with spurs, and therefore thought himself an emperor, blew himself up like a ship in full sail, and bore straight down upon it; then he gobbled and grew quite red in the face. The poor Duckling did not know where it should stand or walk; it was quite melancholy because it looked ugly, and was the butt of the whole duck-yard.

So it went on the first day; and afterwards it became worse and worse. The poor Duckling was hunted about by every one; even its brothers and sisters were quite angry with it, and said, "If the cat would only catch you, you ugly creature!" And the mother said, "If you were only far away!" And the ducks bit it, and the chickens beat it, and the girl who had to feed the poultry kicked at it with her foot.

Then it ran and flew over the fence, and the little birds in the bushes flew up in fear.

"That is because I am so ugly!" thought the Duckling; and it shut

its eyes, but flew on farther, and so it came out into the great moor, where the wild ducks lived. Here it lay the whole night long; and it was weary and downcast.

Towards morning the wild ducks flew up, and looked at their new companion.

"What sort of a one are you?" they asked; and the Duckling turned in every direction, and bowed as well as it could. "You are remarkably ugly!" said the Wild Ducks. "But that is nothing to us, so long as you do not marry into our family."

Poor thing! it certainly did not think of marrying, and only hoped to obtain leave to lie among the reeds and drink some of the swamp water.

Thus it lay two whole days; then came thither two wild geese, or, properly speaking, two wild ganders. It was not long since each had crept out of an egg, and that's why they were so saucy.

"Listen, comrade," said one of them. "You're so ugly that I like you. Will you go with us, and become a bird of passage? Near here, in another moor, there are a few sweet lovely wild geese, all unmarried, and all able to say 'Rap!' You've a chance of making your fortune, ugly as you are."

"Piff! paff!" resounded through the air; and the two ganders fell down dead in the swamp, and the water became blood red. "Piff! paff!" it sounded again, and the whole flock of wild geese

rose up from the reeds. And then there was another report. A great hunt was going on. The sportsmen were lying in wait all round the moor, and some were even sitting up in the branches of the trees, which spread far over the reeds. The blue smoke rose up like clouds among the dark trees, and was wafted far away across the water; and the hunting dogs came—splash, splash!—into the swamp, and the rushes and the reeds bent down on every side. That was a fright for the poor Duckling! It turned its head, and put it under its wing; but at that moment a frightful great dog stood close by the Duckling. His tongue hung far out of his mouth, and his eyes gleamed horrible and ugly; he thrust out his nose close against the Duckling, showed his sharp teeth, and—splash, splash!—on he went, without seizing it.

"Oh, Heaven be thanked!" sighed the Duckling. "I am so ugly that even the dog does not like to bite me!"

And so it lay quite quiet, while the shots rattled through the reeds and gun after gun was fired. At last, late in the day, all was still; but the poor Duckling did not dare to rise up; it waited several hours before it looked round, and then hastened away out of the moor as fast as it could. It ran on over field and meadow; there was such a storm raging that it was difficult to get from one place to another.

Towards evening the Duck came to a little miserable peasant's hut. This hut was so dilapidated that it did not itself know on which side it should fall; and that's why it remained standing. The storm whistled round the Duckling in such a way that the poor creature was obliged to sit down, to stand against it; and the wind blew worse and worse. Then the Duckling noticed that one of the hinges of the door had given way, and the door hung so slanting that the Duckling could slip through the crack into the room; and that is what it did.

Here lived a woman, with her Cat and her Hen. And the Cat, whom she called Sonnie, could arch his back and purr, he could even give out sparks; but to make him do it one had to stroke his fur the wrong way. The Hen had quite little, short legs, and therefore she was called Chickabiddy Short-shanks. She laid good eggs, and the woman loved her like her own child.

In the morning the strange Duckling was at once noticed, and the Cat began to purr and the Hen to cluck.

"What's this?" said the woman, and looked all round; but she could not see well, and therefore she thought the Duckling was a fat duck that had strayed. "This is a rare prize!" she said. "Now I shall have duck's eggs. I hope it is not a drake. We must try that."

And so the Duckling was admitted on trial for three weeks; but no

eggs came. And the Cat was master of the House, and the Hen was the lady, and always said, "We and the world!" for she thought they were half the world, and by far the better half.

The Duckling thought one might have a different opinion, but the Hen would not allow it.

"Can you lay eggs?" she asked.

"No."

"Then will you hold your tongue!"

And the Cat said, "Can you curve your back, and purr, and give out sparks?"

"No."

"Then you will please have no opinion of your own when sensible folks are speaking."

And the Duckling sat in a corner and was melancholy; then the fresh air and the sunshine streamed in; and it was seized with such a strange longing to swim on the water, that it could not help telling the Hen of it.

"What are you thinking of?" cried the Hen. "You have nothing to do, that's why you have these fancies. Lay eggs, or purr, and they will pass over."

"But it is so charming to swim on the water!" said the Duckling, "so refreshing to let it close above one's head, and to dive down to the bottom."

"Yes, that must be a mighty pleasure, truly," quoth the Hen, "I fancy you must have gone crazy. Ask the Cat about it—he's the cleverest animal I know—ask him

if he likes to swim on the water, or to dive down—I won't speak about myself. Ask our mistress, the old woman; no one in the world is cleverer than she. Do you think she has any desire to swim, and to let the water close above her head?"

"You don't understand me," said the Duckling.

"We don't understand you? Then pray who is to understand you? You surely don't pretend to be cleverer than the Cat and the woman—I won't say anything of myself. Don't be conceited, child, and thank your Maker for all the kindness you have received. Did you not get into a warm room, and have you not fallen into company from which you may learn something? But you are a chatterer, and it is not pleasant to associate with you. You may believe me, I speak for your good. I tell you disagreeable things, and by that one may always know one's true friends! Only take care that you learn to lay eggs, or to purr, and give out sparks!"

"I think I will go out into the wide world," said the Duckling.

"Yes, do go," replied the Hen.

And so the Duckling went away. It swam on the water, and dived, but it was slighted by every creature because of its ugliness.

Now came the autumn. The leaves in the forest turned yellow and brown; the wind caught them so that they danced about, and up in the air it was very cold. The clouds hung low, heavy with hail

and snow-flakes, and on the fence stood the raven, crying, "Croak! croak!" for mere cold; yes, it was enough to make one feel cold to think of this. The poor little Duckling certainly had not a good time. One evening—the sun was just setting in his beauty—there came a whole flock of great, handsome birds out of the bushes. They were dazzlingly white, with long, flexible necks—they were swans. They uttered a very peculiar cry, spread forth their glorious great wings, and flew away from that cold region to warmer lands, to fair open lakes. They mounted so high, so high! and the ugly Duckling felt quite strangely as it watched them. It turned round and round in the water like a wheel, stretched out its neck towards them, and uttered such a strange loud cry as frightened itself. Oh! it could not forget those beautiful, happy birds; and so soon as it could see them no longer, it dived down to the very bottom, and when it came up again it was quite beside itself. It knew not the name of those birds, and knew not whither they were flying; but it loved them more than it had ever loved any one. It was not at all envious of them. How could it think of wishing to possess such loveliness as they had? It would have been glad if only the ducks would have endured its company—the poor, ugly creature!

And the winter grew cold, very cold! The Duckling was forced to swim about in the water, to prevent

the surface from freezing entirely; but every night the hole in which it swam about became smaller and smaller. It froze so hard that the icy covering crackled again; and the Duckling was obliged to use its legs continually to prevent the hole from freezing up. At last it became exhausted, and lay quite still, and thus froze fast into the ice.

Early in the morning a peasant came by, and when he saw what had happened, he took his wooden shoe, broke the ice-crust to pieces, and carried the Duckling home to his wife. Then it came to itself again. The children wanted to play with it; but the Duckling thought they wanted to hurt it, and in its terror fluttered up into the milk-pan, so that the milk spurted down into the room. The woman clasped her hands, at which the Duckling flew down into the butter-tub, and then into the meal-barrel and out again. How it looked then! The woman screamed, and struck at it with the fire-tongs; the children tumbled over one another in their efforts to catch the Duckling; and they laughed and they screamed!—well it was that the door stood open, and the poor creature was able to slip out between the shrubs into the newly-fallen snow—there it lay quite exhausted.

But it would be too melancholy if I were to tell all the misery and care which the Duckling had to endure in the hard winter. It lay out on

the moor among the reeds, when the sun began to shine again and the larks to sing. It was a beautiful spring.

Then all at once the Duckling could flap its wings. They beat the air more strongly than before, and bore it strongly away; and before it well knew how all this happened, it found itself in a great garden, where the elder-trees smelt sweet, and bent their long green branches down to the canal that wound through the region. Oh, here it was so beautiful, such a gladness of spring! and from the thicket came three glorious white swans; they rustled their wings, and swam lightly on the water. The Duckling knew the splendid creatures, and felt oppressed by a peculiar sadness.

"I will fly away to them, to the royal birds, and they will beat me, because I, that am so ugly, dare to come near them. But it is all the same. Better to be killed by them than to be pursued by ducks, and beaten by fowls, and pushed about by the girl who takes care of the poultry yard, and to suffer hunger in winter!" And it flew out into the water, and swam towards the beautiful swans; these looked at it, and came sailing down upon it with outspread wings. "Kill me!" said the poor creature, and bent its head down upon the water, expecting nothing but death. But what was this that it saw in the clear water? It beheld its own image; and, lo! it

was no longer a clumsy dark-gray bird, ugly and hateful to look at, but a—swan!

It matters nothing if one is born in a duck-yard if one has only lain in a swan's egg.

It felt quite glad at all the need and misfortune it had suffered, now it realised its happiness in all the splendour that surrounded it. And the great swans swam round it, and stroked it with their beaks.

Into the garden came little children, who threw bread and corn into the water; and the youngest cried, "There is a new one!" and the other children shouted joyously, "Yes, a new one has arrived!" And they clapped their hands and danced about, and ran to their father and mother; and bread and cake were thrown into the water;

and they all said, "The new one is the most beautiful of all! so young and handsome!" and the old swans bowed their heads before him. Then he felt quite ashamed, and hid his head under his wings, for he did not know what to do; he was so happy, and yet not at all proud. He thought how he had been persecuted and despised; and now he heard them saying that he was the most beautiful of all birds. Even the elder-tree bent its branches straight down into the water before him, and the sun shone warm and mild. Then his wings rustled, he lifted his slender neck, and cried rejoicingly from the depths of his heart:

"I never dreamed of so much happiness when I was the Ugly Duckling!"



Emotional Competence Framework



Overview

To consider the value we place on personal and social competencies.



Description and flow

1. Create cards that have a Personal or a Social Competence from the list below on each and lay them out on the table or the floor.
2. Participants form smaller groups of two or three people. Allow each group to study the cards and list the two personal and two social competencies, which they feel are most important.
3. Ask each group what they chose and collect all the chosen cards together. Group them to see what the participants have chosen.
4. Facilitate a discussion about whether this is a good set of competencies, why they were chosen (what do people think they mean) and why others were not chosen.
5. Ask whether (and how) chosen competencies are linked to Emotional Intelligence.



Use of music or suggested music

Soft music in the background



Supplies and materials needed

Cards prepared with the competencies

Duration

15 - 20 min

Age group

15+

Number of participants

no limit

Essential oil

Forgive

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart



None



None



None



No specific competences needed



None

[illegible]

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- Awareness raising
- Deepening

Based on the experience of

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Table 1

PERSONAL	SOCIAL
<ul style="list-style-type: none"> • Emotional awareness • Accurate self-assessment • Self Confidence • Self control • Trustworthiness • Conscientiousness • Adaptability • Innovativeness • Achievement drive • Commitment • Initiative • Optimism 	<ul style="list-style-type: none"> • Empathy • Service orientation • Developing others • Leveraging diversity • Political awareness • Influence • Communication • Leadership • Change catalyst • Conflict management • Building bonds • Collaboration and co-operation • Team capabilities



Daily Emotion Diary



Overview

Personal observation of the daily emotions that surrounded you. Time to reflect on your feeling during the day, to get to know yourself better.



Description and flow

Create an emotional diary and break each page into two columns.

One part is for emotions. Try to list them by the hour in the day.

The other side is for the circumstances that created or surrounded the emotion.

When you have finished with your diary, try to compare and analyse it.

The following questions can be used as guide:

- Were there more positive or more negative emotions?
- Were some emotions more present than others?
- What caused the emotions?
- Can you identify some triggers?
- Did you observe some emotions you could not really identify?

This activity will help you see which emotions are dominant in your life and where they come from. It can also help you to reduce negative emotions and your own negative behaviour.

This is an individual activity and there is no need

Duration

few min every day

Age group

13+

Number of participants

no limit

Essential oil

Peppermint

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

for a group debriefing. However, it makes sense to do this over a period of time (e.g. during a youth exchange) and to have a conversation at the end of this period.

You should ask the same questions above for the sharing in the group, as for the individual reflection.



Use of music or suggested music

In the background, during the debriefing



Supplies and materials needed

Notebook and a pencil, or a prepared template with the two columns already drawn.



Transition

None



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

No specific competences needed



Based on theory or connected to article

#. Article # 65 - Positive emotions

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

Based on the experience of

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In The Moment



Overview

To exercise social awareness.



Description and flow

In any given situation, try to be present. Don't make any assumptions or judgements. Try to fully experience the moment as an observer.

This is a challenge activity that can be done throughout the day. Here is a list of activities to choose from.

It is also possible, of course, to make up more new exercises:

1. When having lunch, try not to answer emails, read a book or check Facebook. Be focused on eating and on the food.
2. When having a conversation with other people, just focus on the conversation and don't check your phone or look around.
3. When having a meeting, focus on the people in the meeting, listen to what they have to say, observe them.

Later, take some time to think about what happened:

- Did you observe something new in the behaviour of other people?
- How do you react to the people around you?
- Do you rush to judge before you know all the facts?
- Do you stereotype?

Duration

few min every day

Age group

13+

Number of participants

no limit

Essential oil

In Tune

Main focus

- ☒ Body
- ☒ Mind
- ☐ Heart



Use of music or suggested music

Only during the debriefing



Supplies and materials needed

None



Transition

None



Suggestion for leading or special needs

Individual activity, no need for debriefing. But it makes sense to do this for a certain time and to share with other people at the end of the agreed period.

Possible questions to facilitate the review:

- How do you like yourself as an observer?
- Is your mind more silent?
- Did you learn something new about yourself?



Variations

None



Needed competences of youth worker

No specific competences needed



Based on theory or connected to article

Article # 33 - 9 Attitudes of Mindful Living



Notes

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

Ambitia Institute
Slovenia

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Meditation on Breathing from the Heart



Overview

To become present and centred by getting in contact with the body, paying attention to breathing into the heart.

To become relaxed and centred in oneself.

To practice Awareness.



Description and flow

Start with a brief meditation to relax the mind and get in contact with the body.

Explain the meditation position: sit on the floor with a cushion. It is important to be in a comfortable position: three parts of the body in contact with the ground if possible, back straight (opening the heart and shoulders relaxed), head lifted as if a string is pulling it upwards, semi open eyes looking downwards or eyes closed, jaw relaxed with the mouth a bit open.

The meditation position is a reference to help the person be better aligned. If the physical conditions do not allow participants to use this position then sit comfortably in a chair, feet on the floor, back straight and hands on top of thighs. During this meditation, focus your attention on breathing from the space of your heart, but more slowly and deeply than you normally do. In case you find yourself distracted from it, just bring back your attention to the breathing from the space of your heart. Become aware of sensations in the body, the outside noise and feelings that may appear.

Duration

5 - 10 min

Age group

6+

Number of participants

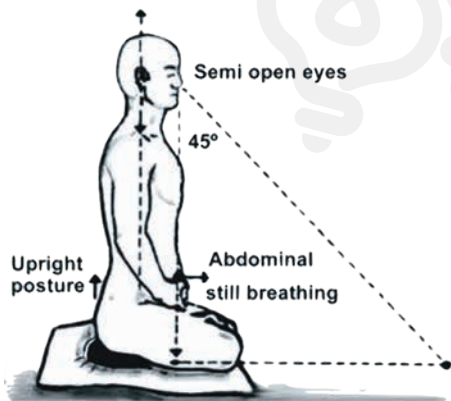
no limits

Essential oil

Rose

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart



Watch the thoughts that arise in your mind and return your focus to the slow breathing from your heart each time that you realise your mind is travelling somewhere else.

Guide the meditation, inviting participants to observe their breathing and leading each breath - with intention - to the heart. You can just give the instructions at the beginning and leave the person in silence during the meditation, or you can lead the whole meditation.

Know that the moment of silence itself is already relaxing the senses, the emotions and the mind; bring participants into balance just by focusing on the breathing.



Use of music or suggested music

No music is preferable.

You can put on some meditation music that works on the level of the heart.



Supplies and materials needed

Meditation Zafu or normal cushion. A chair, or meditation bench.

Typology of work

- ☒ Small groups
- ☒ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening



Transition

None



Suggestion for leading or special needs

Take into account possible body injuries that participants may have. Remind them not to force their position, and to take care about themselves sitting in a comfortable but attentive posture.



Variations

Variations are always good and possible when the facilitator already has experience in meditation.



Needed competences of youth worker

It is recommended to practice yourself regularly to experience the benefits of meditation and to be able to guide others in this experience. The level of awareness of the facilitator will always favour the awareness of the group.



Based on theory or connected to article

Article # 32 - Working with the Five Realms of Mindfulness

Article # 33 - Jon Kabat-Zinn, The 9 Mindful Living Attitudes

Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

Article # 55 - Neuroplasticity & the Possibility to Change Thoughts and Feelings



Notes

[illegible]

**Based on the
experience of
Euroacción
Spain**

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Dance as if you were...



Overview

Expressing emotions, Self-Expression, Spontaneity.



Description and flow

Briefly explain that the purpose of this exercise is to explore the movement of the body along with the music that will be playing, and that you will invite them to embody different proposals. The idea is not to dance in an automatic way, but to listen and respect the inner movement of the body and to express it.

The facilitator gives a guideline and invites the people during the process "to feel, believe, show to others, and relate to others from there".

The guidelines given to the group could be:

1. "Now, be the most perfect person in this room..."

You can add; "feel how it is to be like this..." "Show it to others..."

(turn the music down when giving instructions if needed, to make sure that they hear you, and tell them to keep on moving without the music, so that they don't disconnect from their body)

2. Now you are the sexiest person in this room...
3. The most successful person in this room...
4. The most dramatic person...

Duration

20 min

Age group

10+

Number of participants

4 - 25

Essential oil

Spikenard

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

5. The most shy...
6. The most fearful...
7. The happiest...
8. The most powerful...
9. The angriest...
10. The most peaceful...

You can also add funny things such as a swizzed lemon, or a spoon... etc to add some energy and make the flow work in the room.

Observe the group and be aware what is happening to them; for example, if they don't relate to one another (you can suggest they do), if they do the same things (you can invite them to see what they are repeating in all of them) etc.



Use of music or suggested music

Music to dance to or to move the body.

Use dynamic music to help with expressive movement. It is important to have a good selection of music that is well-combined and played at an adequate volume. Choose diverse music to make a good change from one song to another so that the flow of the process is respected; check that it's easy to transition between the end of one song and the beginning of the next one.

Some suggestions could be:

- Lemon Tree. Fools Garden.
- Ain't got no. Nina Simone.
- Ojala que llueva. JuanLluis Guerra.
- Aguas de Marco. Antonio Carlos Jobim



Supplies and materials needed

Music, speakers, mp3 or pc, a room with space to move

Typology of work

- ☒ Small groups
- ☒ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☒ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening



Transition

This activity can be a warm-up itself, although some stretching or sensing exercises can be done before.



Suggestion for leading or special needs

comfortable clothes, music, room with an open space to move, no obstacles.



Variations

Different areas can be explored in the dance. Choose whatever you feel like exploring depending on your target group.



Needed competences of youth worker

None



Based on theory or connected to article

Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

Article # 52 - The Useful Knowledge of Enneagram for Emotional Intelligence in Youth Work

Article # 53 - Music, Body Movement and Emotions



Notes

[illegible]

**Based on the
experience of
Euroacción
Spain**

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Emotional Impulses



Overview

Recognise emotional impulses, express emotions, become aware of stereotypes.



Description and flow

An "emotional impulse" is a gesture using the body and the voice that expresses something to others. This exercise can be done with 5-6 different emotional impulses.

First, show an example to the group so that the exercise is clear to everyone.

Tell them to find a group of 4 people to work with. Number each person from 1 to 4, so that they have an order of who goes first.

An emotional guideline will be given to start the first emotional impulse (for example, anger).

Person 1 starts with the first emotional impulse (Anger), creating their own impulse by using their voice and the body. The other three members of the group - all together- follow and imitate that same emotional impulse.

When person 1 finishes, person 2 starts to give their own emotional impulse for Anger, and the rest - all together- imitate again.

Do a whole round with the first emotional impulse (Anger) until the last person finishes.

Continue to a second round with the next emotional impulse and repeat the same process again.

Duration

20 min

Age group

10+

Number of participants

3 - 25

Essential oil

Cypress

Main focus

- ☒ Body
- ☒ Mind
- ☐ Heart

Some examples of "Emotional impulse" can be:

1. Masculine
2. Feminine
3. Disgust
4. Anger
5. Compassion
6. Fear
7. Empathy
8. Hypocrisy
9. etc.

After each person has taken a turn to express the different emotional impulses, you can give each group some time to share the experience and see what surprised them the most? Or which impulse was more difficult for them to explore and if it has something to do with them?



Use of music or suggested music

None



Supplies and materials needed

None



Transition

Activities to be done before: not needed

Activities to be done after: You can continue gradually with theatre or dance activities to take the group to a deeper level.



Suggestion for leading or special needs

None

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening



None



None



Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

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[illegible]

**Based on the
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Walk to the other person as if...



Overview

Explore emotions that arise inside.

Become aware of, feel, express and let go of emotions.



Description and flow

Invite the participants to find a partner. Ask them to stand in two rows on opposite sides of the room, one in front of the other, facing their partner.

The exercise is "to walk to the other person as if..." and follow the guideline given.

Select music that goes along well with the guideline or situation given.

Some Guidelines/situations you could use:

1. You are very sorry for something you did (sad music)
2. You are going to confess your love to the other (love music)
3. You are going to say goodbye forever (sad music)
4. You will claim what he/her has taken from you (stronger music)
5. You are going to seduce her/him (sensual music).

One person starts to walk very slowly towards the other person, expressing the given situation using

Duration

30 min

Age group

14 - 30

Number of participants

2 - 30

Essential oil

Cypress

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

the body and gestures, feeling it in the body, as if it's truly there, so that they explore this situation through the body.

Do the same again the other way round, with the partner now 'walking as if...'. Stay in the same partners and with the same guidelines and music, so that each person goes through the same experience.

At the end they can have a couple of minutes to share what they have experienced; what has happened to me? Did I become aware of something? If I found difficulties, where did I find them?



Use of music or suggested music

Select music that goes along well with the guidelines that are given.



Supplies and materials needed

music, mp3 player, speakers



Transition

Activities to be done before: warm up the body; previous work with music.



Suggestion for leading or special needs

Invite participants to go slow, to take the time needed to feel what arises related to that particular guideline. It is possible to stop the music at a certain point and ask questions to help them self inquire: "What I am feeling?"

Even not feeling anything this is an important piece of information for self inquiry.

At the end, before stepping into some other activities, invite participants to "shake emotions away".

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☒ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening



Couples can stay for the whole activity or it's possible to invite participants to change partners after each given guideline.



None



Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

Article # 53 - Music, Body Movement and Emotions

Article # 35 – Social Presencing Theatre

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This image shows a vertical sheet of white paper with horizontal grey ruling lines. In the upper right corner, there is a faint, light-grey pencil drawing of a lightbulb. The rest of the page is blank except for the lines.

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3 Rhythms of Life



Overview

Warm up the body to work with music.



Description and flow

In this exercise, we will explore three movements, with three different types of music. We can explore "what has this movement to do with me in my life?"

The facilitator will explain the three movements before they are carried out. The three songs will play one after the other:

1. The first movement and music is Staccato: the instruction is to move the body by exploring rigid movements, straight lines, becoming aware of sensations in the body such as tension, etc. Participants can also explore symmetric movements with this music.

2. The second music is Flowing: the instruction is to explore more rounded, circular, and softer movements.

3. The third music is Chaos: movements with no control, expressing freely whatever movement that comes with the music.

To help with self-awareness, between each piece of music, you can pause, and invite the participants to stand still with their eyes closed and check:

- How is my body right now?
- How am I feeling?
- Are there any thoughts coming or not?

Duration

15 - 30 min

Age group

10+

Number of participants

3+

Essential oil

Lavender, Cypress

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

Use of music or suggested music

Music to explore these kind of movements: Staccato, Flowing and Chaos from Gabrielle Roth.

Supplies and materials needed

comfortable clothes, music, room with space to move with no obstacles.

Transition

A good way of making a transition between one practice to another when music is involved, can be as follows:

Stopping or walking consciously around the room, with the facilitator indicating where to address your attention (for example, focus on your feet, on how you walk, etc).

The 3 rhythms can work very well before "Dance of my life" or other activities that go deeper into emotions connected to music.

Suggestion for leading or special needs

None

Variations

The original version is 5 rhythms. We have explained the 3 main ones here, but you can explore the whole 5 rhythms and give participants more time to go deeper into the experience.

Needed competences of youth worker

None

Typology of work

- ☒ Small groups
- ☒ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

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Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

Article # 53 - Music, Body Movement and Emotions

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The Dance of My Life



Overview

Get in contact with our life story here and now; be supported by the music to get in touch with emotions that will be expressed to others through free body movements.



Description and flow

Find a group of 3 people to work with.

The first person starts with their eyes covered or closed (whatever makes you feel more comfortable) and the music starts playing.

The proposal is to dance; express your own life's story with your body through your dance movements.

The dance should arise from the body, avoiding getting into the mind as much as possible - let the movement guide you. Take some time to feel what the starting position would be.

It's important to remain for a moment just in contact with the music, and only let the body start moving once you feel the impulse coming from inside. Let the freedom in your movement express your life to the others in the room.

While one is dancing, the other two people are sitting on the floor, witnessing the person's life dance (recognising emotional states, situations, being focused on watching the other's expressions, etc).

At the end of each dance, give 5 minutes (more or less) to share their experience in the same small group; as a performer or as a witness of the dance.

Duration

45 min

Age group

10+

Number of participants

3+

Essential oil

Grapefruit

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

- What have I seen?
- What have I felt by seeing the other person's dance?

It's important to give this time for reflection in the small groups, to share the experience as a way of closing the exercise.

Use of music or suggested music

It is recommended to use different and very nice long instrumental songs (with a duration of 5-6 minutes)

Some suggestions can be:

1. The journey, not the destination. Max Richter
2. Oceano. Roberto Cacciapaglia
3. Happiness does not wait. Olafur Arnalds
4. Nuvole bianche. Ludovico Einaudi

Supplies and materials needed

Eye mask to cover the eyes of the dancer (it can also be done just by closing the eyes)

Transition

It is recommended to warm up the body to a deep level beforehand. This can be done through several exercises that involve body and music together - for example, with "The 3 rhythms of life" (#45).

Suggestion for leading or special needs

This activity is not interpreting life, it's letting the body express itself about the life story.

Variations

None

Typology of work

- ☒ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☒ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening



Article # 53 - Music, Body Movement and Emotions

[illegible]

[illegible]

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Body Sculpture And Picture



Overview

Warm up activity to increase connection with the body and as group work.



Description and flow

Start the exercise by telling the group to walk freely around the room.

The first part is individual. Tell participants that they have to make a body sculpture from the guidelines that will be given.

Some examples of guidelines:

- Winter
- Loneliness
- A flowering plant
- Desire
- Fear
- Sadness
- Joy
- Enthusiasm
- etc..

Choose the topic that you want the group to explore. It can be a direct emotion, such as happiness, or through nature or animals; spring, a wolf etc.

The second part is group work – making a group picture of a scene.

Tell the group that while they are walking around the room, you are going to give them the guideline they have to represent, as a frozen photo/picture, with the whole group.

Duration

15 min

Age group

16+

Number of participants

3+

Essential oil

Frankincense

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

Example:

1. You are in the sports stadium and your team scored a goal!
2. You are at a funeral.

The facilitator takes a photo (or acts as if they are taking a photo) of the scene made up by the whole group.



Use of music or suggested music

You can use instrumental and relaxing music.



Supplies and materials needed

Comfortable clothes



Transition

None



Suggestion for leading or special needs

None Use some time at the end for a debriefing. Invite participants to reflect on what they felt. What emerged? How was it? Whether it was easy or difficult. What was the most difficult part and what was the easiest? Use the emerging elements in the next steps with the group.



Variations

None



Needed competences of youth worker

None



Based on theory or connected to article

Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

Typology of work

- ☒ Small groups
- ☒ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

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Polarities And Body Sculpture



Overview

To explore the continuum of two different polarities (or opposite characteristics) that live within myself; Realising about a fixed position and widening the spectrum of registers that I have, becoming more able to integrate or transcend.



Description and flow

Invite participants to make a list of five characteristics that define them, using pen and paper. They then choose one characteristic that they want to explore, for example 'generous'.

Invite participants to make a statue impersonating the chosen characteristic, feeling in the body all the sensations and feelings that connect to the statue.

Then invite people to explore its opposite, embodying the characteristics of the polarity or opposite of the starting characteristic, for example 'selfish'.

Put on some instrumental and relaxing music, for approx. 3-5 minutes.

Tell the group to stand in a row in one end of the room and invite them to make a body sculpture of the first characteristic chosen (in our example, generous).

Moving from one side of the room to the other, transform the body sculpture of the first characteristic chosen (generous), just by slowly walking

Duration

30 min

Age group

16+

Number of participants

3+

Essential oil

Allign

Main focus

- ☒ Body
- ☒ Mind
- ☐ Heart

and changing my body movements and expression, towards the opposite characteristic (selfish).

When they get to the other end of the room, reaching the other polarity of the chosen characteristic (selfish), invite them to make a fixed body sculpture that expresses that characteristic (selfish).

Repeat the process again, the other way around. Move from one side of the room, through slow body movements, now from the "selfish sculpture", to the other side of the room to the "generous sculpture".

Give some time at the end of the exercise to share in small groups the experience of the continuum we have explored.



Use of music or suggested music

Relaxing instrumental music to help the flow of the body to change from one polarity to the other.



Supplies and materials needed

Pen and paper.



Transition

Make a previous connection with the body before doing this exercise.



Suggestion for leading or special needs

You can explore the empty space in between the two polarities while walking in the continuum - the space where there is no specific characteristic, not one nor the other. Remain in that place for a while exploring how this space feels.

To explore once more the continuum from one quality to its opposite, you can also ask partici-

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☒ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☒ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

pants to explore “where they are in this moment” of their life in this continuum. Tell them to stop in that place for a while; and as a last step, to continue and find where you want to be, what would be the next step for you?



Variations

It can be done with personal characteristics or also with situations that can be challenging for us (a stressful situation etc)



Needed competences of youth worker

Have some knowledge about polarities (gestalt)



Based on theory or connected to article

Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

Article #52 – The Useful Knowledge of Enneagram for Emotional Intelligence in Youth Work



Notes



[illegible]

**Based on the
experience of
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Massage and Sensations



Overview

To get in touch with the body and relax

To become relaxed or active, depending on the intensity of the massage.



Description and flow

Give guidelines for massage or exercises that include the senses: that you will physically contact the other person.

Tell participants to form a group of three people. One person will receive the massage first and the others will give. Participants shall inform each other if there is any part of the body they do not want to be touched during the exercise.

You can do this exercise with many different guidelines, depending on the intention you have to wake up the body (stronger movements), to relax it (softer movements), etc. The person receiving is standing in a good space with the eyes closed.

Example 1

Create a sculpture of the other person's body.

Show with an example the three different movements before doing the exercise, so that the instructions are clear:

- The first movement is to put the clay on; use a hollow hand to put pressure along the whole body of the other person, pretending to stick clay on the body. The two people doing the

Duration

10 min

Age group

10+

Number of participants

3+

Essential oil

Aromatouch

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

massage act together at the same time, and in different parts of the body.

- The second movement is to carve the clay on the body of the other person, using two fingers with a gentle touch and some pressure.
- The third and last movement is to polish the clay with the full hand open and, with some pressure, make circles on the body of the other person.

To do this exercise, put some relaxing instrumental music of more or less 4 minutes. After each minute and a half, invite the participants to move to the next step. The facilitator should name each step: "Now, we carve the clay".

After we go through the three steps with one person, we can change to a new person in the group until all of them go through the experience; giving and receiving.

At the end of each massage, the receiver can thank the other two people for taking care of them.



Use of music or suggested music

Relaxing instrumental music 4-5minutes



Supplies and materials needed

None



Transition

This is a good exercise to do before a working session starts, or after a break, or to finish a day. It is good preparation for other exercises that include the body and music.



Suggestion for leading or special needs

None

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☒ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening



None



None



Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

Article # 53 - Music, Body Movement and Emotions



Notes

This image shows a blank sheet of white paper with horizontal grey ruling lines. At the bottom left corner, there is a faint, light-grey graphic of a heart shape formed by two interlocking loops. The rest of the page is empty space between the lines.

This image shows a vertical sheet of white paper with horizontal grey ruling lines. In the upper right corner, there is a faint, stylized drawing of a lightbulb made of simple curved lines. The rest of the page is blank except for the lines.

**Based on the
experience of
Euroacción
Spain**

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Theatre Improvisations



Overview

To explore, to become aware of, to transit and transform the emotions and hidden beliefs that appear in a conflict situation.



Description and flow

Invite the participants to find a person to work in a couple with.

Without using any known words, they should discuss about a certain topic/guideline. They can do it just using numbers instead of words, or also with an invented language (making sounds that mean nothing).

Show them first with an example: Person A will start saying "1,2,3,4" and person B will continue the conversation with "3, 4" and person A again will continue with "5 etc..".

Play with the tone, the expression, the volume of the voice etc.

(The intention is to have a conversation without knowing what the other person is saying, and by just understanding the tone, gestures, rhythm and story behind the situation).

Possible guideline:

1. You are discussing about money.
2. You are in a bar, and one is trying to seduce the other.

Duration

15 min

Age group

16+

Number of participants

2+

Essential oil

Citrus Bliss

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

After the improvisations, give each couple some minutes to share the experience. They can check if they had two different stories about what was happening between them, how did they feel, if they become aware of something, etc.



Use of music or suggested music

None



Supplies and materials needed

None



Transition

None



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

None



Based on theory or connected to article

Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☒ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

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The Chain:

Improvisation In Conflict Situations



Overview

Dealing with conflict situations through theatre improvisation.



Description and flow

Invite the group to sit in a row on the floor and to look towards the space that will become the stage. The "conflictual situation" is always between two people in the group, two actors on the stage.

Give the group 5 minutes to think about a conflict situation that is urgent and needs to be solved immediately. They have to find a starting sentence that brings conflict to the scene, for example: "You are not going out with your friends today!".

The first and second person in the row go on stage. The first person starts with the first sentence and continues by opening up the conflict, the second person in the row "receives" the conflict and always accepts the proposal. The rest of the group observes the scene on the stage.

When we consider the scene is finished (5 to 6 minutes for each conflict), the first person sits down in the audience, and the third person in the row comes onto the stage and joins the second person in the scene. The second person starts with their sentence and brings up a new conflict. For example: "You told mum I quit school! How could you do that?"

Continue exchanging people as a chain, from one

Duration

30 min

Age group

16+

Number of participants

6-25

Essential oil

On Guard

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

scene to another, from the first to the last person in the row.

During the scenes:

As a facilitator, you can help in the scene by stopping the action; you can say “Stop the scene a second”, put your hand on the shoulder of one of the characters and ask them:

What is happening to you in this moment? (self)

Typology of work

- ☒ Small groups
- ☒ Big group
- ☒ Pairs
- ☐ Individual

• what is happening to you in this moment? (self awareness)

• What do you need from the other person?

You can also give the person a tip to explore parts that they don't allow themselves to. For example: act as if your character only cares about themselves (self expression/ exploration).

Category

- ☐ Meditation
- ☒ Theatre
- ☒ Body Movement
- ☐ Nature

- Essential oils
- Music/dance
- M

Theory:

- Rules for Gestalt Theatre.
- Reflective practice
- Sharing

- Don't damage yourself.

- Don't hurt anyone.
- Don't damage the space.
- Not explicit sex allowed (seduction is accepted in the play).

- Tips to help improvisation:

- Believe your situation and your character during the scene (although it is theatre and it's not how you would act in real life)
- The conflict has to be something urgent (it

☒ Awareness raising

☐ Deepening

- Accept what others give you as real in the situation. Example; "you stole my car..." (Accept the proposal and continue from there) response; "I just took it for one hour to pick up mum!"
- If laughter comes, try to put it into the scene and use it as part of the situation.

- ☒ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

- ☒ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

- ☐ Meditation
- ☒ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

- ☐ Meditation
- ☒ Theatre
- ☒ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

- Awareness raising
- Deepening

- Awareness raising
- Deepening

- Don't invent objects.
- Keep confidentiality in the group.



Use of music or suggested music

None



Supplies and materials needed

None



Transition

Activities that need to be done before: warming up the body, previous theatre exercises. Some exercises that can be done afterwards: a massage or sensing exercise to relax and close.



Suggestion for leading or special needs

None



Variations

Possible variations depending in the group:

You can give them the conflict, with a starting sentence, once they are on stage.

If each person thinks of their own conflict, you'll have the added information of the types of conflicts that the group is bringing, and it also says something about what they care about.



Needed competences of youth worker

Basic rules and procedures of Gestalt theatre



Based on theory or connected to article

Article # 51 - Gestalt Theatre Therapy and Emotional Intelligence

[illegible]

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Natural mask making



Overview

To become aware of the emotions that are related to your face and your senses. Support creativity.



Description and flow

The workshop is developed in two phases, in the first phase the group goes out in nature to look for and collect (natural) materials that could represent part of the face, such as leaves, stones, grass, etc.

In the second phase, participants work in pairs: a person, blindfolded, creates a representation of his/her face with the collected natural materials. In doing so he/she can describe the steps and how he/she feels. The other person, the observer, listens carefully and writes what the companion says (without reacting!). Eventually the "observer" reads aloud what his companion said.

It is also possible to make a video / audio recording and watch it together if the two participants agree.

Once the first creation is over, the two participants exchange roles.

The debriefing is done in couples: "What did you try to do for the mask? Do you recognise these feelings? "

It is also possible to debrief the whole group together.



Use of music or suggested music

A relaxing background music can be used.

Duration

30-45 min

Age group

12+

Number of participants

6-30

Essential oil

Cheer

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart



Supplies and materials needed

Natural materials (can be gathered before), a background to make a clear picture of a face/body.



Transition

None



Suggestion for leading or special needs

None



Variations

A variation is to include also other parts of the body, like hands, legs, breast, belly and see what feelings are joined to these body parts.

Another variation is to work with different materials, like clay, or to draw with a stick in the sand (outside) or to draw the portrait with a pencil on paper.



Needed competences of youth worker

None



Based on theory or connected to article

Article #61 - Nature connectedness



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☒ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

Based on the experience of

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Tree Emotions



Overview

To use (the image of) a tree as a mirror for our emotions and ourselves.



Description and flow

A tree can be a mirror for our emotions and ourselves. Go to the forest in pairs. Persons 'A' find a tree that attract them. Persons 'B' ask questions about what Persons 'A' see in the tree and how they feel about it. Ask what do you see? What do you feel? The questions should be open, without judgement. You can ask the 'What do you see?' and 'What do you feel?' questions several times to get deeper. Often at a certain point during this process, an emotion is touched.

Persons 'B' create an open and safe space in the way they communicate so the other person can really open up and speak about what they feel inside and give space to their feelings.

Swap roles.

Afterwards, there can be a plenary evaluation in the whole group by sharing the experiences. A ritual with an intention can follow this practice.



Use of music or suggested music

None

Duration

30 min

Age group

12+

Number of participants

2-50

Essential oil

Breath

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart



Supplies and materials needed

Enough (different) trees in the surroundings



Transition

None



Suggestion for leading or special needs

None



Variations

Instead of finding an actual tree in nature, you can also make a drawing of a tree or show pictures of trees.



Needed competences of youth worker

Basic knowledge of counselling (for instructing the open questions).



Based on theory or connected to article

Article # 61 - Nature connectedness

Article # 66 - Five Elements Theory and Emotional Well-being



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☒ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☐ Awareness raising
- ☒ Deepening

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Work with power animals



Overview

Find a (virtual) animal that supports our inner search (to find who we are and how we deal with our emotions).



Description and flow

The activity is done in pairs.

Each participant receives a piece of paper and they are invited to fold it in half, so it has two sides. On one side of the paper, each participant writes or draws an animal that inspires them. They should also list the qualities of the animal. On the other side of the paper, participants draw or write an animal for the person they are paired to (without showing the other).

When everyone has finished, invite the couples to share about the drawings and the feelings related to it; also invite the participants to try to feel the qualities and characteristics of the animal, which has been chosen for them from the other person.

What comes to mind about the animal and its qualities, and what does it say about your own qualities and characteristics?



Use of music or suggested music

None

Duration

20 min

Age group

10+

Number of participants

2-30

Essential oil

Cedarwood

Main focus

- ☐ Body
- ☒ Mind
- ☒ Heart



Supplies and materials needed

Pieces of (white) paper, one for each participant.
A pencil to draw with.



Transition

Any activity based on values and qualities can be done before (e.g. practice 58).



Suggestion for leading or special needs

As participants are required to choose an animal for the other person, it is advisable not to do this activity during the first time they meet. However, it can be done based on feelings.



Variations

An option is to invite participants to draw just their own animal and to share it with the group.

Instead of (or next to) the animals, participants can be invited to also draw trees, flowers or natural phenomena (like seasons).

To work with power animals, it is also possible to do a visualisation and let an animal appear to you, and then find out more about this animal (and what it might mean to you) through conversation with your partner.



Needed competences of youth worker

None



Based on theory or connected to article

Article #62 - Shamanism and Nature Spirituality

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☒ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

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Ritual in nature



Overview

Rituals are acts used to empower, celebrate or deal with a situation or an emotion. They can be a good way to open or close an activity, or to define the intention for certain activities.



Description and flow

Rituals are acts / moments / spaces used to empower, celebrate or deal with a situation or an emotion.

Explain to the group that an effective ritual has five basic elements:

- Intention: objective/aim
- Place: a specific space where to act it
- Symbol: objects with a given meaning
- Act: the practices adopted
- (possibly) Witnesses: participants with whom to share the ritual

The combination of the various key elements (intention, position, symbol, act and - possibly - witnesses) give shape to the ritual. Through the ritual, it is possible to express and internalise the intention and it can be a very powerful space in which to live it and act for it.

The intention, one of the main elements, is a set of a few sentences concerning something you want, or you are looking for.

As a first step, invite participants in the group to look for a symbol in nature that attracts their

Duration

15-60 min

Age group

12+

Number of participants

min 1

Essential oil

Myrrh

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

attention somehow and has some connection with the intention. Invite them to feel what intention can be connected to the symbol. Or, ask the participants to define the intention they want to bring into the ritual, first, and ask them to look for a symbol / natural object connected to it.

Let the participants express their intentions in the first person, using 'I' phrasing, (they can also do it on their own) and invite them to use the symbol of their choice to support the intention, such as a brief representation or put it on the ground or leave it free. Let everyone do what they think is right.

After the ritual you can invite the participants to a circle or to share with a partner.



Use of music or suggested music

None



Supplies and materials needed

Objects, which can be collected in nature to be used as symbols



Transition

None



Suggestion for leading or special needs

Be with your attention at the ritual. Be open and sincere.

This is an excellent exercise to do at the end of a day or week, where you can use the intention for next steps.

Typology of work

- ☒ Small groups
- ☒ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☒ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☐ Awareness raising
- ☒ Deepening



The ritual can be lead in several different ways depending on the experience of the leader. One guideline can also be to follow your intuition to do the ritual in a sincere and appropriate way.



None



Article #62 - Shamanism and Nature Spirituality

This image shows a blank sheet of white paper with horizontal blue or grey ruling lines. In the bottom-left corner, there is a faint, light-grey circular logo or watermark. The rest of the page is empty and ready for writing.

This image shows a vertical sheet of white paper with horizontal grey ruling lines. In the top right corner, there is a faint, stylized illustration of a lightbulb with rays emanating from it. The rest of the page is blank except for the lines.

**Based on the
experience of
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Silent walk in nature



Overview

The silent walk is a walk in silence in nature. For a designated time (5-20 minutes) the participants walk in silence.

It can be used to get in a mindful mind-set before another exercise, or as a way to reflect after an activity or exercise.



Description and flow

The activity is a walk in nature, silently.

Explain to the group to follow in silence, noticing what is going on around them and inside their own body.

An option is to make a threshold (e.g. a branch on the ground) that everybody crosses before starting the walk, to symbolise entering a new time/space dimension. One person (the youth leader/Trainer) leads the way and (optional) a second one gives a signal for each person to pass the "border/threshold" and follow the others in a silent walking line. This second trainer joins the group as last person. The walk can be 20-30 mins approx.

The threshold can be used as a closure of the walk before having a short sharing and debriefing of the activity in a circle. For example, by inviting them to share one word about the experience. Or just inviting them to share thoughts on a board/flipchart for those who want to.

Duration

5-30 min

Age group

any

Number of participants

2-25

Essential oil

Siberian Fir

Main focus



Body



Mind



Heart

Use of music or suggested music

None

Supplies and materials needed

None

Transition

The silent walk is generally used in combination or as a preparation for other activities in nature (for example the Blindfolded Walk or the Nature Ritual)

Suggestion for leading or special needs

The silent walk can be used as an introduction to an activity (grounding) or as a way of reflection at the end.

Variations

It's possible to suggest for the silent walk that people walk freely in silence and meet at a specific place at a certain time.

An extra instruction that can be given is to use one or more sense(s), or let go of thoughts, or let them think about one specific question.

Needed competences of youth worker

None

Based on theory or connected to article

Article # 61 - Nature connectedness

Article # 66 - Five Elements Theory and Emotional Well-being

Typology of work

- ☒ Small groups
- ☐ Big group
- ☐ Pairs
- ☐ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☒ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

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Blindfolded Walk & Exploration



Overview

This activity has several purposes: bring attention to the use of other senses, reflect on changes in one's perception of the outside world, reflect on the change/effect on one's behaviour, practice the guiding of others as well as practice some elements of mindfulness.



Description and flow

The activity takes place in pairs. One of the people is blindfolded or closes his eyes and the other guides the first one to different objects in nature, such as trees, plants, flowers, water. While approaching the objects, the guide invites them to touch and perceive what they encounter.

After 10-15 minutes the roles are reversed.

By not seeing, the other senses (touch, hearing, smell) become more acute and people become more aware of the environment. It is also an exercise of trust, as it is necessary to trust the person who guides.

At the end of the activity, share with your partner what you have experienced (how was it? What helped / blocked me?) and - possibly - in the whole group.



Use of music or suggested music

None

Duration

20 min

Age group

12+

Number of participants

6-24

Essential oil

Basil

Main focus

- ☒ Body
- ☒ Mind
- ☐ Heart



Supplies and materials needed

Blindfolds (if not available, then just close eyes), safe but still challenging environment outside: ideally going to the area of the training centre, where there are trees, stairs...(Park)



Transition

This can be one of the activities on a day with mindfulness.



Suggestion for leading or special needs

None



Variations

The whole blindfolded walk can be done in silence, also during the changing of roles.

It is also possible to work in groups of three, where one person leads, one person is being led and the third person observes what happens and gives feedback.

Apart from leading someone from place to place, it is also possible to give directions in words or by touching on their shoulder or arm.



Needed competences of youth worker

None



Based on theory or connected to article

Article #32 - Five Realms of Mindfulness

Article # 61 - Nature Connectedness

Article # 66 - Five Elements Theory and Emotional Well-being

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☒ Meditation
- ☐ Theatre
- ☒ Body Movement
- ☒ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☐ Deepening

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Value-Based Living



Overview

Help the participants understand what their life values are, and how these values motivate their behaviour and choices in life.



Description and flow

The exercise starts with building up a vocabulary of possible values. It then invites the participants to make a first exploration of some of their own important and non-important values. The participants will interview each other with pre-made questions that will help to understand and recognise how values are present in their own and other people's lives. Participants will be helped to apply the learning, and focus their life more towards their current values with the final aim of increasing resiliency and emotional stability.

STEP 1: Preparation

1) Start warming up the group by doing a grounding exercise and bringing participants' awareness into their bodies. See other exercises in this manual for examples. 5/10 minutes.

2) Give the group a brief explanation (max. 5 min.) about what values are. Values are directions in life, not objectives. They can change throughout life as the importance of things changes at different stages of your life (eg. Career or family life may become less or more important as you grow older). Values aren't objectives that you

Duration

60-90 min

Age group

16+

Number of participants

min 6

Essential oil

Coriander

Main focus

- ☐ Body
- ☒ Mind
- ☐ Heart

can reach, they are really like a compass that will guide you in life as they keep reminding you what is important to you and what gives your life 'value'. Knowing and living according to values gives a direction and purpose in life and consequently more emotional stability and resilience.

STEP 2: Building a vocabulary

3) Before the exercise, prepare the 80+ value

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

3) Before the exercise, prepare the 80+ value cards and spread them around the floor of the meeting room. You can play some relaxing music in the background. Invite the participants to go and visit the cards in silence. Ask them to 'feel' the importance of each value to them. They should not think too much about it. Ask the participants to keep a list of the values that are actually important to them (not what they believe that should be important to them!) and a list of values that are absolutely not important. The ones that are neutral don't need to be listed. The exercise serves to bring awareness to what values are and to build up a vocabulary of values. Participants usually find it difficult to come up with these words themselves. It will take approx. 15/20 minutes for participants to visit all cards.

STEP 3: Deepening understanding

● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☐ Reflective practice
- ☐ Sharing
- ☒ Others

- Awareness raising
- Deepening

er more values that are important to them. Time: 20 minutes.

6) Staying in the same pairs, ask participants to reflect on the answers to the questions and discuss if any new values can be added to the top-10 lists.

7) Reflect with the group on the exercise and offer them a space to share experiences. You can finish by asking each participant to share their most important value with the group.

STEP 4: Follow-up (15 minutes).

8) Participants take a new page/piece of paper. They choose one value of their list of importance that they think that they could give more presence in their daily life. It could be a value that they may have ignored for a long time, or just a value that could be more in the forefront of their life. With this value, the participant will make a concrete plan thinking about the following things:

- What is your aim with this value?
- Ask participants to think of small steps they can take to go towards the aim.
- What objectives can you set to give it more presence in your life?
- Make an objective for the long term (2 years), for the mid-term (half a year) and for the short term (3 months, 2 weeks or within 2 days). It's best to define the objectives as SMART (Specific, Measurable, Acceptable, Realistic, Time related).

Through working on this plan, participants have the opportunity to think about how they can change, to have more resilience by directing their lives towards what really matters to them.



Use of music or suggested music

None



Supplies and materials needed

The 80+ value cards printed on individual papers

Interview questions printed

Follow-up questions printed

Paper/notebooks to write on and pencils/pens



Transition

To follow up, or as an alternative after step 7, ask the pairs to stay together and do exercise: #54 Drawing the Power Animal.



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

No specific competences needed.



Based on theory or connected to article

Article # 64 - Positive Relationships and Non-Violent Communication

Article # 65 - Positive Emotions



Notes

**Based on the
experience of**

Anatta Foundation
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.....

When you look back at your life, you can learn a lot about what drives you, and what gives your life value. The following questions can help you get an idea about your values.

.....

QUESTION 1

What were moments or times of your life in which you felt inspired, in which you felt your heart open up, in which you were 'touched'? Do you know why that was? Do you see any important values in this memory?

QUESTION 2

Which movies, books or conversations touched your heart? What happened in it? What was it that had been touched? What does this say about your values?

QUESTION 3

Which person did you or do you still admire? What does this person represent to you? Could you discover any important value in this representation?

QUESTION 4

Have there been moments in your past in which you were not satisfied with your life? Can you see any important values that you were missing in that time?

QUESTION 5

Now you have explored your values, what would be your life's 'motto'? What is it that you want from life?

QUESTION 6

Can you add any new values to your Top Ten List of most important values?

.....

PERSONAL VALUES Card Sort

W.R. Miller, J. C'de Baca, D.B. Matthews, P.L.
Wilbourne, University of New Mexico, 2001

**IMPORTANT
TO ME**

**VERY
IMPORTANT
TO ME**

**NOT
IMPORTANT TO
ME**

1 ACCEPTANCE

to be accepted as I am

1

2 ACCURACY

to be accurate in my opinions
and beliefs

2

3 ACHIEVEMENT

to have important
accomplishments

3

4 ADVENTURE

to have new and
exciting experiences

4

5 ATTRACTIVENESS

to be physically
attractive

5

6 AUTHORITY

to be in charge of and
responsible for others

6

AUTONOMY

to be self-determined
and independent

7

BEAUTY

to appreciate beauty
around me

8

CARING

to take care of others

9

CHALLENGE

to take on difficult tasks
and problems

10

CHANGE

to have a life full of change
and variety

11

COMFORT

to have a pleasant and
comfortable life

12

COMMITMENT

to make enduring,
meaningful
commitments

13

COMPASSION

to feel and act on concern
for others

14

CONTRIBUTION

to make a lasting contribution
in the world

15

COOPERATION

to work collaboratively
with others

16

COURTESY
to be considerate and polite
toward others

17

CREATIVITY
to have new and
original ideas

18

DEPENDABILITY
to be reliable and
trustworthy

19

DUTY
to carry out my duties
and obligations

20

ECOLOGY
to live in harmony with
the environment

21

EXCITEMENT
to have a life full of thrills
and stimulation

22

FAITHFULNESS
to be loyal and true in
relationships

23

FAME
to be known and
recognized

24

FAMILY
to have a happy, loving
family

25

FITNESS
to be physically
fit and strong

26

FLEXIBILITY

to adjust to new
circumstances
easily

27

FORGIVENESS

to be forgiving
of others

28

FRIENDSHIP

to have close,
supportive friends

29

FUN

to play and
have fun

30

GENEROSITY

to give what I have
to others

31

GENUINENESS

to act in a manner
that is true to
who I am

32

GOD'S WILL

to seek and obey
the will of God

33

GROWTH

to keep changing
and growing

34

HEALTH

to be physically well
and healthy

35

HELPFULNESS

to be helpful to
others

36

37

HONESTY

to be honest and
truthful

38

HOPE

to maintain a positive
and optimistic
outlook

39

HUMILITY

to be modest and
unassuming

40

HUMOR

to see the humorous
side of myself and
the world

41

INDEPENDENCE

to be free from dependence
on others

42

INDUSTRY

to work hard and well at
my life tasks

43

INNER PEACE

to experience personal
peace

44

INTIMACY

to share my innermost
experiences with
others

45

JUSTICE

to promote fair and equal
treatment for all

46

KNOWLEDGE

to learn and contribute
valuable knowledge

LEISURE

to take time to relax
and enjoy

47

LOVED

to be loved by those
close to me

48

LOVING

to give love to
others

49

MASTERY

to be competent in
my everyday
activities

50

MINDFULNESS

to live conscious and
mindful of the
present moment

51

MODERATION

to avoid excesses and
find a middle
ground

52

MONOGAMY

to have one close, loving
relationship

53

NON-CONFORMITY

to question and challenge
authority and
norms

54

NURTURANCE

to take care of and
nurture others

55

OPENNESS

to be open to new
experiences, ideas,
and options

56

57

ORDER

to have a life that is
well-ordered and
organized

58

PASSION

to have deep feelings
about ideas, activities,
or people

59

PLEASURE

to feel good

60

POPULARITY

to be well-liked by
many people

61

POWER

to have control
over others

62

PURPOSE

to have meaning and
direction in
my life

63

RATIONALITY

to be guided by reason
and logic

64

REALISM

to see and act realistically
and practically

65

RESPONSIBILITY

to make and carry
out responsible
decisions

66

RISK

to take risks and
chances

ROMANCE

to have intense, exciting
love in my life

67

SAFETY

to be safe and
secure

68

SELF-ACCEPTANCE

to accept myself
as I am

69

SELF-CONTROL

to be disciplined
in my own
actions

70

SELF-ESTEEM

to feel good about
myself

71

SELF-KNOWLEDGE

to have a deep and honest
understanding
of myself

72

SERVICE

to be of service
to others

73

SEXUALITY

to have an active
and satisfying
sex life

74

SIMPLICITY

to live life simply,
with minimal
needs

75

SOLITUDE

to have time and space
where I can be apart
from others

76

SPIRITUALITY

to grow and mature
spiritually

77

STABILITY

to have a life that
stays fairly
consistent

78

TOLERANCE

to accept and respect
those who differ
from me

79

TRADITION

to follow respected
patterns of
the past

80

VIRTUE

to live a morally pure
and excellent life

81

WEALTH

to have plenty of
money

82

WORLD PEACE

to work to promote
peace in the
world

83

Other Value

Other Value

Other Value

Gratitude diary



Overview

This is an exercise of expressive writing where participants are invited to write about what they are grateful for on that particular day. It is an exercise that can be integrated easily in many youth work practices such as a youth exchange, because it's only 5-10 minutes per day for at least 7 days in a row. The purpose of the exercise is to help participants recognise and understand feelings of gratitude within oneself through consciously focussing on what one is grateful for. After a week it will become easier for the participant to feel gratitude towards things, people, oneself and life in general. It's a skill that can be trained!



Description and flow

Participants can do this daily exercise on many occasions. During a youth exchange, before the exchange, at home, online, on paper; you can be creative. Basically, participants are asked to keep a diary of gratitude for a period of time (at least a week) and note down for every day at least three things that they were grateful for. It can be something small or big, something that someone else did for this person or for something that the person did to or for him/herself. Ask participants to describe in detail what they were grateful for and what this did to them. The more detailed the description, the higher the impact. After at least 7 days participants have trained themselves to see, recognise and most importantly feel more gratitude in daily life.

Duration

5-10 min for 7 days

Age group

any

Number of participants

any

Essential oil

Wild orange

Main focus

- ☐ Body
- ☒ Mind
- ☒ Heart

Use of music or suggested music

None

Supplies and materials needed

Diary, notebook, computer or something else to write down the feelings of gratitude.

Transition

None

Suggestion for leading or special needs

None

Variations

You could do the same exercise for feelings of joy, with beauty or simply with something positive that happened that day.

Needed competences of youth worker

None

Based on theory or connected to article

Article # 65 - Positive Emotions

Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☐ Awareness raising
- ☒ Deepening

Based on the experience of

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Compassionate Letter



Overview

This exercise consists of writing a compassionate letter to oneself, someone or something else. The purpose is to help participants recognise and understand feelings of compassion within oneself through consciously focussing on what one is compassionate about.



Description and flow

You can start the exercise with a short meditation exercise that brings you present in your body.

STEP 1: Choosing the subject of the letter.

In this exercise, participants will write a letter of compassion to someone or something that could need some compassion and that the participant feels comfortable writing to. The letter can be addressed to oneself, a part of the body that one has difficulties with (eg. In case of a disease), to a specific characteristic of one's being (eg. a disability), to another human or animal being, to a forest, or anything that the participants wants to direct its feelings of compassion to. The letter can also be addressed to someone in the past of the future. The most important thing is to remember that the aim of this exercise is to learn to develop and express feelings of gratitude. The actual letter doesn't need to be sent to who it's addressed - that's up to the writer to decide. The exercise can be done regularly, and participants can vary the addressee of the letter to someone or something they feel more resistance to when thinking about

Duration

30-45 min

Age group

any age

Number of participants

6-18

Essential oil

Rose

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

writing, for example to someone they have been in disagreement or conflict with for a while. Feelings of compassion can be cultivated, and the more one gets comfortable with it, it will get easier to direct and feel compassion for all living beings.

As an alternative, when a participant feels more comfortable drawing instead of writing a letter that is also perfectly fine!

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

STEP 2: listing good qualities.

Start by making a list of good/ positive qualities that you appreciate about the subject of your letter (being/ bodypart/ thing/ etc. whatever the participant has chosen). Name about 5-10 things that you admire, appreciate or just think are positive and good qualities of this subject of the letter. It may be difficult at first, but there are positive aspects to discover in everything!

Category

- Meditation
- Theatre
- Body Movement
- Nature
- Essential oils
- Music/dance

- **Macro, dance**

STEP 3: listing compassionate wishes.

Make a second list of things that you wish for the subject of your letter that would make its situation or existence easier. Think of what the subject could need to deal better with a situation or condition, what words do you think it would like to hear. Take time to discover what the needs of your subject are or could be. You can list again 5-10 things.

- ☐ Message
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

or, of course, we can never again do the things!

STEP 4: Writing the letter.

Take a moment to review the two lists you just made in the previous steps, then when you are ready you can start writing the letter to this subject you've chosen to write to. Use some of the elements in your lists in the letter. You can structure the letter in your own way and you can make it as long as you want to. It's important not to rush, take time for writing the actual letter and be patient. Remember that letters or texts are rarely written at once, usually you write and rewrite a letter make it better.

Level of action

- ☒ Awareness raising
- ☐ Deepening

263

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☐ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

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- Awareness raising
- Deepening

You can take the following suggestions into consideration to make the letter more effective for compassion:

- Recognise the pain of suffering in your subject
e.g.: "I see the tears in your eyes", "I realise that you must be in a difficult situation right now"
- Show acceptance and understanding for the suffering, e.g.: "It's very understandable seen the disappointment you felt when...."
- Avoid any kind of judgement.
- Avoid speaking in imperatives.
- Avoid offering solutions.

STEP 5: reviewing your letter.

Now the letter is ready, take a moment to reflect about yourself: how do you feel? Which emotions do you feel? How does your body feel? Where do you feel most pleasant? What thoughts came up during the writing? Which thoughts are going through your mind right now? What did you feel during writing the letter?

When you look at the letter, what do you think? Does the letter express real compassion or are there still other underlying emotions in your words? Are the words used warm, friendly and patient or are they judgemental and critical? Are you accepting and understanding the situation of the subject? Did you give solutions (if so, do you know where this need to do so came from)?

If you want, you can make adjustments or changes to the letter based on these new insights.

STEP 6: reading out loud (optional)

Participants can read the letter out loud to give it more power. Words spoken out loud sometimes make more impact than those which are written down. You can be creative and adjust this step according to the situation of the group. For example, if the group is big you can ask each participant to read out loud one or two phrases

instead of the complete letter. You can also decide to do this step in subgroups or individually. It can be inside a building or outside near one's favourite tree; feel free to experiment. If the group or some participants don't feel like sharing the letter out loud, respect their boundaries!



Use of music or suggested music

Instrumental soft music can make the writing process more enjoyable.



Supplies and materials needed

Diary, paper, notebook, computer or something else to write down a letter. Alternatively, participants can make a drawing that represents their compassion. In this case you might need pencils and drawing paper



Transition

None



Suggestion for leading or special needs

None



Variations

Described in the exercise



Needed competences of youth worker

No specific competences needed.



Based on theory or connected to article

Article #65 - Positive Emotions

Article #63 - Compassion and Emotional Regulation Systems

**Based on the
experience of**
Anatta Foundation
The Netherlands

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Personal Boundaries



Overview

The purpose of the exercise is to help participants recognise and understand that feelings and emotions are present in the body and how they relate to personal boundaries. It also helps them understand how personal physical boundaries work and how this relate to feelings of safety/danger in the body.



Description and flow

STEP 1

The exercise can be done inside or outside in a space that fits the group size.

STEP 2

You can start the workshop with an exercise to get the participants grounded within the body. Good options for this are a body observation/mindfulness exercise or a short (nature) walk in silence.

STEP 3

Start the exercise to build up a safe environment within the group by making a circle holding hands.

- Ask participants to close their eyes (if they feel comfortable about that) and focus on the environment around: what do you hear, what do you smell, what do you sense on your skin, etc).

Duration

60 min

Age group

any age

Number of participants

6-18

Essential oil

Melaleuca

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

the exercise to the participants in group 1 about how they feel.

STEP 6

After 2 minutes of walking you can invite group 2 to walk around on the floor entering the personal spaces without making body contact. The aim is to make the participants in group 1 to experience what happens in the body when people enter your personal space. As a facilitator, you can guide the participants in group 1 to ask questions about their experiences during the exercise: how do they feel, how is their body posture (knees, back, neck, feet, hands, etc), how is the breath, what do they feel in their body, what do they smell. If they feel anything remarkable, ask them to investigate this feeling: where is the feeling located? What is its shape? What is the colour? What is its weight, texture? The participants don't have to change anything, just observe what is present and what happens in their body.

STEP 7

After 2 minutes, ask the participants of group 2 to vacate the area where group 1 is positioned and give them back their spaces. Ask group 1 again how they feel now they have their personal spaces back, ask more questions if you feel like. It's important that you ask the participants to reclaim their personal space. They should get rid of any built-up tension in their body in the way they want to - allow them some time to do this. They can shake off some tension, take a few deep breaths and get grounded again in their bodies (guide them if you think this is needed). Eventually, invite them to open their eyes.

STEP 8

Repeat steps 4-7 with group 2 on the floor instead of group 1.

STEP 9

Finish up the exercise by making one whole group circle again, holding hands for a few moments. It's important to get all participants grounded in their bodies again and offer some brief guidance like you did in step 3. This can take up to 2/3 minutes depending on the needs of the group.

At last invite participants to share their experiences of the exercise.



Use of music or suggested music

Not needed, but you can experiment with it.



Supplies and materials needed

If indoors, something to mark the personal boundaries with, like a string, chalk, a blanket or anything you have available.



Transition

None



Suggestion for leading or special needs

The exercise is for all young people but be more cautious if you expect that there are any deeper psychological issues in the young people.



Variations

None



Needed competences of youth worker

Sensitivity to trauma and the nervous system. It might happen that participants get very uncomfortable during the exercise. This is normal, but make sure that there will be an assistant, who can

● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ● ●



Based on theory or connected to article

Article #63 - Compassion and Emotional Regulation Systems

Article #65 - Positive Emotions

Article #67 - Trauma and the Body



Notes

This image shows a blank sheet of white paper with horizontal grey ruling lines. At the bottom left corner, there is a faint, light-grey circular logo or watermark. The rest of the page is empty and ready for writing.

[illegible]

**Based on the
experience of
Anatta Foundation
The Netherlands**

thomas@anattafoundation.org

Shadows into



Overview

To connect with emotions stored in our body that need to be taken care of.



Description and flow

The exercise is carried out in 2 rounds: one in the morning and one in the evening of a training day.

The exercise is carried out individually.

Preparation:

Prepare the 6 emotion oils in a way that the participants will not see the name of the bottle, not to be influenced by the name and put a number to each bottle.

Invite participants to have ready the notebook and a pen for taking notes.

Send the essential oils around one after the other inviting the participants to smell it one after the other intensively; to take note of their reaction to the smelling; if they like it or not

Inviting them to focus on the smell that they like least, to smell it once again and to note down what come to their mind and note it down.

In the evening, invite the participants to go back to the oils, to smell them once again and to note down their reaction and to check if the reaction is the same especially for the oil that they liked least.

The exercise can be closed with a little explanation of the emotions linked to the oils used for the

Duration

2 x 15 min

Age group

14+

Number of participants

no minimum

Essential oil

see description

Main focus

- ☒ Body
- ☒ Mind
- ☒ Heart

participants to understand the background of the work that oils did during the day.



Use of music or suggested music

Soft in the background



Supplies and materials needed

Essential oils, notebooks, pen



Transition

It is important that the activities during the day are related to working with emotions, in particular in getting aware of the emotions within us.



Suggestion for leading or special needs

None



Variations

None



Needed competences of youth worker

Clear, structured, precise introduction of the exercise. Some previous knowledge about essential oils, and how the sense of smell functions.



Based on theory or connected to article

Article # 36 - CPTG essential oils and emotions



Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☐ Pairs
- ☒ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☒ Essential oils
- ☐ Music/dance
- ☐ Massage
- ☒ Reflective practice
- ☐ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

Based on the experience of

Limina
Austria

.....
paola.bortini@limina.at

Blind massage



Overview

To connect the smell of an essential oil with memories and emotions.



Description and flow

Allow 5 mins for explanation and about 20 mins for the whole exercise.

The exercise is carried out in pairs, so you would need an even number of participants.

Preparation:

Choose sets of 4 essential oils based on the following criteria: 1 citrus, 1 herb, 1 flower, 1 blend.

One person is blindfolded (A) and chooses one essential oils that gives strength to her/him. Person B positions in front of person A that does not know who is person B and it start giving a hand massage with the oil chosen by person A.

The hand massage lasts 3 minutes per hand.

At the end person A thanks person B.

Person B becomes blindfolded and a new person A sits in front of her/him. Person B chooses an oil and person A gives the massage, 3 minutes per hand.

At the end person B thanks person A.

There is then time for a little journalizing of the experience.

Duration

25 min

Age group

6+

Number of participants

min 2

Essential oil

[see description](#)

Main focus

- ☒ Body
- ☐ Mind
- ☐ Heart

Use of music or suggested music

Soft in the background

Supplies and materials needed

Essential oils, notebooks, pen, blindfolds

Transition

It is important to have adequate time for journaling and for letting each person out of the emotions arisen during the exercise. A little break would be good.

Suggestion for leading or special needs

None

Variations

None

Needed competences of youth worker

Clear, structured, precise introduction of the exercise. Some previous knowledge about essential oils, and how the sense of smell functions.

Based on theory or connected to article

Article # 36 - CPTG essential oils and emotions

Notes

Typology of work

- ☐ Small groups
- ☐ Big group
- ☒ Pairs
- ☐ Individual

Category

- ☐ Meditation
- ☐ Theatre
- ☐ Body Movement
- ☐ Nature
- ☒ Essential oils
- ☐ Music/dance
- ☒ Massage
- ☒ Reflective practice
- ☒ Sharing
- ☐ Others

Level of action

- ☒ Awareness raising
- ☒ Deepening

Based on the experience of

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LIMINA supports people and organisations to learn in and from phases of transition by providing educational activities aimed at developing the liminal competences and fostering well-being. LIMINA designs learning spaces and experiences to allow exploration of the underlying energies and connecting heart and mind; engaging with intuition, reflection and understanding to let new perspectives emerge; and prototyping the way forward.

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Youth 4 youth, Italy

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Youth4youth aims at promoting human wellbeing, awareness and active participation of youth and adults through mindfulness, Progetto Gaia and PMP (Protocol of Psychosomatic Mindfulness with bodyscan, psychosomatic draw and other meditation techniques) and non formal education activities.

Through international youth exchanges and local activities Youth4youth involves young people aged from 12 to 30 and moreover parents and adults.

Euroaccion, Spain

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euroaccion@gmail.com

The logo for Euroaccion Murcia, featuring the word "EURO" in a stylized font above "ACCION" and "MURCIA" below it, all in black text on an orange rectangular background.

EURO
ACCION
MURCIA

Euroaccion is a non-governmental, independent organisation for the support of youth and adult learning, professional and personal development of people with fewer opportunities. We promote experiential learning, volunteering service and social inclusion projects.

Our mission is to foster social change by inspiring and stimulating human potential through a holistic and Humanistic approach, arising awareness on emotions through music and body expression, combining Gestalt and theater, and working on Non Formal Education.



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Jugendkulturarbeit e.V., Germany

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The logo for Jugendkulturarbeit e.V., featuring a green stylized figure of a person in a dynamic pose to the left of the text "JUGEND KULTUR ARBEIT e.V." in green and black capital letters.

JUGEND
KULTUR
ARBEIT e.V.

Jugendkulturarbeit e.V. is a professional association that offers activities and projects related to cultural education for children and young people. It was established in the year 1995 in Oldenburg, Germany. Our working methods derive from the concept of performing arts (movement of their bodies and their voices in relations to the other arts or topics) with the fusion of education for self-reflection, creativity, political and social issues, personal values, and development etc.

Zavod Ambitia, Slovenia

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ambitia

Zavod za razvoj mladinskega dela

Zavod Ambitia (Ambitia Institute) is a non-profit and non-governmental organisation which enables development and quality of youth work, development of non-formal learning of young people, professional development of youth workers, development of professional content, tools and approaches in youth work, and also offers personal and professional support to young people.

Anatta Foundation, The Netherlands

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Anatta
FOUNDATION

The Anatta Foundation is a non-governmental organisation that focuses on a better connection between people and nature to create more psychological well-being, to get more respect for nature and to work on a 'sustainable mindset'. We are inspired by ideas from Positive Psychology and Nature coaching. In Erasmus+ the foundation prefers to work with youth with a disability and other vulnerable youth groups.

THE PROJECT

The project 'Emotional Intelligence in Youth Work' (EQ in YW) has developed an up-to-date and sustainable concept for educational opportunities for young people aged 14-25 that is unique in the purpose of supporting the nurturing of Emotional Intelligence for a better life. Moreover, the project has developed a parallel curriculum for youth workers, on the basis of the results of work with youth groups. The aim is to support and increase their ability to tap into their EQ at personal and professional level.

Through its actions, the project has empowered young people and youth workers, and consequently also their local communities and policy makers.

A booklet on the importance and relevance of Emotional Intelligence in youth work is available in printed version and online. A manual to support Emotional Intelligence in young people and youth workers is also offered.

The whole concept has been piloted with 34 staff from the partner organisations, working with 300 young people, testing the curriculum at local and international level. Another 18 youth trainers involved in youth training also contributed. Experts and stakeholders in the field of youth work and education have been reached with six multiplier events in Spain, Italy, Austria, Netherlands, Slovenia and Germany.



www.facebook.com/eqinyouthwork