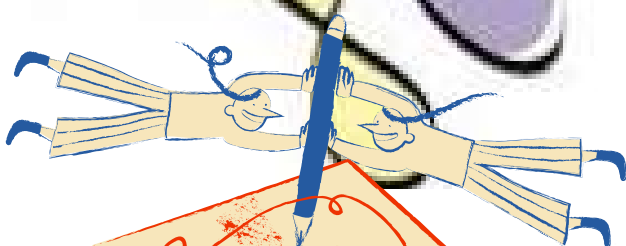
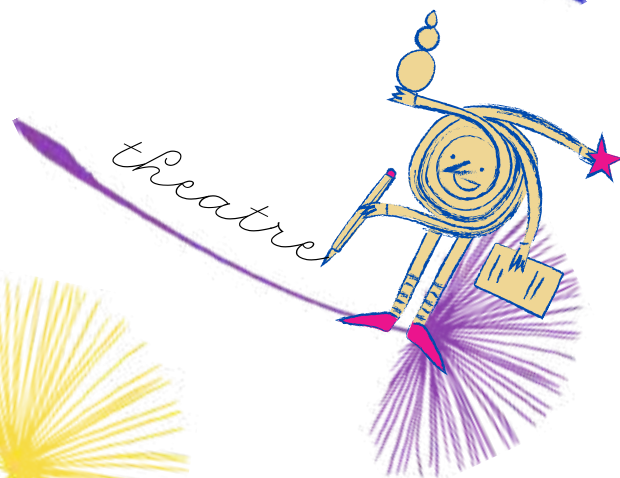
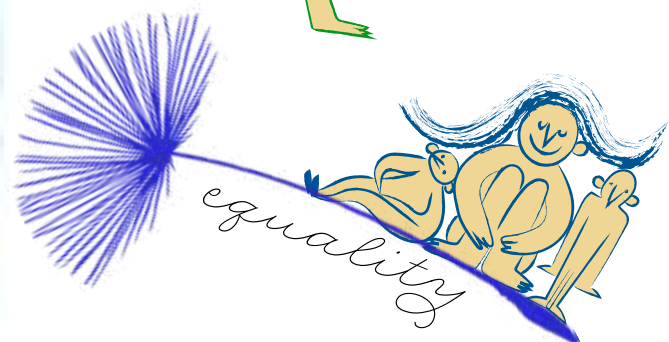


D.O.N.N.A.

# Easy To use tools COLLECTION



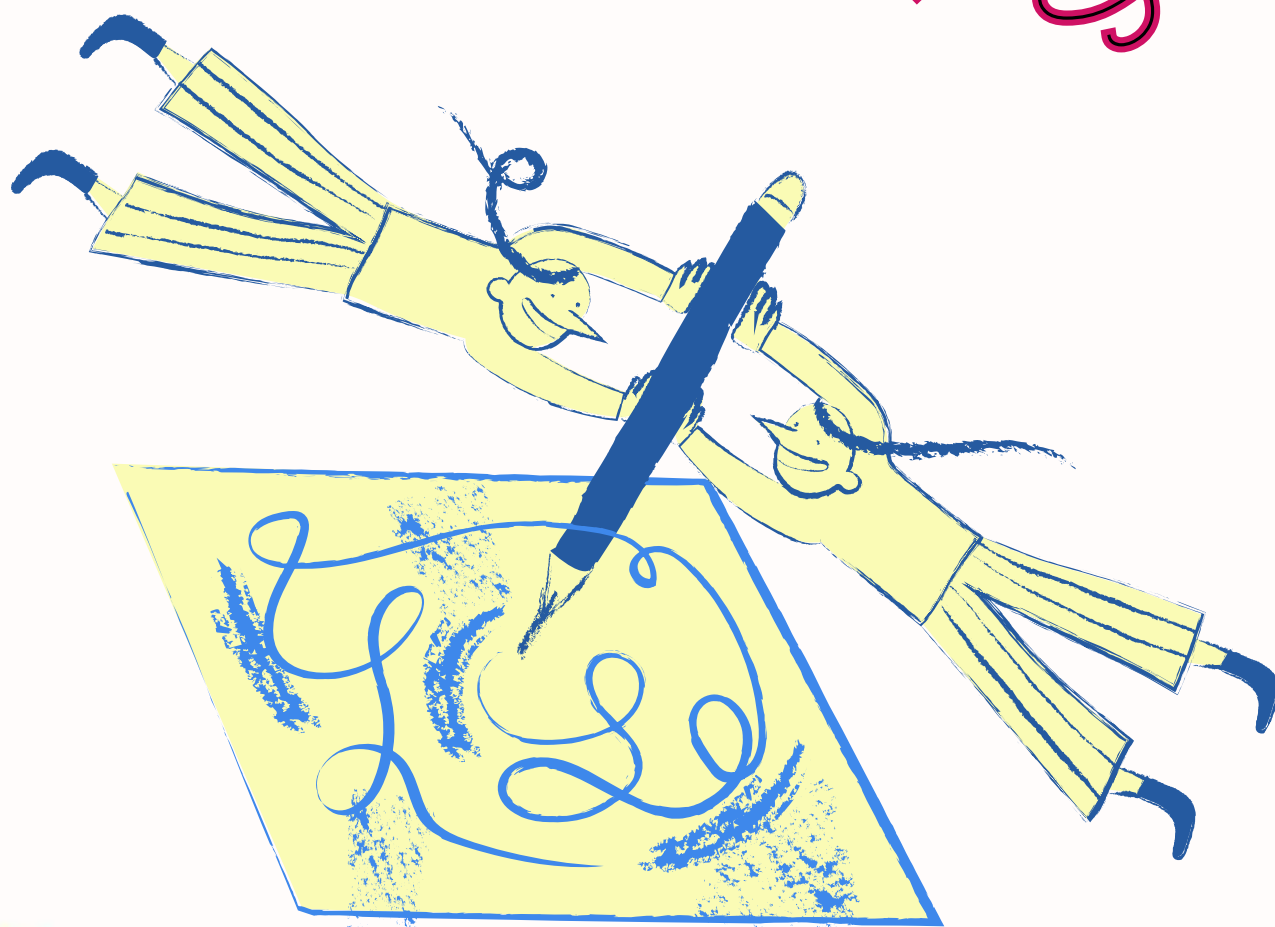
arts

Erasmus+  
Enriching lives, opening minds.



Co-funded by  
the European Union

# *art therapy*





# Listening to the body



## OBJECTIVES

Mental physical awareness  
Individual-group identity

## MATERIALS

None

## STEPS

This activity could be used to enhance body awareness through sound and movement. It can be used simply as a game to release tension and re-energise. It's a type of activity that can serve to open and/or close any experience in a group. It is applicable to participants of any age in various settings. Music can be used to accompany the experience.

Sitting in a circle, the participants are guided in the following body awareness game:

1. The facilitator guides the participants to be focused on their body awareness by saying: "We are a unity made of mind and body, so we become aware of our body, to improve our global balance. Let's think of our body starting from our feet and ending with our head. We move our feet; what can I do to make my feet make a sound? We move our legs, what can I do to make my legs make a sound?" And so on up, naming all the parts of the body in order from bottom to top.
2. Once arriving at the head, the facilitator asks participants to imitate him/her, and says: "I start here and finish here", tapping feet first and then the head and vice versa.
3. Everyone stands up and, one by one, says "I AM ... and my rhythm is this" producing a rhythm with the hands or feet
4. The rest of the group will repeat the rhythm of each participant.

**Erasmus+**

Enriching lives, opening minds.

## OBJECTIVES

Group cooperation  
Individual-group identity

## MATERIALS

Various musics

## STEPS

It can be very useful in helping groups to develop good interaction skills, while respecting the needs of everyone.

1. The group spread out evenly in the space.
2. The facilitator helps participants to connect with themselves and their bodies on the spot (relaxing activity could be integrate in this part).
3. The group is leaded in a collective immagination of the space as a water raft, which needs to be kept in balance by the weight of everyone on it. So when people move, participants should always try to fill the empty spaces, otherwise the raft will tip over and throw everyone in the water.
4. The activity begins by walking slowly in space, then trying out various speeds, until they run as if in a race. The facilitator randomly "stop" the group, to facilitate it to evaluate its balance.
5. After each stop, the participats start again with more awaress of those who walk around them: no collitions and no stops. Meeting the gaze of others is also important
6. Repeat this several times and make sure participants have time to notice the balance they created.
7. Reflection moment: the group thinks about how it worked towards a common goal.



# Colour and meet

## OBJECTIVES

Verbal and non-verbal communication  
Flexibility of the point of view

## MATERIALS

A3-A4 thick sheets  
Pens  
Watercolours  
Tempera paints

---

## STEPS

It is a meeting of colours as a metaphor for the meeting of people, which then evolves into a meeting of creative minds building a story.

1. The group is divided into small groups of three people. Each group is given a fairly thick A3 sheet, some A4 papers and tempera paints or watercolours (better avoiding the black colour due to its covering power).
2. Each participant chooses a colour and everyone starts working on the A3 sheet. Without any clear ideas or plans, using their hands to apply the colour.
3. During the colouring activity, colours will meet, making new ones, will combine and new unplanned or unexpected shapes will be made.
4. After this phase, the facilitator gives time for observation and working out the shapes and images that have been created.
5. If needed, someone can add a little black, making sure that it does not cover but highlights some recognised shape.
6. Starting from their images, each subgroup will write a short story on the papers provided.
7. The first emotional sharing takes place in the subgroup, no specific questions are asked.
8. Participants return to the large group and share their experience and their productions with others.



# Breathing statues



## OBJECTIVES

- Relationship awareness
- Identification of group dynamics

## MATERIALS

- Music
- Various stage clothes
- Camera
- Projector

## STEPS

It is a semi-structured activity that 'stages' how everyone's stories contribute to the group identity.

1. The group is brought into a state of relaxation.
2. Each participant writes down a thought - for example a memory, an emotion, something they experienced, a dream, or a plan they may have - that then will make up the written part of the theatrical work.
3. Everybody can freely choose from the available material, whatever helps them to put their words on stage, and prepare to perform their part.
4. In no given order when participants feel ready, they can read out their written thought and take up a distinctly set position, as if they became a statue. The next "actor" joins the stage only after the previous one has finished. This pattern continues until everyone has taken their position.
5. The facilitator takes a final picture as signal of the end of the performance.
6. The participants come away from the part they played (emotionally-physically by taking off the "stage clothes") and sit in a circle.
7. The final picture is shown and the group reflect on it.
8. Final reflection about all the process.



# With myself

## OBJECTIVES

Relaxation  
Mental-physical awareness

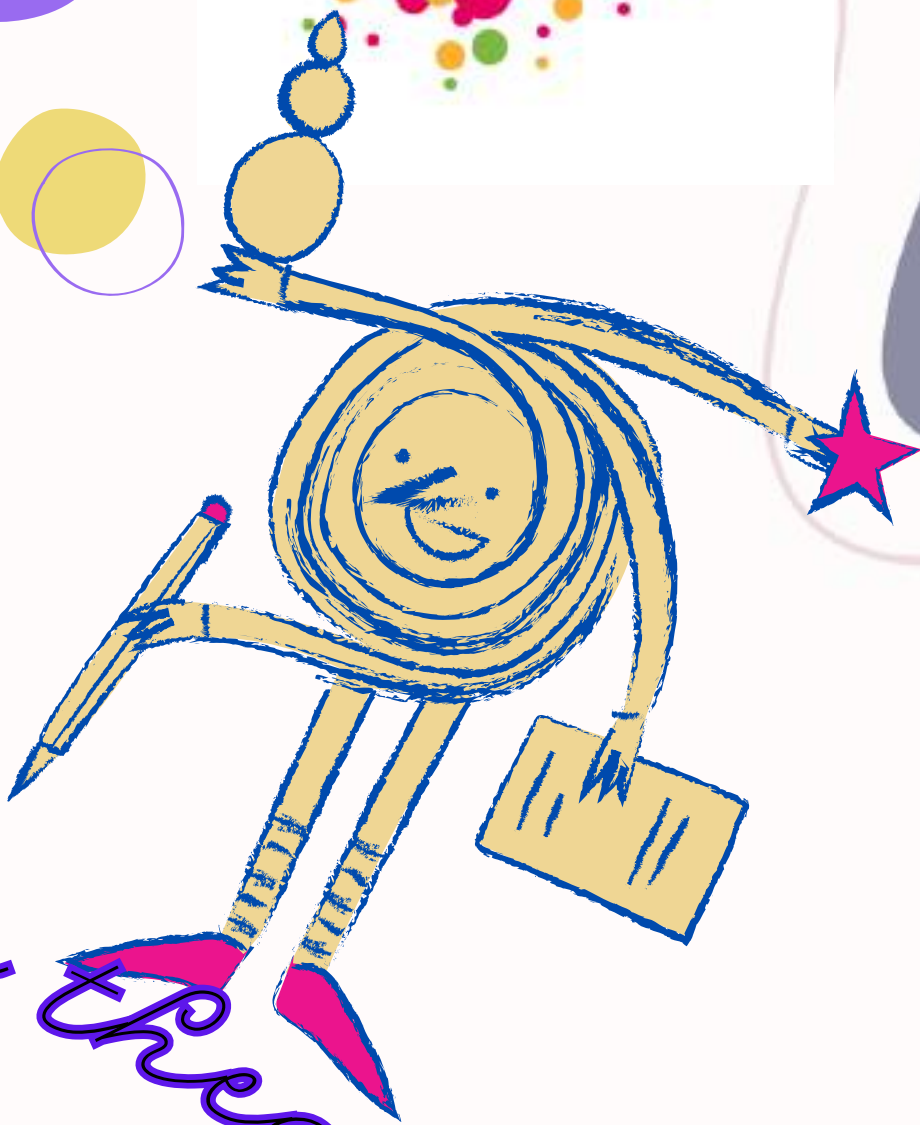
## MATERIALS

Notebook  
Pen and colours

## STEPS

This activity can be used as a personal daily training at the beginning and/or end of the day, to get in touch with our own needs and resources.

1. Find a comfortable position and become aware of your body posture and your own breathing.
2. Start thinking to your body, from the head to the feet, feeling and imagining all parts in the sequential order.
3. "Listen" to what the different body areas want to communicate, while trying to let go of any muscle tension.
4. Imagine the space immediately around it, the space defined by the distance that we need to have when we talk to someone. Becoming aware of how much space we need and begin to extend this space around each part of our body. In your mind, give a shape to this feeling and imagine its texture and colour.
5. Connect with your feelings within this space. Give yourself a few minutes to enjoy the pleasure of being in the relational space with yourself.
6. Breathe deeply several times: breathe in calmness and well-being and breathe out negative tensions.
7. In a notebook, on a daily basis, draw the imagined shape you saw - you can use the colour to give it a shape and fill the shape with colours to add the texture you imagined.



*impro theatre*



## OBJECTIVES

Reframing mistakes  
Creating a joyful atmosphere

## MATERIALS

None

## STEPS

We use improvisation theater techniques to practice making "mistakes" and to present them as experiments, natural outcomes of actions.

### 1) "Count with me!"

1. Form pairs. Count to 3 one person only saying one number, then the other continues and so on: A-1; B-2; A-3; B-1; A-2; B-3; etc.
2. Level up: instead of "2", clap. Ex.: A-1; B-clap; A-3; B-1; A-clap; etc.
3. Now instead of "3" do a jump: A-1; B-clap; A-jump; B-1; A-clap; etc.

### 2) "Team fitness"

1. Form trios. Trios must take up three different body positions as quickly as possible without verbal agreement: 1 person has to lie down, 1 has to sit, 1 has to stand. When the facilitator says "GO", the team that takes up this position fastest, wins. They cannot discuss who is going to do what, and they must change positions in every round. If 2 members are in the same position it's an error.

### 3) "What's this?"

1. Form pairs. One is a "Pointer" the other a "Talker". Pointer quickly points at objects, Talker quickly says what it is. Then switch roles.
2. The Pointer shows 1) the window, 2) the floor, 3) the table. The Talker starts when the Pointer shows the 2nd object (floor), but says "window" (the first object). For the third object (table), she says "floor", always one step behind. Then switch roles.
3. The Pointer shows an object and the Talker can say anything except what the real name of the object is.



# Partnership



## OBJECTIVES

Build connection and attentiveness to each other

Sacrifice ego

## MATERIALS

None

## STEPS

### 1. Pass the Clap:

In a circle, the facilitator starts with turning to the person on the left (A), locking eye contact, and try to clap once simultaneously. Then A turns to the person on the left (B), locks eye contact and together they try to clap at the same time. Keep passing the clap around the circle. Start slowly and increase speed gradually. Later introduce clapping back to invert the flow, and finally, clap across the circle. It is ok if the claps are not synchronized. Focus on the eye contact. The goal is not to trick or surprise each other. Focus on being kind to each other, connect, and collaborate. The group should be aware of where the clap is, and make sure that it is passed around the circle equally.

### 2. Tug-of-War:

Form two teams. Play a fake Tug of War (without a rope, just miming) encouraging the acting as a unit over the desire to win, having the courtesy to loose, in order to portray an interesting story. Play a best of 3 game and experiment how you can build up the drama. Then divide the group in smaller teams and explore different competitions people can portray. i.e. arm wrestle, chess, ping ping etc.

Make the games look realistic. Highlight the elements that can make a fake competition realistic. i.e. expressions, emotional reactions, matching energy, patience and connection with our partner.



# Spontaneity



## OBJECTIVES

Free your mind

Be in the moment

## MATERIALS

None

---

## STEPS

### 1. Free Association

Everyone stands in a circle. One person starts by saying a word to the person on their left. Then that person thinks of a word that is associated with that word and says it to the person on their left.

Encourage players to say the first word that comes in their mind. Don't overthink it. Variation: Try the same exercise but in rhythm. Establish at the beginning a rhythm (by snapping the fingers, or swinging the hands). In order to stay in rhythm, the players need to say the first thing that comes to their mind.

### 2. Five things

Players stand in a circle. One player initiates by pointing at another and asking them to say 5 things as fast as they can based on a category of their choosing: i.e. "Please tell me the titles of 5 songs you like" or "Please tell me 5 different ways to drink a coffee"

As the player names off each one, the rest of the group will count along, cheering and dancing when five have been said. The player who just named off five things will then point to another player and name a new category.

Encourage speed and not cleverness. The more enthusiastic and attentive the player's teammates are, the better the player will do. Support! It's not necessary to be clever, either, or witty. Just to sell the idea and commit. There are no wrong answers.

# Flexible and Decisive



## OBJECTIVES

Build connection  
Doing what is needed

## MATERIALS

None

---

## STEPS

### 1. One Word at a Time Proverb

This is a fun collaborative game/exercise where players work together to create proverbs on the spot.

Everybody stands in a circle. Go around the circle, each person adding a word to a sentence that will make up a wise proverb. After the sentence is completed, start a new one with the next person in the circle. Ask for other styles of sentences i.e. motivational quotes, slogans, commercial titles etc.

A sentence makes sense when it is complete. It includes articles and connecting words. The goal is to create a complete sentence together. Even if some of us need to say just an "and". The obvious answer (word) is usually the best answer. Highlight the importance of embracing a role and give at any moment what the team needs.

### 2. One Word at a Time Story

Participants stand in a circle. Give them a title for a story. "The Best Birthday Ever." The story is told one word at a time around the circle. The story has to make sense. Everyone has to work together to remember where they've been and try to create a cohesive throughout.





# Accept it!



## OBJECTIVES

Accepting other people's offers  
Teamwork

## MATERIALS

None

## STEPS

### 1. Yes - Let's!

Players walk around the room. Someone calls out an activity: "Let's [activity]!". The rest of the group accepts by shouting "Yes, let's [activity]!". Ex.: "Let's start eating a sandwich!" The group: "Yes, let's start eating a sandwich!" And everyone starts miming their own interpretation of eating a sandwich, until a new activity is called out. Suggest walking the room in straight lines, from point to point, to avoid walking in a big circle.

### 2. Two lines: name the action

Form two lines, line A and line B. A person from each line steps on "stage". The person from line A initiates by miming a repetitive action. Then the person from line B says something mentioning the action that is being done. The person from line A agrees and makes a comment about the action. Example:

Igor: Waves arms around head wildly.

Maria: Gosh the flies out here in the wilderness are deadly.

Igor: I agree, we need to get to a bug spray shop immediately.

The key is acceptance. If player B mentions an action that is not the one that player A had in mind, it is fine. Player A should accept it. Try not to change the action on purpose. Find a way to show that whatever you are miming is exactly what player B mentioned. It might be a bit challenging, but this is also the most fun part! Start with simple actions and lines.



*outdoor education*



# NATURE IS A MIRROR



## MATERIALS

### OBJECTIVES

To see ourselves reflected in nature  
To identify our qualities and  
acknowledge them

Many natural elements  
and objects (prepared or  
collected)

Pens and papers

### STEPS

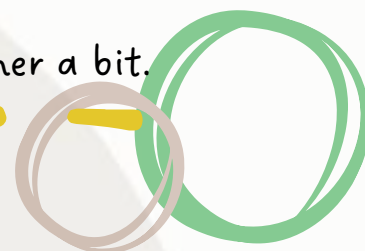
- We meet in a circle, we invite the group to turn around and close their eyes -if they want-: after a little grounding meditation, the participants can turn towards the center and open their eyes.
- They will find in the middle lots of elements (shells, feathers, rocks, gems, cortex, wood..) and they are invited to pick one each, the one that attracts them.
- Now they can go and find an intimate space to explore the element, to get in touch with it, to smell it, to feel it, to imagine its journey until now.. and they will write a story about it, describing the element and its details (in 3rd person, for example "this shell is old, and young, it's bright and dark.."). This moment can last about 20'.
- After this, they will receive the instruction to write again the same story switching the subject to the 1st person: from "it" to "I" ("I am old and young, bright and dark"). They will have 10-15' for this.
- At the end, the circle meets again, and they are invited to read their stories. The facilitator can ask: "How does it sound to them?, How do they feel reading it out loud? How do they resonate with the element?"

This is a projective activity, We project who we are.

Recommended with participants who already know each other a bit.

**Erasmus+**

Enriching lives, opening minds.





# IT COMES THE NIGHT



## MATERIALS

Eye.-Masks for all the participants

A rope

A bell to mark the tree (optional)

## OBJECTIVES

Group cooperation: to share a common goal

To reflect upon how we deal with uncertainty

## STEPS

This is a cooperative challenge for the group.

Setting:

Find a nice place for the activity (wild but not dangerous.. safe!)

Choose a tree and collocate a rope around it at about 5m distance.

Define a starting point (20m from the tree aprox). Distance can vary.

Intro:

"We are in an enchanted forest, the night is coming, and the group has to reach the sacred tree as soon as the sun goes down. In 5 minutes it will be dark (everybody will wear masks), and the group from the starting point will have to touch the tree."

Rules:

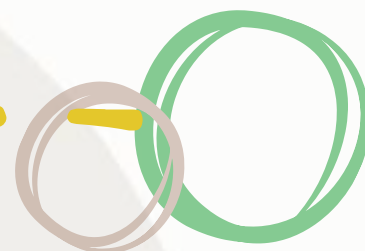
During these 5 minutes they can move around the space BUT NOT IN THE AREA WITHIN THE ROPE.

No artificial material can be used.

And..."It comes the night".

The group moves, facilitators observe and take care for safety, until the end.

Final reflection can be a space to express emotions and feelings (before-during-after the activity), and a way to explore what orients us in uncertain moments.







# EARTH WATER FIRE AND AIR



## OBJECTIVES

Introspection  
Connection with the elements  
Body awareness

## MATERIALS

Music  
Natural elements for  
sensorial experience

## STEPS

This is a guided meditation that connects us with the four elements. It can be done sitting in a comfortable position, or moving, walking, dancing in the space.

Invite participants to breathe deeply. Then, guide them to imagine connecting with each element:

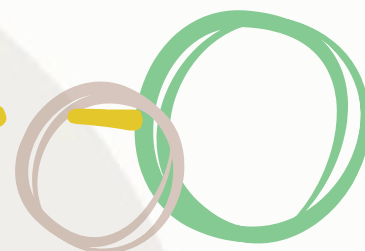
- feel the stability of the earth beneath the feet, feel the ground...
- feel the flow of water, the never ending stream...
- feel the warmth of the sun, the energy of the fire..

and finally contact the lightness of the wind, the freshness of the breeze..

Natural sounds or elements can be introduced to make the experience more immersive.

The reflection can be a moment to share:

- what support us (earth)
- where we flow (water)
- what inspires us, our motivation (fire)
- what relaxes us, what gives us calm (breathe- air).





# DANCE OF CHANGE



## OBJECTIVES

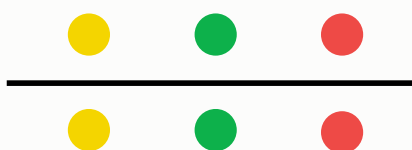
Stimulate attention and problem solving  
Introducing a reflection about  
"change"

## MATERIALS

None  
(They can pick natural elements)

## STEPS

Participants are invited to pair up, and all the couples will meet in a line:



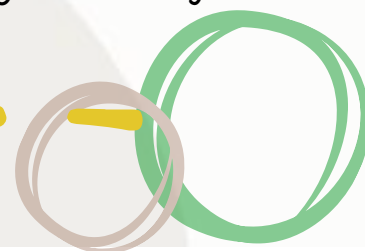
They will now follow the instruction:

- 1- 30" to observe the partner
- 2- turn over

- 3- everyone has to make 3 changes on their appearance (30" aprox)
- 4- turn towards the line: guess the 3 changes on the partner
- 5- turn over and make 6 more changes
- 6- turn in and guess
- 7- turn over and make 10 more changes
- 8- turn in and guess... it can go on like this..

Then we meet and reflect: How was it? What strategies did they use for changing? Was it easy or difficult? How many changes in total? How would it be if it started with making 19 changes and guess them on the other? What does this say about the process of change? Recollect conclusions and discuss.

\*The number of changes and the time for the task can vary according to the group and the activity)





# SLACKLINE



## OBJECTIVES

- Establish intentions (personal level)
- Face a challenge and seek for support
- Share the needs (group level)

## MATERIALS

- Slackline in between 2 trees
- Papers and pens.

## STEPS

This dynamic is recommended at the beginning of a long program, a multi-day training, or so.. to collect and share the intentions of the participants. But it also can be used to define goals and express needs related to life in general.

1- What's your intention (or your goal)?

The activity starts with a personal moment for reflection: everyone is invited to define and write down their goals or intentions.

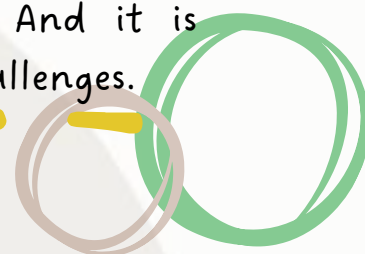
2- Go to the slack line, all the papers will be hung to the arrival tree.

3-One by one the participants will cross the slackline to reach their paper. They are invited to challenge a bit themselves, and they can ask for help in the meanwhile.

4- When all the group has crossed we can meet in a circle and share:

- What are your intentions/goals?
- What are your needs and how can the others support you?
- How can you ask for support?

The introduction of the "challenge" is important because when we want to grow, learn, stretch, it is very probable that we are going to be exposed, out of our comfort zone, facing newness. And it is important to create a space where it is safe to expose to challenges.





centrs  
marta



*gender equality  
promotion*



# STAND IN LINE

## OBJECTIVES

Reflect on how gender and gender roles affect our lives, choices, attitudes and behavior as women or men/girls and boys.

## MATERIALS

6x4 sheets  
(numbers 1  
to 6 on each)

## STEPS

1. The leader places the slips with numbers 1-6 on the floor in one row.
2. The leader reads one statement.
3. Participants stand by the number that most accurately describes their position. No. 1 means I completely agree, but no. 6 - completely disagree. No. 2, 3, 4, 5 indicate how much I agree/disagree.
4. Leader allows participants to explain their position. They can do it one by one or in a group with those who have also stopped at the corresponding number. In that case, each group presents its common position. If someone is alone at the number, let them join one of the nearest groups.

Claims:

- Every woman has a maternal instinct
- Men are the strong sex, women are the beautiful sex
- A man must be able to provide financially for his family
- To get their way, women choose to use trickery and manipulation
- To get their way, men choose to use force and aggression
- By dressing provocatively, women expose themselves to the risk of becoming a victim of sexual violence
- A man can also be raped
- Men tend to get involved in risky situations more clearly than women
- Prostitution is a job like any other
- Women and men have more similarities than differences, etc.

# WHAT IS GENDER?

## OBJECTIVES

To talk about the prevailing gender and gender roles in society, understanding - What does it mean to "be a woman" or "to be a man"?

## MATERIALS

A1 flipchart sheet  
or virtual platform  
Jamboard.

## STEPS

1. Draw two columns on a sheet or virtual sheet of paper - in the first column write a man, and in the second - a woman.
2. Invite the participants to make a list of things related to the idea that means to be a man. Named things - positive or negative - records in the corresponding column or on the virtual sticky notes. Invite the participants to mention both biological and social traits.
3. Repeat the same for the female column.
4. Take a moment to look at some of the qualities that were mentioned in each of the columns.
5. Swap column names. Ask members, or men characteristic features could be mentioned for women and vice versa.
6. Use the questions below to create a discussion about the qualities which cannot be mentioned for both men and women and why. Recall that the characteristics that are biological and cannot be adapted either both men and women have gender characteristics, and characteristics that are social and can be used to talk about both men and women, are genders properties.

### Questions:

What does it mean to be a man? What does it mean to be a woman? Do you think that men and women are raised the same? What is the role of a man in a partnership? What is the role of a woman? How does a man express his emotions? Is it different from how a woman expresses her emotions? Why do you think it is different? How you can challenge unequal views of how should a man behave? How you can challenge everyday the unequal views of how women should be treated?

# (UN)HEALTHY MASCULINITY

## OBJECTIVES

Reflect on how society's expectations and stereotypes affects the lives, attitudes and behavior of boys.

## MATERIALS

4xA1 flipchart sheets or virtual platform Jamboard.

## STEPS

1. The leader invites the participants to name the features and characteristics of what boys and men feel pressured to be, to be seen as for "real" men? Named words are listed in lower case for virtual pieces of paper. Words that can be used for example: aggressive, athletic, controlling, strong, confident, heterosexual, can give to an opponent, etc.
2. Write one of the concepts on each sheet: *objectification of women, homophobia, non-disclosure of emotions, promoting violence*. Invite participants to discuss each concept and explain the unknown words.
3. Invite the participants to identify which of the pieces of paper the written features could be related to the concepts on for large pages. Most words will probably fit at for all concepts. During the conversation, you can add more pages other features and characteristics that could fit the particular one manifestations.
4. Discuss which of the features and manifestations might be present harm/hurt girls and women, boys and men, as well as for people who identify as LGBTQ.

### Questions:

What is the impact of such societal expectations and stereotypes as aggression, not expressing emotions, being in control of the situation etc. is on men's and boys' mental health and relationships? How do these expectations affect girls and women? What for them connection with various forms of violence? As non-compliance with such strict assumptions, we expect and stereotypes about masculinity affect homosexual youth and transgender people? What is the role of the media in creating these stereotypes? What are the alternative characteristics of healthy masculinity (e.g. empathy, respect, paying attention to consent, emotion disclosure in a healthy way)? How they can help build healthier mutual relations?

# WHO WAS WRONG? #1

## OBJECTIVES

Promote recognition of violence,  
understanding of violence  
as a social problem.

## MATERIALS

Descriptions of  
situations

## STEPS

The participants are divided into small groups (3-6 people), each group reads the situation assigned to it and discusses the discussion questions among themselves (15-20 min). After that, the groups present their assigned situation to the rest. Separate issues are discussed together.

### Story

Zoya and Alfred have been married for 3 years. They met at a school reunion and celebrated their wedding after only 4 months of dating. Alfred's passion and profession is carpentry. Although they did not earn thousands, both could make ends meet. Alfred was a calm person by nature, while Zoya, as the manager of events at the cultural center, was very social. She likes to spend her holidays outside the house, on some trips, events or excursions. But Alfred felt best at home - in peace and quiet, in his workshop. At the beginning of the relationship, their opposite personalities did not pose any challenges, but in the last six months they argued more and more. Zoe often reproached Alfred for his passivity and his acceptance of the unstable income from carpentry, which, according to Zoe, prevented them from living "humanely". On the other hand, Alfred often began to point out that Zoe spends too little time at home - the house is not cleaned and dinner is not cooked. One Friday evening, in Alfred's workshop, an argument about domestic matters rose to an increasingly "higher tone". Zoya was already "sawing" him about finances and passivity. Alfred, unable to withstand Zoe's shouting, reproaches and insults, firmly grabbed her by the hand. Zoe, wanting to break free from the grip, grabbed the hammer in her hand and hit Alfred.

### Questions:

Who was wrong? Why do you think so? How do you rate the actions of each character in the story? What could be the reasons for such behavior - social, family and gender, economic, psychological, ethnic, religious, etc. What could be the development of the situation? This situation has occurred in your community. What is the community's response to these and similar situations? What can people - how can the community do to reduce the risks of such a situation happening again?



# WHO WAS WRONG? #2

## OBJECTIVES

Promote recognition of violence,  
understanding of violence  
as a social problem.

## MATERIALS

Descriptions of  
situations

## STEPS

The participants are divided into small groups (3-6 people), each group reads the situation assigned to it and discusses the discussion questions among themselves (15-20 min). After that, the groups present their assigned situation to the rest. Separate issues are discussed together.

### Story 2

Samantha had just broken up with her long-term partner and was now spending a lot of time partying. In one of them, she danced and flirted with several men all evening. After the party is over, she walks home accompanied by two men, one of whom is Samantha's co-worker. When the trio arrive at the door of Samantha's house, she suggests that the two men come in to finish the conversation they started on the way and have a glass of wine. For a while they talk, flirt with each other and sip wine until one of the men starts harassing Samantha, saying that the woman has turned them on and seduced them. Samantha objects to this, but the men do not back down. They rape Samantha.

### Questions:

Who was wrong? Why do you think so? How do you rate the actions of each character in the story? What could be the reasons for such behavior - social, family and gender, economic, psychological, ethnic, religious, etc.? What could be the development of the situation? This situation has occurred in your community. What is the community's response to these and similar situations? What can people - how can the community do to reduce the risks of such a situation happening again?



**Erasmus+**  
Enriching lives, opening minds.

Funded by the European Union. Views and opinions expressed are however those of the author(s) only and do not necessarily reflect those of the European Union or the European Education and Culture Executive Agency (EACEA). Neither the European Union nor EACEA can be held responsible for them.

