

SPECTRUM

**Youth Work Tools to Explore
Gender Identities**

TOOLKIT OF THE TRAINING COURSE

05th - 11th of March 2024

Casa Laboratorio il Cerquosino, Località San Faustino 22, Orvieto (TR), ITALY

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PROJECT DESCRIPTION

AIM

SPECTRUM PROJECT AIMS TO DEVELOP TOOLS AND WORKING METHODS AMONG YOUTH WORKERS, EDUCATORS AND GROUP LEADERS, TO RAISE YOUTH AWARENESS ON GENDER-SENSITIVE ISSUES

TARGET

TARGET: THE PROJECT, FORESEES TO EMPOWER YOUTH WORKERS, EDUCATORS AND YOUTH LEADERS IN THE USE OF NON-FORMAL EDUCATION AND BODY-MOVEMENT TECHNIQUES, FOR THEIR USE ON THE LOCAL CONTESTS AND IN YOUTH EXCHANGES

PROJECT

WHAT

SPECTRUM PROJECT INCLUDES ONE INTERNATIONAL TRAINING COURSE, ONE PREPARATORY VISIT AND ONE YOUTH EXCHANGE.

THE TRAINING COURSE WAS CONCEIVED TO BOOST THE PARTICIPANTS' CAPACITIES, TO SHARE AND EXPERIMENT NON-FORMAL EDUCATION AND BODY-MOVEMENT METHODOLOGIES TO DEEPENING THE SUBJECT WITHIN YOUTH GROUPS.

THE YOUTH EXCHANGE WAS CONCEIVED TO ALLOW PARTICIPANTS TO EXPERIMENT AN INTERCULTURAL LEARNING EXPERIENCE, FAVOURING THE EXCHANGE WITH OTHER PEERS FROM EUROPEAN COUNTRIES AND TO RAISE AWARENESS ON GENDER-SENSITIVE ISSUES AND GENDER IDENTITY.

WHEN

THE TRAINING COURSE WAS HELD BETWEEN THE 05TH OF MARCH AND THE 11TH OF MARCH 2024

THE PREPARATORY VISIT WAS HELD BETWEEN THE 09TH AND THE 10TH OF MAY 2024

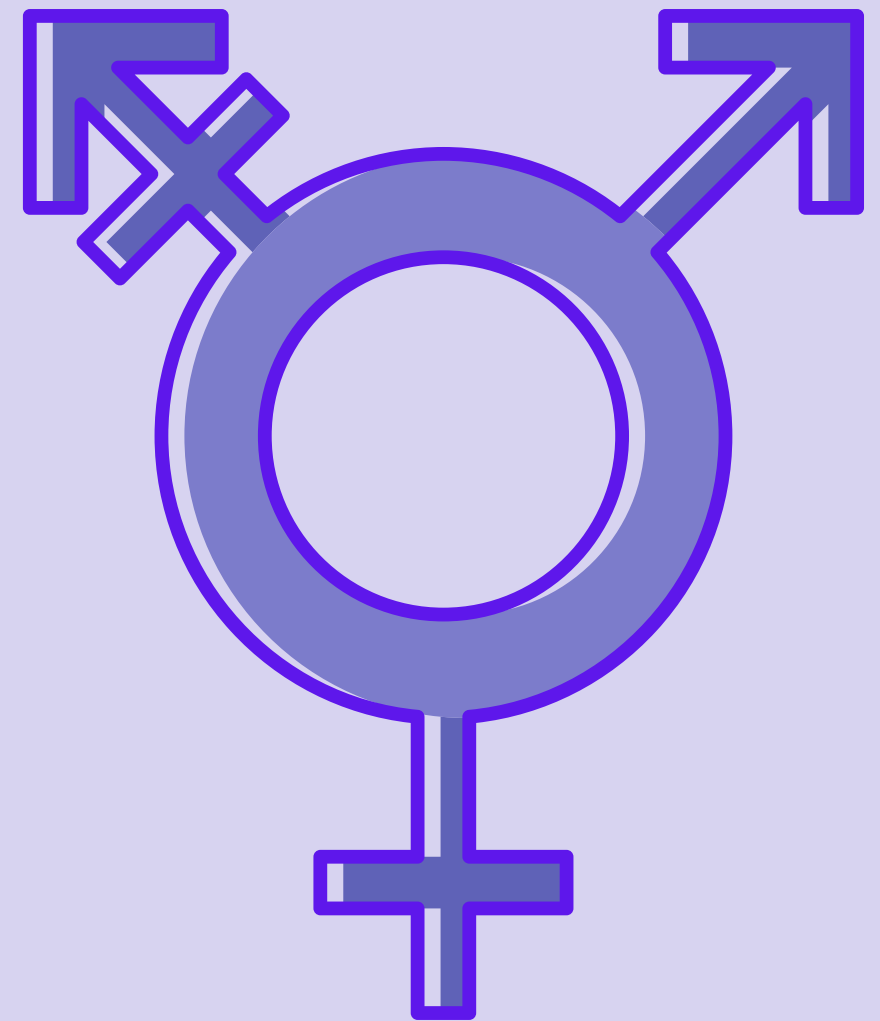
THE YOUTH EXCHANGE WAS HELD BETWEEN THE 03RD JULY AND THE 10TH OF JULY 2024

HOW

SPECTRUM IS A PROJECT REALIZED WITH THE SUPPORT OF ERASMUS+ PROGRAM

MAIN TOPICS

GENDER IDENTITIES



BODY AWARENES



METHODOLOGIES USED

NON FORMAL EDUCATION

The activities implemented during the training courses are set within the non-formal education framework.

“NON-FORMAL EDUCATION – NFE was defined in 1974 as any organized, systematic educational activity, carried on outside the framework of the formal system (schools-university). Thus NFE is the macro-umbrella including any organized educational activities both outside the formal educational system and outside the formal educational curriculum”.

Accordingly to the Council of Europe, *“Non-formal education refers to planned, structured programmes and processes of personal and social education for young people designed to improve a range of skills and competences, outside the formal educational curriculum. Non-formal education is what happens in places ... where young people meet, for example, to undertake projects together ... Non-formal education achievements are usually difficult to certify, even if their social recognition is increasing.”*

From: <https://www.coe.int/en/web/european-youth-foundation/definitions>

In the NFE, the learning process grounds on specific educational objectives previously identified, then monitored during the process and eventually, modified according to the learners' needs.

Non-formal education should be also:

- voluntary based
- open and accessible to everyone
- participatory
- learner-oriented
- based on active participation and exchange
- based on experience and action
- holistic and process-oriented

LEARNING

IN THE NON-FORMAL EDUCATION ACTIVITIES APPLIED DURING THE TRAINING, LEARNING WAS ARTICULATED ACCORDINGLY TO A SET OF SPECIFIC PILLARS:

LEARNING BY DOING APPROACH

specific aims are well fixed and clearly defined in each activity proposed, in order to ensure a coherent learning process

LIFE-LONG-LEARNING-LLL APPROACH

human beings never stop learning and we all learn and acquire different competences and skills in different moments and spheres of our life

LEARNER CENTRED

the pedagogical approach is centred on the person who is learning and based on the promotion of participatory processes

SHARED LEARNING PATH

promoted among the learners and within the group, encouraging the horizontal exchange of knowledge within and among the learners/experts

FLEXIBILITY

methods are re-adapted all along the process, taking into account the learning needs of participants and of all the involved actors

KEY WORDS

PERSONAL EMPOWERMENT

ENHANCEMENT OF THE SELF-ESTEEM AND OF THE SELF-CONFIDENCE

HORIZONTAL INTERACTION

AMONG TRAINEES, FACILITATORS AND TRAINERS

PERMANENT EXCHANGE

OF FEELINGS, FEEDBACKS, EXPERIENCES AND KNOWLEDGE

PARTICIPATIVE METHODS

PERMANENT TESTING, DEVELOPMENT AND UPGRADING

LEARNING ASSESSMENT

OF INDIVIDUALS AND GROUPS, THROUGHT PARTICIPATORY APPROACHES

SOFT SKILLS/KEY COMPETENCES

ANALYSIS AND RECOGNITION AT INDIVIDUAL AND AT GROUP LEVEL

TRANSMISSION/SHARING

OF THE KNOWLEDGE AND METHODS ACQUIRED TO OTHER BENEFICIARIES, ONCE BACK HOME

METHODOLOGIES USED

BODY MOVEMENT TECHNIQUES

THE BODY ...
IS WHAT ALL OF US, HUMAN BEING, HAVE IN
COMMON

BODY MOVEMENT IS A TOOL TO
EXPRESS OURSELVES

BODY MOVEMENT IS A TOOL TO
COMMUNICATE WITH THE OTHERS

BODY MOVEMENT IS A TOOL TO
OVERCOME THE BARRIERS

BODY MOVEMENT IS A TOOL TO
COOPERATE WITH THE OTHERS

DON'T ASK YOURSELF "WHY" ...
ASK YOURSELF "WHY NOT" ...

HOW TO USE THE TOOLKIT

THE TOOLKIT AIMS TO SHOW THE ACTIVITIES RUN DURING THE TRAINING COURSE HELD IN MARCH 2024.

ACTORS

THE TOOLKIT IS TARGETED TO THE PARTICIPANTS INVOLVED IN THE TRAINING COURSE, THEIR SENDING ORGANIZATIONS, OTHER YOUTH WORKERS AND ASSOCIATIONS INTERESTED TO DEVELOP NEW ACTIONS WITHIN YOUTH WORK FRAMEWORK, TO PROMOTE GENDER-SENSITIVE APPROACHES.

FORMAT

SPECTRUM PROJECT AND THE TOOLKIT PART OF IT, ARE CONCEIVED AS AN “OPEN FORMAT” THAT CAN BE USED WITH DIFFERENT SHAPES AND DURATION AND COULD BE REPLICATED IN THE INVOLVED PARTNER COUNTRIES AND IN NEW ONES, NOT DIRECTLY PARTICIPATING IN THE PROJECT. MOREOVER, THE TOOLKIT, THANKS TO ITS PARTICIPATIVE METHODOLOGIES, CAN BE USED IN DIFFERENT SETTING AND BACKGROUNDS.

FLEXIBILITY

THE TOOLKIT IS CONCEIVED AS A FLEXIBLE TOOL. BY THIS, WE MEAN THAT THE ACTIVITIES PRESENTED CAN BE USED AND READAPTED ACCORDINGLY TO THE NEEDS OF THE DIFFERENT TARGET GROUPS AND LOCAL BACKGROUNDS.

IT CAN BE USED TO BUILD UP AN ENTIRE TRAINING COURSE, AS WELL AS SMALLER WORKSHOPS OR TO PROPOSE A SINGLE ACTIVITY DURING AN EVENT OR A PROJECT. FOR THIS REASON, IN CASE YOU WILL DECIDE TO PICK SOME OF THE ACTIVITIES TO WORK WITH YOUTH WORKERS AND/OR PEOPLE COMING FROM DIFFERENT BACKGROUNDS AND EXPERIENCES, WE RECOMMEND YOU TO HAVE A CLEAR PICTURE OF THE TARGET GROUP NEEDS AND PROFILES TO BE ABLE TO BRING ADAPTATIONS, WHEN AND WHERE NEEDED.

TRAINING AGENDA

1

2

WELCOME CEREMONY Who am I?	NAME GAMES Say my name GETTING TO KNOW Speed dating NON FORMAL EDUCATION NFE pillars TEAM BUILDING Spider net COMMON GROUND Common definitions on gender	MOVING INTO GENDER Discovering my body ACTIVE LISTENING What active listening is? DEEPER ON GENDER From the text to the (moving) debate ME AND THE OTHERS My body, our bodies
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3

4

5

GENDER ROLE MODELS Once upon a gender GENDER AND POWER The Line GENDER AND INTERCULTURE Abe's story EMOTIONS Dialogue	8th OF MARCH: INTERNATIONAL WOMEN'S DAY Open space GENDER BASED CONFLICTS Image theatre	TRAINING IN ACTION Introduction and group creation Gimkana Workshop preparation: work in team
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6

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TIA WORKSHOP Word Body Bias Why is it so hard to say no? Gender and media	TIA WORKSHOP Bodies and minds EVALUATION AND ASSESSMENT Workshops evaluation and assessment FINAL EVALUATION Training Course Evaluation Questcussion
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ACTIVITIES INDEX

The Index of Activities is conceived to present the activities not in a chronological order but in alphabetic order, according to the topic addressed, including the reference page number.

TOPIC ADDRESSED:
Group Dynamic – indicated with: GD
Gender Issues – indicated with: GI
Boy Movement – – indicated with: BM
Methodologies Testing and Upgrading – indicated with: TiA
Final Evaluation – indicated with: FE

ACTIVITIES	GD	GI	BM	TiA	FE	PAGE
ABE’S STORY		X				35
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GIMKANA	X	X		X		46
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MY BODY, OUR BODIES		X	X			30
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TOOLKIT

OF THE

TRAINING

COURSE

SPECTRUM

YOUTHWORK TOOLS TO EXPLORE
GENDER IDENTITIES

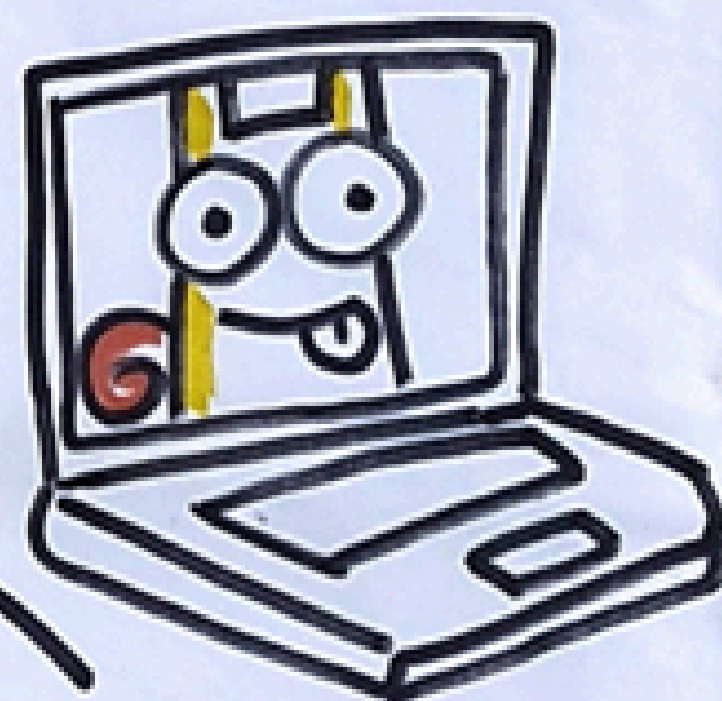
AIM: To develop tools
and working methods
to raise youth awareness
on gender sensitive issues

E + KAA
YOUTH



TC 05-11
MARCH

LUNARIA - ITA
CONCORDIA - FRA
B-LIVE - ESP
STAD - TUR
UNIVERSITUR - ROM
ARTIMENTAL - GRE



APV 09-10
MAY

ALL GLS @
ONLINE

YE 03-10
JULY

© Promote exchange,
understanding, int.
learning through NFE



© Raise awareness
on gender sensitive
issues through BODY
MOVEMENT TECHNIQUES

WELCOME CEREMONY

TITLE	WHO AM I?
TOPIC/S	Group dynamic
AIM	<ul style="list-style-type: none">To welcome the participants in the training courseTo give an input on the feeling of belonging to a place/to a group
TOOL TYPE	Individual work, artistic work
DURATION	30 minutes
MATERIAL	Coloured papers, markers, pens, tape, anything to decorate the space and create a calm atmosphere (blankets, pillows, relaxing music, candles, incenses...)
DESCRIPTION	<p>Before the activity: facilitators have to prepare the workshop room creating a calm setting with relaxing music, blankets etc... (anything you consider suitable to create the setting). In the middle of the workshop room should be put coloured pieces (1 x participant) of paper and coloured markers, pens.</p> <p>The activity includes the following steps:</p> <p>Step 1. Entering the room and guided meditation</p> <p>The music is playing and the participants are welcomed to enter the workshop room without their shoes. They are invited to take a comfortable position (standing, sitting or lying down) and to close their eyes.</p> <p>Once everyone is in the room, the facilitator guides a brief meditation focussed on breathing and relaxation of the body and reads the text “Who am I?” from Sense8.</p> <p>Step 2. Drawing the mosaic</p> <p>Participants are invited to slowly open their eyes. In the middle of the room they find coloured piece of paper, previously prepared, and they are invited to draw or write on a piece of paper (they find in the middle of the room) “who you are, right here, right now”. The facilitator explains that the piece of paper symbolizes a mosaic.</p> <p>Step 3. Visit the venue and position the mosaic</p> <p>It follows the visit of the hosting place and participants are invited to stick their piece of paper where they want in the venue that be their home for the following days.</p> <p>NOTE: if participants are arriving in different groups, the ceremony is repeated every time a new group arriving. Facilitators can invite the participants of the previous group to welcome the following one, in order to keep them involved since the beginning and to actively participate.</p> <p>Handout below.</p>

HANDOUT – “WHO AM I?”

“WHO AM I?

DO YOU MEAN... WHERE I’M FROM?

WHAT I ONE DAY MIGHT BECOME?

WHAT I DO? WHAT I’VE DONE?

WHAT I DREAM?

DO YOU MEAN... WHAT YOU SEE? WHAT YOU SEE OR WHAT I’VE SEEN?

WHAT I FEAR OR WHAT I DREAM?

DO YOU MEAN WHO I LOVE?

DO YOU MEAN WHAT I’VE LOST?

WHO AM I?

I GUESS WHO I AM IS EXACTLY THE SAME AS WHO YOU ARE.

NOT BETTER THAN. NOT LESS THAN.

BECAUSE THERE IS NO ONE WHO HAS BEEN OR WILL EVER BE EXACTLY THE SAME AS EITHER YOU OR ME.”

NAME GAMES

TITLE	SAY MY NAME
TOPIC/S	Name games
AIM	<ul style="list-style-type: none">To get to know each other’s namesTo start to break the ice
TOOL TYPE	Name games
DURATION	45 minutes
MATERIAL	One rope
DESCRIPTION	<p>A set of name games are proposed to learn each other’s names.</p> <p>The activity includes the following steps:</p> <p>Step 1. Name, pronouns and movement</p> <p>Participants stand in a circle and the facilitator invites them, one by one, to say their name, preferred pronouns and make a movement of something they like. After the first round, a second one is proposed where each participant says their name and right after everyone repeats the name and movement.</p> <p>Step 2. Calling name</p> <p>The activity continues adding the possibility to call each other’s in the following way: a person in the circle says their name and movement and then says the name and movement on someone else in the circle. The person who has been called had to say their name and movement and chooses someone else. It continues for a while until everyone in the circle is called.</p> <p>Step 3. Name in movements</p> <p>The activity continues and now, the participant once calling someone else, as explained in the Step 2, has to take their position in the circle.</p> <p>Step 4. Alphabetic order</p> <p>Participants are asked to stand in a line and to step on a rope on the floor. During the activity participants are not allowed to talk and they are not allowed to lose contact with the rope. They have to position themselves in a line following a specific order proposed by the facilitator (e.g. from “A to Z” by name in alphabetic order).</p> <p>The activity is played in several round and every round is presented a specific order: alphabetic order, day and month of birth, colour of the eyes etc.</p>

GETTING TO KNOW

TITLE	SPEED DATING
TOPIC/S	Group cohesion
AIM	To get to know each other's
TOOL TYPE	Getting to know
DURATION	40 minutes
MATERIAL	/
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Clock and dates</p> <p>Participants receive a piece of paper and they are asked to draw a clock with 12 hours. For each hour they are invited to mingle around and to fix 12 appointments with 12 different people in order create the pairs needed for the following step of the activity.</p> <p>Step 2. Speed dating</p> <p>The facilitator explains that during the activity it will be announced a specific hour and the participants have to find their pair according to the appointment previously fixed. For each meeting the facilitator proposes a question/topic/task (see the handout below). In each round is allocated from 2 up to 4 minutes to share and discuss.</p> <p>Handout below.</p>

HANDOUT – SPEED DATING

WHO AM I?
WHAT PIECE OF ART TOUCHED YOU?
WHICH KIND OF ACTIVIST ARE YOU?
WHAT IS THE FAVORITE PART OF YOUR BODY AND WHY?
PALM READING
SING YOUR FAVORITE SONG
PIRATE WRESTLING
TAKE A RANDOM OBJECT AND EXPLAIN WHY THIS OBJECT REPRESENTS YOU SO WELL
SMALL TALK MIMING IMAGINARY SPORTS
COMPLIMENT BATTLE
WHAT MAKES YOU DARE TO DANCE?
KEEP 2 MINUTES OF EYE CONTACT

NON FORMAL EDUCATION

TITLE	NFE PILLARS
TOPIC/S	Non Formal Education methodology and main pillars
AIM	To share the NFE pillars to be used as methodology during the training course
TOOL TYPE	Interactive presentation, brainstorming
DURATION	20 minutes
MATERIAL	/
DESCRIPTION	<p>The facilitator presents the main pillars of NFE methodology involving in an interactive way the participants. It is launched a brainstorm on the following terms: learning objectives, active participation, learning by doing, group, self, horizontality, comfort zone.</p> <p>Handout below.</p>

HANDOUT – NFE PILLARS



TEAM BUILDING

TITLE	SPIDER NET
TOPIC/S	Team building, group dynamics
AIM	<ul style="list-style-type: none">• To make participants interact in a funny and stimulating way• To encourage the group dynamics analysis• To reflect about the different roles in the group and the importance of communication and cooperation
TOOL TYPE	Team building
DURATION	60 minutes
MATERIAL	Ropes, scotch, tape, a big outdoor space where to build the net
DESCRIPTION	<p>Setting: one spider net is built in the space outside, using ropes. In the spider net there should be enough holes for all the group members. The net can also have one hole more than the total number of the participants to give the group “a choice” to avoid the very difficult holes.</p> <p>The activity includes the following steps:</p> <p>Step 1. Introduction and rules</p> <p>Participants are informed about the activity’s rules: they have to cross the spider net, passing through the holes. After a participant crossed, by passing through one hole, it's not possible for the other participants to use it any more. No other equipment is allowed during the activity. The group receives “3 bonuses” and each time they touch the rope they lose one. In the case the “3 bonuses” are used, the whole group should start again to cross the spider net.</p> <p>NOTE: facilitators have to underline that, if someone does not feel comfortable to be touched or to cross the net, can say it and avoid to be involved, but should support the team members. Moreover, it should underline the importance of safety and protection and of taking care of the other group’ members.</p> <p>Step 2. Activity</p> <p>Participants start to cross the spider net, with the supervision of the facilitators, also in charge of applying the rules of the activity.</p> <p>Step 3. Debriefing</p> <p>Back in plenary, the debriefing is run. In order to have a better analysis, it could be useful to divide the debriefing in different steps:</p> <ul style="list-style-type: none">• OBSERVATION: what facts did you observe?• FEELINGS: what did you feel seeing people crossing the net and then, being you crossing the net?• THINKING: what is your reflection about the activity?• ROLE: what was your role in the team?• PARTICIPATION: do you think you have actively participated in the activity?

COMMON GROUND

TITLE	COMMON DEFINITIONS ON GENDER
TOPIC/S	Gender-related issues
AIM	To set a common ground and understanding on what is gender for the group
TOOL TYPE	Discussion in groups, plenary
DURATION	60 minutes
MATERIAL	Papers, pens, flipcharts, coloured markers
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Snowball on gender</p> <ul style="list-style-type: none">• Participants are divided in 3 groups and position in 3 corners of the workshop room. Even if divided in groups, the activity starts individually. They are asked to give individually the definition of SEX/BODY (group 1), GENDER EXPRESSION (group 2), GENDER IDENTITY (group 3). They can build a sentence, use keywords, draw and express as they feel more comfortable.• After the individual work, they are invited to create pairs with another member of their team/corner. Now, the task is to find a common definition starting from the individual work.• After the work in pairs, they are invited to create a group with the other members of their corner. Now the task is to find a common definition starting from the work in pairs.• When they find an agreement they are invited to prepare a creative restitution for the rest of the group (they can use flipcharts, their bodies, drawing, writing etc ...). <p>Step 2. Plenary restitution</p> <p>In plenary, each group presents their own definition. One of the facilitators, capitalise the definitions with the support of participants, asking for the connections and distinctive points they see.</p> <p>Step 3. Debriefing and conclusion</p> <p>It is open a space for reflection and open questions. Below some guiding questions to be proposed:</p> <ul style="list-style-type: none">• How are you?• How was the process? Was it easy/difficult to do the task (individually, in pairs, in small group)?• How to you think that these definitions impact our vision/society?• Do you think the definitions are universally true?• Why do we use definitions? <p>NOTE: this activity is not meant to find the perfect and official definitions. It is aimed to start from the participants’ knowledge and to stimulate their reflections, interactions, discussion on gender and it is a fundamental step to set the common ground and understanding.</p>

DESCRIPTION

Step 4. Conclusion/Opening on different perspectives

At the end of the debriefing, participants are asked to stand in a circle and they are invited to metaphorically wear the “hat of the facilitator” for the last task. It is shown in plenary an A4 paper with a “3” drawn on it and participants are asked to comment what do they see. From different positions, they might answer in different ways, according to what they see (all the answers are possible).

This drawing aims to bring a reflection on how, looking at something from different points of view, it is possible to change the name and the interpretation we give to things surrounding us.

Moving into Gender

TITLE	DISCOVERING MY BODY
TOPIC/S	Body awareness, identity
AIM	<ul style="list-style-type: none">To introduce the body movement technique and the connection with gender identityTo gain more awareness on the body
TOOL TYPE	Body movement
DURATION	120 minutes
MATERIAL	Paper, pens, markers, music for the different steps
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. My body</p> <p>Participants are invited to enter inside the workshop room and to stand in a comfortable position. The facilitator explains that, during the activity, they are going to discover the potentials and limits of their own body: <i>“There are many ways to reach the same objectives, find yours”</i>.</p> <p>Participants receive some instructions to be guided through a body scan to awake their body and to become aware of the different parts of their body. It starts with moving the feet, the knees and going up, step by step, till the head.</p> <p>After the body scan, participants are invited to stand up, but at the same time, to continuously find their flow and to keep gently moving.</p> <p>It has to be always reminded the importance of the breathing.</p> <p>Different rhythm of music can be played and participants are invited to explore the potential of their movements with their eyes open and staying in the space they choose at the beginning (not walking around).</p> <p>Step 2. Playing with shapes</p> <p>Without losing the attention to their body and the work previously done, participants are now invited to stay in a line in one side of the room. They are invited to play with shapes: it is presented a set of opposite shapes, e.g. BIG-SMALL, HEAVY-LIGHT, FAST-SLOW etc, and different intensity of expression, from 1 (very low intensity) to 5 (very high and exaggerated).</p> <p>They can choose one or maximum two shapes and the intensity (e.g. BIG + LIGHT + level of intensity 3) and they have to move from one side of the room to the other side.</p> <p>The participants are invited not to move all together but 4/5 people at the same time, in order to give the possibility both to try and to observe.</p> <p>The aim of this task is to explore the potentiality of the body moving in ways which are different than the ones performed in the everyday life.</p>

DESCRIPTION

Step 3. My body is my biography

Participants are now asked to relax, lay on the floor and to close their eyes. A guided meditation on the different parts of the body is proposed focusing on the sensations they felt during the previous steps. In the meditation it is proposed the image of the body as a map, which registers the different stories human being pass through.

While one facilitator is guiding the meditation, the other facilitator spreads one paper and markers close to the participants.

Once the meditation is concluded, participants are invited to slowly open their eyes and to draw their own body map on the paper they will find in front of them.

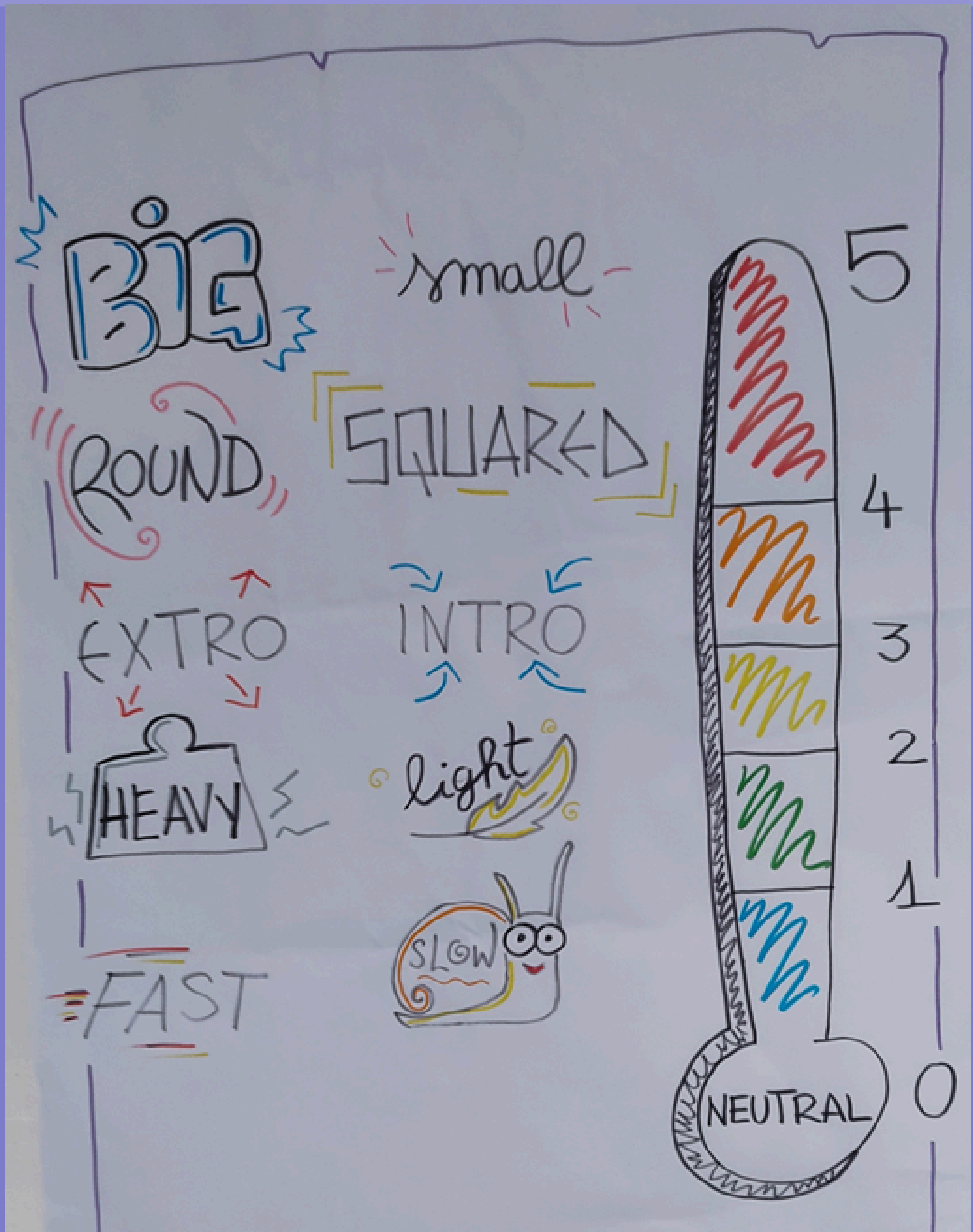
The body map is a tool to be proposed all along the training as a personal diary to take notes of emotions, sensations, discovery participants have during the process. The body maps are going to be kept in a private folder that participants can access whenever they want during the week.

Step 4. Blind best dance

Participants are invited to stand up to close their eyes and to bring again the focus on their bodies. Some music is played and they are invited to move and dance with the eyes closed.

Handout below.

HANDOUT - INTENSITIES



ACTIVE LISTENING

TITLE	WHAT ACTIVE LISTENING IS?
TOPIC/S	Body expression, self-expression and communication
AIM	<ul style="list-style-type: none">• To reflect on the previous activity• To raise awareness on body expression• To experience active listening
TOOL TYPE	Group discussion, plenary discussion
DURATION	60 minutes
MATERIAL	Handout with the questions
DESCRIPTION	<p>NOTE: this activity has to be conceived as a debriefing of the previous activity Discovering my body “ to explore active listening. It can be also used independently on a different topic. The activity includes the following steps:</p> <p>Step 1. Different pairs, different questions, different techniques</p> <p>The facilitator explains that the activity is conceived as a debriefing of the previous one, to be run with specific techniques. There are going to be set different rounds: for each round, participants have to create a new pair, they receive specific instructions and a question to discuss following the instruction.</p> <p>Step 2. Debriefing</p> <p>Participants are gathered in plenary and the facilitator will briefly recaps what has been done in the step 1.</p> <p>Two questions are asked in plenary:</p> <ul style="list-style-type: none">• Why to work with body expression in connection with gender identity/issues?• Metaphorically wearing the “hat” of the facilitator: what does it mean to be an active listener? <p>Handout below.</p>

HANDOUT – QUESTIONS

	INSTRUCTIONS	QUESTIONS/TOPICS
1	/	You have 3 minutes at disposal to discuss about “How was the activity Discovering my body for you?”
2	Decide in the pair one speaker “S” and one listener “L”. The listener for this round cannot speak or give feedback	“S” has 2 minutes a disposal to explain “How did you feel to express yourself during the previous activity?”
	The roles are switched: “S” become “L” and vice versa. The same question is repeated	
3	Decide in the pair one speaker “S” and one listener “L”. The listener for this round cannot speak or give feedback	“S” has 2 minutes a disposal to explain “What elements allow/help you or not to express yourself during the previous activity?”
	At the end of the 2 minutes, “L” has to reformulate what “S” shared. “L” has at disposal 2 minutes for the reformulation, while “S” cannot speak	
	The roles are switched: “S” become “L” and vice versa. The same question and reformulation steps are repeated	
4	Decide in the pair one speaker “S” and one listener “L”. The listener now can ask questions of clarification, without influencing the direction of “S”	“S” has disposal 4 minutes to share “How is it for you to express yourself in everyday life?”
	The roles are switched: “S” become “L” and vice versa. The same question is repeated.	
5	/	You have 3 minutes at disposal to discuss about “As facilitator, what is the point to work with body expression?”

DEEPER ON GENDER

TITLE	FROM THE TEXT TO THE (MOVING) DEBATE
TOPIC/S	Gender related issues
AIM	<ul style="list-style-type: none">• To “desacralize” the object of book and the act of reading• To empower people from any background through collective reading• To allow access to intellectual knowledge• To raise awareness on gender-sensitive issues
TOOL TYPE	Scheme reading, group work, debate
DURATION	120 minutes
MATERIAL	“Apartment on Uranus” by Paul B. Preciado printed and separated by chapter, papers, pens, markers
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. From the text...</p> <p>Participants are divided in groups of three people: each one of them is assigned a short chapter of “Apartment on Uranus” by Paul B. Preciado, to read individually.</p> <p>After the individual reading, the group’s members are invited to share the information within their group.</p> <p>After all the three shared, they are invited to find a subject/topic that is common in every part they have read. With the sub-topic they have to create one controversial and provocative statement. The statement must be formulating as “agree or disagree statement”.</p> <p>Step 2. ...to the (moving) debate</p> <p>Participants are now gathered all together and it is proposed a moving debate starting from the statements they created/proposed.</p> <p>Participants are invited to stand in a line in the middle of the room (neutral position). One side of the room symbolize the “agree” side and the other the “disagree”. The facilitator reads out loud the statement (one by one) and the participants have to take individually a position according to their opinion. After they take a position, some of them is invited to give arguments.</p> <p>NOTE: between step 1 and step 2, it is suggested a break for the participants. During the break the facilitator can gather the statements and make some adjustments/reformulations, where and if needed, in order to make sure the step 2 will efficiently work.</p>

ME AND THE OTHERS

TITLE	MY BODY, OUR BODIES
TOPIC/S	Space awareness, group interaction, decision making
AIM	<ul style="list-style-type: none">To empower self-confidenceTo promote group interaction and build trust in the teamTo raise awareness on the surrounding environment
TOOL TYPE	Body movement techniques inspired to the “passing through” by David Zambrano
DURATION	90 minutes
MATERIAL	A big workshop rooms, background music
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Individual walk in the space</p> <p>Participants are invited to enter the workshop room and keep walking freely in space. They are invited to explore the space and walk in various directions (they can go front, backwards, sideways). In order to change direction, they are invited to use of their eyes to scan the space and to find the next direction. They move as a compact body: “absolute directions” putting attention to the intention, as they know where they want to go. They can imagine their hips as the wheel of their body (I have two light in front of my hips that light my way).</p> <p>Advanced optional input: participants can be invited to move out of the axes of balance (e.g. lean forward and use the weight of the body to go forward, lean backward with a compact body to start moving backwards etc.).</p> <p>Step 2. Walk, stop, start!</p> <p>Now, participants are invited to pay attention also to the other group’ members. The facilitator gives the following task: “If a member of the group stops, we all stop. When someone starts moving again, we all start moving again”.</p> <p>When participants start to get familiar with the exercise, facilitator invites them to bring focus on the quality of starting and stopping: to “stealing” the intensity, the speed, the way in which someone stopped, the way, and the intensity, the speed in which someone started to walk again.</p> <p>Furthermore, facilitators introduce the element of rhythm-tempo: going faster, slower, changing speed and playing with this for a while.</p> <p>Step 3. Door</p> <p>While they are walking, when participants are about to crash with someone else inside the group, they turn one side of their body (as a “door”) to make space for them and the other to continue their own directions.</p>

DESCRIPTION

While practicing this, when they find a “door”, they can decide to follow someone or to avoid someone else and to keep walking, finding their new directions.
When participants are more familiar with the techniques, they can start having different styles of walking, dancing in between, using pauses and so on.

Step 4. Circle

Participants are invited to stand in a circle and, one by one, they are asked to take a body position and say one key work or short sentence to express what surprised them during the process.

GENDER ROLE MODELS

TITLE	ONCE UPON A GENDER
TOPIC/S	Gender role models, gender related issues
AIM	<ul style="list-style-type: none">• To reflect on gender role models• To stimulate critical thinking on gender issues
TOOL TYPE	Group discussion, theatre techniques, plenary
DURATION	120 minutes
MATERIAL	Costumes and prompts for the theatre sketches (optional), flipcharts, markers
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Sharing stories in groups</p> <p>Participants are divided in groups of four/five people. They are invited to share inside the group some stories, legends or fairy tales from their childhood, that in their opinion, shaped their vision of gender. Then, they have to pick one of the stories shared and do a strip cartoon to show it to the others. Strip cartoon has to be composed in the following ways:</p> <ul style="list-style-type: none">• 3 frames/living picture (without moving): the first frame is the beginning of the story, the second is the core moment, the last is the conclusion• they are not allowed to speak, but, if they want, they can have one narrator• the representation need to have a duration of maximum three minutes <p>Step 2. Representation</p> <p>Participants are gathered and each group is invited to represent their story. After each performance, the facilitator asks the audience the following questions:</p> <ul style="list-style-type: none">• Observation – objective: what did you see?• Interpretation – subjective: what do you think you sow? <p>Then the floor is given to the actors to integrate or correct what the audience said.</p> <p>During the representation phase, one of the facilitators keep note on a flipchart of the main elements, analysing the common patterns and stereotypes appearing in the stories.</p> <p>Step 3. Plenary</p> <p>The activity ends in plenary with a final question to the group: “Gender is something taught since the moment we are born. How much do you think those stories shaped our conception of gender?”</p>

GENDER AND POWER

TITLE	THE LINE
TOPIC/S	Power dynamics, activism, gender and power system
AIM	To detect the links between power, oppression and gender issues
TOOL TYPE	Simulation
DURATION	90 minutes
MATERIAL	A big workshop room and a separate space for the Step 1
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Instruction</p> <p>The group is divided into two groups, one stays inside the workshop room and one is accompanied outside. One facilitator is assigned to each group.</p> <p>The facilitator following the group inside explains the rules to the group: they have to stand in line, to keep a neutral position and to keep walking in line from one side of the room to the other side. Then, they have to turn and start again. The line cannot be broken, therefore participants, while walking in line, have to find a way to be well connected. Their goal is to keep walking without having the line being broken. Whatsoever is happening ...</p> <p>The facilitator following the group outside, does not provide any explanation of what to do once they enter inside the workshop room.</p> <p>Step 2. Simulation</p> <p>The group inside the workshop room starts to walk in line. Then, in a moment the group outside enters the workshop room. At this point of the activity, being a simulation based on the reactions of participants, it's not possible to say what is going to happen. For example, there could be participants from the group outside simply watching what it's going on, they can try to break the line or to walk with the other group Many other things might happen and facilitators should carefully watch what is going on during the simulation. Indeed, it's important to keep the activity going on for a while (because participants from both the groups need to experiment what it's happening) but it cannot be for a very long time (otherwise the dynamics might be compromised and it could start to be boring). Moreover, the facilitators should be ready to stop the activity if something unpleasant might appear.</p> <p>Step 3. De-rolling</p> <p>At a specific moment, the facilitator stops the activity. They call for all the participants, asking them to stand in a circle, to relax and to keep some deep breathings. It's important that participants steam out from the energies and emotions they felt during the activity and that they are back on themselves (in fact, if they feel they are still wearing the shoes of the characters they performed before, the debriefing won't be effective at all and it will simply generate confusion).</p>

DESCRIPTION

Step 4. Debriefing

It follows in plenary the debriefing, with the following key-questions:

- Observation: what facts did you observe?
- Feelings: what did you feel during the activity (from the group inside and the group outside)?
- Thinking: do you see any parallel between what happened during the activity and everyday life?
- Facilitator hat: why did we do this activity?

GENDER AND INTERCULTURE

TITLE	ABE’S STORY
TOPIC/S	Gender and intercultural learning
AIM	<ul style="list-style-type: none">• To deepen the reflection on gender based stereotypes and cultural values associated to gender• To reflect on intercultural conflicts
TOOL TYPE	Group discussion
DURATION	90 minutes
MATERIAL	Handout of the two stories, papers and stationery, handout iceberg model
DESCRIPTION	<p>Introduction for facilitators: Abe’s story is a tale that shows how people view the world from different perspectives, have different values and reach different conclusions out of the same information.</p> <p>The activity includes the following steps:</p> <p>Step 1. Reading and individual ranking Participants are divided in 2 macro-groups (with 2 sub-groups within), located in different rooms/spaces, accompanied by one facilitator. In each macro-group, the facilitator reads the Abe story. Each participant individually can read the story once again and then everyone is invited to work individually in order to make a ranking of the characters, from the best to the worst. Note for facilitator: each group receives the same story, but characters have different genders from one story to another (in one macro-group Abe is female, in second macro-group is male).</p> <p>Step 2. Smaller groups – sharing and ranking Participants of each macro-group are now gathered in two smaller groups. Within each smaller group, participants have to find an agreement and to create a common list of the characters, finding their own criteria of evaluation.</p> <p>Step 3. Bigger group – sharing and ranking The two sub-groups are now together in the macro-group and they gave to find an agreement on a new common list.</p> <p>Step 4. Group discussion and debriefing Back in plenary, each group should read the character list and one of the facilitators keep note on a flipchart, not revealing yet the genders of the characters. It follows a debriefing, analysing the different lists’ orders and the reasons that moved each group to create the order. During the debriefing, the different genders in the stories are revealed. The final conclusion is run in plenary presenting the ICEBERG MODEL of culture and intercultural clash.</p> <p>Handouts below.</p>

HANDOUT – ABE’S STORY

ABE VERSION F

A GIRL NAMED ABE LOVES A BOY NAMED TAM, WHO LIVES ON THE OTHER SIDE OF THE RIVER.

ONE NIGHT A FLOOD DESTROYED ALL BRIDGES ACROSS THE RIVER, AND HAS LEFT ONLY ONE BOAT AFLOAT.

SO ABE GOES TO SYD, THE OWNER OF THE BOAT, AND ASKS HIM TO BE BROUGHT TO THE OTHER SIDE. SYD AGREES, BUT ASKS HER TO SLEEP WITH HIM IN RETURN.

ABE DOES NOT KNOW WHAT TO DO AND GOES TO THE MOTHER TO ASK FOR ADVICE, BUT THE MOTHER TELLS HER THAT DOES NOT WANT TO INTERFERE.

AFTERWARDS ABE SLEEPS WITH SYD WHO, AS PROMISED, TAKES HER ACROSS THE RIVER.

ABE RUNS TO TAM AND TELLS EVERYTHING THAT HAS HAPPENED TO HER.
TAM, ENRAGED, PUSHES ABE, SENDING HER AWAY.

NOT FAR FROM TAM’S HOUSE, ABE MEETS JAY, TAM’S BEST FRIEND, AND TELLS HIM HER SIDE OF THE STORY.

JAY HITS TAM FOR WHAT HE HAS DONE AND WALKS AWAY WITH ABE.

ABE VERSION M

A BOY NAMED ABE LOVES A GIRL NAMED TAM, WHO LIVES ON THE OTHER SIDE OF THE RIVER.

ONE NIGHT A FLOOD DESTROYED ALL BRIDGES ACROSS THE RIVER, AND HAS LEFT ONLY ONE BOAT AFLOAT.

SO ABE GOES TO SYD, THE OWNER OF THE BOAT, AND ASKS HER TO BE BROUGHT TO THE OTHER SIDE. SYD AGREES, BUT ASKS HIM TO SLEEP WITH HER IN RETURN.

ABE DOES NOT KNOW WHAT TO DO AND GOES TO THE FATHER TO ASK FOR ADVICE, BUT THE FATHER TELLS HIM THAT DOES NOT WANT TO INTERFERE.

AFTERWARDS ABE SLEEPS WITH SYD WHO, AS PROMISED, TAKE HIM ACROSS THE RIVER.

ABE RUNS TO TAM AND TELLS EVERYTHING THAT HAS HAPPENED TO HIM.
TAM, ENRAGED, PUSHES ABE, SENDING HIM AWAY.

NOT FAR FROM TAM’S HOUSE, ABE MEETS JAY, TAM’S BEST FRIEND, AND TELLS HER HIS SIDE OF THE STORY.

JAY HITS TAM FOR WHAT SHE HAS DONE AND WALKS AWAY WITH ABE.

HANDOUT – ICEBERG

ICEBERG MODEL

THE ICEBERG MODEL, BY EDWARD T. HALL'S CULTURAL, REPRESENTS HOW THE PERSONAL CULTURE OF EACH INDIVIDUAL IS SHAPED AND CONSTRUCTED, AND HOW OUR BEHAVIOURS ARE INFLUENCED BY INHERITED STRUCTURES AND BELIEFS.

THE ICEBERG IS DIVIDED IN 3 MAIN PARTS, 2 OF WHICH ARE LOCATED UNDERWATER:

VISIBLE: WAY OF ACTING (LANGUAGE, FOOD, ART CUSTOMS, DRESS, FOOD, MUSIC, RITUALS, GREETINGS, ETC).

INVISIBLE: WAY OF THINKING (WORLDVIEW, RELIGION, POWER RELATIONSHIPS, ROLE MODELS, STATUS, ETC).

INVISIBLE: WAY OF FEELING (CONCEPTS OF TIME, JUSTICE, AUTHORITY, SPIRITUAL BELIEFS, MANAGEMENT OF EMOTIONS, ETC).

FROM MULTICULTURAL TO INTERCULTURAL

WHEN TWO ICEBERGS/CULTURES COLLIDE WE MIGHT HAVE DIFFERENT REACTIONS.

FIRST MEETING: WHEN TWO CULTURES ARE CLOSE TO EACH OTHER, THEY CAN SHOW ONLY THEIR VISIBLE SIDE, THE HABITS, THE CUSTOMS THAT CREATE THE CULTURE. THEY CAN HAVE DIFFERENT CHOICES OF REACTION:

- 1. ESCAPE: YOU DON'T WANT TO HAVE NOTHING TO DEAL WITH THAT CULTURE, ESCAPING CONFRONTATION
- 2. REJECT: YOU EVALUATE AND DECIDE THAT YOU DON'T WANT TO HAVE ANYTHING TO DEAL WITH THAT CULTURE
- 3. SELF QUESTIONING: YOU WANT TO DISCOVER MORE, AND YOU GET CLOSER TO THE CULTURE.

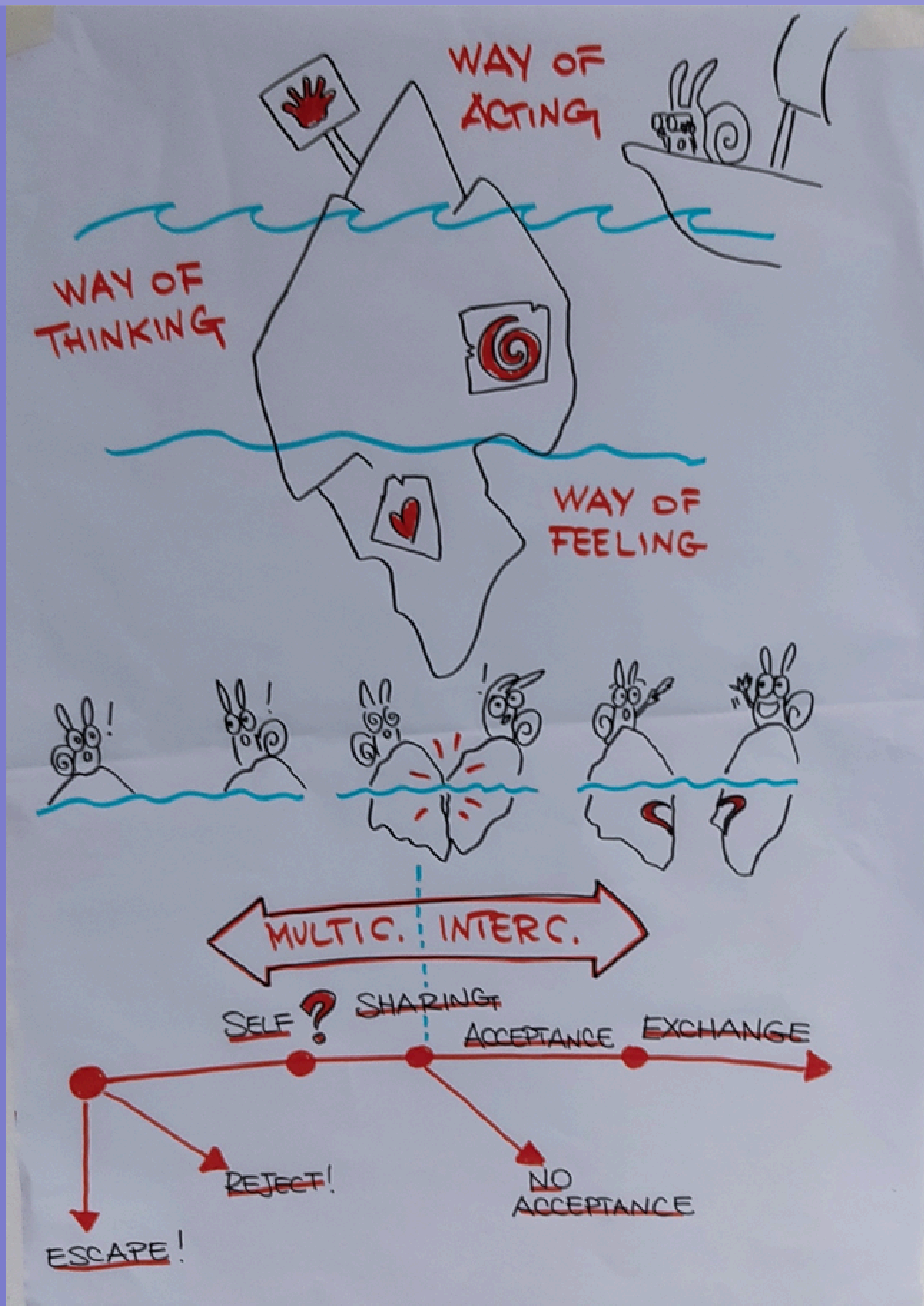
AS WHEN TWO ICEBERGS GET CLOSER, IN THE SAME WAY THE MORE CULTURES ARE GETTING CLOSE, THE MORE THEY ARE RISKING TO COLLIDE IN THEIR UNDERWATER SIDE. WHEN A DEEP SHARING, NOT ONLY ON THE SURFACE, HAPPENS, WE CROSS THE LINE BETWEEN A MULTICULTURAL AND AN INTERCULTURAL SHARING.

IN THAT CASE I COULD HAVE TWO REACTIONS:

- 1. NOT ACCEPT: AFTER TRYING, I UNDERSTAND I AM NOT TRULY INTEREST IN THE CULTURE, I CAN SELF-QUESTION AGAIN, OR REJECT, OR ESCAPE
- 2. ACCEPT: I ENJOY THE DEEPER ASPECTS OF THE OTHER CULTURE.

FROM ME TO WE: DURING THE ACCEPTANCE PHASE I CAN MAKE CERTAIN ASPECT OF THE OTHER CULTURE PART OF MINE AND VICE VERSA, MUTUALLY INFLUENCING EACH OTHER'S AND PROMOTING A TRUE INTERCULTURAL EXCHANGE. AFTER AN EXCHANGE, BOTH PARTS ARE CHANGED, THEY ARE NOT ANYMORE THE SAME AS BEFORE SINCE THEY GOT TOUCHED IN THE DEEPEST PARTS OF THEIR ICEBERG.

HANDOUT - ICEBERG



EMOTIONS

TITLE	DIALOGUE
TOPIC/S	Contact and emotions
AIM	<ul style="list-style-type: none">• To explore different ways to create a dialogue without verbal communication• To explore emotions and body expression
TOOL TYPE	Clowning techniques and contact improvisation
DURATION	90 minutes
MATERIAL	Not even words...but 2 facilitators acting and showing
DESCRIPTION	<p>The activity includes the following steps:</p> <p>PART 1. WITHOUT SPEAKING – NOTE FOR FACILITATORS</p> <p>The following steps are delivered in silence with non-verbal communication and in a slow rhythm. It is going to be proposed a work in different pairs for the different steps. For every steps, the facilitators (2) are going to present/show the tasks using only non-verbal communication.</p> <p>Step 1. Blind guidance</p> <p>Participants in pairs decide who is the guide “G” and who is follower “F”. “G” guides “F” in the room putting one hand front and one back, without physical contact. After a while, the roles are switched.</p> <p>Optional: as an additional step, participants can add the guidance from hands or other part of the body.</p> <p>Step 2. Living sculpture</p> <p>Participants, in pairs, decide who is the sculptor “S” who is the marble “M”. “S” gives an input on the body of “M” who is rooted on the ground. The input has to be translated into movement. After a while, the roles are switched. After a while, they both can do it at the same time.</p> <p>Step 3. Sharing weight</p> <p>Participants, in pairs, have to face each other’s. Both lean front towards the partner, using the hands to balance and sharing weight. After a while, they continue the exercise, using the chest (instead of the hands) and move in space very slowly together. The step 3 is repeated several times, changing pairs often. The exercise continues changing place of contact and by turning around, keeping the body out of balance and finding a balance together.</p>

DESCRIPTION

Step 4. Faces symphony

Participants, in pairs, are positioned face to face, one is the mirror of the other. Inside the pair, they have to decide who is the leader “L” and who is the follower “F”. “L” makes slowly growing an emotion, then it can change to another emotion and improvise. While “F” copies it, as in a mirror. Only the face it is used in this exercise.

After a while, the roles are switched.

Then, everybody is leading at the same time.

Then, it is added movement on the space, the pair is walking far or closer, working on the same dialogue of emotions.

PART 2: THE USE OF THE VOICE IS ALLOWED – NOTE FOR FACILITATORS

From now on the voice is back and both facilitators and participants can use also the verbal communication. The facilitator explains the activity.

Step 1. The socks

The group is divided in three (or more) sub-groups and the clowning technique “The socks” is explained. Each group receives an emotion. They have to enter the workshop room, in physical contact (one touching the other) and, moving in the space and changing their position (without losing the physical contact), they have to make this emotion growing till its climax, arriving in front of the other groups, that are now spectators. In this moment, they have to stop all together as a statue to the climax.

After all the groups tried, it can be proposed a second and a third round.

List of possible emotions: Disgust, Desire, Arrogance, Sadness, Happiness, Anger, Admiration, Relief.

Optional: it’s possible to add, as a collective closure, the theatre machine. Here the first person goes to the middle of the workshop room, stops, repeating mechanically the same sound and gesture. Then the second person arrives in the middle of the workshop room, stops closer to the first person, repeating mechanically another sound and gesture.

The activity follows in that way till every person is on the stage and it’s created a big machine with different movements and sounds.

Step 2. Debriefing

Participants are back in plenary and, staring from the re-cup of all the steps run, it starts a debriefing with the following key question: “How the work on emotions is linked to the work on gender issues run as youth workers?”

8TH OF MARCH: INTERNATIONAL WOMEN'S DAY

TITLE	OPEN SPACE
TOPIC/S	Learning and exchanging
AIM	To encourage participants to share workshops, activities, tools and actions they know and related to the subject of the training
TOOL TYPE	Work in smaller groups
DURATION	180 minutes
MATERIAL	A4 paper, pens, flipcharts, paper, markers, post-it
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Preparation</p> <p>Since the day before, participants are asked to share, if they want, some workshops, activities, tools and actions they know and that are related to the training’s main subject. Facilitators leave on the wall a big flipchart with different time slots, where participants can include their proposals. To launch a proposal, the following information should be specified:</p> <ul style="list-style-type: none">• Workshop title• Workshop aim• Synthetic description (in couple of lines)• Name of the facilitator <p>Step 2. Implementation</p> <p>Then, when the activity is finally launched, facilitators read back the different proposals and different slots of 60 minutes each, run in parallel, are created. During the same slot there can be different workshops run simultaneously. Participants can choose, positioning their name on the flipchart, the workshop/s they are interested to join. The person proposing the workshop has to remain all the time in the workshop to present/facilitate.</p> <p>GENERAL REMARK ON THE TECHNIQUE: the Open Space is a technique allowing participants to discuss sensitive topics, to go in depth on relevant aspects, to share methodologies and activities they know about a specific, given subject. During the Open Space different thematic workshops are organised. Participants, following the principles of this technique, are free to move from one to another workshop according to their interest to work on one or more aspects. If participants should remain in the workshop for the entire 60 minutes (according to the workshop specificity) it has to be initially specified in the synthetic description.</p>

DESCRIPTION

- In the Open Space Technique, the main pillars are:
- bottom up approach: workshops have to be proposed by participants
 - self-organization of the workshops: participants themselves are those proposing and facilitating the workshops
 - time it's time: it's important to keep attention to the time at disposal for the workshop and to respect it
 - butterflies and bees: in a group we can be in silence and listen, as we can also speak and share our opinions.

GENDER BASED CONFLICTS

TITLE	IMAGE THEATRE
TOPIC/S	Gender based conflicts
AIM	<ul style="list-style-type: none">• To share and analyse gender based conflicts in the different local backgrounds• To find collective and creative solutions to the everyday life gender-based conflicts
TOOL TYPE	Theatre of the Oppressed by Augusto Boal, group discussion
DURATION	120 minutes
MATERIAL	/
DESCRIPTION	<p>Introduction: the Theater of the Oppressed was born in Brazil in the 1960s, by the actor, director and social researcher Augusto Boal. It is a method that has the purpose of investigating the oppression/s, of individuals and of the group, and of staging them to elaborate possible emancipation actions. In the TdO approach, theater represents a tool for collective elaboration and experimentation of social change. Within this methodology, actors and spectator, called “spect-actors”, can both engage in the scene exploring solutions to oppression. Image theater is one of the techniques under the umbrella of the TdO.</p> <p>The activity includes the following steps:</p> <p>Step 1. Conflict case</p> <p>The participants are divided in three groups and each group receive a topic/gender-based conflict:</p> <ul style="list-style-type: none">• Objectification of the bodies• Stigmatization of identities• Glass ceiling (representation/access) <p>NOTE: the topics are not revealed to the other groups.</p> <p>After receiving the topic, each group has to discuss the following points:</p> <ul style="list-style-type: none">• Common ground: what does the topic mean for you?• Analysis: which are the causes of the conflict and the consequences?• Identification of the oppressive situation: who/what is the oppressor/s who is the oppressed? <p>Step 2. Intro on Image Theater</p> <p>The main element of the Image theater technique is presented sharing the information mentioned above in the introduction.</p> <p>Step 3. Image creation</p> <p>Each group creates the image to represent the conflict.</p>

DESCRIPTION

Step 4. Image Theater

Participants are gathered in plenary and the images are presented one by one in the following way: more specifically, after each scene the audience is asked two questions:

- What did you OBSERVE (facts)?
- What did you INTERPRATE?
- What are the characters (who is the oppressor who is the oppressed, who is the bystander)?

After each scene a specific technique is proposed in order to involve the spect-actors to modify and improve the situation:

- scene A: the spect-actors, one by one, can enter the scene position behind the characters and give them a voice saying one sentence about what is going on.
- scene B: the spectators, one by one, can move the characters, but never the oppressor.
- scene C: the spect-actors, one by one, can enter the scene adding themselves in the situation.

Step 5. Debriefing

It follows a debriefing in plenary. Key questions for the debriefing:

- How did you feel?
- What did you learn from the technique and from the activity?

TRAINING IN ACTION

TITLE	INTRODUCTION AND GROUP CREATION
TOPIC/S	Training in Action
AIM	<ul style="list-style-type: none">• To present the Training in Action: a session to make participants practicing how to conceive, organize and implement a workshop of 90 minutes. This session it is extremely important, because it's allowing participants to create, implement and asses newly designed workshops• To identify the subtopics to develop the workshops
TOOL TYPE	Presentation, decision making techniques
DURATION	90 minutes
MATERIAL	Flipcharts, markers, papers, pens
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Introduction of the Training in Action</p> <p>Facilitators present in plenary the Training in Action phase, explaining that this session is conceived to make participants practicing how to conceive, organize and implement a workshop of 90 minutes. This session it is extremely important, because it is allowing participants to create, implement and asses the newly designed workshops.</p> <p>The session of the Training in Action is going to be organized as it follows: selection of the sub-topics, group creation, designing of the workshops, delivery and facilitation of the workshops, evaluation of the workshops.</p> <p>Step 2. Selection of the sub-topics</p> <p>Participants are gathered in circle and they receive a piece of paper and a pen. They are invited to write in capital letter one sub-topic proposal (to be related to gender) that they would like to explore during the session of the Training in Action. After they all wrote on their paper, the paper goes left and if the next persons are interested to the sub-topic, they have to add a tick and then pass the paper once again to the left. In this way, all the papers rotate and everyone has the possibility to express their interest adding a tick.</p> <p>When the papers finish the full turn and are back to the owner, the person has to count how many ticks (expression of interest) were received.</p> <p>The 4 selected sub-topics are going to be the subjects of the 4 Training in Action's workshops.</p> <p>Step 2. Group creation</p> <p>Once the 4 sub-topics are selected, participants are asked to create four groups according to the thematic they would like to work to design their workshop.</p> <p>It is suggested to create 4 mixed group in order to promote diversity of experience and interculturality, with a maximum of 4/5 people per group.</p>

TITLE	GIMKANA
TOPIC/S	Group work, facilitation, methodology, team building
AIM	To provide more information and to activate the group work for the Training in Action
TOOL TYPE	Gimkana in different stations
DURATION	120 minutes
MATERIAL	Flipcharts, markers, papers, pens
DESCRIPTION	<p>Participants, divided in the 4 group previously created (during the previous activity “Introduction and group creation”) are invited to participate to a Gimkana in four stations. In each station they find a facilitator who proposes a specific topic and technique to provide more information and to activate the group work for the Training in Action.</p> <p>The activity includes the following steps:</p> <p>Station 1. Strengths, weaknesses and group guidelines</p> <p>Participants are invited to write individually at least one strength and one weakness about themselves, that could be useful to share with the rest of the team for the group work during the Training in Action. It follows a sharing moment. After this part, the group is invited to write some guideline on how they would like to work together during the Training in Action.</p> <p>Station 2. The perfect facilitator</p> <p>Participants are invited to draw on a flipchart the characteristics of the “perfect facilitator”. It follows a restitution and a reflection on the fact that, the perfect facilitator doesn’t exists, but there could be guidelines and recommendations to be followed.</p> <p>Station 3. Methodology</p> <p>Participants are invited to brainstorm on the main elements in the workshop’s design, such as: definition of the topic, definition of the specific objectives, detailed description of the workshop’s activities, identification of the space, preparation of materials and task division. Moreover, it is launched a brainstorming about different types of tools (e.g. role play game, simulation, discussion etc...) in combination with NFE and body movement.</p> <p>Station 4. Teamwork</p> <p>Participants are invited to play the “Team radar” activity, where they have to reach, as one team, the point “B” starting from the point “A”. In the path they are going to find some obstacles and they are going to be blindfolded. They have the possibility to decide the strategy in advance and together.</p>

TITLE	WORKSHOP PREPARATION: WORK IN TEAM
TOPIC/S	Designing of the Training in Action’s workshops
AIM	To conceive, organize and implement a workshop of 90 minutes. This session it is extremely important, because it’s allowing participants to create, implement and asses the newly designed workshops
TOOL TYPE	Group work
DURATION	180 minutes
MATERIAL	Flipcharts, papers, pens, markers, sticky notes
DESCRIPTION	Participants, divided in the groups of the Training in Action previously identified, are gathered to work on the designing of the new workshops, following the elements shared in the Gimkana.

TIA WORKSHOP

TITLE	WORD BODY BIAS
TOPIC/S	Impact of past experiences on the appearance of stereotypes and gender bias
AIM	To raise awareness on the stereotypes and the gender bias we have
TOOL TYPE	Imagine theatre, body expression
DURATION	90 minutes
MATERIAL	Post-it, pens, relax music
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Secret super talent Participants are divided in two groups and they are invited to think about and to write on a post-it one secret super talent they have. Once they all did, they have to stick it on another member of the group, in a visible position. After this, one group, working together, has to try to find out the owner of the secret talent and, once everybody agrees, they have to stick to the correct person. The other group members are not allowed to talk in this phase. Once the first group think they finished, there is a collective check of the answers. The same thing is repeated for the other group.</p> <p>Step 2. Stereotypes walking style Participants are now invited to start to walk in the room. The facilitator asks participants to walk, with the body and facial expression, as : a princess, a truck driver, Shakira, the King, a feminist, a soldier, a gay, a kinder garden teacher, a drag queen.</p> <p>Step 3. Imagination theatre and memory Participants keep walking in the room and they are invited to remember the strongest memory related to their personal identity. After a while, they are invited to stop and to create a pair with someone they feel comfortable with. Once the pairs are created, in each pair participants have to decide the roles: one is the sculptor “S” and one is the creation “C”, or the material/statue to be modelled to represent their memory. “C” has to stand in a neutral position and sculptors are invited to create their statue by moving the body of the partner, the face, the eyes, in order to represent their memory. Once the statue is ready, “C” has to stay in the position and “S” has to whisper on the left ear to the statue their memory, in “grammelot” language.</p> <p>NOTE: “grammelot” is an imitation of language used in satirical theatre with onomatopoeic elements, numbers, invented words to convey emotional and other meaning.</p>

DESCRIPTION

Now all the statues stay in their position and all the sculptors are asked to step out, take a post-it and a pen and to go around the room to observe the other creations. They are invited to write on the post-it the first thing that comes to their mind and their main impression, and to leave it in front of the statue.

Once they all done, the facilitators go to the statues and read the post-it out loud.

After this part, the roles are switched, with a variation: after the statue creation, the statues have to stay in line one next to the other. The other sculptors, after observing them, have to whisper the story in the left ear of the statue. Then, the statues have to pronounce one word for this memory to identity that they think it is.

Step 4.Circle

Participants are now invited to sit in circle, with the pairs next to each other.

They are invited to close the eyes and to take a deep breath (breath in and breath out x3).

Some questions are proposed for the debriefing:

- How did you feel as a statue?
- How did you feel as a sculptor, in connection with or related to the word that other people put on your representation?
- Which criteria have you used to label the memory of the sculptor?
- Do you think labelling identities and memories happen in daily life?

Step 5. Decompression

Facilitators invite participants to sit as much closer as possible to each others, with the feet touching in a circle. After that, they are asked to make a sound related to what their feeling is. After that, they are asked to shake their body.

TIA WORKSHOP

TITLE	WHY IS IT SO HARD TO SAY NO?
TOPIC/S	Consent/communication/gender based violence
AIM	To experiment different ways to say No or Yes
TOOL TYPE	Improvisation theatre/ body movement
DURATION	90 minutes
MATERIAL	Props, paper, pens
DESCRIPTION	<p>GENERAL REMARK: before starting the activity it can be useful to do a trigger warning, rules of behaving or an observation area for those who doesn't feel to participate.</p> <p>The activity includes the following steps:</p> <p>Step 1. Mannequins Participants are invited to enter the room and find three mannequins standing in open/neutral/close position. Then, they are said they can do whatever they want, in whichever way they want. (Limit: is safety and protection).</p> <p>Step 2. Walking in the space Participants are now asked to walk in the space in the way they want. They can also do some actions. They are asked to say out loud the contrary of what they are doing (e.g. if they are walking front, they have to say they are walking backward).</p> <p>Step 3. Talk in pairs Participants are asked to create pairs. The facilitator explains that there are going to be different tasks and steps, each one with two rounds, in order to give the possibility to both the pairs' members to test different roles. For each step, new pairs have to be created.</p> <p>1. inside the pair, participants are invited to have a conversation, but one person has only use the word "YES" and the other person has only to answer "NO". The roles are switched.</p> <p>2. inside the pair, participants can talk as they want and one has to convince the other about a specific topic/question given by the facilitator, but the other has the opposite opinion. The roles are switched.</p> <p>3. inside the pair, participants can talk as they want and one has to convince the other to do something but the other doesn't accept. The roles are switched.</p> <p>4. inside the pair, the step 2 is repeated but only body language and non-verbal communication can be used (no words are allowed). The roles are switched.</p> <p>Step 4. De-rolling A moment to steam out is proposed, to shake the body and to deeply breath in and out, in order to have participants coming back to themselves after the role play they performed in the previous steps.</p>

DESCRIPTION

Step 5. Debriefing

Facilitators propose a recap of the steps of the whole activity. Some questions are proposed to reflect on what happened, consent, gender based violence etc ...

Below some guidelines proposal:

- Step 1: How did you feel in the step? What did you choose to do and why?
- Step 2: How did your body feel?
- Step 3: How did you feel when you were saying YES and NO? Was it harder to convince or being convinced?
- General: How do you think those situations could be reflected in your daily life?

TIA WORKSHOP

TITLE	GENDER AND MEDIA
TOPIC/S	Gender representation in media
AIM	To detect and subvert gender-based stereotypes and mis-representation in mainstream media
TOOL TYPE	Theatre
DURATION	90 minutes
MATERIAL	Handout of the story
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Warm up</p> <p>Participants are standing in a circle and they are asked to stretch and breath to relax. Then, they are invited to walk in the space, looking at other participants’ eyes. After a guided walk in the space, they are asked to explore different body parts and walking rhythms.</p> <p>After finding a movement and a position they like, they are asked to walk keeping it and to follow the rhythm of other people.</p> <p>The warm up ends by keeping a neutral position and breathing.</p> <p>Step 2. The Casting</p> <p>Participants are divided in three group and they are asked to be directors of a scene which they receive. They have ten minutes at disposal to create the performance and to present it to the other groups. While preparing the activity, they should focus on the positions they assumed in the previous activity.</p> <p>Step 3. Representation</p> <p>Participants are now gathered and each of the group is invited to present the sketch. After performing, the actors remain on the stage and a set of questions is asked to the audience:</p> <ul style="list-style-type: none">• What did you see?• Which body posture and movement were used?• Which was the gender of each character?• Which power dynamics were adopted? <p>Step 4. Re-act</p> <p>After pointing out the potential stereotypes in each scene, participants have the chance to re-act their own scene in a more gender-sensitive way, by subverting certain stereotypes they previously represented.</p> <p>They also have the chance to direct the scenes of other groups.</p>

DESCRIPTION

- A set of questions is asked to the wider group:
- Which similarities you see in the different characters of the three scenes?
 - There was a relationship with gender in the scene?
 - Which stereotypes have you seen?

Step 5. Closure

The facilitator asks participants to take a position in the room, in order to explain their feeling in the moment.

After that, a circle in the middle of the room is created and participants are asked to blow in an imaginary balloon, to put inside their bad feelings and insecurities toward the activity and to let it blow away.

Handout below.

HANDOUT – STORY

A GROUP OF FRIENDS IS GOING TO A CLUB TO DANCE AND HAVE FUN.

THEY ARE TALKING AND THEN THEY GO TO HAVE A DRINK.

ONCE AT THE BAR, THEY ASK SOMETHING TO DRINK TO THE BAR TENDER.

AT THE BAR, A PERSON IS APPROACHING ONE OF THE GROUP MEMBER TO FLIRT.

TIA WORKSHOP

TITLE	BODIES AND MINDS
TOPIC/S	Interconnection between bodies and minds
AIM	To raise awareness on the interconnection between bodies and minds in relation to gender identity
TOOL TYPE	Work in groups, individual introspection, group discussion
DURATION	90 minutes
MATERIAL	Papers and pens
DESCRIPTION	<p>The activity includes the following steps:</p> <p>Step 1. Walk in pairs</p> <p>Participants are welcomed inside the room and invited to freely walk in the space. They have to focus their attention to some parts of their bodies to warm it up. Then, they start walking again and this time, they are invited to have the eye contact with someone else, stopping for 5-10 seconds. They have to repeat it for several times.</p> <p>After a while, they find a partner and start watching each other in the eyes. Then, they approach their hand, without touching, to feel the energy in between. They repeat the same with another partner.</p> <p>Again, they look at the eyes, and then start synchronizing their breath. Then, they are invited to investigate the emotions inside them and embody/express it with their facial expression. They can share the emotion to their partner and see how the other’s emotion is effecting them.</p> <p>Before going to the next step, they are invited to shake their bodies and relief from the emotions.</p> <p>Step 2. Transmission</p> <p>Participants are invited again to walk freely in the space, slowly. The facilitator explains the next step: <i>“Now, we ask you a question and we want you to think a word as an answer. We want you to take a couple of seconds to think about this word and when you are ready, please find a person to share your word. Please keep the eye contact all along the process, to find your pair. When you share your word, you should also receive their word. So first we exchange words.</i></p> <p><i>Secondly, after you receive a word from the person, we ask you to take it, and to go finding another person to share your reflection on this new word. You can also think about another word you consider related to what you receive. Thus, you keep always reflecting on what you receive from the others.”</i></p> <p>The question is: “What word comes to your mind when you think about the relationship between your body, your mind and your gender?”</p> <p>After participants kept doing that for a while, they are invited to do the same with body movements and to keep walking freely, relaxing their body. They are invited to think about the last word they received and to focus on how this word made them feeling and moving. They are invited to do a dynamic movement or dance to find a partner and share it (as it was done in the previous step).</p>

DESCRIPTION

Therefore, this time they do the same reflection and transmission with movements, but without speaking.
Again, they exchange movements, reflect on the movement they receive and transmit.
After participants kept doing that for a while, they are asked to stop or slow down.

Step 3. Circle

Participants are now invited to make a circle and sit. They are asked to close their eyes and focus on their breathing, to take some seconds to think about the experience, and the emotions they had. They are slowly invited to open their eyes and to look at each other. They find a paper and pen in front of them and they are invited to make a drawing on how they felt.
Later, they are invited to share.
After sharing the drawing some other questions can be asked:

- Do you feel like your gender identity had an impact on how you expressed yourself?
- How do you feel when you think about your reactions and the other’s reactions?
- How did it make you feel when you receive other’s answers and had to reflect on?

EVALUATION AND ASSESSMENT

TITLE	WORKSHOPS EVALUATION AND ASSESSMENT
TOPIC/S	Process of evaluation and assessment of the Training in Action workshops
AIM	<ul style="list-style-type: none">• To ran the evaluation of the workshops and of the Training in Action’s process• To assess and fine-tune the workshops created and tested during the Training in Action
TOOL TYPE	Groups discussion
DURATION	120 minutes
MATERIAL	Flipcharts, markers
DESCRIPTION	<p>Participants are divided in the four groups of the Training in Action and they are invited to a World Café activity, organized in four stations.</p> <p>In every station, they have the possibility to give feedback on the three workshop where they participated. Only at the end, they go to the workshop they designed, delivered and facilitated.</p> <p>In each station there is a facilitator (taking notes) with a flipchart divided in four parts: feelings, adaptations, what I keep, improvements.</p> <p>Once they arrive to the fourth station (their workshop), the facilitator first run a recap of the elements shared by the participants. Then, the participants of the group are invited, one by one, to give their feedback with a focus also on the teamwork and on the learning.</p>

FINAL EVALUATION

TITLE	TRAINING COURSE EVALUATION
TOPIC/S	Evaluation of different aspects of the Training Course
AIM	To run an individual evaluation of different aspects of the experience
TOOL TYPE	Evaluation tool
DURATION	60 minutes
MATERIAL	All the material needed to arrange the different spaces and settings (accordingly to our fantasy)
DESCRIPTION	<p>Setting: we need a big workshop room that can be divided into different spaces or different rooms or spaces outside (if there is good weather). In case we are going outside, we need to take care that the spaces are separated but not too distant. Soft music and good decorations are welcomed to create the atmosphere.</p> <p>NOTE: participants are invited to join the activity taking with them the piece of mosaic created in the welcome ceremony. It is going to be used in one of the station.</p> <p>The activity includes the following steps:</p> <p>Step 1. Storytelling of the Training Course</p> <p>The facilitator makes a short recap of what happened during the week, using the story telling technique. Then, it follows a short introduction on the activity’s tasks. After that, participants enter the different settings for the evaluation and are invited to discover the surroundings. They can stay as long as they want in each space, answering the questions and expressing themselves. They can move and then be back, if they want to add something.</p> <p>Step 2. Individual evaluation</p> <p>Pool of trainers</p> <p><u>Instruction:</u> write a feedback, comment, suggestion you would like to leave to the pool of trainers and leave it inside the envelop</p> <p><u>Methodology:</u> post boxes (represented with envelopes) on the ground with pieces of paper and pens to write down the comments/feedback</p> <p>Food and lodgement</p> <p><u>Instruction:</u> comment with messages how the accommodation and food was</p> <p><u>Methodology:</u> a drawing representing food and accommodation and papers to leave comments and feedback</p>

DESCRIPTION

Group dynamics

Instructions: take back your piece of mosaic (created in the welcome ceremony) and position it the closest to the centre, the most you are satisfied, the closest to the edge, the less you are satisfied
Methodology: there is a rope in a shape of circle in the middle of the room and it creates the frame of the circle

Photomaton

Instruction: take a picture of yourself with a 1 word and 1 body position to express your general feeling about the training
Methodology: one chair, one facilitator with the camera taking picture, costumes and decorations, paper, markers

Messages to each others

Instruction: write on the collective portrait (done in day 1) nice messages to the once you connected the most during the process
Methodology: collective portraits of all the participants are spread on the floor with markers and pens

Learning

Instruction: write a letter to yourself, to share the learning achieved all along the training course (about yourself, from the others, about the topic)
Methodology: post box (represented with a nice box and pieces of paper) on the ground pens to write down the letters

Red line

Instruction: express yourself concerning the content (gender) and the methodology (NFE and body movement) of the training
Methodology: laundry (represented with a rope and pieces of paper fixed with cloth pegs), on the ground pens to write down the feedback

Agenda

Instruction: write on a post-it, and stick it to the correspondent session of the agenda, the highlights and possible improvement of what was proposed
Methodology: post-it and agenda on the wall.

TITLE	QUESTCUSSION
TOPIC/S	Final evaluation
AIM	To run the final collective evaluation
TOOL TYPE	Evaluation tool
DURATION	/ minutes (the time necessary for each person to share, freely, their feelings, impressions, comments and ideas)
MATERIAL	/
DESCRIPTION	<p>Setting: participants are sitting in a circle and the facilitator is presenting the activity. Participants are invited to take the floor one by one, saying an open question raised during the training course (it can be any open reflection they want to share about themselves, about the topic, about the process etc ...).</p> <p>NOTE: when the turn to speak arrives, if the participant does not feel ready to express, can skip the first round, but then in the second round is encouraged to take the floor and to express.</p>

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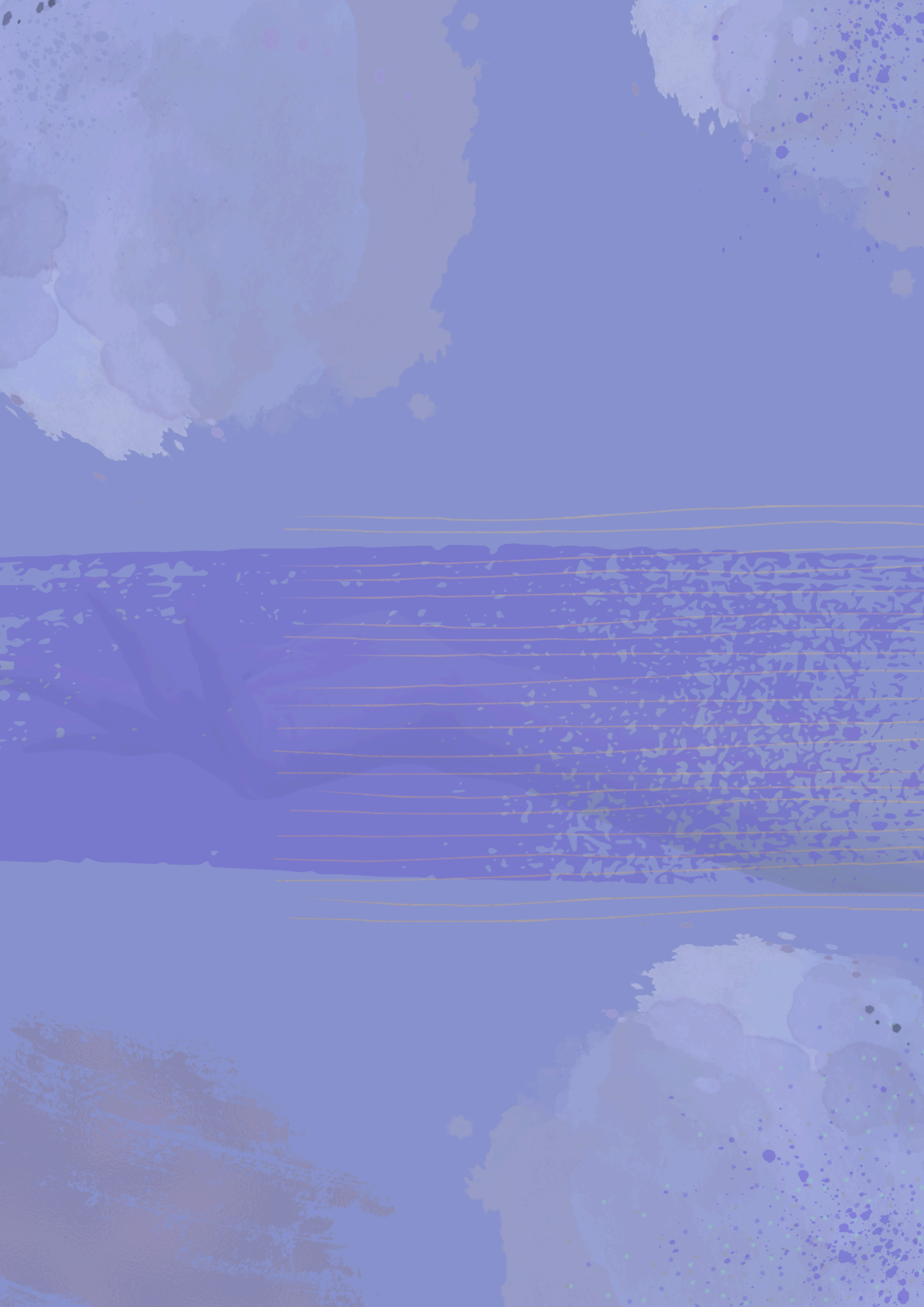
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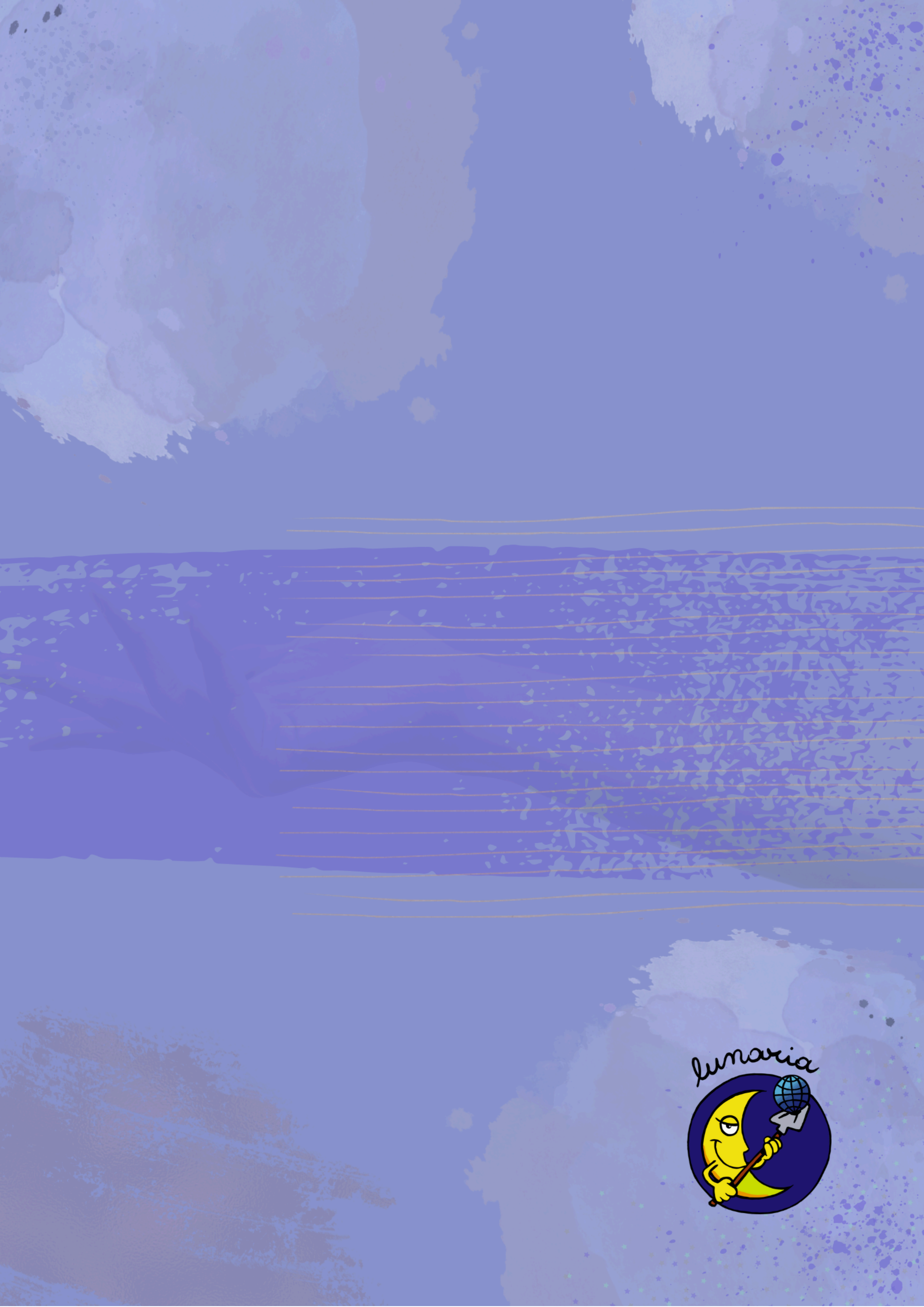
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