

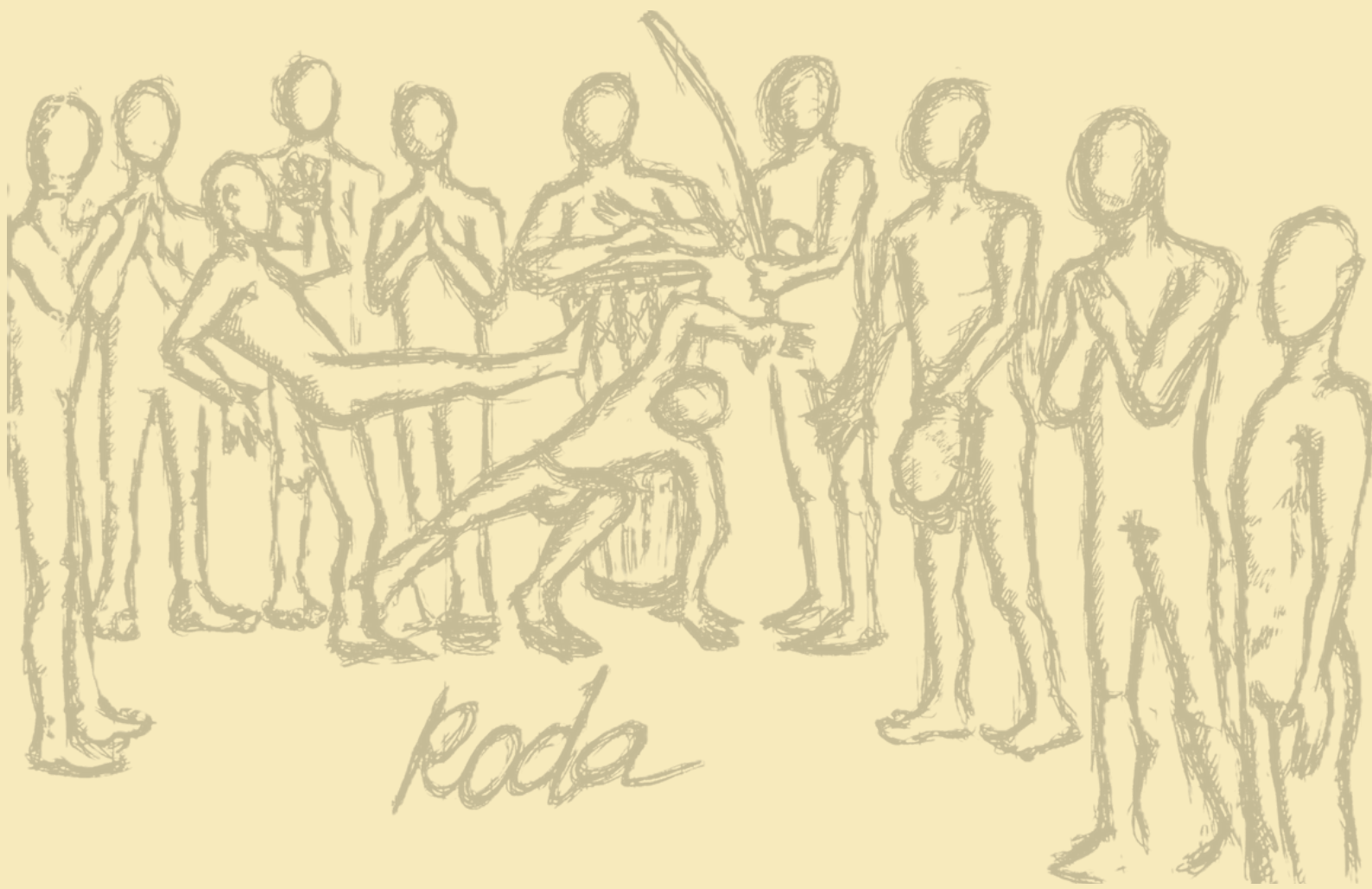
CAPOEIRA

Body Movement and Non Formal Education to
Promote Intercultural Learning

TOOLKIT OF THE TRAINING COURSE

03rd - 09th July 2025

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



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PROJECT DESCRIPTION

AIM

Capoeira TC aim is to develop skills and competences to promote intercultural learning among young people at local, national and European level, through non formal education and capoeira's art.

SPECIFIC OBJECTIVES

- to better explore the topic of intercultural learning and its related subjects
- to develop social competences and skills for the work in the field of intercultural learning with young people
- to test and experiment interactive methodologies (NFE and Capoeira) to tackle intercultural learning

TARGET

Activists, youth workers and facilitators (18+ aged)

THE PROJECT

CAPOEIRA is a project realized with the support of the Erasmus+ programme.

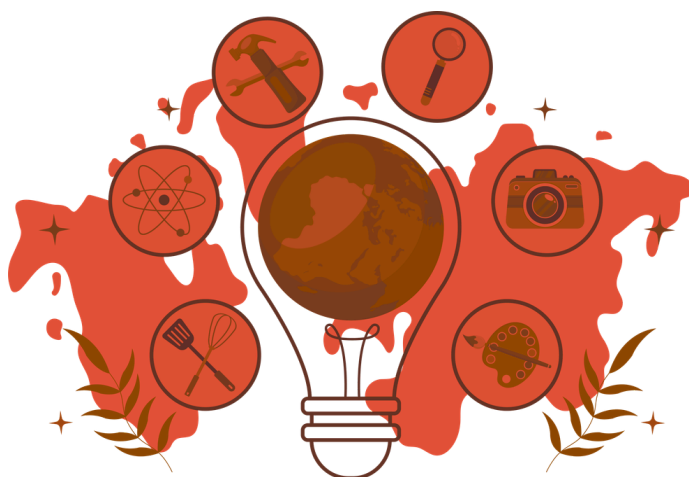


MAIN TOPICS

INTERCULTURAL LEARNING



YOUTH WORK METHODS



METHODOLOGIES USED

CAPOEIRA

The art of Capoeira is a living legacy of the emancipatory practices of enslaved African and indigenous American people during the historical moment when globalization took form for the first time upon the earth. The coloniality of power, which began in 1492, not only structured political and cultural hierarchies across Abya Yala¹ and Africa but also laid the foundation of a Eurocentric order of wealth concentration - based on the extraction of natural, human, and cultural resources. Historically named as Modernity, this shapes global relations today - e.g. migration, displacement and struggles for sovereignty and self-determination of peoples across the world.

Capoeira embodies interculturality throughout time and space: a living, moving dialogue of resistance, creativity, and renewal. Its emancipatory essence resonates not only with women, racialized and migrant communities, and gender dissidents from the Global South, but also with antifascist youth and sexual dissidents in Europe, who confront the imposed Eurocentrism which structures their own societies. Through bodies, rhythms, and collective memory, Capoeira creates a setting where diversity is embraced, conversations are enacted, and community is practiced.

Proposing Capoeira as a living practice of non-formal education within European youth projects invites us to move beyond binaries that separate Europe from the rest of the world, or treat African and American histories as “*Other*”.

¹ Abya Yala is a term used by the Guna (Kuna) people of Panama and Colombia to refer to the American continents. It pre-dates European colonization and emphasizes the lands' Indigenous histories and sovereignty. Today, many Indigenous and decolonial movements prefer “Abya Yala” instead of “America” to challenge Eurocentric narratives that erase Indigenous peoples, cultures, and epistemologies, and to reclaim a name that reflects ancestral knowledge, self-determination, and resistance to colonial legacies

METHODOLOGIES USED

CAPOEIRA

Engaging a shared history opens paths toward emancipation and accountability, vital for young people active in antifascist, ecological, animal rights, and solidarity movements, who critically reflect on the roots of their own practices and inheritances.

Through Capoeira in its athletic, historical, and artistic practice, peace is re-imagined not as the absence of conflict but as a daily practice grounded in justice, care, and mutual understanding - a space where culture, memory, and movement converge to create new possibilities for shared liberation.

During the training, two main different sessions “*Capoeira Moves*” (morning) “*Capoeira Music*” (afternoon) were proposed. The sessions “*Capoeira Moves*” was conceived to propose, in a step by steps approach, activities to explore the use of the body movement to tackle various training ‘subjects. The sessions “*Capoeira Music*” was conceived to propose, in a step by steps approach, activities to explore the historical roots of Capoeira art and to keep discussing the subjects from different angles, simultaneously discovering different musical form/instruments.

During the training, one participant emphasized the multifaceted nature of the practice, noting that a capoeirista is a “*poly artist*” - a fighter, acrobat, musician, singer, historian, and actor - illustrating how this art integrates multiple modes of expression and knowledge. Its circular form - the roda - symbolizes equality, participation, and exchange: a mirror where we learn from one another, transforming difference into connection, and enacting culture as a living, shared, and reflexive process.

METHODOLOGIES USED

CAPOEIRA

Participants' reflections highlight key dimensions of learning and engagement. Embodied practices enabled connections with body, emotion, and identity, translating self-awareness into social and creative interaction.

As one participant noted, "*Capoeira cannot exist without dialogue and connections with the others (in the body movements and in the music). Interculturality starts from this dialogue and connection.*" The training also emphasized the pedagogical and transformative potential of non-formal education, offering tools to challenge Eurocentric logics, recognize marginalized histories, and critically challenge the colonial legacy.

The training further revealed the intergenerational potential of Capoeira. One participant, reflecting on being the oldest in the group, described the challenge and curiosity of "*Communicating with much younger people...trying to catch up with them...while respecting their space and capacities.*" This experience shows how engagement across ages cultivates empathy, adaptability, and collective growth, demonstrating that shared movement and dialogue can bridge generational differences while strengthening community, mutual respect, and collaborative learning.

Participants' reflections have sparked our curiosity and opened a space we are eager to explore, offering a rich horizon for transformative learning across generations and diverse contexts in youth work.

METHODOLOGIES USED

CAPOEIRA

The following questions are motivated by the synergies between program and participants and gave us a compass to develop new reflections:

- How Capoeira practices can be intentionally designed to foster intergenerational and intercultural learning, enabling participants to engage fully while respecting differences in ability, experience, and background?
- In what ways embodied and musical practices can cultivate empathy, solidarity, and critical awareness of social hierarchies?
- How personal insights into identity, memory, and bodily knowledge can be translated into pedagogical strategies, creative expression, and social action?
- And how such methodologies might sustain the reflection on coloniality and cultural power while inspiring youth and youth workers to envision alternative ways of learning and relating?

METHODOLOGIES USED

NON-FORMAL EDUCATION

The activities implemented during the Advanced Training for Trainers 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”.

According 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>

Non-formal education should be also:

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

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.

LEARNING

In the Non-Formal Education activities applied during the Training for Trainers, learning was articulated according to a set of specific pillars:

LEARNING OBJECTIVES

specific objectives clearly defined for each activity/workshop proposed, in order to ensure a coherent learning process

SHARED LEARNING PATH

promoted among the learners and within the group, encouraging the horizontal exchange through a learning by doing approach

LEARNER CENTERED

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

FLEXIBILITY

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

PARTICIPATIVE METHODS

permanent testing, development, evaluation and upgrading of the tools and methodologies proposed

HOW TO USE THE TOOLKIT

The Toolkit aims to show the activities run during the Training Course of July 2025

ACTORS

the Toolkit is targeted to the trainers and facilitators involved in the training course, their sending organizations, other educators and associations interested to develop new actions within youth work framework, to promote youth active participation.

FORMAT

Capoeira 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 settings and backgrounds.

FLEXIBILITY

the Toolkit is conceived as a flexible tool. By this, we mean that the activities presented can be used and re-adapted according to the needs of the different target groups and local backgrounds.

Thus, the Toolkit 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 have a clear picture of the target group needs and profiles, in order to bring adaptations, when and where needed.

TRAINING

AGENDA

1

GETTING TO KNOW
RELATIONAL GAMES

INTENTIONS
DRAW OUR DECK

TEAM BUILDING
KORRIGANS

1ST STEP ON THE TOPICS
SILENT DEBATE
SPEED DATING DINNER

2

CAPOEIRA MOVES

ANCESTRALITY
ACTIVE LISTENING PT.1
ACTIVE LISTENING PT.2

CAPOEIRA MUSIC

3

CAPOEIRA MOVES

POWER
INTERGALACTIC
CONFERENCE

CONFLICT
TRANSFORMATION
IMAGE THEATRE

CAPOEIRA MUSIC

4

CAPOEIRA MOVES

BODY
AUTOMAGIC MOLDING

SOLIDARITY
COLLECTIVE COOKING

5

CAPOEIRA
MOVES

CARE
OPEN SPACE

6

CAPOEIRA MOVES

MAPPING IDENTITIES
SOCIAL IDENTITIES

CONSTELLATION
CONNECTING PRACTICES
OF LIBERATION

CAPOEIRA MUSIC

7

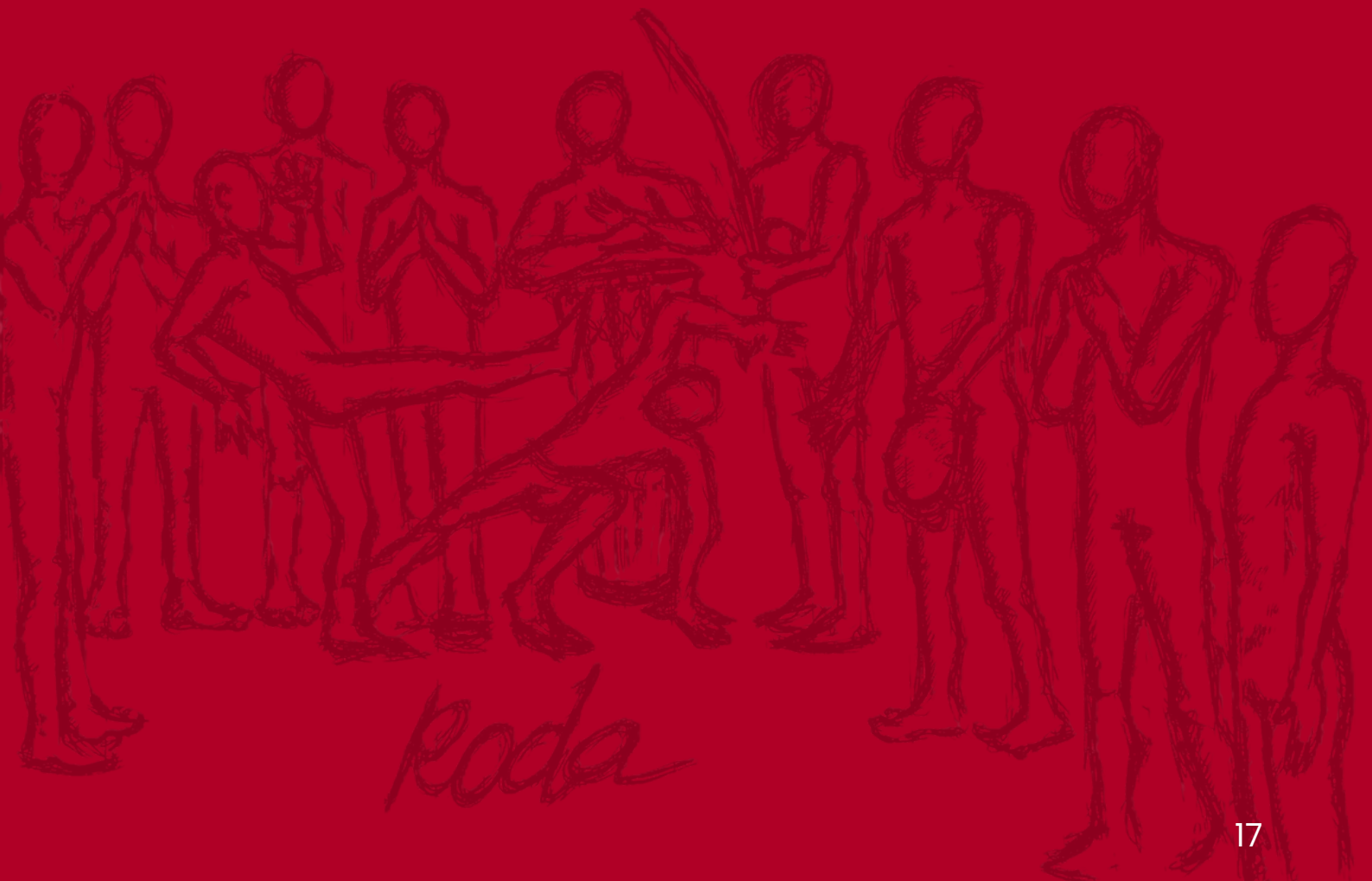
CAPOEIRA MOVES
RODA

EVALUATION
PROCESS
CIRCLE OF WORDS

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TOOLKIT OF THE TRAINING COURSE



RELATIONAL GAMES

AIM	To break the ice in the group To get to know each other
TOPIC/S	Getting to know each other
TOOL TYPE	Ice breakers, body movement, name games, getting to know each other
DURATION	60 minutes
MATERIAL	3 dinosaurs/stuffed animals of different colours, sponge ball, background music
DESCRIPTION	<p>Body movement Some warm-up/stretching movements are proposed to wake up the brain and the body. Then participants are invited to move freely in the space, occupying the empty spaces. Some variations are proposed while they walk. For e.g., when they meet someone they have to clap their hands and open their legs, the other has to pass beneath the legs: the exercise is repeated a few times with different exercise variations (passing under the legs without touching the floor with the knees). After the session, a few movements of stretching are proposed and participants are invited to stand in a circle to move forward to the next step.</p> <p>Name, pronouns, move Participants are invited, one by one, to say their name, their preferred pronouns and make a movement. After each participant, all the rest of the group have to repeat the name, the pronouns and the gesture.</p> <p>Dinosaurs The facilitator presents a dinosaur plush to the group saying that this dinosaur likes to go on the left. The facilitator passes it to the participant to the left and says their name. The dinosaur has to complete the circle going back to the facilitator that started. Another dinosaur of another colour is now presented and this one likes to go on the right. The facilitator passes it to the participant to the right and says their name. The dinosaur has to complete the circle going back to the facilitator that started</p>



DESCRIPTION

Now another dinosaur of another colour is now presented and this one likes to go on the front. The facilitator passes it to the participant in the front and says their name. The dinosaur has to complete the circle going back to the facilitator that started.

All the dinosaurs are now starting to move all at the same time and participants have to remember the names and to whom to pass the dinosaurs. The game stops when all the dinosaurs are back to the initial position.

Ball game

Some games with sponge balls to awaken the body and mind, to improve reflexes, peripheral vision and readiness.

Finger meetings

Participants are asked to mingle in the room with some background music. As soon as the music stops, they have to meet the hand finger, specified by the facilitator, of another participant. For each finger, the facilitator will propose a topic of discussion that the participants are invited to share in their pair for around 3 minutes.

After, the music will start again and participants will mingle again until it stops and they have to create a new finger pair.



Below some examples of the questions/topics to be asked:

- Thumb meeting: how did you sleep last night?
- Index finger meeting: who am I?
- Middle finger meeting: eye contact in silence for 3 minutes
- Ring finger meeting: how did you know about this project?
- Little finger meeting: teach me your favourite dance move!

DRAW OUR DECK

TOPIC/S	Expectations, fears, contribution toward the Training Course
AIM	To let participants reflect on their expectations, fears, contribution toward the Training Course
TOOL TYPE	Artistic, circle of words
DURATION	30 minutes
MATERIAL	Papers, colours, markers, background music
DESCRIPTION	<p>Each participant receives a piece of paper (representing a card of a deck) where they are invited to draw and/or write their intentions toward the training course.</p> <p>After some time dedicated to the individual work, participants are invited to present their card to the rest of the group and to share their intentions.</p> <p>NOTE: the cards are gathered in the middle of the circle and they can be used during the final evaluation at the end of the training course.</p>

KORREGANS

TOPIC/S	Group dynamics, team building
AIM	To facilitate the group dynamic among the team members
TOOL TYPE	Cooperation game, simulation
DURATION	60 minutes
MATERIAL	Ropes
DESCRITPION	<p>Setting: facilitators have to identify, in advance, a space with four trees set at an equal distance from each other and connect them with a rope, creating a square. The ropes between each tree are not set on the same level (lower, middle, higher ...). Also, facilitators have to clean the surrounding space: the ground should be flat, without pieces of wood, stones or whatever might disturb participants during the activity.</p> <p>IMPORTANT: before starting, the facilitator has to run a warning: participants are welcome to challenge themselves but they are warmly encouraged to pay attention to safety and protection (of themselves and of the others). Moreover, if someone does not feel at all to cross or to be touched by someone else while crossing, they can step out.</p> <p>INTERNAL RULES FOR FACILITATORS:</p> <ol style="list-style-type: none"> 1.You cannot touch the ropes 2.You cannot touch the trees 3.You have to cross over (and not under) the ropes 4.No more than 7 persons per side can cross 5.If any rule is broken, all the persons that have crossed have to be back inside the square. <p>Participants are welcomed in the outdoor space of the activity and the facilitator runs the setting’s introduction: <i>“You are trapped inside the square and you need to exit. In order to do that, you need to find some rules to escape. In order to find the rules, you can ask 7 simple questions that can be answered only with a “yes” or a “no.” You have 30 minutes to escape.”</i></p>

TEAM BUILDING

DESCRIPTION

The activity starts: in the first 15 minutes of activity, the group is allowed to talk. In the second 15 minutes, the group is not allowed to talk.

At the end of the activity, the debriefing is run in plenary. Below some key-questions for the debriefing:

- Please share (in order): facts, feelings and interpretations. What were the strategies you used?
- How was the decision-making process within the group?
- Which trainer skills and competences you used during the activity?
- What is the learning concerning group dynamics you take with you, and which is important to keep as a group, all along the training course?



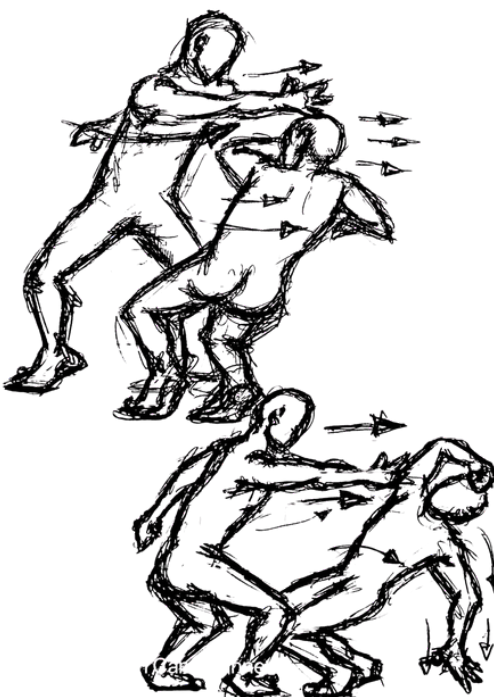
SILENT DEBATE

TOPIC/S	Power, identity, body, liberation, interculturality
AIM	To introduce the topics of the Training and their interconnections
TOOL TYPE	Silent debate
DURATION	40 minutes
MATERIAL	Flipcharts with questions, markers, pens, background music
DESCRIPTION	<p>Participants are invited to reflect on the relations between interculturality and power/body/identity/liberation with the techniques of the silent debate. They are invited to mingle around the room where they find some flipcharts with some questions. The flipcharts are all connected with a rope to a paper with the question “<i>What interculturality has to do with...</i>” The questions on the flipcharts are a starting point to stimulate the reflection. Participants are free to write on the flipchart any thoughts, ideas or comments, but also further questions about the topic.</p> <p>Questions on the flipcharts:</p> <ul style="list-style-type: none"> • Power: How much power do I have? • Identity: Which elements built my identity? • Body: What impacts the way I feel in my body? • Liberation: Can we collectively liberate? How? <p>After the silent debate, participants are invited to create four groups, one for each flipchart, choosing the one who is more interesting and relevant for them to further share and discuss among their team. Then, they are also invited to make a short recap of the major elements discussed in their team, for a short restitution in plenary. It follows a short restitution of the main outcomes discussed by each team about the specific topic.</p>

SPEED DATING DINNER

TOPIC/S	Getting to know each others, Ice breaker, Team building
AIM	To facilitate the group dynamics supporting the participants to connect within the informal time of the dinner
TOOL TYPE	Speed dating
DURATION	X the duration of the dinner
MATERIAL	Different tables depending on the number of the participants (4 x table), paper with the name of the dish and questions, food for the dinner, decorations to create a nice atmosphere (up to your creativity)
DESCRITPION	<p>NOTE: the following activity is co-facilitated by the facilitators and the kitchenteam who previously organised the menu, the speed dating questions, the setting. There is not a specific timing between one dish and the next one, it depends on the dynamic within the group. Therefore, adaptations and observation is required. The number of people per table helps the kitchen team to prepare the portions and the participants to have proper time to discuss in smaller teams.</p> <p>The participants are invited to join one table. Each table can host 4 people. The dinner starts with antipasti and for each course there are going to be some ice breaking questions served with the food that the participants are invited to discuss. For each new dish, the participants are invited to join a new table to meet new people. The new dish is served with new questions.</p> <p>Below you can find examples of questions for each course.</p> <p>Antipasti:</p> <ul style="list-style-type: none"> • What's your favourite flavour? • What's your comfort food when you are feeling sad/down? <p>Main course:</p> <ul style="list-style-type: none"> • What makes you connect with other people? • What makes your limits expand/shrink? <p>Second dish:</p> <ul style="list-style-type: none"> • What would you cook to make somebody happy? • What dish/food reminds you someone from your past? <p>Dessert:</p> <ul style="list-style-type: none"> • What's your guilty pleasure? • What would you like to bring into your life that you haven't allowed yourself so far?

CAPOEIRA MOVES

TOPIC/S	Exploring the own body and mind, the relationship with the others and the community
AIM	To connect with the others through body's interaction and to communicate with the others adopting the body language. To improving the "mirror neurons" skill
TOOL TYPE	Body movement, peer tutoring
DURATION	90 minutes
MATERIAL	Big room with clean and comfortable floor (parquet or tatami)
DESCRIPTION	<p>Morning session - warm up exercises Participants have to move freely in the space, when one meets someone else has to clap his hands and pass slowly the harm in the direction of the shoulder of the companion that must avoid the touch accompanying the movement, flowing with it. The same exercise is repeated with different variations, in order to work on the perception of the body and the space in relationship with external inputs.</p> <p>Game imitation The participants are in pair, still in one place in the gym. One has to move slowly (as they prefer), the other one must follow and try to imitate, improving the active looking and the mirror neurons activities.</p> 

ACTIVE LISTENING P.1

TOPIC/S	Active listening, ancestry
AIM	To reflect on identity, ancestry To experience active listening
TOOL TYPE	Active listening technique, getting to know each other on a deeper level
DURATION	60 minutes
MATERIAL	Preparatory work (to be asked before the Training Course)
DESCRIPTION	<p>Before the training: participants are invited to bring a small object, a printed photo or printed/written short text meaningful to them, that connects to their ancestry or cultural roots.</p> <p>The facilitator invites participants to create pairs. For the activity there will be different rounds and, for each round, they will receive a question to discuss following specific instructions. For each round they have to decide who in the pair is “S”, speaker, and who is “L”, listener.</p>

INSTRUCTIONS	QUESTIONS/TOPICS
Decide in the pair one speaker “S” and one listener “L”. The listener for this round cannot speak or give feedback	“S” has 3 minutes to speak about “What is this?”
The roles are switched: “S” becomes “L” and vice versa. The same question is repeated	
Decide in the pair one speaker “S” and one listener “L”. The listener for this round cannot speak or give feedback	How is it connected with my ancestry?
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” becomes “L” and vice versa. The same question and reformulation steps are repeated	
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”	How is it connected with my body?
The roles are switched: “S” becomes “L” and vice versa. The same question is repeated.	
/	How is it connected with my identity?

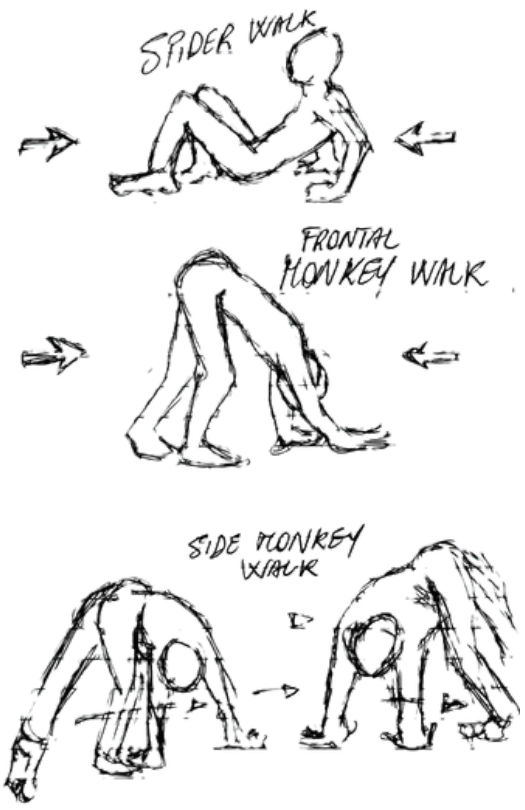
ACTIVE LISTENING P.2

TOPIC/S	Personal stories
AIM	To stimulate creativity, active listening, care within the group To get to know each other's deeper
TOOL TYPE	Story telling, creative tools
DURATION	90 minutes
MATERIAL	Anything participants need for their presentation
DESCRITPION	<p>This activity can be proposed as a second step of “Active listening through ancestryp.1.”</p> <p>The participants are invited to present to the rest of the group the person and the object of their partner shared during the previous step. They have 15 minutes to prepare and 2 minutes, each, for the presentation. Of course, the timing can be extended taking in consideration the dynamic of the group.</p> <p>They are invited to be creative and use any technique they prefer (e.g. song, text, poetry, storytelling...). Also, participants are invited to share as much as they feel it is ok to share, considering the confidentiality and personal elements shared by their partners.</p> <p>The group decides the order in which to proceed (who is starting, who is following) in order to find their collective rhythm.</p> <p>NOTE: the activity can be closed with a circle of words to share how it was the experience, how it was to listen to our story told by someone else etc.</p>

CAPOEIRA MUSIC

TOPIC/S	Exploring the roots of Capoeira music through the body
AIM	To discover how the rhythm works and how to interact with the others
TOOL TYPE	No instruments are required in this session, but just the own body
DURATION	One hour and 15 minutes
MATERIAL	No instruments are required for the first practice: in the second part berimabo and pandeiro are used to lead the songs
DESCRITPION	<p>Afternoon session The session starts with an historical narration, from 1492 to 1700.</p> <p>Musical lesson The lesson is based on body percussion, as like steps' noise on the floor, clap with hands, clap with the legs, clap with the chest. The participants are divided in 4 groups, each one with a different kind of clap, that must be combined creating a 4-time rhythm pattern: for example, 1th/hands- 2nd/legs- 3rd/chest- 4th/empty. The exercise can be repeated with more difficult combinations, using voices or other body parts.</p> <p>Final music practice session The workshop is closed with singing two songs in chorus. The songs are connected or related with the historical fact narrated during the opening of the session.</p>

CAPOEIRA MOVES

TOPIC/S	Discovering new ways to use the body through the imitation of the natural and animal world.
AIM	Re-discovering “forgotten” consciousness of the body, exploring new possibilities to move in space, using different perspectives.
TOOL TYPE	Body movement, learning by doing, peer tutoring
DURATION	1 hour and a half
MATERIAL	Big room with clean and comfortable floor, bluetooth amplifier.
DESCRIPTION	<p>Morning session The session starts with a quick warm up to wake the brain and bodies.</p> <p>Lesson on the basics of Capoeira The workshop is focussed on the ability of using the body through four limbs, the ability to watch with consciousness upside down, the ability to exploit the weight moving with a kind of “animal’s agility”. Participants have to walk along the room in different styles, for example with monkey, crab, spider, or frog’s style. The participants at the end of the session have to move freely in the space, using all the limbs, avoiding touching the others.</p>  <p>The sketches show three distinct walking styles: <ul style="list-style-type: none"> SPIDER WALK: A person is on their hands and feet, with legs tucked under their body, moving forward and backward as indicated by arrows. FRONTAL MONKEY WALK: A person is on their hands and feet, with legs extended forward, moving forward and backward as indicated by arrows. SIDE MONKEY WALK: A person is on their hands and feet, with legs extended to the sides, moving forward and backward as indicated by arrows. </p>

INTERGALACTIC CONFERENCE

TOPIC/S	Power, systems of oppression
AIM	To understand the system of oppression as a product of a complex system that starts with personal and collective attitudes which are included in economic relations, international relations, environment, history...
TOOL TYPE	Simulation, group discussion
DURATION	60 minutes
MATERIAL	Chairs (one for each participant), sticks (around 20 per participant), markers, flipcharts
DESCRIPTION	<p>Setting: on the wall there is a flipchart with a table drawn, where one facilitator writes the results of each round, in each phase. Participants sit on chairs in a circle, with their back to the inner part and looking outside the circle (not inside).</p> <p>The activity is played in 4 phases, and each phase has several rounds (for example 4 or 5).</p> <p>Participants are told the following instructions: <i>"Welcome to the intergalactic conference where we (the expert) are going to teach you how to run your community. Each of you is the representative of a community: please tell the name of the community you are (the name can be of an existing one or be invented). Your responsibility is to survive. You will close your eyes and we will throw these sticks to the floor, and when we say "now!" you can open your eyes and you have to go as fast as possible and take the sticks you need to survive. When we say "stop!" you won't be allowed to take any more sticks. You need 4 sticks to survive! If you don't get the 4 sticks, your country will die and you won't be able to participate until the next phase"</i>.</p> <p>GENERAL REMARK: participants can take more than 4 sticks if they want. The facilitator does not encourage nor discourage participants to do so ... and are not given more instructions than the previous ones. Despite that, the facilitator adopts the tone of a contest, to stimulate their attitude.</p> <p>When the participants tell the country they represent, the facilitator writes it on the flipchart table.</p> <ul style="list-style-type: none"> • Phase 1: once instructions are told and sticks (around 20 per participant) are thrown on the floor (they are thrown unequally around the participants), participants hear "now" and they can go and get them. When the trainer says "stop!", then it will be time to count the results.

INTERGALACTIC CONFERENCE

<p>DESCRIPTION</p>	<p>One facilitator writes the results (sticks collected). Those participants who have less than 4 sticks are eliminated, and the facilitator tells them with big grief. Those who took 4 are correct. And those with more than 4 are received with surprise and admiration ("Wow! They took that many!!" But it's never said that it is good or bad).</p> <ul style="list-style-type: none"> • Phase 2: after the results are communicated to the groups, all the sticks they have collected are taken (participants did not know it in advance). Only the sticks still on the floor remain. The new round, played using only the sticks remaining on the floor, starts with the same rules of the previous one. After the trainer says "stops" it's counted how many countries have survived and how many died and it's taken note on the flipchart, as it was done before. • Phase 3: the next phase starts, again with all the participants. It's explained that those taking more than 4, now will have an advantage: the trainer says a first "now!", and only they could go for the resources. Then, after a few seconds, a second "now!" is said and the ones who survived with only 4 sticks in the previous round, can go as well for the resources. Different rounds are played and after the "stop!" is said, it's counted how many countries survived, how many died. It's taken note on the flipchart. • Phase 4: the next phase starts, again with all participants. The rules are the same as phase 3. This time, before counting the points, each participant has to pass all their sticks to the person to the left. Then the sticks are counted. It's taken note on the flipchart. <p>NOTE: before passing to the debriefing, participants are invited to de-role to steam out the energies gained through the activity and the feelings experimented. It follows a debriefing where participants are asked to share what they observed (facts, objective things that happened throughout the activity), and feelings (how they felt during the activity).</p> <p>Then participants are divided in 3 groups and each group is invited to discuss the following questions:</p> <ul style="list-style-type: none"> • What does it have to do with our life (emotions, needs, conflicts, fears, strategies, behaviours...)? • What does it have to do with the real world (context, metaphors, systems of oppression, parallels)? <p>As the last step, after discussing the questions, participants in groups are invited to identify 1 case of conflict to be worked out during the next session.</p>
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IMAGE THEATRE

TOPIC/S	Conflict, conflict transformation
AIM	To share and analyse conflicts related to power dynamics/system of oppression in the different local backgrounds To find collective and creative solutions to the everyday life conflicts
TOOL TYPE	Theatre of the Oppressed by Augusto Boal, group discussion
DURATION	120 minutes
MATERIAL	/
DESCRIPTION	<p>Introduction: the Theatre of the Oppressed – TdO - was born in Brazil in the 1960s, by the actor, director and social researcher Augusto Boal. It is a method that has the purpose to investigate the oppression/s, of individuals and of the group, and of staging them to elaborate possible emancipative actions. In the TdO approach, theatre represents a tool for collective elaboration and experimentation of social change. Within this methodology, actors and spectators, also called “spect-actors”, can both engage in the scene exploring solutions to oppression. Image theatre is one of the techniques under the wider umbrella of the TdO.</p> <p>Conflict case The participants are divided in three groups and each group identify a conflict case relevant for them (decided in the previous activity). The topics chosen are not revealed to the other groups. After identifying 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>Intro on Image Theater The main elements of the Image theatre technique are presented sharing the information mentioned above in the introduction.</p>

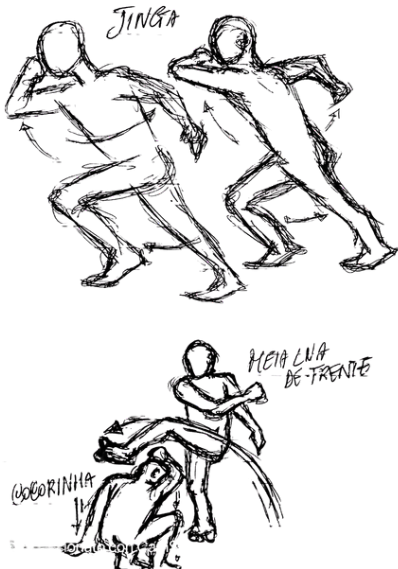
IMAGE THEATRE

<p>DESCRIPTION</p>	<p>Image creation</p> <p>Each group creates the image (as being frozen as a statue in the space) to represent the conflict. Then, participants are gathered in plenary and the images are presented one by one. More specifically, after each scene the actors are asked to remain on the stage and the audience is asked two questions:</p> <ul style="list-style-type: none"> • What did you observe (facts)? • What did you interpret? • What are the characters (who is the oppressor, who is the oppressed, who is the bystander)? <p>After each scene, a specific technique is proposed in order to involve the spect-actors to modify and improve the situation:</p> <ul style="list-style-type: none"> • scene A: the spect-actors, one by one, can enter the scene position behind the characters and giving them 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. <p>It follows a debriefing in plenary, with the following key questions:</p> <ul style="list-style-type: none"> • How did you feel? • What did you learn from the technique and from the activity?
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CAPOEIRA MUSIC

TOPIC/S	Exploring the rhythm and the melody through the body
AIM	To develop singing skill, rhythmic and melodic consciousness through the interaction with the others
TOOL TYPE	Story telling, learning by doing
DURATION	90 minutes
MATERIAL	One guitar to refer to musical notes
DESCRIPTION	<p>Afternoon session: The session starts with an historical narration, from 1600 until the end of 1700.</p> <p>Musical practice session, using only the voices</p> <p>The workshop follows with teaching the bases of the choral harmony and melody, useful to develop Capoeira's music approach. It consists in: singing in choir the same note in different octaves; singing different notes (participants divided in groups, for example 1 group sings the note C, one group the note E, the last group the note G - having as a result a C Major chord composed by all the participant's voices). The workshop is closed with a collective final music, where all the participants and jointly involved and where they learn two songs linked or related to the historical tile proposed.</p>

CAPOEIRA MOVES

TOPIC/S	Introducing the capoeira's basic movements
AIM	Learning the typical basic capoeira movements, exploring the body dialogue in capoeira's practice
TOOL TYPE	Body movement, peer tutoring
DURATION	One hour and a half
MATERIAL	Big room with clean and comfortable floor, berimbau and pandeiro or bluetooth amplifier
DESCRIPTION	<p>Morning session: The session starts with a quick warm up, the repetition of the movements learnt in the previous sessions, and the mirror game with the same movements. Then, it follows the teaching of the "Jinga"(or "ginga"), the basic Capoeira's step, and the mirror game using the ginga. The session moves forward with the teaching of two basic movements ("meia lua de frente" and "cocorinha") in order to explore the typical Capoeira's body language. The first part of the workshop is closed with the final small "roda" to try the movement's sequence in pairs inside the circle, while the other participants learn to sing some Capoeira's songs.</p> <p>Historical narration from 1800 until 1900</p> <p>The second part of the morning session consists in a musical session dividing the participants in 5 groups that reproduce, using the voices, the most important Capoeira instruments and play together to better understand how the Capoeira's groove music works.</p> 

AUTOMAGIC MOLDING

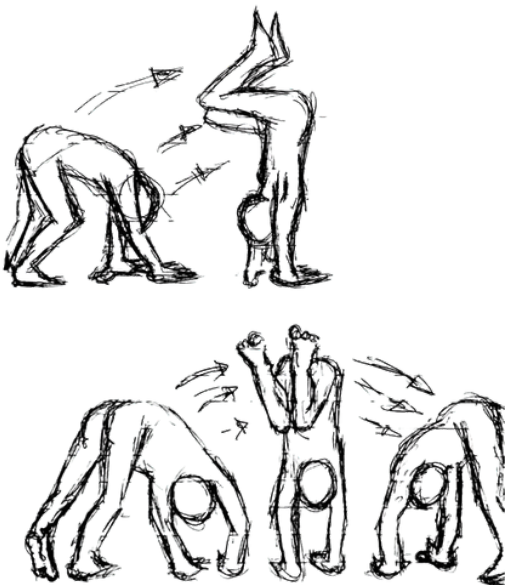
TOPIC/S	Embodied reflection, self-awareness, ancestral knowledge and symbolism, creative expression, interculturality and shared humanity
AIM	To guide participants to connect with their bodies, sensations, and inner wisdom through the an embodied reflection and ritual creation of a simple ancestral object: a clay pot
TOOL TYPE	Embodied reflective practice / Creative somatic activity
DURATION	60 minutes
MATERIAL	Salt dough (flour, salt, water - to prepare in advance), small cardboard base for each participant, soft background music for introspection, mandala - altar (collective installation with cloth, candles, fruits, participant objects)
DESCRIPTION	<p>Participants enter the space in silence and take a comfortable position with eyes closed around a central mandala - altar (previously prepared), treating the room as a sacred reflective environment. Facilitators start a guided meditation to invite them to scan their bodies with gratitude, paying special attention to the “containers” within - lungs, stomach, womb, bladder, skull - organs that hold, process, transform, and release.</p> <p>During the meditation, one other facilitator spread around, close to each participant a piece of salt dough positioned on a small cardboard base.</p> <p>Once the meditation is concluded and everyone has a piece of dough close by, the facilitator invites everyone to open their eyes. The facilitator explains that each participant has received a ball of salt dough and is invited to create a small pot - one of humanity’s oldest and most universal forms. Starting from a simple sphere and a finger-pressed hollow, they shape their pot “automagically”, emphasizing intuition and inner wisdom rather than unconscious discharge, allowing sensations and emotions to guide their hands.</p> <p>For about 30 minutes, participants work quietly, using the ancestral gesture of molding as a vehicle for reflection, grounding, and emotional processing. Once finished, they place their pots collectively on the mandala - altar, observing the shared landscape of forms. The activity closes by acknowledging this communal creation as both a metaphor and a prelude to the upcoming intercultural cooking experience.</p>

COOKING TOGETHER

TOPIC/S	Solidarity, intercultural learning, exchange
AIM	To promote the exchange and the intercultural learning among the participants
TOOL TYPE	Cooperation through cooking together
DURATION	180 minutes
MATERIAL	Use of the kitchen
DESCRIPTION	<p>Everyone is invited to think about a food related to their personal story. Then, participants are gathered in smaller groups and are invited to share and describe a food that is related to their story.</p> <p>People who want are invited to share something about themselves and their stories through cooking. These people will become the “main cook” for one meal and, in cooperation with the cooking team and the facilitators, they are going to prepare the dinner. The people who didn’t decide to propose a recipe are encouraged to create a team to support the “main cook” and to learn from them</p> <p>NOTE: it is suggested for the kitchen team to pre-identify the “main cooks” in order to have all the ingredients needed for the preparation of the dinner.</p> <p>The afternoon session is allocated to work in teams to prepare the intercultural dinner and evening.</p>



CAPOEIRA MOVES

TOPIC/S	Introduction to Capoeira basic acrobatics, going deeper inside Capoeira's game
AIM	Exploring the "real" Capoeira interaction, the body dialogue between dance and fight
TOOL TYPE	Learning by doing, peer tutoring, body movement
DURATION	Around 2 hours and 15 minutes
MATERIAL	Big room with clean and comfortable floor, berimbau and pandeiro or Bluetooth amplifier
DESCRIPTION	<p>Morning session</p> <p>It's going to be run only one session during the day, longer than usual (around 2 hours and 15 minutes). The session starts with the warm up, the mirror game in pairs with ginga and the review of the previous learnt movements. It's put a focus on the preparatory work for handstand and cartwheel (called in Capoeira language "bananeira" and "au") and are thought the three kicks and the three defence movements to improve the Capoeira dialogue. Then, it follows the construction of a pair sequence using these movements, closing with a final roda to apply the movements learnt during the day and involving volunteers to try out in pairs. In the meantime, the rest of the group in the circle sing and review the songs learnt in the previous musical sessions.</p> 

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>Since the day before: participants are invited 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>When the activity is finally launched, facilitators read back the different proposals and different slots of 45 minutes each, run in parallel, are created. During the same time slot there can be different workshops run simultaneously.</p> <p>Participants can choose, positioning their name on the flipchart, the workshop/s they are interested in joining. The person proposing the workshop has to remain all the time in the proposed 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 can be organised. Participants, following the principles of this technique, are free to move from one workshop to another according to their interest to work on one or more aspects. In the case participants have to remain in the workshop for the entire duration of 45 minutes (according to the workshop specificity) it has to be initially specified in the synthetic description.</p>

OPEN SPACE

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:** inside the group, participants can remain in silence and listen, as they can also speak and share their opinions.



CAPOEIRA MOVES

TOPIC/S	The Capoeira dialogue, the connection between movement and music
AIM	Consolidating the knowledge learned in the previous lessons, applying it inside the “roda”
TOOL TYPE	Peer tutoring, body movement
DURATION	90 minutes
MATERIAL	Big room with clean and comfortable floor, berimbau and pandeiro or Bluetooth amplifier
DESCRIPTION	<p>Morning session</p> <p>The session starts with the warm up, the mirror game in couples with ginga and the review of the previous movements learnt. Then, a final pair sequence with all the movements learnt during the week (kicks, defences, ginga, cartwheel, lateral displacements etc...) is proposed. In this part is warmly encouraged the focus on the relation between the music and the body behaviour.</p> <p>Afterwards it follows the introduction of the circular kicks and of the typical “no ending” dialogue in Capoeira game. The session closes with the final review of all the movements in pairs, paying attention to manage the space of everybody in order to apply the self-awareness and the peripheral vision learnt with the exercises performed during the week.</p>

SOCIAL IDENTITIES

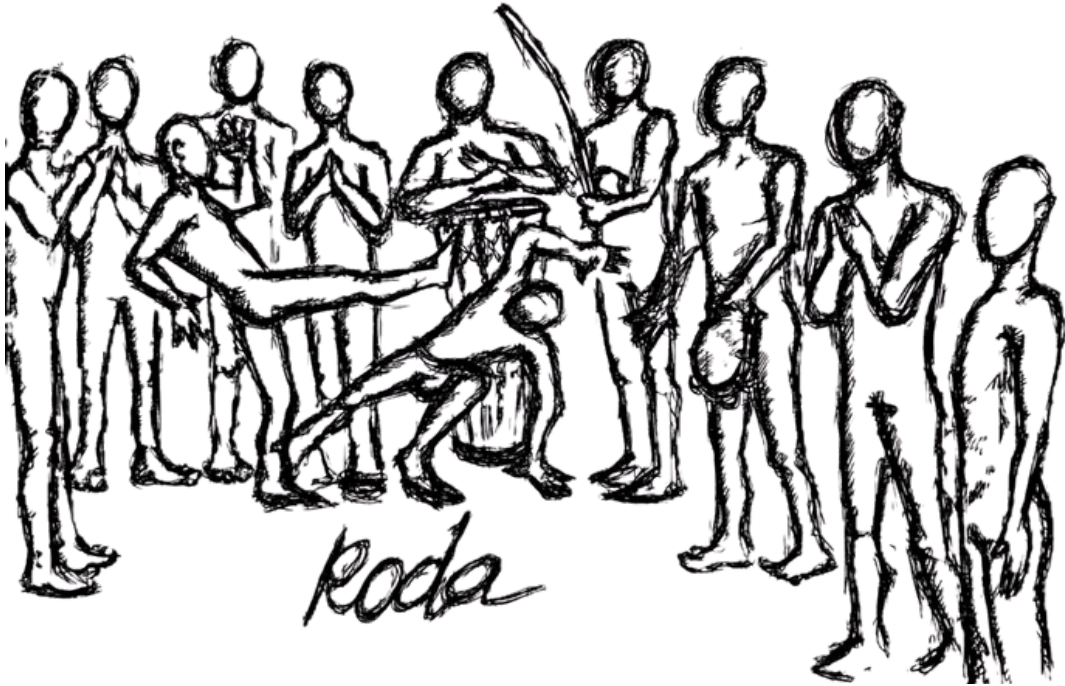
TOPIC/S	Social identities
AIM	To reflect on identities, their relation to gender and their interconnections To introduce the reflection on intersectionality
TOOL TYPE	Moving debate, discussion in smaller teams
DURATION	60 minutes
MATERIAL	A4 papers, scotch tape, markers
DESCRIPTION	<p>Setting: the facilitators previously set the room, putting the A4 paper with the aspects of the identity around the room (it has to be visible and possibly in a circular shape).</p> <p>Participants stand in the centre of the room. The facilitator explains that around the room there are different papers where different aspects of the identity are written. In order to support the visualization, the facilitator can read them out loud and show the different papers.</p> <p>Identity aspects: gender, body image, mental health, sexual orientation, racialization, citizenship, class, spirituality ...</p> <p>The facilitator, during the activity, reads some statements about identity and, for each statement, participants have to take a position (where they believe it's the most relevant for them to stand). The statements always start with "<i>The part of my identity that...</i>": e.g. "<i>The part of my identity that I am more aware of is...</i>". Participants, in order to complete the sentence, have to move to the aspects of their identity they are more aware of.</p> <p>Statements: the part of my identity that...</p> <ul style="list-style-type: none"> • ...I am more aware of is • ...I am less aware of is • ...Receive more discrimination from others is • ...I feel more privileges about is • ...Is the most discussed in my family is • ...I would like to know more is <p>The activity is implemented as described above.</p> <p>NOTE: for each statement, the facilitator invites participants to answer taking a position, then to observe them and to share with the rest of the group why they took such a specific position in the space (those who feel to do it).</p> <p>For the last statement participants are invited to create groups with the people they are standing close to and to further discuss their thoughts.</p>

CAPOEIRA MUSIC

TOPIC/S	Practicing the Capoeira instruments, exploring the instruments
AIM	Developing the practical skill on the use of musical instruments
TOOL TYPE	Learning by doing, peer tutoring
DURATION	One hour and a half
MATERIAL	Capoeira's musical instruments: berimbaus, pandeiros, agogôs, atabaques
DESCRIPTION	<p>Afternoon session</p> <p>The session starts with an historical narration from the beginning of XXth century until today, connecting the general history with the participants own experience, the meeting with masters and the different roots in the Capoeira's approach. Then, it follows a musical session dividing the participants in four groups with the support of the ones that already have some experience in Capoeira musical practice: every group has 15 minutes to try the most important instruments (berimbau, atabaque, pandeiro, agogo), in order to explore the basic technique of each instrument. The session is closed with a final musical "roda", with the teaching of two opening's roda and two ending's roda songs.</p>



CAPOEIRA MOVES - RODA

TOPIC/S	Living the Capoeira collective event, participating in all the different ways (music, interaction, fighting, dancing)
AIM	Applying all the elements learnt during the week in order to be part of the collective event called “roda”
TOOL TYPE	Body movement, body language, musical language, team building
DURATION	1 hour
MATERIAL	Circular space in the gym, Capoeira musical instruments (berimabaos, atabaque, pandeiros, agogo)
DESCRIPTION	<p>The session starts with a warm up, stretching and a roda with all the participants. 45 minutes are allocated to apply all the elements learnt during the week: the movements, the body dialogue, the mixture between fighting and dancing inside the circle, the collective ritual of Capoeira that requires the interchangeable roles of every participant, the singing and playing music skills, the attention to everyone, the concentration, the connection between all the participants.</p> 

PROCESS

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	1 hour
MATERIAL	All the material needed to arrange the different spaces and settings (accordingly to the fantasy)
DESCRIPTION	<p>Setting: for this workshops it's needed a big workshop room that can be divided into different spaces or different rooms or spaces outside (if there is good weather). In case the outside spaces are used, it's important to have them well separated but not too distant. Soft music and good decorations are welcomed to create the atmosphere.</p> <p>Participants are gathered outside the workshop room. The facilitator, using the story telling technique, makes a short recap of what happened during the week. Then, it follows a short introduction of the activity's tasks: participants are invited to enter the room where they will find different settings for the evaluation, related to different aspects of the training. In each setting, they will find specific instructions explaining the task to do individually. They can stay as long as they want in each space, doing the task and expressing themselves. They can move and then be back, if they want to add something.</p> <p>Activity and methodology</p> <ul style="list-style-type: none"> • Instructions: comment and write feedback on the specific activity and methodologies. <i>"What did you learn? How was for you?"</i> • Methodology: a big flipchart with the list of all the activities and methodologies proposed in chronological order, pens, markers <p>Contents</p> <ul style="list-style-type: none"> • Instructions: <i>"What did I learn about interculturality and ... power, body, identity, liberation?"</i> • Methodology: the flipcharts of the Silent Debate (day 1) are putted with a new question in the middle <i>"What did I learn about interculturality and..."</i> and new blank flipcharts with the title are prepared "power", "body", "identity", "liberation"

PROCESS

DESCRIPTION

Facilitators

- Instructions: “Write a message you would like to leave to the facilitators and leave it inside the envelop”
- Methodology: post boxes (represented with envelopes) on the ground with pieces of paper and pens to write down the messages

Messages to each other’s

- Instructions: “Write on the paper nice messages to each other’s”
- Methodology: one A4 paper for each participant with their name written on it

Resources

- Instructions: “Add resources, ideas to create a collective bibliography”
- Methodology: a flipchart with columns - video/film/documentary, books, music, people, project ...

Food and logistics

- Instructions: “Comment with messages how the accommodation and food was”
- Methodology: a drawing representing food and accommodation and papers to leave comments and feedback

Intentions deck

- Instructions: “Be back to your card of the intentions (created during day 1), flip it and write your intention/what you bring back home from this experience. Keep the card with you for the final circle”
- Methodology: see “Draw our deck” from day 1 gathered in a nice spot with pens, colours.



CIRCLE OF WORDS

TOPIC/S	Final evaluation
AIM	To run the final collective evaluation
TOOL TYPE	Evaluation tool
DURATION	The time necessary for each person to share, freely, their feelings, impressions, comments and ideas
MATERIAL	Intentions deck (from the previous activity)
DESCRIPTION	<p>Setting: participants are sitting in a circle and the facilitator presents 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/question 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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TOOL KIT GRAPHIC BY: Arianna Zampa



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It promotes peace, social and economic justice, equality and the guarantee of citizenship rights, democracy and participation, social inclusion and intercultural dialogue.

At the local, national and international level, Lunaria performs and stimulates social change, carrying out advocacy initiatives, political and cultural events, non-formal education and communication activities, and leading networking as well as information and raising awareness campaigns.

The core of Lunaria's work and commitment is made of international volunteering and mobility, youth programmes, migrations and the struggle against racism and inequalities, sustainable development, the analysis of economic, social, and public spending policies.

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