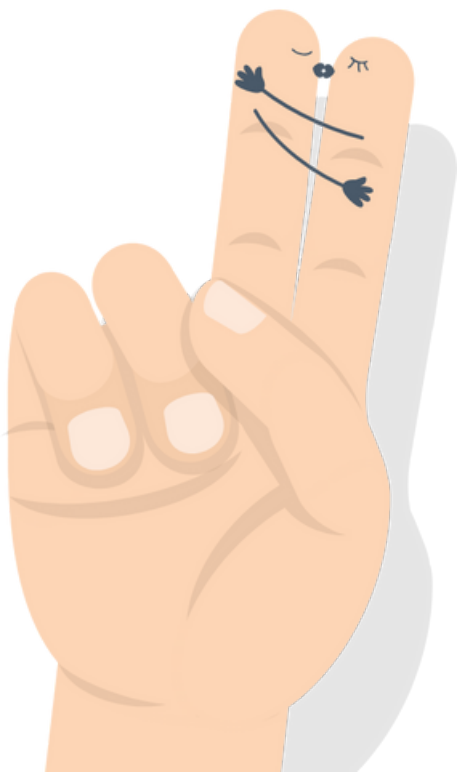


Integral Sexual Education  
and Empowerment  
in Schools

isex



**ISEX CURRICULUM FOR  
COMPREHENSIVE SEX  
EDUCATION**



# “Sex-Ed across cultures”

This curriculum for secondary school students has been developed within the framework of the project **ISEX -Integral Sexual Education and Empowerment in Schools**, funded by the Erasmus+ programme of the European Commission.

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Seven organisations have been working on this project:

- **Kelet- Magyarországi Községsszolgálat Alapítvány** (Hungary, project coordinator). It is committed to community development, with a focus on working to help, inform, encourage and develop local communities, by promoting collaboration within and between the civil sector;
- **CESIE** (Italy). It contributes to the active participation of people, civil societies and institutions through the implementation of projects on various thematic areas of development, towards the promotion of growth and development, always valuing diversity;
- **CSAT Egyesület** (Hungary). It works for the integration of disadvantaged groups in the labour market by providing adults training programmes and working opportunities;
- **In Touch** (Netherlands). It promotes positive sexuality and education. The organisation creates spaces for dialogue to encourage free expression of feelings, critical thinking, questioning social norms and the development of new resources and means of communication;
- **Mozgáskorlátozottak Egymást Segítőik Egyesülete** (Hungary). It represents and protects the interests of people with disabilities, by providing services and activities to



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improve their living conditions and employment and labour market situation, and by strengthening the non-profit sector and civil society cooperation;

- **Teachers' Association of Herceghalom (Hungary):** Safeguarding the local intellectual and material traditions in Herceghalom. Supporting the maintenance of the local traditions and values by initiating cultural activities locally. Strengthening and supporting the cultural, musical, leisure time and community development activities in Herceghalom.
- **SYMPLEXIS (Greece).** It strives to ensure equal opportunities for all through actions and measures that build skills, empower and promote active engagement and participation focusing on the most vulnerable categories of the population and particularly those with fewer opportunities.

To find more information, visit our website to see the complete project:

[www.isex-project.eu](http://www.isex-project.eu)



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symplexis



cesie  
the world is only one creature

# INTRODUCTION

“Sex-Ed across cultures” is a teaching curriculum offering training tools for the **promotion of comprehensive sexual education with young people**, while fostering their empowerment processes related to intimacy and sexuality.

This manual is addressed for professionals who are involved in work with young people: educators, teachers, activists, sexual or emotional life educators or people involved in social or youth work. It is also addressed to young adults themselves, if they wish to share this manual in their community. There is no need to be an expert on gender or sexuality to try out or propose the implementation of the activities, on the contrary everyone is called to take part in a personal learning process.

**WHY?** This handbook is the result of the attempt to overcome a contemporary challenge, namely the lack of high quality, positive, curriculum-based comprehensive sexual education in school. Indeed, although sexual education should be a part of the secondary school, in many European countries it is not systematically implemented, or it mainly focuses on the negative aspects of sexuality while neglecting important issues (e.g. cultural aspects of sexuality, gender and sexual orientation, development of social and emotional skills). Moreover, while relationships represent the most important factor of our happiness and wellbeing, we tend to believe that they emerge just naturally and not as something to be learned. Few children receive adequate knowledge and preparation for their lives that will empower them to take control and make clear decisions about their sexuality and to build safe and healthy relationships.



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With this in mind, we propose a curriculum that aims at building up the capacity of professionals and providing them with **practical tools and reliable resources, help them to develop skills to promote positive sexual education.**

A whole range of training activities is delivered. Notably, 7 topics are explored:

1. Intro activities that help to set up a shared framework and to create a safe and brave learning space;
2. All about the body;
3. Feelings & emotions;
4. Consent & boundaries;
5. All about relationships;
6. Sex, gender & sexual identity;
7. Sex & culture.

The guiding thread is **non-formal methodology**, where embodied activities, interaction and creative ways of learning are all included.

The curriculum consists of the following main parts:

- A brief introduction to the methodological and theoretical background called for a better understanding of the approach behind our activities;
- Step-by-step descriptions of training activities. In this part, readers can find detailed ready-to-use guidelines and descriptions of workshop activities that professionals can use to plan the organisation of workshops or curricular activities in their classrooms/environmental settings.
- A detailed list of curriculum topics and subtopics including the training activities provides an overview for teachers and educators which topics are



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recommended to cover. This overview also helps to design a possible good sequence of the activities.

This manual is not meant to convey theoretical and academic knowledge. The objective is to introduce practical guidance on how to encourage young people's autonomy, critical thinking and emancipation through discovering their preferences when it comes to sexuality and interpersonal relations, in an informed way. Each activity allows participants to find their own understanding and connect it with other sources of knowledge – academic, theoretical or with other people's experience. We propose playful activities which engage bodies and feelings, and foster shared experience.



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# 1. INTRO ACTIVITIES AND ICE-BREAKERS

When starting a workshop or a training session, it is essential to welcome participants and provide them with a safe space: there might be participants who feel a little embarrassment or discomfort at the beginning of a session. Ice breaking or relaxing activities can be a step to overcome this issue. Such activities can reduce the stress of participants and help them feel and relax their bodies: indeed, people learn better when they are calm and in a positive state of mind. Nevertheless, we would suggest not to skip a formal introduction telling participants the goal and structure of the workshop and introduce briefly non-formal methodology and its aims. That might give a feeling of security to participants new to non-formal learning.

We dedicated this first chapter to present a list of introductory activities that can be used at the beginning of the workshop or to introduce a specific topic.

Proposed activities are based on non-formal education which carries several advantages by developing team spirit and collaboration between people, stimulating creativity, fostering a friendly atmosphere, and renewing the energy.

Such activities aim at establishing a friendly informal climate for the formal learning to follow, facilitating the getting-acquainted process, and encouraging self-disclosure and self-discovery. We also propose specific activities related to sexuality, intimacy, and relationships: introducing these topics may be challenging, so let's start from here!



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**c e s i e**  
the world is only one creature

# Creation of safety rules


 <b>TIME</b>	45 minutes
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Flipchart paper;</li> <li>• Markers;</li> <li>• Post-it/piece of paper and pen for everybody;</li> <li>• Coloured paper, scissors.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To create a good level of safety in the group;</li> <li>• To acknowledge needs and boundaries without making the atmosphere “heavy”;</li> <li>• To make clear that we are going to work with sensitive topics, experiment with boundaries and also explore spaces beyond (!) boundaries;</li> <li>• To name the needs and expectations of participants;</li> <li>• To ensure equality and protect vulnerable members from oppression.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Write “SAFETY RULES / NEEDS / EXPECTATIONS” on the top of a flipchart paper and stick it on the wall;</li> <li>2. Beforehand, cut out coloured papers in the shape of underwear (panties, thongs, boxers, bras) or other symbols evoking sexuality or</li> </ol>


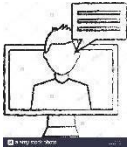

- safety (condoms, vibrators, facemasks, gloves, etc.). This cutting can also be done collectively with the group. Each shape should be visible from a distance (ideally create shapes the size of an A4 sheet);
3. Lay the papers cut out in the shape of underwear and other allegories of sexuality on the floor. Suggest that participants choose several of these shapes and keep them with them;
  4. Invite participants to take a pen and paper and silently think about this question: *“What do I need to feel safe in social situations?”* and write down their answers;
  5. Ask participants: *“Imagine any kind of situation when you were not alone, but with someone. It can be a private one – with a friend, your partner or public – on a train, at work, family event, etc. Try to focus on body sensations, emotions, and write down all kinds of needs, even the ‘silliest’ ones.”* (Examples: “to feel safe I always need my phone around”, or “I need no violence around me”, or “I need to know the rules”, etc.);
  6. Invite participants to write down on their papers as many needs as come to mind, and to not think too much, just let the ideas come fast;
  7. After five minutes, come back to the big group and invite participants to read their needs aloud, starting with the first one from their list. One by one, everybody in the group reads their first need. Write all the needs on the shaped papers. Continue until all the needs are listed;
  8. Invite participants to look at the common list and add more needs if necessary;
  9. Ask them what they think the aim of this exercise was. Explain that these rules would work in two ways: The list contains our individual needs, so during the workshop we are responsible for (1) our own safety, but also (2) for that of others;
  10. The whole list is going to hang on the wall during the workshop reminding us of our common rules of safety;
  11. Let them know that the charter is open-ended and that they can add rules throughout the workshop.

A more dynamic version is:

1. Ask participants to take turns expressing what is important for them to feel safe in the workshop. Each person should share one sentence and should not repeat something that has already been said;



	<ol style="list-style-type: none"> <li>2. Write down each sentence on the flipchart. Pass out paper notes to participants. Ask them to write on them what they need to feel safe. Each note should have one idea. Then, ask them to stick the notes on the wall, grouping together those with similar ideas. Read the notes in front of the group and write down the main ideas on a flipchart;</li> <li>3. There are other ways of using this exercise, depending on the atmosphere and the style / preferences of the facilitators. This activity can be renamed (if you feel that the reference to “safety” gives the impression that something dangerous could happen); instead of “Safety Rules”, it can be called “Needs / resources / ground rules agreement”, or “What do I need to feel respected / open / ready to learn...”, etc. .</li> </ol>
 <p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>• To debrief, you can explain how important it is to respect our basic needs for safety (physical, emotional, regarding identity, basic human rights, etc.), literally in every social interaction. To keep or break these rules can be crucial in any kind of social situation. The aim of the exercise is to remind us how easily we tend to forget about our own safety and suppress body signs which tell us: “Watch out, you are crossing your own boundary!”;</li> <li>• The exercise helps sensitise us to the importance and complexity of the concept of safety, and to become more conscious of how to protect ourselves, notice our own boundaries and respect those of others. In the debriefing, you may want to take the time to name all the possible “ghosts” in the training room; such as diversity (age, gender, nationality, social status, skin colour, etc.), power positions. You may want to mention how your own position as facilitator (identity, roles, responsibilities, power) is present in the room;</li> <li>• The questions of inequality, power and status differences may or may not come up directly. If you have a diverse group in which you expect that these dimensions will come up, suggest that the group invent some rules that would ensure equality. This can refer to equality of turns (members of lower status groups may be less inclined to speak up in group), but it can also concern expressions of stereotypes, prejudice, discrimination and racism. Explore with your group how you can work together to ensure that learning is possible without putting members of different minorities into uncomfortable situations;</li> </ul>

	<ul style="list-style-type: none"> <li>The aim of ‘Safety Rules’ is to cover everyone’s personal needs and sensitivities and create a democratic, horizontal and inclusive safe space for everyone.</li> </ul>
 <b>HINTS</b>	<p>Do not forget about the intercultural dimension when creating your shapes. Indeed, not everyone will have the same approach to sexuality. Give space to diversity and creativity. For example, forms of male condoms or vibrators may not be adapted to all groups. For moments of introspection, you may want to play relaxing music.</p> <p>We recommend:</p> <ul style="list-style-type: none"> <li>Planet Caravan - Black Sabbath</li> <li>Alfa - Mop</li> <li>August 10 - Khruangbin</li> <li>Escape - Sudan Archives</li> </ul> <p>If you are a team of facilitators, we suggest that one of you be the “keeper” of the charter. Their role will be to ensure that the jointly defined rules are followed throughout the workshop.</p>
 <b>THIS ACTIVITY ONLINE</b>	<p>‘Safety rules’ work online in the same way as described above using Jamboard. Create an initial board first (it could be an empty board or you can choose some background drawings like in the picture below) – participants can put their Post-its with their own needs on it.</p>
	<p>Addressing topics such as intimacy or sexuality can be sensitive, especially if it involves participatory activities where everyone is invited to participate</p>

## THEORY

and/or share. Therefore, we propose to create a safe space through three activities: the creation of shared safety rules, an occupy movement and a safety symbol. They can be done separately, but they are even more effective and relevant if they are done one after the other. They ensure that everyone's word is respected during debates/ exchanges.

The safety rules and the meeting gestures will also have the advantage of promoting a horizontal workspace, allowing the creation of common rules.






They also allow a better circulation of power: everyone is free to recall the rules established together and to moderate the debates, both participants and facilitators.







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# A safety symbol

 <b>TIME</b>	15 minutes
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Post-it, coloured paper;</li> <li>• Scissors;</li> <li>• Pens.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To give tools to express one's feelings without having to verbalize them without making the atmosphere "heavy", you can acknowledge needs and boundaries.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Ask participants to cut out a shape (a heart, a cat, a circle, etc.) from paper;</li> <li>2. Invite people to write — on both sides of this paper — what they will need if they are overwhelmed by their emotions (for example: one side: "I need a hug", the other side: "I need to go out for five minutes alone", etc.). Ask them to write down how they want others to act if they feel bad;</li> <li>3. Each person keeps their symbol with them throughout the upcoming activity or event. Tell participants that they can use their symbols whenever they feel it is necessary. The symbol can be shown at any</li> </ol>

	time if a person wishes to stop participating in an exercise or discussion.
 <b>DISCUSSIONS</b>	<ul style="list-style-type: none"> <li>• To debrief, you can explain how important it is to respect our basic needs for safety (physical, emotional, regarding identity, basic human rights, etc.), literally in every social interaction. To keep or break these rules can be crucial in any kind of social situation. The aim of the exercise is to remind us how easily we tend to forget about our own safety and suppress body signs which tell us: “Watch out, you are crossing your own boundary!”;</li> <li>• The exercise helps sensitise us to the importance and complexity of the concept of safety, and to become more conscious of how to protect ourselves, notice our own boundaries and respect those of others. In the debriefing, you may want to take the time to name all the possible “ghosts” in the training room, such as diversity (age, gender, nationality, social status, skin colour, etc.), power positions. You may want to mention how your own position as facilitator (identity, roles, responsibilities, power) is present in the room;</li> <li>• The questions of inequality, power and status differences may or may not come up directly. If you have a diverse group in which you expect that these dimensions will come up, suggest that the group invent some rules that would ensure equality. This can refer to equality of turns (members of lower status groups may be less inclined to speak up in group), but it can also concern expressions of stereotypes, prejudice, discrimination, and racism. Explore with your group how you can work together to ensure that learning is possible without putting members of different minorities into uncomfortable situations;</li> <li>• The aim of ‘Safety Rules’ is to cover everyone’s personal needs and sensitivities and create a democratic, horizontal and inclusive safe space for everyone.</li> </ul>
	-

<p>HINTS</p>	
 <p>THIS ACTIVITY ONLINE</p>	
 <p>THEORY</p>	<p>Addressing topics such as intimacy or sexuality can be sensitive, especially if it involves participatory activities where everyone is invited to participate and/or share. Therefore, we propose to create a safe space through three activities: the creation of shared safety rules, an occupy movement and a safety symbol. They can be done separately, but they are even more effective and relevant if they are done one after the other. They ensure that everyone's word is respected during debates/exchanges.</p> <p>The safety rules and the meeting gestures will also have the advantage of promoting a horizontal workspace, allowing the creation of common rules. They also allow a better circulation of power: everyone is free to recall the rules established together and to moderate the debates, both participants and facilitators.</p>

# The “occupy movement”

 <b>TIME</b>	10 minutes
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>The body, especially arms and hands</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To create common signs to regulate debates;</li> <li>To allow a fair flow of speech;</li> <li>To give tools to express one's feelings without having to verbalize them.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Define with participants the elements that seem essential in the speeches. For example: <i>Having silence when several people speak at the same time/Ask one person to speak up if they cannot be heard;</i></li> <li>Define signs together that each participant can reproduce to ensure that these requests are met. For example, to ensure silence, ask participants to raise their arms above them in the shape of a triangle. To speak louder, invite them to wave upwards with their hands, etc.;</li> <li>You can also define signs in relation to the feeling. For example: <i>I agree/I no longer feel safe in the group;</i></li> <li>If you have a Polaroid, take pictures of these signs, and stick them on a poster with their meaning</li> </ol>





## DISCUSSIONS

- To debrief, you can explain how important it is to respect our basic needs for safety (physical, emotional, regarding identity, basic human rights, etc.), literally in every social interaction. To keep or break these rules can be crucial in any kind of social situation. The aim of the exercise is to remind us how easily we tend to forget about our own safety and suppress body signs which tell us: “Watch out, you are crossing your own boundary!”;
- The exercise helps sensitise us to the importance and complexity of the concept of safety, and to become more conscious of how to protect ourselves, notice our own boundaries and respect those of others. In the debriefing, you may want to take the time to name all the possible “ghosts” in the training room, such as diversity (age, gender, nationality, social status, skin colour, etc.), power positions. You may want to mention how your own position as facilitator (identity, roles, responsibilities, power) is present in the room;
- The questions of inequality, power and status differences may or may not come up directly. If you have a diverse group in which you expect that these dimensions will come up, suggest that the group invent some rules that would ensure equality. This can refer to equality of turns (members of lower status groups may be less inclined to speak up in group), but it can also concern expressions of stereotypes, prejudice, discrimination, and racism. Explore with your group how you can work together to ensure that learning is possible without putting members of different minorities into uncomfortable situations;
- The aim of ‘Safety Rules’ is to cover everyone’s personal needs and sensitivities and create a democratic, horizontal and inclusive safe space for everyone.





## HINTS






Be aware that certain signs that are supposed to be benevolent and regulate debate can become excessive if they are misused. For example, if one participant criticises another participant and the others nod in agreement, it can be experienced as aggressive or unpleasant for the person being criticised. If a person is too shy to speak in front of the group and all hands ask him or her to speak up, this can cause anxiety. In all cases, take care of everyone’s sensitivities.



You can suggest to define signs for the following:

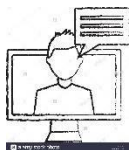
- I agree — I stop and I suggest — Let’s relax;
- Already said, too long — Speak louder — I don’t agree;
- I want to speak — Ask for clarification — Technical point.

	<p>“The Occupy movement hand signals are a group of hand signals which are used instead of conventional audible signals, like applause, shouts or booing because they do not interrupt the speaker.” <a href="https://en.wikipedia.org/wiki/Occupy_movement_hand_signal">https://en.wikipedia.org/wiki/Occupy_movement_hand_signal</a></p>
 <p>THIS ACTIVITY ONLINE</p>	
 <p>THEORY</p>	<p>Addressing topics such as intimacy or sexuality can be sensitive, especially if it involves participatory activities where everyone is invited to participate and/or share. Therefore, we propose to create a safe space through three activities: the creation of shared safety rules, an occupy movement and a safety symbol. They can be done separately, but they are even more effective and relevant if they are done one after the other. They ensure that everyone’s word is respected during debates/ exchanges.</p> <p>The safety rules and the meeting gestures will also have the advantage of promoting a horizontal workspace, allowing the creation of common rules. They also allow a better circulation of power: everyone is free to recall the rules established together and to moderate the debates, both participants and facilitators.</p>

# Welcoming diversity

 <p>TIME</p>	<p>10 minutes</p>
 <p>No.</p>	<p>Adaptable for any number of participants</p>
 <p>MATERIALS</p>	<p>No materials are required.</p>
 <p>OBJECTIVES</p>	<ul style="list-style-type: none"> <li>• Create a climate of safety for participants</li> <li>• Visualise the diversity that is present within the group</li> <li>• Generate a positive and welcoming environment to be able to work with sensitive and complex issues</li> </ul>
 <p>INSTRUCTIONS STEP BY STEP</p>	<p>This activity is preferably done at the beginning of the workshop.</p> <ol style="list-style-type: none"> <li>1. Ask participants to stand in a circle.</li> <li>2. Welcome the diversity within the group by saying, for example, the following: “Before we begin, I would like to welcome the diversity present in the group. Welcome to all participants:             <ul style="list-style-type: none"> <li>• who are young, and those who are not so young;</li> <li>• who feel male, and those who feel female, and those who feel neither;</li> <li>• who love others from a different gender and those that love others from the same gender and those who love people regardless of their gender, and those who do not feel sexually attracted to any gender;</li> <li>• who are sexually active and those who are not;</li> <li>•</li> </ul> </li> </ol>

	<ul style="list-style-type: none"> <li>● who do not mind talking about sexuality, and those who feel uncomfortable talking about it, and also those who feel they should not talk about it at all;</li> <li>● who are of all origins, religions and beliefs;</li> <li>● who feel they have a strong group of friends and family, and those who feel they have only a strong group of friends or just a strong family, or those who feel they have neither;</li> <li>● who have lived in this town since they were born, and those who were born in a different place but have lived here for some time, and those who have just arrived here;</li> <li>● who are “popular” and those who are not so “popular”, and those who mind being popular and those who do not;</li> <li>● who wish to change things about themselves and those who do not wish to change anything about themselves;</li> <li>● (etc.)”</li> </ul> <ol style="list-style-type: none"> <li>3. Invite participants to welcome any diversity that they feel is in the group and that has not been named.</li> <li>4. Ask participants to close their eyes for one minute and breathe deeply.</li> <li>5. Ask participants to open their eyes, and thank them for being who they are and for being present.</li> </ol>
 <p>DISCUSSIONS</p>	<p>This activity does not require a discussion.</p>
 <p>HINTS</p>	<p>You can adapt “the speech” to your group of participants and to the topics that will be worked on.</p> <p>As you name the different diversities feel the energy of the group to identify areas and topics that might be more challenging for the group, and that might have to be addressed at a later moment during the workshop with special care.</p>



## THIS ACTIVITY ONLINE

It is adaptable online



## THEORY

Mindell, A. (1992) *The Dreambody in Relationships*. Penguin Books Ltd: New York.



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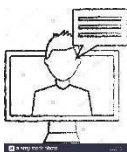


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# Draw me your body

 <b>TIME</b>	30 minutes
 <b>No.</b>	8 to 12 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• 4 sheets, preferably thick card;</li> <li>• Colouring material: thick felt-tip pens, colored pencils, crayons, etc.;</li> <li>• Relaxing music.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To break the ice between participants before they introduce themselves</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Distribute an A3 sheet of paper and several felt-tip pens to each participant. Propose a short break, with eyes closed and in silence, give the following instructions: “focus on your breath”, “now concentrate on the physical sensations of your body. Could you describe them?” “Now, what emotions do you feel?”;</li> <li>2. Ask them to draw their silhouettes on the paper. On this silhouette, they will have to indicate by means of shapes, symbols or drawing: <ul style="list-style-type: none"> <li>• The physical sensations they feel in the moment and the associated emotions if any;</li> </ul> </li> </ol>

	<ul style="list-style-type: none"> <li>The parts of the body that represent characteristics of their personality. For example, if they practice a manual activity, they may symbolise it on their hands, if they are observant, they may mark it on their eyes ...;</li> <li>All other things related to their body that they want to share.</li> </ul> <p>3. Once the activity is complete, ask each participant to present and explain their drawing. The sharing can be done as a whole group or in sub-groups of three people. Allow two minutes per person;</p> <p>4. If you do this activity before the creation of safety rules, you can suggest that participants close their eyes again and imagine that they feel particularly safe. What happens in their bodies when they feel this way? Ask them to draw the answer on the sheet of paper.</p>
  <b>DISCUSSIONS</b>	-
  <b>HINTS</b>	<ul style="list-style-type: none"> <li>This activity is particularly suitable after movement-based activities.</li> <li>Reassure participants that the goal is not to draw “well”. Drawing can be abstract, made up of shapes, coloured areas, etc.</li> <li>To help participants concentrate, you can play music while they are drawing. We recommend that you try: <ul style="list-style-type: none"> <li>Francis Bebey - Sanza nocturne</li> <li>Tezeta - Mulatu Astake.</li> </ul> </li> </ul>
  <b>THIS ACTIVITY ONLINE</b>	-





## THEORY

In order to build a relationship of trust between participants and trainers, it is necessary that all people feel recognised, listened to and heard. So, place importance on how group members meet and how they get to know each other.

People will feel more comfortable sharing their experiences and feelings afterwards if they have introduced themselves and know who they are talking to. They will also be more involved in the collaborative process, and this will encourage the active participation of each member of the group.



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# Superpower Auction

 <b>TIME</b>	About 30- 40 minutes, depends on the number of participants
 <b>No.</b>	10- 30
 <b>MATERIALS</b>	Projector to show the list of Items.
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Values of the participants</li> <li>• Get to know personal stories behind wishes</li> </ul>
 <b>INSTRUCTIONS</b> <b>STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Tell the participants that this is going to be an auction of superpowers. The onewho offers the most will gain the certain superpower for a lifetime! Tell them that everybody have 200 GLOBE DOLLAR (GD) to begin with. The ruleis that they have to bid at least for two items from the list, even if offering only 1GD for one. That means, that the highest bid is 199 GD.</li> <li>2. Use a projector and show the list to the participants. Give them enough time to think. To get into the mood of gaining superpower you can prepare the group by asking them to stand up and form a star shape with their body and count together backwards from 30. Tell them that this body posture makes the circulation speed up in their body and puts them into a powerful state of mind.</li> </ol>

3. When everybody is ready start the auction by calling the first item out loud and follow the choreography of a real auction: "You offered 10 GD. Who gives more? 15? 15 first, 15 second,... Is there anybody else who would like to gain this superpower?"  
Follow the same structure, and write down, who won each item. If two people are offering the same amount, you can ask them to offer something out of the box (like sing a song, or make a dance move, or can say more fruits within 1min...) it depends on the group.




### The list of ITEMS

1. To see what is going on in other peoples' head
2. To maintain my present relationship forever
3. To stop my body's aging
4. To preserve my sexual desire until the end of my life
5. To fall in love
6. To travel 20 years back in time in my life
7. To vanish all the sexual deseases from the world
8. To preserve joy in my entire life
9. To vanish discrimination based on sexual orientation from the world
10. To be healthy until the age of 99
11. To become the most beautiful man/ woman in the world
12. The superpower to make anyone to fall in love with me
13. To live the rest of my life in love
14. To be the richest person on earth
15. To go back in time for a day to fix something
16. To recognise immediately if someone is lying to me
18. To die with a smile








### DISCUSSIONS

At the end, you can visit back to each item and ask the owner what made them buy this certain one. This will nicely show the participants' motives, values and hierarchy.

 <p>HINTS</p>	<p>Feel free to put together your own list with items, values, emotions, destinations to travel, life goals,...</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>YES</p>
 <p>THEORY</p>	<p>Values</p>

# The questions game

 <b>TIME</b>	15 minutes
 <b>No.</b>	Maximum of 30 participants.
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Colorful and thick paper strips</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To break the ice between participants before they introduce themselves</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Prepare paper strips with questions written on them (one question per paper). Make sure to prepare enough of them so that everyone can have a question at any time, and they can go through them quickly. For example: <ul style="list-style-type: none"> <li>○ If you could choose a superpower, what would it be?</li> <li>○ What are you the proudest of?</li> <li>○ What was your most beautiful trip?</li> <li>○ What do you like to do to relax?</li> <li>○ What have you always liked to do?</li> <li>○ Who would you haunt if you were a ghost?</li> <li>○ If you could live in any other city right now, where would you go?</li> <li>○ What is your favourite day of the week? Your favourite month?</li> </ul> </li> </ol>



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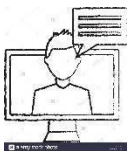



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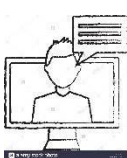

	<ul style="list-style-type: none"> <li>○ If you were given €10 million, what would you do with it?</li> <li>○ How would you describe yourself in 3 words?</li> <li>○ If you could wake up having acquired a quality or skill, what would it be?</li> </ul> <p>You can also choose questions that are more intimate or that relate to the content of your training (this version can be done when the group already knows each other or after a few days of training):</p> <ul style="list-style-type: none"> <li>○ Who is the person who inspires you most in life? Why is that?</li> <li>○ Who would be your ideal partner?</li> <li>○ Who is the person you can rely on the most right now?</li> <li>○ What is your favourite feeling? Why?</li> <li>○ What is your favourite movie love story?</li> <li>○ What is good communication for you?</li> <li>○ What is your ideal first date?</li> <li>○ What body part attracts your attention the most when you meet someone for the first time?</li> <li>○ What do you value most in friendship?</li> <li>○ What public figure do you fantasies about?</li> <li>○ Are you jealous?</li> <li>○ Do you already have, or would you like to have children?</li> <li>○ Where does infidelity begin for you?</li> </ul> <ol style="list-style-type: none"> <li>2. Put the questions on the ground;</li> <li>3. Ask participants to choose one of the questions on the floor and turn to someone to ask it. In turn, the pairs take turns answering the question by picking their partner. Thus, "A" chooses a question and asks it to "B". "B" will then ask A the question;</li> <li>4. Once the question has been asked and answered, they can keep the question and ask it to someone else or put it back on the floor and choose another one. Each participant may ask only one question per meeting. Once the question is asked, they have to find a new partner.</li> </ol>
 <p>DISCUSSIONS</p>	-
	<ul style="list-style-type: none"> <li>● Participants are free to expand on their answers or not;</li> <li>● Reassure participants that the goal is not to impress the speaker. There are no right or wrong answers;</li> </ul>

<p>HINTS</p>	<ul style="list-style-type: none"> <li>• The goal is not to create debate among participants. Each person answers one question and we move on to another question and another person;</li> <li>• Make it clear that the goal is not to stay with the same people. This way, everyone has the chance to talk to each other</li> </ul>
 <p>THIS ACTIVITY ONLINE</p>	<p>-</p>
 <p>THEORY</p>	<p>-</p>



# Ice Breaker – Names with style

 <b>TIME</b>	10 – 15 minuti
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To get to know each other</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Ask the first person to shout their name as if they were very angry. The second person does the same, etc.;</li> <li>2. At each turn, give a new instruction in which the voice and body can be activated: <ul style="list-style-type: none"> <li>› sing their name like an opera singer;</li> <li>› whisper their first name as if they were flirting;</li> <li>› articulate their first name in slow motion;</li> <li>› say their first name with great sadness or joy, etc.</li> </ul> </li> </ol>

 <p>DISCUSSIONS</p>	-
 <p>HINTS</p>	-
 <p>THIS ACTIVITY ONLINE</p>	-
 <p>THEORY</p>	-



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# Where is the place for sex in education?

 <b>TIME</b>	60-90 minutes
 <b>No.</b>	Adaptable for 12-25 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>4 tables with prepared papers, each with the age groups, namely four different: : 6-9, 9-12, 12-15, 15-18</li> <li>A3 or bigger paper, coloured pen, markers</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>Brainstorm in small groups about the needs for sexual education in a school setting.</li> <li>It is crucial in this exercise that participants represents all the different stake holders involved in sex education but not only talking ,in the name' of a child or a parent – but putting themselves in the role – that role play would improve empathy and serves for making a more precise needs assessment.</li> <li>We collect also ideas how participants (professionals) imagine a sex-ed curriculum based on their needs / knowledge / practice.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. We have four tables with the age groups: 6-9, 9-12, 12-15, 15-18.</li> <li>2. Participants can choose with which age group they will work.</li> <li>3. There are concrete roles in each group: one child, one parent, one teacher. All of these roles should be represented in each group.</li> </ol>

	<p>4. Instruction: begin to collect on the big paper all kinds of words, ideas, free associations about sexual education in your group. Important! You can talk only from your role. If you are a 'child' you have to represent the child's perspective. Try to collect all kinds of words: feelings, memories, questions, topics – free collection.</p> <p>5. If the groups are finished with the free associations everyone 'comes out' of the role and all groups have to make list of 8 topics what should be part of sexual education for that age group they represent at their table.</p> <p>6. All groups present their work in plenary.</p>
 <b>DISCUSSIONS</b>	
 <b>HINTS</b>	<p>If you have time, it is worth it to discuss not only the curricula but also how it went when the groups were brainstorming in a role play. The collection of free associations is a valuable input / source for further work.</p>
 <b>THIS ACTIVITY ONLINE</b>	<p>You can make the activity online using break out rooms and / or Jamboard.</p>
 <b>THEORY</b>	<p>Source&gt; this activity has been developed by Dora Mester, Attila Andics, Gyorgyi Sellei @ Ars Erotica Foundation</p>

# Creating a Common Definition of Sexuality, Intimacy and Healthy Relationships

 <b>TIME</b>	45 minutes
 <b>No.</b>	6 to 15 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Flip charts;</li> <li>• Coloured paper, labels or post-its;</li> <li>• Pens;</li> <li>• Glue.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To facilitate discussion around the topics of sexuality, intimacy and relationships;</li> <li>• To create a common understanding of these terms so that participants can take ownership of them.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Cut out small pieces of paper from the coloured paper or prepare the coloured post-its (about 10 per participant);</li> <li>2. Prepare three large flip charts. Write one topic on each sheet: <ul style="list-style-type: none"> <li>• Sexuality;</li> </ul> </li> </ol>

- Loving/sexual/erotic intimacy;
- Affective relationships.

3. Prepare definitions of intimacy, sexuality and relationships in advance, if you wish;
4. Place the three flip charts on the floor, spaced out. Next to each flip chart, place about 30 small pieces of paper that were previously cut out (or 30 post-its), as well as pens and glue;
5. Divide your group into three and ask each subgroup to choose a topic they would like to work on: sexuality, intimacy, relationships. Once they have made their choices, ask them to stand around the flip chart of their choice with the topic written on it. Tell them that they are now going to try to create a common framework around the theme they have chosen.

#### **Group 1 – Sexuality**

Each person in the group writes on pieces of paper or post- what sexuality means to them. NB: one idea per piece of paper only. Typical words to be used can be “consent,” “danger,” “pleasure,” etc. These words can be general terms or subjective words;





#### **Group 2 – Intimacy**

The second group does the same thing, on the issue of intimacy. In order to frame the activity, specify that it is a loving, sexual or erotic intimacy;

#### **Group 3 - Affective relationships**






The third group does the same thing on the issue of affective relationships;



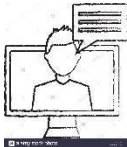

6. Each person takes turns presenting these words to the rest of their subgroup, presenting them subjectively (about one to two minutes per person). People combine and select their words and try to group them into ideas. They should try to create 3 to 4 word-clouds grouped around a main idea. The subgroups then present their flip charts to the rest of the group. Other people can weigh in, commenting or adding ideas;
7. You can propose to participants to make a collage, by adding images to work on the same topics;
8. You can add a step at the end in which you ask participants to create a common definition of the term they have been discussing.

 <p>DISCUSSIONS</p>	<p>Explain that there is not one single vision or definition of sexuality, intimacy and affective relationships. Each one of us has our own view, based on our culture, upbringing and life history: it is important to communicate with your partner in order to better understand what these terms mean to each of you.</p> <p>Ask the groups if there were any surprises in the words they wrote or if there were any particular questions that led to a debate. Make sure that the framework created around each term is appropriate for all participants, etc.</p>
 <p>HINTS</p>	<p>We invite you to conduct an activity at the beginning of the workshop in order to create a common understanding of the terms that you will explore together. This activity also allows the emergence of initial, preliminary conversations on what are sometimes considered taboo or sensitive subjects. You can adapt our suggested activities to other terms, depending on what you wish to discuss during your workshops.</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>-</p>
 <p>THEORY</p>	<p>-</p>












# Swear words sex words – intro exercise

 <b>TIME</b>	15-30 min
 <b>No.</b>	any
 <b>MATERIALS</b>	Black board or flip chart
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Icebreaker</li> <li>• Helps tuning to the topic and also to critical thinking</li> <li>• Facilitators can get an impression of the group, some information as well</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	Ask participants to collect on the blackboard all kinds of swearwords they know. Encourage them not to be shy the task (!) is that we have to collect as many as possible.






 <p>DISCUSSIONS</p>	<p>Facilitate a discussion based on the words on the table.</p> <p>Ask the group what do they think why so many swearwords have something to do with sexuality.</p> <p>You can begin to go through all the words asking their concrete meanings. You might want to ask your participants how did they feel themselves (at a professional training / or students in the classroom) writing swearwords on the table.</p> <p>You can talk about double standards regarding gender based on the words on the table. Also about the negativity of sexuality in the language. You can also address the topic: do we have other words for sexuality.</p>
 <p>HINTS</p>	<p>Don't be afraid of this activity. The best if facilitators lead the session by their curiosity - try to explore language, social biases with the group together. You might want to explore in which contexts do we use those words and which contexts not. Let's imagine this activity as a door where you enter to sexuality ; be creative, the group might end up talking about something might become relevant later.</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>This activity can be done online. Using Jamboard is a good idea.</p>
 <p>THEORY</p>	<p>This activity has been developed by Dora Djamila Mester @ ArsErotica Foundation &amp; In Touch Amsterdam.</p>



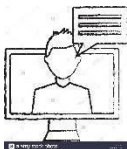

# Sex Synonyms – word collection competition

 <b>TIME</b>	30-45 minutes
 <b>No.</b>	Adaptable for 6-26 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Small papers</li> <li>• Markers,</li> <li>• Timer</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Breaking the ice- it is a funny, fast, ice-breaking exercise</li> <li>• Raise the awareness of the importance of language in sexuality</li> <li>• Explore different sexual vocabularies</li> <li>• Explore / learn the sexual vocabulary of participants</li> <li>• Breaking taboos by beginning using loudly sexual words in the group</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>It is important that this activity should happen in a fast and funny way. We organise a WORD COLLECTING COMPETITION. Form four groups, each group has a paper that is divided into 4 parts. Each group has to use a different language:</p> <ol style="list-style-type: none"> <li>1. Children's language,</li> <li>2. Medical language,</li> <li>3. Literature language,</li> <li>4. Slang.</li> </ol>






	<p>We are going to collect sex related words. Who has the most words is going to be the champion of sexuality. 😊</p> <p>Use timer: give only 1 or 2 minutes for the groups to collect the words. Define an award to the champion. 2. In 1 minute, each group should collect as many synonyms as you can of a given word: pussy, penis, sex, anus (optional). After each round the language group rotates so each group can try each language register. When one word round is finished each group reads loudly their words. Give the opportunity to read all the words have been collected.</p>
 <b>DISCUSSIONS</b>	<p>Ask participants how did they feel themselves during the activity. Discuss how easy or difficult it was to collect the words. Discuss taboos. It's important to have a good summary at the end: what words we have, which are the diverse registers, how to find common language words.</p>
 <b>HINTS</b>	<p>If you use this activity with children you might want to reformulate the task: instead of 'medical language' you would say: when you are at the doctor. ..</p> <p>There is a 'second' part of this activity with pictures. You can play this activity without the second one but the 'How can I call you?' activity can be preferably done with this one as intro, first.</p>
 <b>THIS ACTIVITY ONLINE</b>	<p>You can make the activity online using break out rooms and / or Jamboard.</p>
 <b>THEORY</b>	<p>This activity has been developed by Dora Mester, Attila Andics, Gyorgyi Sellei @ Ars Erotica Foundation</p>

# Ice Breaker – Line of Ages





 <b>TIME</b>	10 - 15 minutes
 <b>No.</b>	Adaptable for any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>Icebreaker exercise to get to know each other</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Individuals must place themselves in line, sorted by month and day of birth, from January to December. All without a word! The use of signs is highly recommended. Once people have been placed, ask them to take turns saying their date of birth. Ask people to put themselves in the right place if there are mistakes.</p>

 <p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>Not applicable</li> </ul>
 <p>HINTS</p>	<ul style="list-style-type: none"> <li>Not applicable</li> </ul>
 <p>THIS ACTIVITY ONLINE</p>	<ul style="list-style-type: none"> <li>Not applicable</li> </ul>
 <p>THEORY</p>	<ul style="list-style-type: none"> <li>Not applicable</li> </ul>

# Carrots

 <b>TIME</b>	10 – 20 minutes
 <b>No.</b>	Minimum 5 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Actively waking up the body</li> <li>• Creating bond between the participants</li> </ul>
 <b>INSTRUCTION S STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Depending on a number of participants you need to divide the team into 'carrots' and 'gardeners'. For example, 4 carrots and 1 gardener, or 8 carrots and 2 gardeners.</li> <li>2. Ask the gardeners to leave the room and instruct the carrots to sit on a floor and entangle with their 'roots' – their bodies, so that a gardener cannot just pick one carrot that easily.</li> <li>3. When carrots are ready, ask the gardeners to re-enter the room.</li> <li>4. Now gardeners need to break the root – human chain and pick carrots from the garden.</li> </ol>



	5. Gardeners need to find the weak links and best - fastest ways to pick all the carrots.
 <b>DISCUSSIONS</b>	<p>You can discuss with the participants how they felt being closely entangled and functioning as one organism.</p> <p>Address the 'gardeners' and their feelings whilst needed to detach the 'carrot' team.</p>
 <b>HINTS</b>	-
 <b>THIS ACTIVITY ONLINE</b>	-
 <b>THEORY</b>	-



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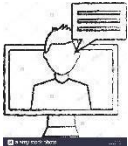

# Ice Breaker – Waking up the body

 <b>TIME</b>	10 - 15 minutes
 <b>No.</b>	Adaptable for any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Icebreaker exercise to activate body</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Stand in a circle. The first person designates a part of the body they wish to wake up and proposes a simple and repetitive movement. For example, they say “the wrists” and turn their wrists. Other people imitate this movement. Then, when they are finished, they look to the person to their right, or say the name of a participant, who in turn suggests waking up another body part. Repeat the experience until all participants have passed. This activity is ideal for starting a training session. Accompany it with soft music. We recommend:</p> <ul style="list-style-type: none"> <li>- Tzen Tze Re Rei - Loli Cosmica</li> <li>- Rezo - Giselle World</li> <li>- OCNO - Didgerihang</li> </ul>






 <p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>• Not applicable</li> </ul>
 <p>HINTS</p>	<ul style="list-style-type: none"> <li>• Not applicable</li> </ul>
 <p>THIS ACTIVITY ONLINE</p>	<ul style="list-style-type: none"> <li>• Not applicable</li> </ul>
 <p>THEORY</p>	<ul style="list-style-type: none"> <li>• Not applicable</li> </ul>



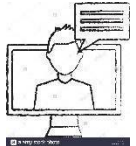

# The conductor

 <b>TIME</b>	15 minutes
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To break the ice and renew the energy</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Stand in a circle. Ask for a volunteer, this person will be called “the interviewer”. The interviewer leaves the room. Once outside, all together you will designate a “conductor”. This person will dance, and the others will have to imitate him or her;</li> <li>Call the interviewer back and start dancing;</li> <li>The interviewer stands in the middle of the circle and must now find out who the “conductor” is! The dancers should not look directly at the dance leader and should try to mislead the “interviewer”;</li> </ol>

	<p>4. In the final round, once the “interviewer” is out, explain that the “conductor” will be the “interviewer” herself! You imitate these gestures until the interviewer realises it!</p> <p>5. Accompany the activity with dynamic music. We recommend:</p> <p>U can’t touch this - Mc Hammer</p> <p>I Like To Move It - Reel 2 Real</p> <p>Stayin’ Alive - Bee Gees</p> <p>Born To Be Alive - Patrick Hernandez</p> <p>Mambo No 5 - Lou Bega</p>
 DISCUSSIONS	-
 HINTS	-
 THIS ACTIVITY ONLINE	-
 THEORY	-

# The investigator






 <b>TIME</b>	15 minutes
 <b>No.</b>	10 to 20 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• A4 sheets;</li> <li>• Coloured pencils.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To allow participants to get to know each other;</li> <li>• To create a warm and relaxed environment.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Divide people into pairs or small groups (3 people);</li> <li>2. Give 2/3 minutes for each session; at the end of each session, a participant moves to another one with whom they have not played yet;</li> <li>3. The activity ends when all participants have played with everyone;</li> <li>4. Each participant writes on a paper three things: two are true and one is false. The other members of the group, in turn, must guess the false answer.</li> <li>5. Choose three categories for example: <ul style="list-style-type: none"> <li>› Activities done this summer/ holidays</li> <li>› Activities I like to do</li> <li>› Features of my character/personality</li> </ul> </li> </ol>

	› Activities I can do.....
  <b>DISCUSSIONS</b>	-
  <b>HINTS</b>	<ul style="list-style-type: none"> <li>• Consider the timing and pacing carefully so as not to make exercise boring;</li> <li>• We recommend that you use cheerful music.</li> </ul>
  <b>ACTIVITY ONLINE</b>	<p><b>THIS</b></p> <p>To do this activity in an online training:</p> <ul style="list-style-type: none"> <li>• You need an online platform with the possibility of creating small groups;</li> <li>• Divide people into small groups of three participants;</li> <li>• Give 5 minutes for each session;</li> <li>• You can change the small groups two or three times.</li> </ul>
  <b>THEORY</b>	-

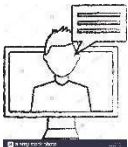



# Bodies and body practices across history and cultures

## (Decentration through images)

 <b>TIME</b>	30-45 min
 <b>No.</b>	Adaptable with any group size
 <b>MATERIALS</b>	Prepare to collect photographs and / or art pictures with all kinds of bodies and body practices through history or contemporary cultures and subcultures. It might be useful to prepare the background of the pictures you collect before you bring them in the group.
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Awareness raising: what is considered to be 'normal' or beautiful always depends on the current culture.</li> <li>• Helps to foster critical thinking; to understand and accept diversity</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Facilitate a discussion based on the pictures in the following way: Make an 'exhibition' of the pictures. Give the following instructions!</p> <ul style="list-style-type: none"> <li>• Walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (it can be positive or negative) 2. take the picture and answer the following questions in order: 1. What is the specific element in the picture that caused the feeling in you? 2. What</li> </ul>

	<p>was the feeling IN YOU (not in the character of the picture) that the picture evoked? 3. What beliefs, norms, values can be behind your feeling? - the practice presupposes the knowledge of, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.</p>
<div data-bbox="212 875 298 965"></div> <div data-bbox="158 1023 341 1052">DISCUSSIONS</div>	<p>You can facilitate a discussion on what is 'normal' , what is 'beautiful', accepted or punished. You can discuss social norms, the social function of regulation of bodies. You might want to explore if there are double standards regarding gender. You can also cover body related taboos. You might want to discuss body related sub-topics such as:</p> <ul style="list-style-type: none"> <li>● Gender</li> <li>● Sexuality</li> <li>● Parenthood, motherhood</li> <li>● Beauty</li> <li>● Body modification</li> <li>● Ability – disability</li> <li>● Age</li> <li>● Health</li> <li>● Hygiene</li> </ul> <p>In the debrief it is important to explain that the reason why we do this activity in this way is to learn that social and cultural norms are so deeply embedded in our system, our personal thinking that we hardly recognize our own cultural prejudices. We tend to think what we think is 'normal' because we do not 'think' but 'feel' it. Our reactions are most probably emotional reactions although it is about cultural norms and values. This prevents us from accepting the 'other' if it's different from us. This prevents us from accepting diversity. Diversity is something we can learn.</p>
<div data-bbox="212 1476 285 1579"></div> <div data-bbox="205 1644 292 1673">HINTS</div>	<p>For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you have enough knowledge of the chosen images. Accordingly, there is a strong emphasis on image selection: in this case, the goal is to show how diverse is what is considered to be normal about the shape, form and functions of the human body through cultures and history.</p>

	<p>An easier version of this activity is making an exhibition of images that are representations of bodies and body practices from all kinds of cultures and historical times. You can ask students (or adult participants) to bring images so you make the exhibition together. You can facilitate a discussion on what is 'normal' , what is 'beautiful', accepted or punished. You can discuss social norms, the social function of regulation of bodies. You might want to explore if there are double standards regarding gender. You can also cover body related taboos. You might want to discuss body related sub-topics such as:</p> <ul style="list-style-type: none"> <li>• Gender</li> <li>• Sexuality</li> <li>• Parenthood, motherhood, fatherhood</li> <li>• Beauty</li> <li>• Body modification</li> <li>• Ability – disability</li> <li>• Age</li> <li>• Health</li> <li>• Hygiene etc.</li> </ul>
 <p>THIS ACTIVITY ONLINE</p>	<p>This activity can be done online showing the images and discuss them in plenary or in small groups.</p>
 <p>THEORY</p>	<p>This activity has been developed by Dora Djamila Mester @ ArsErotica Foundation &amp; In Touch Amsterdam based on the Critical Incident methodology by Margalit Cohen Emerique's.</p> <p>Source: <a href="https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/">https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/</a></p>

For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you are moving at home in the area you choose the images. Accordingly, there is a strong emphasis on image selection: in this case, the goal was to sensitize sexual subcultures to diversity and to map our own boundaries. When no one is pictured in the room, the group comes in at the same time when the pictures are already on the wall. Task: 1. walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (if you ask the one that addresses you best, it runs the task to another - now the goal is to explore and deal with difficult situations, critical incidents) 2. take the picture and answer the following questions in order: 1. what is specific thing in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture)? 3. What beliefs are behind the feeling behind you? - the practice presupposes the knowledge of Margalit Cohen Emerique's Critical Incident methodology, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.



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symplexis



c e s i e  
the world is only one creature

## 2. BODY

When it comes to sex education, body-related issues and topics are the first that come to mind, but they are also the ones that could raise the most concern.

Sex education should treat sexual development as a normal, natural part of human development: learning to freely talk about it protects young people's physical and mental health throughout their lives.

Respecting young people's right of access to information empowers them to make informed decisions about relationships and sexuality and to understand their own bodies without shame and judgement, by respecting the differences that define each of us. Not only should the basics of puberty and development be taught, but sex education should also help young people understand that they have the right to decide what behaviours they engage in.

We dedicated this chapter to the topics of embodied self-awareness and of respecting one another's differences to overcome shame and judgement.

### HOW?

- By learning that everyone has a unique body that deserves respect, regardless of their gender expression, race, ability, age and that people's feelings about their bodies can affect their health, self-image, and behaviour.
- By knowing that it is natural to be curious about the functions of one's body, including the sexual and reproductive organs.
- By understanding that all cultures have different ways of understanding sex, gender, and reproduction.








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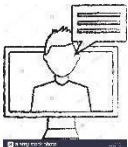

# Bodies and body practices across history and cultures

## (Decentration through images)

 <b>TIME</b>	30-45 min
 <b>No.</b>	Adaptable with any group size
 <b>MATERIALS</b>	Prepare to collect photographs and / or art pictures with all kinds of bodies and body practices through history or contemporary cultures and subcultures. It might be useful to prepare the background of the pictures you collect before you bring them in the group.
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Awareness raising: what is considered to be 'normal' or beautiful always depends on the current culture.</li> <li>• Helps to foster critical thinking; to understand and accept diversity</li> </ul>
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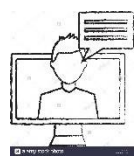
symplexis



c e s i e  
the world is only one creature

# Whole Body Portrait

 TIME	45-60 minutes
 No.	Adaptable for any number of participants
 MATERIALS	<ul style="list-style-type: none"> <li>• Big (body-sized) sheets of paper or A3 papers</li> <li>• Markers, crayons or paint</li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Exploration of how the participants feel about their body, bodily sensations, use of the body, memories in the body;</li> <li>• This exercise is supposed to create a link between activities; participants are encouraged to work on their portraits as homework, also in the coming days after non-verbal activities.</li> </ul>
 INSTRUCTION S STEP BY STEP	<ol style="list-style-type: none"> <li>1. Invite participants to draw an outline of their body on a big sheet of paper and then indicate what they like or dislike about their body by noting it on their body portrait. They can use colours or words in the drawing or any creative means to express their thoughts and feelings on the paper.</li> <li>2. Tell them not to think too much, and to just follow their feelings.</li> <li>3. After 10-15 minutes of individual work, create small groups of 3 or 4 and invite participants to take 10-15 minutes to share their portraits with each other. Come back to plenary and invite participants to share something from their small group work.</li> </ol>
 DISCUSSIONS	<p>To debrief, you may want to connect this exercise with the map of intimate relationships – asking participants for their impressions, what connections they see. Keep the focus on body sensations and discuss with participants how our everyday life experiences or our relational situations are all embodied experiences as well. You may want to explain a little bit about embodied self-awareness which exists prior to language and does not require language for its expression.</p>






	<ul style="list-style-type: none"> <li>• Are we aware of how we notice our body at school, work or during leisure activities?</li> <li>• Does it make a difference if we talk or think about a situation or if we try to describe it with body sensations like pain, warmth, tingling, etc.?</li> <li>• Are we aware of stress or tension in our hands, arms, back, belly, neck, legs or anywhere else as we work, or when we're with a friend or a family member?</li> <li>• What kind of body sensations do we remember from our past?</li> </ul> <p>Invite participants to explore their body portraits – play a bit with the possible interpretations of colours, shapes and symbols in their portraits</p>
 <p>HINTS</p>	<p>You may want to work with issues such as diversity (age, gender, nationality, social status, skin colour, etc.) or power positions. You can invite participants to indicate on their body map where the following are located: vulnerability, sensitivity, strength, power (empowerment or oppression), and how those are connected to intimacy / sexuality. You can invite participants to experiment with what happens if they try to indicate with colours where in their body they feel their strength? Or their skin colour? Embodied self-awareness is based in sensing, feeling and acting. Through drawing, we can access these qualities without feeling forced to think or talk about them. Drawing, just like any movement, is spontaneous, creative and open to change.</p> <p>There might be participants reluctant or shy to draw, and who say that they are not good at drawing. Encourage participants by saying that there are no artistic requirements, no expectations and no competition – the aim of this exercise is to express yourself in another way. Drawing the body outline first can help to get less experienced or shy participants started. It is also encouraging to say that they can continue drawing later, completing their portraits at home or during the rest of the training days.</p> <p>If some participants question the aim of this method, saying that it is “too childish”, you can say a few words about the importance of embodied self-awareness. Encourage participants to get in contact with their inner child.</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>You can do the activity online by asking participants to make their drawings on paper and then, after the individual work, have them first share in small breakout rooms and then share with the whole group back in plenary.</p>



## THEORY

You can read more on the concept of “embodied self-awareness” proposed by Alan Fogel: “The psychophysiology of self-awareness: Rediscovering the lost art of body sense” (2009).

# Say Yes, Say No

 <b>TIME</b>	45 minutes
 <b>No.</b>	6 to 15 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>A room wide enough to allow movement</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To help gain awareness about our emotions concerning different behaviours;</li> <li>To build confidence in expressing whether we wish to say yes or no — verbally and non-verbally.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>For the “boundary” exercises, create a list of instructions that you can read for participants, including items such as: <ul style="list-style-type: none"> <li>› Shake hand;</li> <li>› Kiss and the cheek;</li> <li>› Give a hug;</li> <li>› Caress the cheek;</li> <li>› Kiss the shoulder;</li> <li>› Kiss the neck;</li> <li>› Touch the nose;</li> <li>› Put your weight on the other;</li> <li>› Smell the neck;</li> <li>› Touch the bottom;</li> <li>› Touch the breast.</li> </ul> </li> </ol>

2. Begin this sequence with small body activities so that participants feel more comfortable. They will be more connected to their bodies and more aware of their physical sensations for the rest of the activities;
3. Invite participants to walk slowly;
4. Give these instructions to participants: *"Start walking around the room at a slow pace... Welcome your thoughts and let them go... Welcome your physical, mental, emotional feelings... Whether they are pleasant or unpleasant... Welcome them as they are and let them go... Become aware of your posture, your movements, your spine... Feel the weight of your feet on the ground... Pay attention to your breathing, your breath... Is it slow or fast? Feel your body breathing, the movements of the body breathing... During your walk, be curious, explore all the corners, go to places you have never been before, explore the boundaries... Try different styles of walking, slower and faster... See what seems to be most comfortable for you at this moment."*;
5. As participants walk, suggest that they stop for two seconds when they cross someone and look them in the eye, before starting to walk again. They repeat the experience several times with new participants. If the activity makes participants uncomfortable, they can look at the tip of their nose or the shoulder of the other person;
6. Then invite participants to pause for a moment and close their eyes. Ask them to breathe in and out: inhale and exhale together several times. Then, they focus on their physical sensations and emotions, before resuming their walk;
7. Then, ask people to say hello to each other with a body part. Give the following instructions: *"When you pass by a new person, stop for two seconds and say 'hello' with your hand. Then continue walking. After several interactions, invite them to greet each other with other body parts: 'with your feet', 'with your pinky fingers', 'with your back', etc. Participants should not speak. Suggest that they make signs if they do not wish to touch each other;*
8. Once different parts of the body have been explored, ask them to stop for a moment and close their eyes. Invite participants to breathe in and out together several times. Ask them to focus on their physical sensations and emotions;
9. Then ask participants to resume their walk. *Tell them to wake up one body part at a time as they continue to walk. Ask them to wake up their heads... their shoulders... their arms... their wrists... their knees... their cheeks... their faces... ;*
10. Then, suggest that they wake up their vocal chords and their diaphragm by making different noises:
  - › Mime a locomotive: tch tch tch tch tch;
  - › Put out a candle with a short breath;
  - › Chasing a cat: psssttt!;



- › Saying “shush” several times in a row: shush shush shush shush;
- › Laugh: Ah ah ah ah ah;
- › Mime the panting of a little dog;

11. Tell people to resume their walk normally in the room. Ask them to think of a simple gesture they did that morning. While they are still walking, they should now mime this gesture, without stopping their walks. Invite them to enjoy, to have fun with this gesture: they can exaggerate the movement or make it as minimal as possible. Participants can then add a sound. Then they can imitate the gestures of other people. To conclude, try to have everyone do the same gesture together;

12. Ask people to work in pairs, one is the actor, the other a mirror. Place the two participants across from each other. The actor can do anything, the mirror imitates them. Then there is a change of roles without breaking the rhythm. Give some instructions for the miming (with a new partner each time):

- › You are doing your morning rituals;
- › You are out in space;
- › You are on the beach;
- › You are at a party with your friends.

### YES and NO / 6 min

- Divide the group into two. One group will have to always say ‘YES’ and the other will always say ‘NO’. First invite people to just ‘greet’ each other with the words YES and NO, then ask them to communicate in particular with people of the other group. Encourage them to walk at a good tempo, using other words is not allowed. After three minutes switch groups.

### YES and NO in pairs / 4 min

- Invite participants to pair up. Person “A” should repeat only the word “Yes”. Person “B” will say only the word “No”. “A” and “B” should play together and say these words in a dramatic way. Allow participants to experiment for two minutes and then reverse the roles. After these two minutes, ask them to change roles.

### Experimenting with YES & NO through verbal communication / 5 min

- Ask participants to pair up. Designate one person “A” and one person “B”. People in pairs face one another (A faces B);
- Read an instruction from your list, such as “Shake hands”;

- After each instruction, first “A” should decide if they want to shake hands with “B”. If the answer is “YES”, they ask “B”: “Can I shake your hand?”. If not, they remain silent;
- If “A” asked “B”, then it is B’s turn to decide if they also consent to “shaking hands”, and they say either yes or no;
- If “B” answers “yes”, “A” and “B” have the proposed interaction (here, they shake hands);
- Read the full list of instructions;
- When you read all the items, ask A and B to change roles;


### **Experimenting with YES & NO through non-verbal communication / 20 to 25 minutes**

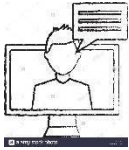
- Invite participants to find a new person to pair up with and to choose who will play “A” and who will play “B”;
- “A” should now try to make physical contact with “B”, without talking. “B” must make it clear, non-verbally, whether they agree with this physical contact or not. “A” must pay attention and adjust. Check if participants really understood these instructions, it is probably useful if you illustrate the activity with a co-facilitator or one of the participants;
- Allow two minutes for participants to explore this non-verbal mode of communication;
- Invert the roles for two more minutes;
- Once the activity is complete, ask each participant to take a sheet of paper and create two columns. In the left-hand column, they note the nonverbal signs that show that their partner was consenting. In the right column, they note the non-verbal signs that show that their partner did not agree to the proposed physical interaction. Give them 3-5 minutes to reflect on this:
  - Offer to recreate the same pairs and check with their partners to see if the signs they interpreted as “agreeing” or “disagreeing” were correct. Let them discuss for 5-10 minutes;
  - Get back to sitting in a circle. Ask participants to share their feelings about the different experiences they have just had.
- To conclude, you can explain that if long-term sexual partners wish to use non-verbal sexual communication, it is important to make sure that the interpretations of “yes” and “no” are the right ones. So this is an exercise they can do with their partners to ensure that there is a good mutual understanding. They can also make up a “safety word” or “safety sign” to use when they feel uncomfortable or want to stop.



## DISCUSSIONS

- Saying YES, saying NO, the verbal and the non-verbal signs in sexual interactions;
- Sometimes, at the early stages of a relationship, partners try to engage in sexual activity using only body language to communicate. While this can work, it can also result in partners' boundaries being crossed or in a lack of pleasure or desire;
- Indeed, non-verbal signs are often misleading. For example, we may show signs of sexual excitement without actually wanting to engage in sexual activity;
- Likewise, a partner may interpret physical signs as signs of excitement, when they are in fact the result of something else. We may blush and breathe heavily because we are afraid or embarrassed, for example. Getting wet, having an erection or hard nipples may be related to other components beyond sexual excitement. Non-verbal signs therefore leave a lot of room for uncertainty and error. Misinterpreting these cues can lead one to cross their partner's boundaries or fail to provide pleasure;
- Expressing consent with your body and with the word "YES" remains the clearest sign in sexual matters;
- Debriefing and discussion are important for two reasons: first, for participants it may be important to reflect on their experience with words, giving importance to the moments of awareness. Sharing can also help in accepting your own preferences. In the big group discussion, it is useful to realize that other people may have similar experiences and some also may have experienced the activities quite differently. Plenary meeting for a debrief is also useful for the trainer to understand how participants experienced the sequence. If you decide to do these activities one after the other, we advise you to offer a moment for a small group debrief followed by a short, big group discussion. The small group debrief can happen in groups of 2 or 3. Each person has 2 minutes to share her experience, while the others give her their full attention. Participants take turns in telling their experience;
- This is particularly relevant if you feel that participants would be reluctant to share their feelings openly with the big group. In plenary,

	<p>you can invite the participants to share their feelings in turn: Was it easy for you to say “yes” and “no”? At which points were you more comfortable? What were your physical sensations when you said yes and no? Were you more comfortable during the non-verbal communication exercise or the verbal communication exercise? Was it easier to express “yes” and “no” with words or with the body? What was most reassuring to you?</p> <ul style="list-style-type: none"> <li>Experiencing YES &amp; NO through non-verbal communication: it might be noted that the signs used to indicate “yes” and “no” are sometimes similar in their opposition. For example, if the “no” is expressed by a retreat or recoil of the body, the absence of movement could be perceived as a “yes”. Nevertheless, it is possible that the person is blocked or frozen. That can be also true for the smile: it can express enthusiasm as well as embarrassment;</li> <li>It is important not to take non-verbal signs without other signs: one must pay attention to the look, the body, the face... But because they can be interpreted in different ways, it is necessary to verbalise the request.</li> </ul>
 <b>HINTS</b>	<ul style="list-style-type: none"> <li>We recommend doing some body activities beforehand which helps to facilitate the process of these activities. Performing in public can be a source of stress for participants and they may end up skipping or missing out on the most important points about consent. Take the time to work the body motion and to use the voice, one step at a time;</li> <li>Regarding the formation of pairs, you can pair people randomly while making sure participants are comfortable with their pairs. The point of creating random pairs is to practice saying “no” to someone with whom you are not necessarily comfortable with (that you don’t know well), which can be more difficult for some people. While this may seem interesting, the goal is neither to force nor to inhibit participants: allowing people to say no can also be part of the exercise.</li> </ul>



## THIS ACTIVITY ONLINE



## THEORY

Being able to say “yes” or “no” is key to building healthy and fulfilling relationships. These words allow us to welcome what we like and make us happy, or to refuse what goes beyond our limits and boundaries. Yet saying “yes” or “no” is much more complex than it sounds.

Are we really aware of our own desires? Do we really know when we want to say “yes” or “no”? And when we do, do we allow ourselves to do so?

This activity proposes to be more attentive to our own feelings in order to better understand what we want. It also proposes training to get rid of our own conditioning and to learn how to say “yes” or “no” when it is what we want.

(Source: [https://www.scarleteen.com/article/abuse\\_assault\\_drivers\\_ed\\_for\\_the\\_sexual\\_superhighway\\_navigating\\_consent](https://www.scarleteen.com/article/abuse_assault_drivers_ed_for_the_sexual_superhighway_navigating_consent)).



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# PRIVILEGE WALK – LIVING WITH DISABILITY

 TIME	40 minutes
 No.	10 - 30 participants
 MATERIALS	<ul style="list-style-type: none"> <li>• Role cards with and without different disabilities (see example below) and a long open space (a corridor, large room or outdoor)</li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Foster empathy with others having disability</li> <li>• Raise awareness about inequality of opportunity</li> </ul>
 INSTRUCTIONS STEP BY STEP	<ol style="list-style-type: none"> <li>1. Ask participants to each take a role card (they can't read what is on the card when choosing). Tell them to keep it to themselves and not to show it to anyone else.</li> <li>2. Invite them to sit down (preferably on the floor) and read carefully what is on their role card.</li> <li>3. Now, ask them to get into the role. To help, read out some of the following questions, pausing after each one, to give people time to reflect and build up a picture of themselves and their lives:               <ul style="list-style-type: none"> <li>o What was your childhood like?</li> <li>o What kind of games did you play?</li> </ul> </li> </ol>



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	<p>o What is your everyday life like?</p> <p>o Where do you socialize? o What excites you and what are you afraid of?</p> <p>4. Ask people to remain absolutely silent as they line up beside each other (like on a starting line for a race).</p> <p>5. Tell the participants that you are going to read out a list of situations or events (see examples below). Every time that they can answer 'yes' to the statement, they should take a step forward. Otherwise, they should stay where they are and not move.</p> <p>6. Read out the situations one at a time. Pause for a while between each statement to allow people time to step forward and take note of their position relative to one another.</p> <p>7. At the end, invite everyone to take note of his/her final position. Then, give them a couple of minutes to come out of the role, before debriefing</p>
 <b>DISCUSSIONS</b>	<p>Start by asking participants about what happened and how they felt about the activity.</p> <p>How did people feel stepping forward – or not? For those who often stepped forward, at what point did they begin to notice that others were not moving as fast as they were? Did anyone feel that there were moments when his/her basic human rights were being ignored?</p> <p>Can people guess each other's roles? (Let people reveal their roles during this part of the discussion) How easy or difficult was it to play the different roles? How did they imagine what the person they were playing was like? What did you feel like being in the front of the Can people guess each other's roles? (Let people reveal their roles during this part of the discussion) How easy or difficult was it to play the different roles? How did they imagine what the person they were playing was like? What did you feel like being in the front of the group? In the back?</p> <p>The best is having a diverse group so the 'so - called' disabilities will be present in the group and people can make a direct exchange about personal experience. So as facilitator be aware of the</p>








	diversity in the group and try to channel it back in the debrief of the exercise.
 <b>HINTS</b>	<p>The privilege walk is not intended to make anyone feel guilty or ashamed of his or her privilege or lack thereof. If you have disabled people in the group, take extra care how you handle the situation, which role card to apply. If you think your group can cope with more advanced privilege issues, you can mix in race, sexual orientation etc. You can make the activity online asking participants to take imaginary steps and revealing after every second or third question their position as measured to the baseline.</p>
 <b>THIS ACTIVITY ONLINE</b>	-
 <b>THEORY</b>	<p>This activity is a version of the game “Privilege Walk”. Many educators use privilege walks as an experimental activity to highlight how people benefit or are marginalized by systems in our society. This particular walk is designed with questions spanning many different areas of sexuality of people with disability.</p>



## ANNEX I – EXAMPLES FOR ROLE CARDS

22-year-old man	17-year-old girl in wheelchair
22-year-old woman	30-year-old man in wheelchair
14-year-old boy with intellectual disability	19-year-old woman with amputated right arm
16-year-old girl with intellectual disability	25-year-old man with amputated right arm
16-year-old boy with complete vision loss	25-year-old woman with complete vision loss



# Me & my mirror – live self portrait

 <b>TIME</b>	60-90 minutes
 <b>No.</b>	Any
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Enough space that participants can find private corners when they can work in the first phase of the exercise without being disturbed.</li> <li>• As many mirrors as many participants we have. Ideally big ones, if not possible face mirrors. The selfie function of phones can also serve.</li> <li>• Telephones to make videos</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Explore presence, relation with 'presented' self, explore self-judgement, enhance awareness of the embodiment of feelings and emotions, learn to communicate feelings, emotions, exploring intimacy</li> </ul>
	<p><b>1. Warming up</b> Close your eyes. Feel your body. Keep breathing.</p> <p><b>2. Mirror</b></p> <ul style="list-style-type: none"> <li>- Look in the mirror. Explore your face without saying anything.</li> </ul>

<p><b>INSTRUCTIONS</b> <b>STEP BY STEP</b></p>	<ul style="list-style-type: none"> <li>- Look in the mirror and start to tell to yourself what you see. Don't limit yourself, tell everything loudly what come to your mind. Try to stick to the visible characteristics of your face / body.</li> <li>- Look in the mirror and start to tell yourself what do you feel at that moment.</li> </ul> <p><b>3. Pairs</b></p> <ul style="list-style-type: none"> <li>- Make pairs and sit facing each other. Sit silently, try to keep eye contact, just sit and explore.</li> <li>- Tell everything to your partner what you see (about her / him)</li> <li>- Tell everything to your partner about yourself that you saw in the mirror. Your partner doesn't say a word just keep listening.</li> </ul> <p><b>4. Videos</b></p> <ul style="list-style-type: none"> <li>- Individual work again: we make a video of ourselves facing the camera – first 1 minutes it has to be total silence. Not saying anything just looking in the camera. Next 1 minute tell how you feel yourself.</li> <li>- Everyone is watching back their videos and write down few words that come their minds. Saying nothing.</li> <li>- You go back to the same partner again and let your partner watch the video. Pairs share what they see, how they feel wathching the video of their partners. While one person is talking the other is listening. It is not a conversation.</li> <li>- Pairs share experience of the activity</li> </ul> <p><b>5. Debriefing</b></p> <p>The group shares what they learned in this exploration.</p>
  <p><b>DISCUSSIONS</b></p>	<p>Explore the feelings with the participants, how they felt within different aspects of this activity.</p>
  <p><b>HINTS</b></p>	<p>-</p>



THIS ACTIVITY  
ONLINE



THEORY



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# Looking for ...You!



 <b>TIME</b>	About 30- 40 minutes
 <b>No.</b>	Up till 25 persons
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Pen and paper</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Self- descriptions</li> <li>• Introduction, own physical body image</li> </ul>
 <b>INSTRUCTIONS</b> <b>STEP BY STEP</b>	<p>Have you seen posters on trees in which a desperate owner was looking for a missing cat or dog. Now we are going to play something similar.</p> <p>Prepare a poster with the title: <b>We are looking for .....</b> (here you indicate your name)</p> <p>In the following section describe your look thoroughly, so if someone spotted you in the street would recognize you in an instant. Use the expressions: special peculiarities, strongest features, most beautiful parts. Make the description about yourself as unique as you can so</p>

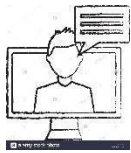


	you could not be mistaken with anybody else. Then draw a symbol of yourself to complete the poster.
 DISCUSSIONS	When everyone is finished, make an exhibition and everybody introduces themselves to the rest of the group. Have a look at each - others description and give feedback how realistic you think the description of your classmates was.
 HINTS	Be aware to avoid negative comments or criticizing each- others. Ask for positive feedback. Help the kids who have problems with writing about themselves. You can encourage the group by helping out each other.
 THIS ACTIVITY ONLINE	Yes, it can be done online too. If you do it online, participants need to read up, load their poster or use Jamboard to upload and make them visible for the group.
 THEORY	Teenagers can have very unrealistic pictures about themselves due to rapid physical changes.

# The idol of our century (the ideal body)

 <b>TIME</b>	30- 40 minutes (depends on the size of the group)
 <b>No.</b>	10- 15 people
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Mobile phones, computers (internet)</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• What does ideal mean?</li> <li>• Common characteristics of an 'ideal'. How to get to an agreement with other's ideals?</li> <li>• How to avoid unrealistic expectations</li> <li>• Who has the power on your body?</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Create groups of 4-5 people. The group should agree on choosing an Ideal Man and an Ideal Woman (a well-known celebrity or social media influencer) who would be the ideal of our century. (Facilitators encourage the group to think beyond gender binary).</li> <li>2. Each group needs to list the necessary features together.</li> <li>3. Each group presents their ideal woman and ideal man (or beyond gender binary person) and explain their decision.</li> </ol>

 <p>DISCUSSIONS</p>	<p>Look at the pictures and go through the list of necessary features together in each group, then talk about how difficult it was to come to an agreement in each team. Talk about the different ideals and tastes in each group. Talk about what they think, how the idea of ideal begins and maintained. What is its purpose at an individual or at a societal level? Is it harmful? Does the ideal body even matter? What do you do to get closer to your imagined ideal? Ask the group : what makes you connected with your own body? Let the group exchange ideas, personal thoughts. Talk about inner beauty, talent and achievements that can also make someone an idol.</p>
 <p>HINTS</p>	<p>Good place to talk about different tastes and cases when we like something that is not average (we can like big noses, we can like small people, freckles, ...)</p> <p>Asks the groups to merge their ideals to create one final 'ideal body of the ideal.' One variation: they can make a big poster made by collage of the 'ideal ideal'.</p> <p>Ask the group members to compare themselves to this ideal. Variation: they give scores themselves or they can make a play - to make a character of the ideal.</p> <p>Facilitators can lead the group discussion from ideas more towards personal stories. How these 'ideals' in our mind make our life easier or more difficult. You can share personal stories of family, school, friends, relationships, etc.</p> <p>If gender comes up, you can go into details - what is behind gender binary. How gender diversity influences our ideas of the ideal body.</p> <p>You might want to address 'aging' in the group.</p>



THIS ACTIVITY  
ONLINE

Yes, you can use Jamboard to exhibit individual ideals.



THEORY



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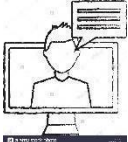

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# Naked people





 TIME	30- 40 minutes (depends on the size of the group)
 No.	10- 15 people or more Age group: any
 MATERIALS	Pictures of the 'Naked people'project
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Raise the attention of the diversity of human bodies</li> <li>• To learn to become less judgemental</li> <li>• Learn more about sensitivities, vulnerabilities in the group</li> </ul>
 INSTRUCTIONS STEP BY STEP	Show the pictures of the 'Naked people" project to the group and facilitate discussion with them.
 DISCUSSIONS	

 <p>HINTS</p>	<p>You might want to discuss how easy is to judge someone. How different our bodies are. You might want to discuss social norms and expectations; gender, age, sexual preferences, beauty standards, etc.</p>
 <p>THIS ACTIVITY ONLINE</p>	
 <p>THEORY</p>	<p><a href="http://www.nakedpeople.de">www.nakedpeople.de</a></p>






# The biggest treasure



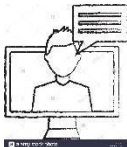

 <b>TIME</b>	20-30
 <b>No.</b>	15-20
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• A small cardboard box</li> <li>• A small mirror</li> <li>• Glue</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To improve self- confidence, self- acceptance</li> <li>• To talk about my own image and self- esteem</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Ask the group to sit in a circle silently. Nobody is allowed to speak throughout this exercise, only the instructor.</li> <li>2. Tell the group that you are holding the biggest treasure in your hands and now you are going to share it with the group. Take it really seriously. Everybody can have a peek into the box, then should close the lid back and pass it on to the next person on their right without a word.</li> </ol>



 <b>DISCUSSIONS</b>	<p>After the box arrives to the last person in the group, ask the participants how they felt throughout the exercise. Open a conversation with the participants.</p>
 <b>HINTS</b>	<p>Prepare for negative and positive reactions too.</p>
 <b>THIS ACTIVITY ONLINE</b>	<p>Only in person.</p>
 <b>THEORY</b>	<p>To increase self- worth and self- confidence. Good starting point to talk about what we like about ourselves.</p>

# THE INTERNAL SEXUAL AND REPRODUCTIVE HEALTH SYSTEM

 <b>TIME</b>	15 minutes
 <b>No.</b>	Adaptable for any number of participants
 <b>MATERIALS</b>	Printouts of the male and female internal sexual and reproductive health system worksheets for each participant
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>Clarify the anatomy of the internal sexual and reproductive health system in the human body.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Distribute both worksheets to the participants and ask them to write the names of the body parts into the diagrams.</li> <li>Tell them that they have 10 minutes to do this.</li> <li>After 10 minutes ask them to share their answers.</li> <li>Alternatively, you can tell them the answers and project the diagrams to make it clear which is which body part.</li> </ol>

 <p>DISCUSSIONS</p>	<p>Depending on the group's prior knowledge, you can discuss the function of the body parts.</p>
 <p>HINTS</p>	<p>--</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>You can do the activity online by applying a jamboard representation of the worksheets.</p>
 <p>THEORY</p>	<p>--</p>



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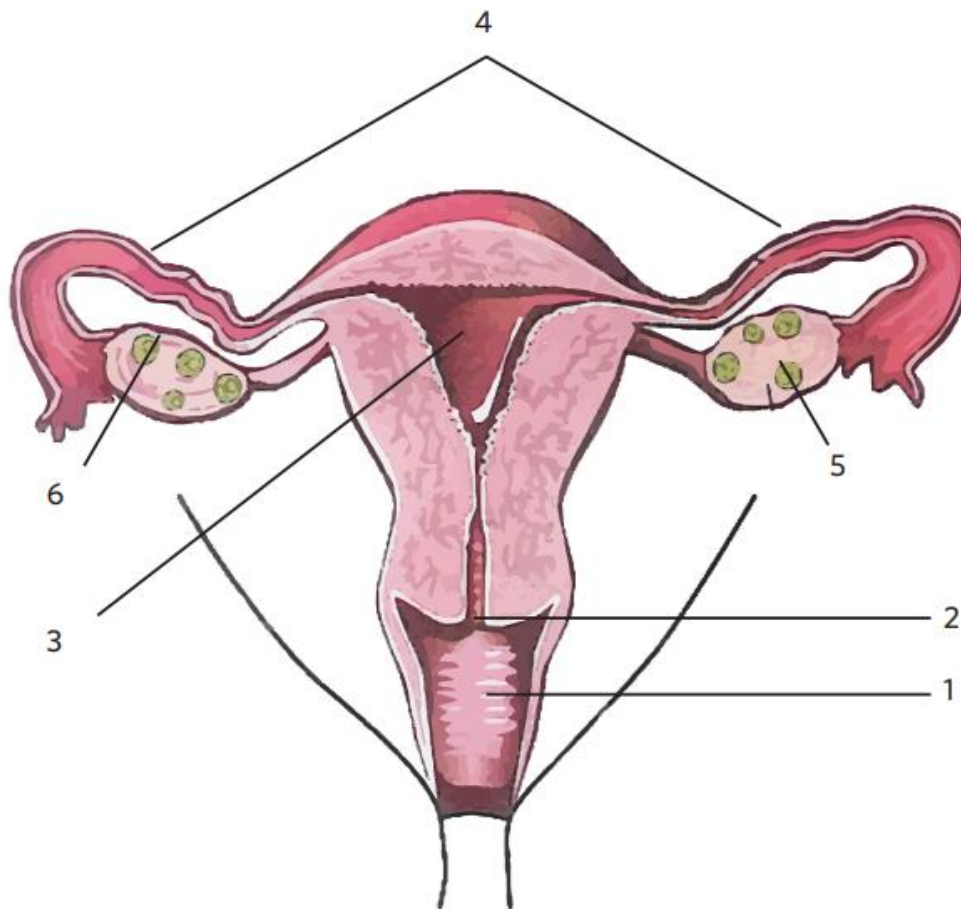


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## ANNEX i

### Worksheet - FEMALE INTERNAL REPRODUCTIVE ORGANS

Match the number with the names of body parts in the diagram below.



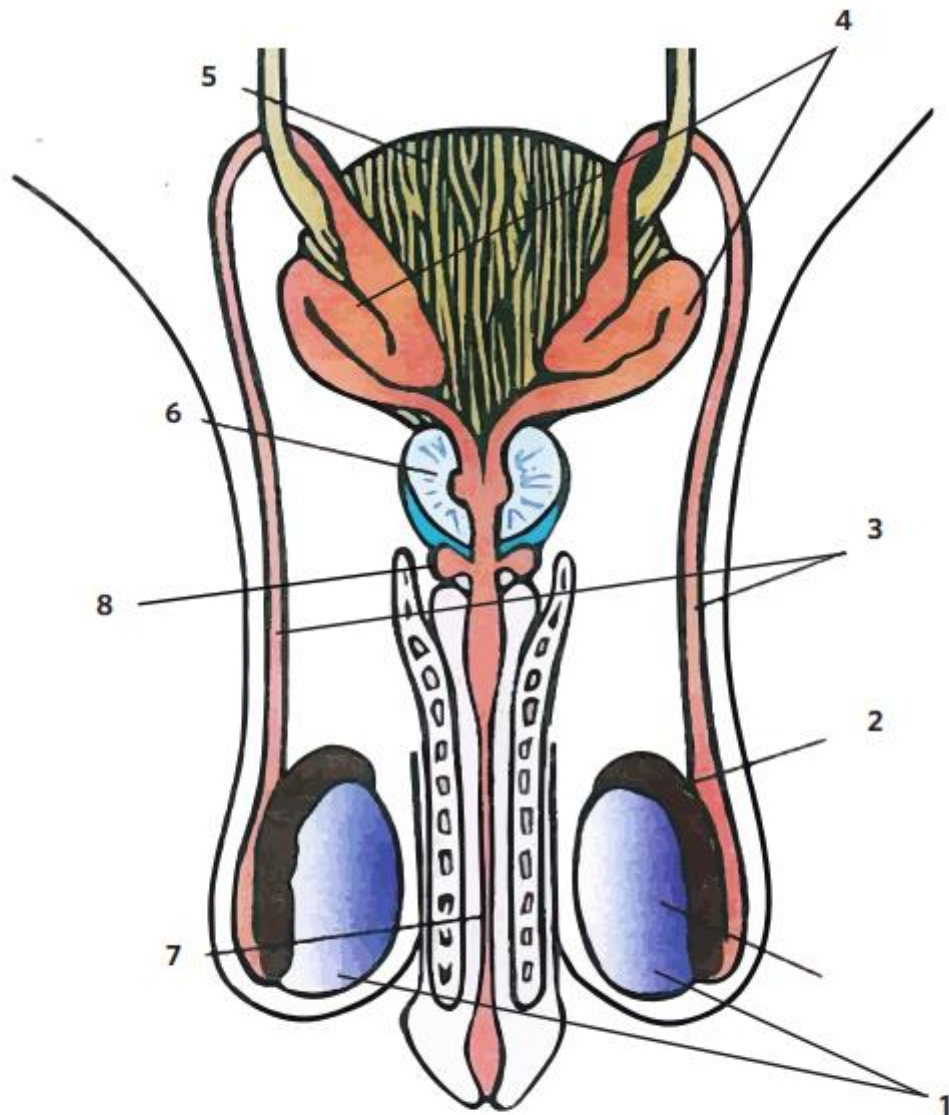
\_\_\_\_ Vagina  
\_\_\_\_ Ova  
\_\_\_\_ Uterus

\_\_\_\_ Fallopian tubes  
\_\_\_\_ Ovary  
\_\_\_\_ Cervix

## ANNEX ii

### Worksheet - MALE INTERNAL REPRODUCTIVE ORGANS






Match the number with the names of body parts in the diagram below.



- \_\_\_\_\_ Testicles (or testes)
- \_\_\_\_\_ Epididymis
- \_\_\_\_\_ Vas deferens (sperm duct)
- \_\_\_\_\_ Seminal vesicles
- \_\_\_\_\_ Ovary

- \_\_\_\_\_ Cervix
- \_\_\_\_\_ Bladder
- \_\_\_\_\_ Prostate Gland
- \_\_\_\_\_ Urethra
- \_\_\_\_\_ Cowper's Glands

# Accessing Health Care

 <b>TIME</b>	-
 <b>No.</b>	15-25 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Blackboard/Interactive board</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To understand the barrier when accessing sexual and reproductive health</li> <li>• To highlight the need to take care of our own bodies</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Start this exercise with a brainstorming - even in small groups - about: responsibility, trust, health, body, prevention. Examples: healthy social relations, mental health, health from a cultural perspective (as there are big differences between countries even but also in families regarding how often we go to the health care system);</li> <li>2. Each group can make one poster and later they can compare and present their small idea;</li> <li>3. Ask the students to give some reasons people their age might seek healthcare/go to the doctor;</li> </ol>



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	<ol style="list-style-type: none"> <li>4. List their reasons on the board. Answers might include sports or other injury, cold/flu/sore throat, annual check-up;</li> <li>5. Ask them to add some reasons anyone might need healthcare, specifically regarding sexual and reproductive health. Answers might include birth control prescription, painful periods, unusual discharge from the genitals, new lumps or bumps around or on the genitals, pregnancy;</li> <li>6. Ask the students to share some reasons why teens might not seek healthcare, particularly for sexual or reproductive health concerns. Answers might include feel uncomfortable about discussing their reproductive anatomy, embarrassed to have a physical examination, worried that their visit will be reported to their parents / guardians, uncomfortable with male / female doctors;</li> <li>7. As a class, brainstorm a list where teens can go for sexual and reproductive health concerns and check-ups. Try to have specific information about resources in your community that specialize in teen clients to add.</li> <li>8. As a class, make a list of suggestions that would make it easier to go to the doctor or clinic. You may wish to divide their ideas into the three groups: <ul style="list-style-type: none"> <li>○ before the visit;</li> <li>○ during the visit;</li> <li>○ after the visit.</li> </ul> </li> <li>9. Facilitators can divide the group into small groups and make small brainstorming sessions on how to overcome embarrassing or challenging situations in the health care system. Collect tips, hints that can help, for example: how to ask back if you are not sure you understand a question, answer. How to prepare with questions for the medical appointment. Bring someone with you you trust. How to protect your personal boundaries and prevent embarrassing situations, etc.</li> </ol>
  <b>DISCUSSIONS</b>	-



 <p>HINTS</p>	<p>Facilitators may want to share personal stories - their own experience with the same issues, how to find a reliable health professional, what helped them when they were in a similar situation. Or even to share that these issues are also relevant for grown ups.</p>
 <p>THIS ACTIVITY ONLINE</p>	
 <p>THEORY</p>	<p>Source: <a href="http://teachingsexualhealth.ca">teachingsexualhealth.ca</a></p>



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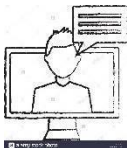

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## Find your match




 TIME	As long as necessary
 No.	15-25 participants
 MATERIALS	<ul style="list-style-type: none"> <li>Activity sheets (see annex)</li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>To further the topic of reproductive and sexual health concerns</li> </ul>
 INSTRUCTIONS STEP BY STEP	<ol style="list-style-type: none"> <li>Before class, print the Find Your Match questions and answers pages, and cut into cards;</li> <li>Distribute one question or answer card to each student;</li> <li>Explain that they have either a question or answer card. Their job is to find the person in the room holding the best match to their own card;</li> <li>Give students about 2-3 minutes to find their match. Let them know they need to remain with their match until the activity is completed;</li> </ol>



	<ol style="list-style-type: none"> <li>After everyone has found their match, ask each pair to read their question and answer to the group, one at a time;</li> <li>If the group believes the match is accurate, the pair sits down, and the entire group adds information or asks questions about the issue;</li> <li>If someone questions the accuracy of the match, ask that pair to move to a specific section of the room until all of the pairs have reported;</li> <li>When all the pairs have read their cards, have participants with the questionable matches reread their cards, and others suggest the correct match for any that were paired incorrectly.</li> </ol>
 <b>DISCUSSIONS</b>	-
 <b>HINTS</b>	<p>It is important to be aware of time. These questions should be discussed in detail and facilitators should give appropriate and extensive answers. Facilitators have to be well prepared with the answers or (!) After the game facilitators can invite an external expert or begin an online search together with the students for accurate information.</p>
 <b>THIS ACTIVITY ONLINE</b>	-
 <b>THEORY</b>	Source: <a href="http://teachingsexualhealth.ca">teachingsexualhealth.ca</a>

## ANNEX

Question	Answer
What are 2 reasons to get a pelvic exam?	Being sexually active or age 21+ Change in usual vaginal discharge
Who should examine their testicles regularly?	Anyone over age 15 who has testicles
What factors increase a person's risk of getting cervical cancer?	Smoking HPV infection
What health benefits can condoms provide?	Reduce risk of STIs Reduce risk of cervical cancer by reducing HPV infections
Who should get a screening mammogram regularly?	Females age 50-74
Who should get a Pap test regularly?	Anyone over age 25 with a cervix
What is the most common type of cancer in young people with testicles?	Testicular cancer
What kind of cancer happens mostly to females?	Breast cancer
What can reduce the risk of getting breast cancer?	Regular physical activity Limiting alcohol & tobacco use Breastfeeding
What test can detect breast cancer?	Mammogram
Who can provide a pelvic exam or STI test?	A family doctor or walk-in clinic A sexual and reproductive health clinic

## When I have my period

 <b>TIME</b>	<p>60 – 90 minutes (depends on the size of the group) (Time also depends if you make the whole sequence or you might want not to make the whole sequence but keep it shorter)</p>
 <b>No.</b>	<p>10- 15 people or more (depends also if you work with girls only / boys only groups) (for mixed groups it is recommended to work with a smaller group)</p> <p>Age group: 10+</p>
 <b>MATERIALS</b>	<p>It is possible to make this workshop without materials or with a short presentation on menstruation:</p> <ul style="list-style-type: none"> <li>• Prepare yourself from menstruation (using the recommended books of your school. Ask the biology teacher.)</li> <li>• Prepare from menstruation from a cultural perspective (make a little research of the books available in you language on the positive education on menstruation – and maybe also how it is handled in other cultures)</li> <li>• Prepare from the group (class) you are going to work with (if there is diverse cultural background you might want to learn first more about body / sexuality related cultural norms which might be relevant in the class).</li> <li>• Make a 'Magic Box' – a paper box for questions</li> <li>• You might want to bring sanitary products (recommended for female teachers – but not necessarily – it is important that you as teacher feel comfortable to show these products in the class)</li> </ul>

	<ul style="list-style-type: none"> <li>• Videos, films addressing menstruation from a positive and educational perspective</li> <li>• Big paper, markers, crayons, color pencils and / or magazines (and scissors, glue) for making collages</li> </ul>
 <p>OBJECTIVES</p>	<ul style="list-style-type: none"> <li>• Teaching reliably about menstruation</li> <li>• By addressing taboos helping young people getting rid of shame around menstruation</li> <li>• Discussing sexual hygiene</li> <li>• Helping young people to recognize, set and protect personal space and boundaries</li> <li>• De-medicalize the sexual body – empower young people to get access to their own bodies – through education and getting rid of shame and judgement</li> </ul>
 <p>INSTRUCTIONS STEP BY STEP</p>	<ul style="list-style-type: none"> <li>- Before you discuss the topic of menstruation in the class it is important to create a safe environment. Menstruation can be discussed in mixed gender groups or divided groups but the facilitator has to be aware of the difference of safety and intimacy. Gender homogenous group does not necessarily means safety for everyone. The purpose of this workshop to inform and encourage young girls to get more comfortable and feel safe in their bodies and teach also the boys about the female body in its social context.</li> <li>- First introduce the 'Magic Box' – where students can put on a piece of paper their questions anonymously.</li> <li>- As <b>ice breaker</b> ask the students to write on a piece of paper words for menstruation. Encourage them writing down everything that comes to their mind – even silly things, no problem. Collect the papers and write the words on the black board. Don't worry if there will be funny or ugly words, write there everything and tell them that you are going to discuss this later. (This ice -breaker helps to open this topic,</li> </ul>



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breaking the taboo of silence and gives information for the teacher about the level of knowledge of the students on the topic).

- Begin with a short presentation or showing and informative film on the menstrual cycle (prepared for the age group you work with).
- Make small groups of 4. Ask them to form the groups. (to make sure that in the small groups there are no bullying, even no hidden violence among the students.) Take a big (A3 or bigger) sheet of paper and ask them to draw the inner female organs with color in the different phases of the menstrual cycle. When they are ready groups present their part so the whole class covers the whole cyclus.
- In the big group sit in a circle. If it's needed, organize the room accordingly. Begin a discussion on menstruation: first begin with asking what kind cyclusses they know in nature or in human life (like the seasons, etc.). First discuss the menstrual cycle from a natural perspective.
- Place the box in the middle of the circle and ask the students to write down one taboo regarding menstruation. Ask them to fold their paper and put it in the box. Open the box and read the taboos and questions they placed previously. Try to answer the questions but encourage the group to answer the questions together.

Begin the discussion taking again a look at the black board with the words on menstruation. You can 'analyze' together what you see, if there is anything that is connected to the cultural aspects, or taboos of menstruation.

- Also working with the questions and taboos on their papers mention here that menstruation in human societies have always been regulated by culture – such as all natural body processes.
- If they don't mention you might want to discuss taboos such as: pain, blood, female sexuality, talking about these things in a family as a taboo. You can talk about shame – if they know it, and what



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the students think how it is possible to avoid or to heal if you experienced it.

- To discuss menstrual hygiene put the sanitary products in the middle of the circle and explain what is what. You can read together what is on the package. Students can make a little Google research on the internet about menstrual hygiene. You can make an experiment with tampons. Bring organic products and discuss the advantages disadvantages of the different products. Give reliable information with whom young girls can contact (in the school, gynecologist, nurses, with whom they feel safe within their family with whom they can openly ask questions and get support in their female development process).
  - Discuss personal / private space, safety: what do we need to manage our own personal body hygiene in a safe way.
- As a closing circle ask the students to come up with ideas for new rituals that somehow connected to the human body, to cycles and relevant in their life. Not only for girls and menstruation but for boys as well. After collecting these ideas give them a big paper (if it is a big group divide them in two) and ask them to write down/ or draw or make a collage with the following instruction:
  - Make a poster on menstruation with a positive message. Use all the 'ingredients': everything you have learned in this workshop: scientific information, ideas, taboos, practical things, ideas on the rituals, etc. Important: it should be a positive message! They can make an informative poster, an invitation for an event, an activist campaign poster, etc.



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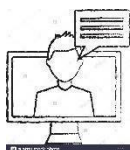
## DISCUSSIONS

Discussion is part of the exercise – see above.



## HINTS

It is recommended that facilitators get more aware of their own attitude, feelings, their own level of shame of the topic before going to give a lecture to a group. A certain level of knowledge, confidence, plus honesty is needed to facilitate this activity. See preparation above.



## THIS ACTIVITY ONLINE

This activity can be done online but recommended to make it offline if possible. You might want to organize a KAHOOT quize and work with Jamboord.



## THEORY

Hilda Hutcherson: What Your Mother Never Told You About Sex

**Az én testem - Tinilányok kérdései, Hoppál Bori válaszai**

[Hoppál Bori](#)

More resources: also available on local languages.










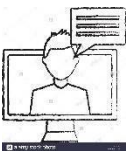

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# Sexual anatomy


 TIME	<p>30- 40 minutes (depends on the size of the group)</p>
 No.	<p>10- 15 people or more Age group: 14+ – it is possible to teach pleasure anatomy to younger kids as well - you only have to adjust your vocabulary to the age group</p>
 MATERIALS	<p>PPT pleasure anatomy / Sexual anatomy pictures, theoretical preparation (see literature)</p>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Raise the attention of the sexual / sensual body – sex is not only about the reproductive system (especially not before you plan to have a family)</li> <li>• Raise the awareness of the importance of knowing some anatomy in human pleasure and sexual relationships</li> <li>• Raise the awareness on the idea that sexual pleasure is also something we can learn (it is not taken for granted)</li> <li>• De-medicalize the sexual body – empower young people to get access to their own bodies – through education and getting rid of shame and judgement</li> </ul>
 INSTRUCTIONS STEP BY STEP	<p>Show the pictures or the PPT and discuss it with the students</p>

  <p>DISCUSSIONS</p>	<p>You might want to discuss social norms and expectations; gender, age, sexual preferences, beauty standards, etc. – how they appear in sexual pleasure.</p>
  <p>HINTS</p>	<p>It is recommended that facilitators get more aware of their own attitude, feelings, their own level of shame of the topic before going to give a lecture to a group. A certain level of knowledge, confidence, plus honesty is needed to facilitate this activity.</p>
  <p>THIS ACTIVITY ONLINE</p>	<p>This activity can be done online. You might want to organize a KAHOOT quiz before you share the PPT.</p>
  <p>THEORY</p>	<p>Paul Joannides: The Guide to Getting it on Good Vibrations Guide to Sex: The Most Complete Sex Manual Hilda Hutcherson: What Your Mother Never Told You About Sex</p>

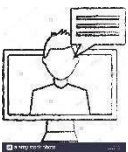

# The pussy pillow and her friends

 TIME	<p>30- 40 minutes (depends on the size of the group)</p>
 No.	<p>10- 15 people or more</p> <p>Be aware of the age group. This activity can be organized for any age group but in different ways. It is easier with small children, with teenagers you might consider to work in smaller groups.</p>
 MATERIALS / PREPARATION	<p>OPTION 1 - MAKING YOUR SEX OBJECT WORKSHOP</p> <ul style="list-style-type: none"> <li>Depending on your circumstance all kinds of creative materials: textiles, clay, markers, paper, even you can think of baking with your group 'pussy' cakes - then prepare with baking materials</li> <li>Sex-ed pictures, books with pictures of genitals (not porn) serving as anatomically correct examples</li> </ul> <p>OPTION 2 - WORKING WITH PRE-MADE PUSSY / PENIS PILLOW</p> <ul style="list-style-type: none"> <li>You can use self-made or premade pussy &amp; penis pillow* (*you can order it on the internet)</li> </ul> <p>PREPARE</p> <p>Collect preliminary information about the cultural background of your group. This workshop can be sensitive or provoking, since in many cultures sexual genitals, sexual organs considered to be a taboo.</p>

 <p>OBJECTIVES</p>	<ul style="list-style-type: none"> <li>• Demystify the human genitals in a playful way</li> <li>• Create an easy, playful and personal atmosphere to talk about sexuality</li> </ul>
 <p>INSTRUCTIONS STEP BY STEP</p>	<ol style="list-style-type: none"> <li>1. Create groups of 4-5 people. Invite students to make the female and / or the male genitals from the materials you have. Students can freely choose what they prefer to make. They can use resources (books, pictures that facilitators prepared already)– the goal is not testing their knowledge but getting involved in some creative and playful activity.</li> <li>2. You can decide to make 'cup-cakes', sculptures, jewelry or any other genre – giving the freedom of the group to choose genre or limiting them to one only – it is the freedom of the facilitator.</li> <li>3. If there is resistance in the group or you notice that this hard to begin to work facilitators can stop 'forcing' the creative workshop but begin to sit in a circle and open a discussion why it is difficult. You can discuss the taboos of the human body, why sexuality is a taboo or how it is organized and disciplined by culture. Be prepared by background literature. You can refer to small children or nature - where all the body parts equally 'normal'.</li> </ol>
 <p>DISCUSSIONS</p>	<p>You can make an exhibition of the art works. Discuss with the group what is strange and what is normal about this activity. How they feel, what they notice. Students may behave a bit embarrassed or giggle but it is normal. Facilitators have to help to overcome this shame.</p> <p>Good moment to talk about:</p>

	<ul style="list-style-type: none"> <li>• differences in the body;</li> <li>• to discuss beauty standards and social expectations;</li> <li>• what the students think about genitals;</li> <li>• the double standards in Western societies surrounding the sexual organs: on the one hand they are overestimated, too much in the center of sexuality. On the other hand to learn about genitals is not a part of our sex education, it is still a taboo.</li> <li>• privacy and consent. You may want to teach the 'underwear rule' (see for reference and resource below).</li> </ul> <p>Ask the group what they think!</p>
 <p>HINTS</p>	<p>One variation: You can organize a 'puppet theater' when the artworks begin to tell stories for themselves. Or the group (or small sub groups) can create a 3D installation together from their artworks.</p> <p>Collect preliminary information about the cultural background of your group. This workshop can be sensitive or provoking, since in many cultures sexual genitals, sexual organs considered to be a taboo or not allowed to talk about in public. Facilitators should not be afraid of taboos: in education we can address it as a social phenomenon that we need to understand together with the group in a learning environment.</p>



	<p>Facilitators have to be also alert that opening this topic might reveal sexual abuse related traumas in the group. That has to be handled in a sensitive manner in the group. At the same time it provides information for the teacher / facilitator to ask for further help if needed for the student(s) in question. Facilitators have to find a safe level of using general terms and not going too personal to protect each individual in the group.</p> <p>This activity requires a certain level of safety and trust in the group. We don't recommend to start with it, only if you are an experienced sex-educator - it can be a great ice breaker exercise. Facilitators have to be sensitive and take care of the group with attentive listening.</p> <p>It is important: the goal of this activity is to create a light, playful learning atmosphere and (!) at the same time addressing all the difficulties, taboos that can come up through this topic.</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>Online this activity can be done in two ways: participants create their art works at home from materials they have at home. Or in small groups they make a collage in Jamboard together.</p>
 <p>THEORY</p>	<p><b>For some creative inspiration visit these websites:</b></p> <p><a href="https://www.pussy-pendant-shop.nl/c-5755254/about-denise-rosenboom/">https://www.pussy-pendant-shop.nl/c-5755254/about-denise-rosenboom/</a></p> <p><a href="https://www.etsy.com/market/pussy_pillow">https://www.etsy.com/market/pussy_pillow</a></p>

<https://www.youtube.com/watch?v=CY9oMawk2IY>

**Background information about Sex and cultures for facilitators:**

<https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/>

**Educational books and resources:**

*Dan Höjer - Gunilla Kvarnström: Kis puncikönyv, Kis fütyikönyv*  
*Het vrolijke vagina boekje. - Het kleine piemel boek.*

KIKO and the hand - The Underwear Rule (Council of Europe) (  
<https://www.coe.int/en/web/children/underwear-rule#:~:text=the%20Hand%20materials.-,Kiko%20and%20the%20Hand%20teach%20the%20Underwear%20Rule%2C%20a%20simple,usually%20covered%20by%20their%20underwear.>






**For older groups and grown ups educational resources, books:**



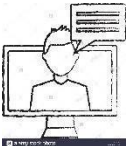

Paul Joannides: How to getting it on

Eve Ensler: Vagina monologues






[Laura Dodsworth](#): Manhood, The Bare Reality



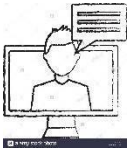

## School of senses

 TIME	30- 40 minutes (depends on the size of the group)
 No.	10- 15 people or more Age group: 12 <
 MATERIALS	Fruits, spices, flowers, all kinds of smelles (possibly good ones), Pieces of literature texts (poems, excerpts from fairy tales or any texts adequate with the group) (they might want to bring their own texts) Playlist of music that the group likes
 OBJECTIVES	<ul style="list-style-type: none"> <li>● Raise the attention of the importance of the senses in erotica and intimacy and finally sexuality</li> <li>● To broaden the concept of sexuality</li> <li>● To educate erotica through fostering creative thinking, playfulness in relationships</li> <li>● To learn how to communicate different preferences in a safe and respectful way</li> </ul>
 INSTRUCTIONS STEP BY STEP	<p>Divide the available time according to how many senses you want to experiment with in your group:</p> <ol style="list-style-type: none"> <li>1. Taste</li> <li>2. Smell</li> <li>3. Voice</li> </ol> <p>Make pairs. In each pair one is inviting the other to taste, to smell, to listen. One of them is blindfolded or (if it feels safer with closed eyes). The other one is showing different things to taste, to smell. For the voice, one of them is</p>

	reading a text and the person with closed eyes is listening. Before all the new tasting, smelling, reading the 'inviter' asks: 'May I show you a new smell?' or 'Are you ready to taste something new?' Facilitators encourage the group to communicate. You can experiment if it is better to know in advance what are you going to taste. You can also share how it feels. Then roles switch in pairs.
 <b>DISCUSSIONS</b>	Get back to the big group and share your experience. How it felt? Talk about trust, communication, how to ask for consent, the importance of senses in life in general and in sexuality as well.
 <b>HINTS</b>	You might want to make variations of this exercise.
 <b>THIS ACTIVITY ONLINE</b>	-
 <b>THEORY</b>	-

# Becoming a Parent Life Changes

 <b>TIME</b>	15 minutes
 <b>No.</b>	15 to 20 participants (age group: +16)
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Sheets of paper, pencils</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To stimulate debate about adolescent and unintended pregnancy</li> </ul>
 <b>INSTRUCTION</b> <b>S STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Place students into groups of 3 to 5 students;</li> <li>2. Have each group write down the following categories on a sheet of paper: <ul style="list-style-type: none"> <li>○ Health</li> <li>○ Financial</li> <li>○ Social</li> </ul> </li> <li>3. Each group will write down a list of changes that occur in one's life pertaining to each category in response to adolescent and unintended pregnancy. For example: <ul style="list-style-type: none"> <li>○ Health: It's possible that I will need to go to the doctor more frequently.</li> </ul> </li> </ol>

	<ul style="list-style-type: none"> <li>Financial: Having a baby will mean having to buy clothes, diapers, and other essentials.</li> <li>Social: I will not have as much time to meet up with friends.</li> </ul> <ol style="list-style-type: none"> <li>Give groups 10-15 minutes to complete this activity;</li> <li>Circulate around the room and provide help to the groups as they work;</li> <li>Once all groups have finished, each group will present their lists.</li> </ol>
 <b>DISCUSSIONS</b>	<ol style="list-style-type: none"> <li>To complete the activity, ask students: <ul style="list-style-type: none"> <li>“Are there any health, financial, or social consequences of unintended pregnancy that we haven’t talked about?”</li> <li>“Do you think some adolescent parents wish they had been older when they started a family? Why or why not?”</li> </ul> </li> <li>Lastly, invite students to collect all the factors (ingredients) they think are needed to become a parent - to have children. Ask: <ul style="list-style-type: none"> <li>What makes a good family for a child and for the parents?</li> </ul> </li> </ol>
 <b>HINTS</b>	<p>If students have all negative lists, add some positive aspects. To treat teen pregnancy as a negative outcome is to not support young parents and that leads to oppression, poverty, and the overall prejudice against young parents.</p>
 <b>THIS ACTIVITY ONLINE</b>	
 <b>THEORY</b>	<p>Source: <a href="#">The Porn Conversation Curriculum &amp; Activity Guides (16+ years)</a></p>



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# STI and HIV Disclosure

 <b>TIME</b>	25 minutes
 <b>No.</b>	To 15 to 25 participants (age group: +16 years old)
 <b>MATERIALS</b>	-
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To raise awareness on STIs and HIV</li> </ul>
 <b>INSTRUCTION</b> <b>S STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Ask students to divide themselves into groups of 2;</li> <li>2. Have students act out a verbal conversation between partners about how to disclose a positive and negative STI and HIV status to a partner, and how to respond respectfully;</li> <li>3. Use the following example by inviting two students to act it out as an activity starter and encourage participants to edit some of the responses for a more accurate conversation with a focus on challenging stigma. Example:</li> </ol>



	<ul style="list-style-type: none"> <li>○ Student 1: “Hey, I received my results from the STI clinic and I tested positive for Genital Herpes. I began antiviral treatment this week and received a lot of great information from the clinic.”</li> <li>○ Student 2: “Thank you for letting me know. I am here to support you. How are you feeling?”</li> <li>○ Student 1: “Thanks for asking. This isn’t the easiest conversation to have, but I know it’s important for you to know my status especially since we have been getting closer in our relationship and thinking about having sex. The antiviral medication I am taking has made all my symptoms go away and I am feeling really positive.”</li> <li>○ Student 2: “There is nothing to be embarrassed about. STIs are so common. Can you tell me some more about how we can practice safer sex if and when we decide to have sex?”</li> <li>○ Student 1: “Sure! The antiviral medication should keep transmission at a very low level and using a condom keeps us extra protected if and when we decide to have sex.”</li> <li>○ Student 2: “Great! Thanks for disclosing your status to me. I really respect and appreciate all the great information. I will also get tested and let you know my status when I receive my results.”</li> </ul>
  DISCUSSIONS	-
  HINTS	<ul style="list-style-type: none"> <li>● You might want to play it to the group. The group can come up with many variations of the same dialogue which are more 'realistic' and also more fun and sexier than this example.</li> <li>● A follow-up to this activity could be a play where the group develops together applicable real-life scenarios about this respectful communication (i.e., through little drama games).</li> </ul>



THIS  
ACTIVITY  
ONLINE



THEORY

Source: [The Porn Conversation Curriculum & Activity Guide \(16+ years old\)](#)



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# Stigma and myths surrounding STIs and HIV



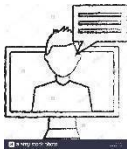

 <b>TIME</b>	-
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	-
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To raise awareness on STIs and on the false information around them</li> </ul>
 <b>INSTRUCTION S STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Say: "Much of the stigma and myths surrounding STIs and HIV come from false information." Some of these myths include: <ul style="list-style-type: none"> <li><b>Having an STI is dirty, embarrassing, or shameful.</b> Having an STI is nothing to be ashamed of. Many people get them and there are a lot of medications out there that help treat and oftentimes cure them;</li> <li><b>A person who is STI-positive has sex with a lot of people.</b> STIs are common. It's possible to transmit an STI if it's someone's first time having sex or through other sexual touching. Some people are born with their STI;</li> <li><b>You can tell by looking at someone if they have an STI.</b></li> </ul> </li> </ol>

	<p>STIs, including HIV, do not always show symptoms. The only way to truly know if a person who is sexually active has an STI is through being tested by a doctor on a regular basis;</p> <ul style="list-style-type: none"> <li>○ <b>You can transmit HIV from being touched by an HIV-positive person.</b> HIV is not transmitted through non-sexual contact like hugging or sharing a bathroom;</li> <li>○ <b>You can only get HIV through sex.</b> It can also be transmitted through sharing syringes (needles), through blood transfusions with infected blood that has not been tested, or from an HIV-positive pregnant person who is not treated, transmitted it to the baby during pregnancy or during breastfeeding;</li> <li>○ <b>STIs will go away on their own.</b> It is always necessary to check in with medical professionals. There are medications, vaccines, and protections available that when used properly can lower the risk of transmission of STIs, including HIV;</li> </ul> <p>2. Now pause and ask:</p> <ul style="list-style-type: none"> <li>○ “What other myths have you heard about STIs?”</li> <li>○ “What are some resources where we can find reliable information about STIs online?”</li> <li>○ “What about in our community?”</li> <li>○ “What additional questions do you have about STIs?”</li> </ul> <p>3. Ask the group what kind of strategies they would follow if they notice that someone is judgemental or if someone is suffering from being stigmatized. Facilitators may make small groups of 3 or 4 when the groups discuss how to cope with the stigma. The groups share their findings with each other.</p>
  DISCUSSIONS	<p>To stimulate open discussion, COVID can be an example - to which everyone can relate - for protection, communication, social interactions, judgment, stigma, etc.</p> <p>You can ask the group what they learned from Covid that can help them with regards to STDS.</p>
	<p>If you receive a question and you are not sure how to answer. Say, “That’s a great question. I don’t know. How about we look up some resources on that?”</p>

<p>HINTS</p>	
 <p>THIS ACTIVITY ONLINE</p>	
 <p>THEORY</p>	<p>Source: <a href="#">The Porn Conversation Curriculum &amp; Activity Guides (12 to 15 years old)</a></p> <p><a href="https://www.buzzfeed.com/shannonrosenberg/heres-what-its-like-to-find-out-you-have-an-sti">https://www.buzzfeed.com/shannonrosenberg/heres-what-its-like-to-find-out-you-have-an-sti</a></p> <p>For source, good video you can always ask the group as well. One idea: ask the group to make a small research on the internet for good videos on STDI (or other) stigmas and compare and analyze those videos together.</p>

# STI Prevention Plan

 <b>TIME</b>	20 minutes
 <b>No.</b>	15-25 participants (Age group: 16+)
 <b>MATERIALS</b>	-
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To inform about the symptoms, treatments, impact of STIs</li> <li>• To discuss about the reduction risk regarding STIs</li> </ul>
 <b>INSTRUCTION S STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. In pairs/small groups invite student to list and discuss behaviors that can place someone at risk of getting an STI or HIV and to describe ways a person can reduce their risk of getting an STI or HIV;</li> <li>2. After having shared the ideas, continue by introducing the name of each STI and HIV. You will need to print and hand sheets with the description of STIs to facilitate the students' understanding;</li> <li>3. Invite students to take turns reading aloud the information about the symptoms, treatment, vaccinations, and the potential impacts of STIs.</li> </ol>

  DISCUSSIONS	-
  HINTS	-
  THIS ACTIVITY ONLINE	-
  THEORY	<p>Source: <a href="#">The Porn Conversation Curriculum &amp; Activity Guides (16+ years old)</a></p> <p>Additional sources:</p> <p><a href="#">CDC - Disease and related conditions</a></p> <p><a href="#">WHO- Guidelines for the management of symptomatic sexually transmitted infections</a></p> <p><a href="#">WHO - HIV/AIDS</a></p> <p><a href="#">Columbia University - GoAskAlice!</a></p>



## ANNEX

STIs and HIV	Information
<b>Chlamydia</b>	<p><b>What are the symptoms?</b> The majority of people who test positive for chlamydia do not experience symptoms. If so, vulva owners may experience abnormal vaginal discharge that is pus-like and yellow in color and/or a burning sensation when peeing. Penis owners may experience white or mucus-like penile discharge and burning sensations when peeing.</p> <p><b>Is it curable?</b> Yes, through antibacterial medication.</p> <p><b>Is there a vaccine?</b> No.</p> <p><b>Are there potential impacts?</b> If left untreated, it may cause pelvic inflammatory disease in vulva owners, which may cause infertility.</p>
<b>Gonorrhea</b>	<p><b>What are the symptoms?</b> The majority of people who test positive for gonorrhea do not experience symptoms. If so, vulva owners may experience abnormal vaginal discharge of a thick green or yellow burning sensation when peeing. Penis owners may experience penile discharge of a white, yellow, or green colour and burning sensations when peeing.</p> <p><b>Is it curable?</b> Yes.</p> <p><b>Is there a vaccine?</b> No.</p> <p><b>Are there potential impacts?</b> If left untreated, it may cause pelvic inflammatory disease in vulva owners, which may cause infertility.</p>
<b>Hepatitis B</b>	<p><b>What are the symptoms?</b> Some people may experience flu-like symptoms, jaundice which can cause the yellowing of the eyes and skin, and dark coloured urine.</p> <p><b>Is it curable?</b> Although there is no medication that cures Hepatitis B, many people's immune systems may fight the infection off naturally over time.</p> <p><b>Is there a vaccine?</b> Yes. The hepatitis B vaccine is effective to protect against transmission of the infection.</p> <p><b>Are there potential impacts?</b> Sometimes it can cause chronic liver illness.</p>
<b>Herpes (HSV-2)</b>	<p><b>What are the symptoms?</b> Painful recurring sores on the genitals or surrounding areas.</p> <p><b>Is it curable?</b> No, but symptoms are treatable through antiviral medications which can help reduce the intensity and frequency of symptoms.</p> <p><b>Is there a vaccine?</b> No.</p> <p><b>Are there potential impacts?</b> There may be discomfort, scarring, and bleeding at the site of an open sore. It also may cause embarrassment or shame as one of the most stigmatised STIs.</p>
	<p><b>What are the symptoms?</b> HIV often does not show symptoms but can cause flu-like symptoms after 2-4 weeks after exposure.</p> <p><b>Is it curable?</b> No, but it is treatable using antiviral medication which can lower or stop the virus from transmitting to others during sex.</p>

<p><b>HIV</b> (human immunodeficiency virus)</p>	<p><b>Is there a vaccine?</b> No, but there is PrEP and PEP which are medications used to reduce the risk of transmission of HIV exponentially. PrEP is an extremely effective daily or on-demand pill that may be taken by HIV-negative people to reduce the risk of transmission of HIV. PEP is a short-term treatment for people who've already been exposed to HIV (i.e., rape, pricked with a needle, etc.) within the past 72 hours. PEP helps prevent someone from HIV infection by stopping the virus from establishing itself in the body. PEP is a very harsh treatment in that it will lead to sickness while taking the medication to ensure the immune system is fighting any foreign items. Experiencing headaches, nausea, diarrhoea and vomiting are very common side-effects while taking PEP.</p> <p><b>Are there potential impacts?</b> If left untreated, HIV can lead to Acquired Immune Deficiency Syndrome (AIDS), which can cause various infections and other life-threatening illnesses</p>
<p><b>Human papillomavirus (HPV)</b></p>	<p><b>What are the symptoms?</b> HPV often does not show symptoms. Some types of HPV can cause genital warts and genital cancers. Most common is cervical cancer.</p> <p><b>Is it curable?</b> No, but symptoms can be controlled through treatment and some types of HPV can be fought off by the immune system over time.</p> <p><b>Is there a vaccine?</b> Yes. The HPV vaccine is available to protect against the different types of HPV that can cause genital warts and cancer. It is recommended that people receive the vaccine before they become sexually active. Vaccines are available for all genders and beginning in early adolescence.</p> <p><b>Are there potential impacts?</b> There are some types of HPV that can cause different types of cancers, including cervical cancer in vulva owners and penile cancer in penis owners.</p>
<p><b>Syphilis</b></p>	<p><b>What are the symptoms?</b> There are three stages to syphilis infection. In the first stage of syphilis, there can be painless sores on the genitals, anus, or mouth. In the second stage, rashes may show up and flu-like symptoms may occur. In the third stage of syphilis symptoms may start to go away but cause more serious issues to internal organs and the brain.</p> <p><b>Is it curable?</b> Yes, it is easy to cure if treated early.</p> <p><b>Is there a vaccine?</b> No.</p> <p><b>Are there potential impacts?</b> If left untreated, the third stage syphilis can cause issues to the nervous system, including the brain and may even cause death.</p>
<p><b>Trichomoniasis (Trich)</b></p>	<p><b>What are the symptoms?</b> The majority of people who test positive for trich don't have symptoms, very mild symptoms that can cause itching, discomfort for vulva owners and discharge and painful urination for penis and vulva owners. Symptoms can come and go, the body needs help to fight it.</p> <p><b>Is it curable?</b> Yes, using antibiotics.</p> <p><b>Is there a vaccine?</b> No.</p> <p><b>Are there potential impacts?</b> Trich is most likely to cause vaginitis in vulva owners which may cause irritation or inflammation of the vulva, and may cause abnormal vaginal discharge</p>
	<p><b>What are the symptoms?</b> Vulva owners may experience abnormal vaginal discharge that may be watery or thick in texture and white coloured and/ or experiencing a burning sensation when peeing or overall discomfort, swelling or</p>

<p><b>Yeast Infections</b></p>	<p>redness of the vulva. Penis owners may experience white penile discharge and/or experiencing itching and burning sensations on the penis.</p> <p><b>Is it curable?</b> Yes. It can be treated using antifungal medication.</p> <p><b>Is there a vaccine?</b> No.</p> <p>Are there potential impacts? If left untreated, the infection will continue to spread causing a skin infection and possible openings in the skin and increased feelings of discomfort.</p> <p><b>Is it preventable?</b> There are steps that can be taken to help lower the risk of getting a yeast infection which includes:</p> <ul style="list-style-type: none"> <li>• Using scent-free products when cleaning your vulva.</li> <li>• Not douching or cleaning the vaginal opening.</li> <li>• For vulva owners, wiping from front-to-back after defecating and/or urinating.</li> <li>• Wearing breathable underwear that don't hold heat or moistures (e.g., of cotton material).</li> <li>• Changing out of damp or wet clothes.</li> <li>• Changing liners on underwear every 6-8 hours as needed.</li> </ul>
<p><b>Urinary Tract Infections (UTIs)</b></p>	<p><b>What are the symptoms?</b> Symptoms of a UTI may include burning sensation when urinating, an increased urge to urinate more frequently, fever, lower stomach pains, lower back pains, cloudy coloured urine or blood in urine for both penis and vulva owners.</p> <p><b>Is it curable?</b> Yes. A UTI may go away with medication.</p> <p><b>Is there a vaccine?</b> No.</p> <p><b>Are there potential impacts?</b> If left untreated, it may cause permanent damage to the kidneys.</p> <p><b>Is it preventable?</b> There are steps that can be taken to help lower the risk of getting a UTI which includes:</p> <ul style="list-style-type: none"> <li>• Urinating frequently, especially after sexual intercourse.</li> <li>• Drinking fluids and water frequently every day.</li> <li>• For vulva owners, wiping from front-to-back after defecating and/or urinating</li> </ul>
<p><b>Crabs/Pubic Lice</b></p>	<p><b>What are the symptoms?</b> For both penis and vulva owners, symptoms may include intense itching of the pubic hair surrounding the genitals, sometimes in thin hair like the eyebrows or eyelashes, presence of very tiny tan or white coloured bugs, and oval yellow or white coloured eggs (nits) that attach themselves to the pubic hair. Sometimes a person may experience fevers.</p> <p><b>Is it curable?</b> Yes. Using gels and shampoos that effectively kill the crabs/pubic lice. Medication is also available for those that have more intense cases if the shampoos aren't effective.</p> <p><b>Is there a vaccine?</b> No.</p> <p><b>Are there potential impacts?</b> If left untreated, the crabs/pubic lice will continue to multiply and increase feelings of itching and physical and mental discomfort.</p>

## 3. FEELINGS AND EMOTIONS

The teenage years are incredibly sensitive and formative. It is a time when young people experiment, try new things, become critical of the world around them and learn about who they are. It is also a time when emotions run high: when young people are confronted with "adult life," all the rules and cultural norms, the hidden and explicit expectations of society, and the pressures and stresses of age can manifest themselves in the form of uncontrollable emotions: it can be difficult to open up and talk about feelings, but at the same time it can be painful to keep emotions inside as "bottled up."

It is therefore necessary to understand and address this phenomenon in its complexity: how do we adults express emotions? What have we learned from our parents, grandparents or the society around us? What cultural norms and double standards are present depending on culture, age or gender?

**In this chapter, we spend time on the world of emotions and feelings, because if we better understand how society regulates human feelings and emotions, we as individuals can become less dependent on oppressive mechanisms and gain more power and thus more freedom to express ourselves.**

### HOW?

The feelings we experience provide raw data about the world around us that are essential to how we function: they are how we begin to give meaning to our emotions, and it is crucial to recognize them as neutral signals, not inherently good or bad. Feelings guide us to survive and thrive. Emotions focus our attention and motivate us to take or not take a particular course of action. Therefore, they are all essential to our well-being.

In this, adult people and especially educators, teachers, parents, are not only non-models, but more importantly bridges: through non-formal methodology, it is possible to share and learn together, regardless of age, gender, ability, and cultural background; to train active



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listening devoid of opinion or judgement, and to learn how to become more aware of what our bodies are telling us: how do we react, express pain, joy, anger, love? Are we able to name all emotions or classify them? These skills can help young people relate to their own and others' feelings with more awareness, more understanding and less judgement, to achieve overall well-being and healthier communication with the world around them.



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# ‘Boys don’t cry’

## Emotions across history and cultures

 <b>TIME</b>	30-45 min
 <b>No.</b>	Adaptable with any group size
 <b>MATERIALS</b>	Prepare to collect photographs and / or art pictures with all kinds of expressions of emotions through history or contemporary cultures and subcultures. It might be useful to prepare about background of the pictures you collect before you bring them in the group.
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Awareness raising: what is considered to be ‘normal’ when it comes to emotions was always dependent on the current culture, social norms and expectations.</li> <li>• Helps to foster critical thinking; to understand and accept diversity</li> <li>• Helps to normalize personal variations in expressing feelings, emotions</li> </ul>



 <p>INSTRUCTIONS STEP BY STEP</p>	<p>Facilitate a discussion based on the pictures in the following way: Make an 'exhibition' of the pictures. Give the following instructions!</p> <ul style="list-style-type: none"> <li>• Walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (it can be positive or negative) 2. take the picture and answer the following questions in order: 1. What is the specific element in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture) that the picture evoked? 3. What beliefs, norms, values can be behind your feeling? - the practice presupposes the knowledge of, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.</li> </ul>
 <p>DISCUSSIONS</p>	<p>You can facilitate a discussion on what is 'normal' what is accepted or punished in a given culture and society. You can discuss social norms, the social function of regulation of emotions. You might want to explore if there are double standards regarding gender. You can also cover taboos regarding emotions. You might want to discuss more in detail how many emotions we can describe: happiness, anger, being sad, etc. Try to collect as many as possible. Based on the images you might want to discuss how it is seen in your environment and in societies in general to express these emotions for regarding:</p> <ul style="list-style-type: none"> <li>• Age</li> <li>• Gender</li> <li>• Profession</li> <li>• Social and cultural background</li> </ul> <p>In the debrief it is important to explain that the reason why we do this activity in this way is to learn that social and cultural norms are so deeply embedded in our system, our personal thinking that we hardly recognize our own cultural prejudices. We tend to think what we think is 'normal' because we do not 'think' but 'feel' it. Our reactions are most probably emotional reactions although it is about cultural norms and values. This prevents us to accept the 'other' if its different from us. This prevents us to accept diversity. Diversity is something we can learn. Emotions are also culturally organized and disciplined.</p>





Another version of this activity can be to collect video fragments from films, theater plays to show how emotions can be expressed. Try to make a collection from all kinds of cultures and historical times. You can ask students (or adult participants) to bring images, videos so you make the exhibition together. You can facilitate a discussion on what is 'normal' what is 'beautiful', accepted or punished. You can discuss social norms, the social function of regulation of emotions.



This activity has been developed by Dora Djamila Mester @ ArsErotica Foundation & In Touch Amsterdam based on the Critical Incident methodology by Margalit Cohen Emerique's.



There is an inventory of emotions you might want to use



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For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you are moving at home in the area you choose the images. Accordingly, there is a strong emphasis on image selection: in this case, the goal was to sensitize sexual subcultures to diversity and to map our own boundaries. When no one is pictured in the room, the group comes in at the same time when the pictures are already on the wall. Task: 1. walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (if you ask the one that addresses you best, it runs the task to another - now the goal is to explore and deal with difficult situations, critical incidents) 2. take the picture and answer the following questions in order: 1. what is specific thing in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture)? 3. What beliefs are behind the feeling behind you? - the practice presupposes the knowledge of Margalit Cohen Emerique's Critical Incident methodology, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.



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# Tame your dragons — how to express emotions in a safe and powerful way

 <b>TIME</b>	-
 <b>No.</b>	-
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Depends on the specific activity</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To prepare and awaken our body and mind to express feelings in new ways</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>We offer here a set of smaller activities with tips and suggestions on how to prepare and awaken our mind and body to express feelings in new ways.</p> <p><b>Discovering your emotions</b></p> <ol style="list-style-type: none"> <li>1. On bands of paper, write down emotions and feelings (one word per paper). The words should be legible on the ground when you</li> </ol>



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are standing: don't hesitate to write them large enough and with a thick marker;

2. Be thorough: *angry, jealous, disgusted, sad, surprised, joyous, loving, cheerful, merry, serene, joyful, cheerful, relaxed, confident, content, in good mood, satisfied, calm, peaceful, optimistic, moved, in love, reassured, safe, delighted, fulfilled, amused, amazed, interested, inspired, curious, surprised, tired, hurt, upset, sad, disappointed, sorry, helpless, destitute, grieved, dissatisfied, tense, fragile, suspicious, confused, worried, anxious, disgusted, tired, detached, hurt, ashamed, bored, embarrassed, guilty, insecure, vulnerable, greedy, demanding, resentful, angry, resentful, agitated, irritated;*
3. Arrange all these emotions on the floor to create a walk-in space. Ask people to walk around and read them one by one. When an emotion resonates with them or they think they are experiencing it right now, they pause before the word. They close their eyes, try to feel it and focus on their physical sensations;
4. Then, they continue their walk. Finally, ask them to choose an emotion they are feeling now, as part of the workshop. They take this word, or several words, and share how they feel today.

### The map of feelings

1. Choose a series of images that represent an emotion or state of mind. For example, choose works by artists, landscape photographs, images representing weather conditions, etc. Choose high-resolution images. Print them in A4 format and display them in the room;
2. Suggest that people choose one that represents the state of mind in which they are facing the meeting and/or the emotions they are feeling. Each person takes the image with them. Stand in a circle. Take turns explaining why you chose that particular image;
3. When one person has finished sharing, they invite a new person to express themselves. It is possible to give feedback at the end of the meeting by asking the same question at the beginning.

### Sculpture of emotions

1. Ask group members to create a circle (include yourself in the group). Person "A" asks a question to the person across the circle, let's call him or her "B", about these emotions. *For example, "A: How did you feel on the ride over here?"*;
2. Person "B" answers. *For example, "B: I was excited to come to the workshop, but also a little anxious."* Person "A" (the one who asked

the question) must then create a fixed posture, a “sculpture” of the emotion of person “B”. The two people to the right and left of person “A” must complete this statue with other postures. The person “B” can come to model the statues. When “B” finds that the sculpture is representative of these emotions, the person claps her hands, and the statues can return to their place. It is then the turn of the person on the left to ask a question to the person in front of them about their emotions. And so on, until all the members of the group have passed.

### Monkey Business

1. Invite participants to play like children; we are going to be animals in the jungle, in the savanna, we are going to become noisy things in a city;
2. Walk freely in the room. Invite participants to walk first normally. “Walk slowly. Very slowly. A little faster. Faster, even faster. Run! Now again very very slowly. Walk like people in the morning on their way to work. Walk like teachers. Walk like doctors. Walk like politicians. Walk like a policeman and then as a popstar. walk like a very old granny. Walk like a 2-year-old child”;
3. Everyone gets a piece of folded paper with an animal name on it. You can make a male and female of the same sort of animal. Invite participants to walk like that animal on their paper. Try to get the essence of that animal deeply in your body. Just walk. Try to move more like that animal and give the voice of that animal. give some time for participants to arrive and enjoy their role. Now invite them to find their mates.

### My day — your day — me voice — you voice

1. Explore how feelings and emotions can be expressed with voice and gesture but without words;
2. Participants walk freely in the room. Stand in a circle. Invite them for a warming up physical exercise which involves the whole body: *begin to give voice while you put your hands on your different body parts. Try to use your voice as if your body was an instrument. Put your hands on the top of your head — on your neck — on your chest — on your stomach — on your belly — on your lower belly (pelvic area). (you may want to make this part lying on the floor). Experiment with lower, higher, harder, softer voices;*
3. Walk again freely in the room. Find a place where you feel comfortable. Find a comfortable position. You can stand, sit or lie on the floor. You can close your eyes. Answer these questions



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	<p>aloud: <i>What was your morning like? What is your best memory? What was your last holiday like? What is your voice when you ...;</i></p> <p>4. Make pairs. Close your eyes — your partner leads you with their voice:</p> <ul style="list-style-type: none"> <li>• 'I see you' — we work in pairs again; describe your partner, what you see;</li> <li>• 'How I feel' - pairs; describe what you feel in your body from top to toe;</li> <li>• Open-close with body parts; walk in the room, make a gesture only with your hand which means OPEN... make a gesture with your foot CLOSE.... and so on...</li> </ul> <p>5. Prepare small, folded papers with feelings. (<i>See list for emotions above</i>). Make a circle, put the paper in a basket in the middle. Someone stands in the middle and chooses one paper and expresses that emotion. Choose someone from the circle who has to do the same expression. They approach the first person, and slowly take the same gesture from her, so that they switch, she goes in the middle now, chooses another paper (feeling), this continues.</p>
  <b>DISCUSSIONS</b>	-
  <b>HINTS</b>	-
  <b>THIS ACTIVITY ONLINE</b>	-



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## THEORY

As children during our socialisation, we learn how we are allowed and not allowed to express our emotions. 'Boys don't cry', 'Good girls don't shout' - just to mention one stereotype.

We learn to organise and discipline our emotions from an early age even without knowing that we do that.

But that also means that we simply forget to express some feelings; we don't have proper ways anymore to express certain emotions and feelings. Because of our environment, we might think: it's not proper, not polite, irritating, scandalous or rather dangerous. But we do have feelings and we can practice learning new or old-new ways to express them safely and effectively. This can lead us closer to ourselves and healthy relationships, preventing us from unnecessary frustration, self-hate, avoidance.



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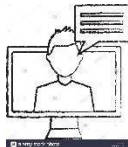

# Statues of Emotion

 <b>TIME</b>	20 – 30 min.
 <b>No.</b>	Minimum 6 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>This exercise will provide children and young people with a safe space to identify and explore 'emotions', to provide strategies to deal with difficult emotions and to identify means of support.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Ask participants to stand in a large circle facing outwards. The facilitator then calls out some of the emotions. On the count of three, everyone should turn in and make a statue of that particular emotion – e.g., happy, sad, angry, upset, calm, worried, proud, lonely etc. Let some members of the group unfreeze so that they can look at other people's statues: ask the group what individual characters/statues might be feeling and note any similarities/differences between the physical representations.</li> </ol>






 <b>DISCUSSIONS</b>	<p>When we are doing this exercise, think about <b>where</b> you feel that emotion. For example, some of us might feel nerves or anxiety in our tummies, but others may feel it in our hands and fingers; some of us might feel happiness in our faces where we are smiling, whilst other people might feel that in their whole body like a warm and fuzzy feeling. When you are creating your statue, think about how and where you experience that feeling and look out for how other people might be showing it – where are they holding the feeling? Does it look different to your version?</p>
 <b>HINTS</b>	<p><i>“We have just been putting ourselves in someone else’s shoes, imagining how someone else might be feeling and what it might feel like to be them. This is sometimes called empathy, which is about us understanding each other’s emotions. How do we know if our friend is upset? What facial expressions and gestures tell us that they are upset? Us seeing that and knowing that is empathy.”</i></p>
 <b>THIS ACTIVITY ONLINE</b>	<p>Not Applicable</p>
 <b>THEORY</b>	<p>Not Applicable</p>



# We are different yet all the same

 <b>TIME</b>	About 10- 15 minutes
 <b>No.</b>	Any size
 <b>MATERIALS</b>	No materials needed
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Similarities and differences</li> <li>• Group cohesion, vulnerability</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Divide the whole class into two groups. Line up the two groups about two meters apart, facing each others. Tell the participants that they need to step forward one step if the statement you read up load is true for them. And stay where they are if it does not apply to them. Once everybody has decided their place, have a look and step back to the line and decide about the next statement:</p> <ol style="list-style-type: none"> <li>1. I have been rejected by someone who I really fancied</li> <li>2. I have been in love more than once</li> <li>3. My parents have divorced</li> <li>4. It is difficult for me to talk about my real feelings</li> </ol>






	<p>5. Sometimes I blush</p> <p>6. It has happened that I went into an intimate situation without any will</p> <p>7. I have experienced a "this person might be the love of my life" feeling</p> <p>8. I have cried because of a relationship</p> <p>9. It has happened that I regretted to have sex with someone</p> <p>10. I have been dumped</p>
 DISCUSSIONS	<p>At the end of the exercise you can ask the participants how they felt.</p>
 HINTS	<p>Feel free to extend or change the list!</p>
 THIS ACTIVITY ONLINE	<p>No</p>
 THEORY	<p>Vulnerability, showing our weaknesses in front of others.</p>

# Calling emotions through colours and shapes



 <b>TIME</b>	60 minutes
 <b>No.</b>	Around 20
 <b>MATERIAL</b>	<ul style="list-style-type: none"> <li>- Coloured papers</li> <li>- Pens or pencils</li> <li>- Scissors</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Self-awareness</li> <li>• Connection with oneself</li> <li>• Emotional literacy</li> <li>• Open communication</li> <li>• Empathy</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ul style="list-style-type: none"> <li>- The activity takes place in different steps: the first step is called “<b>the roll-call of emotions</b>”. The facilitator asks participants to express their feelings at that moment. They are invited to rank a feeling with a number between 1 and 10. A lower number represents a negative emotion (e.g. hopelessness, distrust, fear), while a higher number represents a positive emotion (e.g. hope, optimism, confidence). At this stage, they don't need to give any explanation.</li> <li>- In the second stage, the facilitator gives each participant different coloured papers and asks them to <b>choose one colour</b> representing the previously associated emotion with the number. The facilitator also asks to cut the paper in a shape that also helps to represent the emotion or to draw the shape on the paper.</li> <li>- On the selected coloured paper, participants write an emotion they feel, why they feel it, and why they associate that colour with that emotion. <i>(Is not necessary to write the name on the paper)</i></li> </ul>

 <b>DISCUSSION</b>	<p>At the end of the exercise, the facilitator can ask Group to reflect on the activity by asking the group to consider:</p> <ul style="list-style-type: none"> <li>– What did I get from this activity?</li> <li>– Did I learn something more or new about myself?</li> <li>– Did listening to the others help me to reflect more about myself?</li> </ul>
 <b>THEORY</b>	<p>Often people don't express these feelings, which remain unexpressed or, even worst, people don't even realize they are stuck in a fog of negative feelings which prevent them to control their life and acting.</p> <p>Therefore, it is important to reflect on our own feelings and find "safe" ways to express them. The association with numbers, colours and shapes, helps people to do so more easily.</p>

# Feelings thermometer






 <b>TIME</b>	30 minutes
 <b>No.</b>	Unlimited
 <b>MATERIAL</b>	- Paper
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Recognize Emotions in Self and Others</li> <li>• Express a Range of Emotions</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Participants are asked to put the emotions provided in order (distributed on different slips of paper). They start with an emotion that is considered to be rather neutral and afterwards, through active and participatory collaboration, try to go up in intensity until they reach the emotion peak and then, conversely, go down to the lowest possible level.</p> <p>An example of a route taken by some pupils:</p> <ul style="list-style-type: none"> <li>- Tranquillity (neutral emotion);</li> <li>- Serenity, contentment, joy, happiness, euphoria (rising emotions);</li> <li>- Melancholy, nostalgia, boredom, sadness, unhappiness, desolation (decreasing emotions);</li> </ul> <p><b>*Activity advice</b></p> <p>In the case of a large number of participants, it is recommendable to work in sub-groups, in a way that each group assesses one of the four primary emotions (happiness, sadness, fear, anger), and then returns to the group to discuss the emotions together.</p>





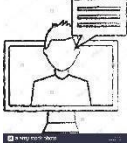

	<p>A further option is to let the sub-groups work in parallel, starting with the same neutral emotion, and then comparing the emotional gradations found by each group and also the order chosen.</p> <p>It is recommended to encourage creativity when ordering emotions, meaning there is not only one way to do it- linear and gradual -, instead, it will be decided according to the criteria chosen by the group, reflecting and motivating the choice.</p>
  <b>DISCUSSION</b>	<p>This activity facilitates the expression, also verbally, of the gradualness of certain emotions and encourages the discussion about the intensity of emotional states.</p> <p>At the end of the exercise, the facilitator can ask the group to reflect on the activity by asking the group to consider:</p> <ul style="list-style-type: none"> <li>– What did I get from this activity?</li> <li>– Did I learn something more or new about myself?</li> <li>– Did listening to the others help me to reflect more about myself?</li> </ul>
  <b>THEORY</b>	<p>The 'Plutchik flower' can be provided as a final reference.</p>



# Drama games

 <b>TIME</b>	At least 120 minutes (depends on the number of participants)
 <b>No.</b>	Adaptable for 10– 15 participants (better with less)
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Connect words and gestures with each emotion; learn to express feelings verbally and non-verbally</li> <li>• Understand ambiguous relational dynamics better (including power dynamics), learn self-reflection skills</li> <li>• Understand better how many ambiguous or contradictory feelings / emotions can be simultaneously present behind one single identity position in a relationship</li> </ul>
 <b>INSTRUCTION</b> <b>5 STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Invite participants to make small groups of 3 or 4. Invite them to choose one of the prepared situations that they are going to act out.</li> <li>2. Invite them to follow the story and to create specific characters (age, gender, social status, etc.). Make the story build up to a climax or crisis, but there is no need to find an end to the story.</li> <li>3. Invite the small groups to perform their situations and stop when they reach the climax.</li> <li>4. At this point, as facilitator, you step close to each of the characters asking “How do you feel?” (Naming the character, not the person.) You may want to put your hand</li> </ol>

	<p>on the shoulder of the character as you speak, thus expressing your support and presence. Important (!): you are asking the character, the participant in their role, and not about their personal feelings.</p> <ol style="list-style-type: none"> <li>After asking everyone on stage about their feelings, invite the audience to say anything that they would like to add on how they think the characters might feel in that situation. If someone raises their hand, invite them to come to the “stage”, put their hand on the shoulder of the character and say out loud how the characters feels.</li> <li>After gathering all kinds of feelings, invite participants if they want to come on stage to take over some of the roles and try out another scenario for the same story.</li> <li>You can repeat the story many times (depending on how much time and suggestions you have). As facilitator, you can briefly frame the changes you see on stage.</li> <li>You can end by naming the path you have journeyed on together, and by thanking the actors and audience.</li> </ol>
 <b>DISCUSSIONS</b>	<p>Debriefing is important: help participants to understand what happened. How many emotions did we recognize? You can talk about emotional communication. You can explore and reflect on our roles in a relationship, and on social expectations regarding our roles. Discuss power dynamics with special regard to different power positions (power over someone, power within, power with). You can discuss how rejection feels, what they have learnt from this activity.</p>
 <b>HINTS</b>	<p>To do this exercise we need an intimate and safe group. The physical space is also important. If possible, we may want to do this exercise in the same room that we worked in together on previous days (with Safety rules, Yes and No, etc.). This may become a very sensitive exercise. It is important to feel the boundaries – facilitators have to hold the space – to let participants to express emotions, but help them to turn it into empowerment. You may want to continue with the exercise until it you feel the situation has evolved.</p> <p>It might also help if you prepare your participants for theatre and acting with small theatre intro activities.</p> <p>Use your imagination and feed the participants skills to act situations in a metaphorical way if they want to. That helps people feel safe when acting.</p> <p>Encourage participants to use humour as a tool on stage!</p> <p><b>EXAMPLES</b></p>

	<p>A couple of examples for the situations you want to give to your participants:</p> <p>“You are at home with your partner. Your partner wants to have sex with you. You are tired. You try to communicate that you don’t want to have sex. Your partner feels hurt and rejected. ....”</p> <p>“You are at home when your partner comes home and says that the two of you will have to break up. Your partner is in love with someone else from a different gender than yours. You feel hurt and rejected. ....”</p> <p>“You are with your partner at a dance club. Your partner is dancing with someone but you have your partner’s tele- phone. You accidentally see that a stranger has sent a naked photo to your partner’s phone. You are upset and you begin to argue with your partner. ....”</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>Not applicable.</p>
 <p>THEORY</p>	<p>Boal, A. (1992) Games for Actors and Non-Actors. Routledge: London.</p> <p>Boal, A. (1995) The Rainbow of Desire: The Boal Method of Theatre and Therapy. Routledge: London.</p>



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# Conflict Countdown

 TIME	20 – 30 min.
 No.	Minimum 6 participants
 MATERIALS	<ul style="list-style-type: none"> <li>Space</li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>This exercise explores anger and the risk of this escalating to physical violence; being able to identify when someone is behaving in a way that we do not like; as well as the impact that our body language and/or facial expressions might have on someone else. The more we can be attuned to these feelings and actions, and recognise them in ourselves and others, the more likely it is that we will be able to communicate and interact with others in a positive way.</li> </ul>
 INSTRUCTIONS STEP BY STEP	<p>1. Facilitators count from 1-10 consecutively (alternating with each number). As the number increases so should the level of frustration/anger, as in an argument or disagreement (e.g., “1” is spoken in a calm and measured voice vs. “10” being shouted, with clenched fists, shoulders raised, jaw tensed etc.). Ask pupils to watch this interaction and think about what is happening.</p>

2. Once they (correctly) identify that it looked like two people having an argument, you can ask the following questions to explore this further:

- How did you know we were having an argument?
- What did you notice about how we were communicating with each other?
- What do you think would have happened if we had kept counting to 20? 50? 100?

Non-verbal communication should also be explored:

- What else made you think that we were having an argument?
- What did you notice about our posture, eye contact, body language or how we moved?
- How do these things affect the way people respond to us?
- Is this the best way to communicate? At which level would you rather be spoken to?

3. Link this to communication and how, if someone raises their voice/becomes aggressive, it often causes the other person to mirror or escalate that aggression.

4. Ask pupils to think about different ways people speak, listen and respond to each other:





- What does 'listening' look like?
- How does it make you feel when someone isn't listening to you?

To break up the discussion you can ask for volunteers to perform their own versions of this exercise.

5. It can be useful to note the varying speeds at which anger builds in different people, and the different ways in which people can express this emotion. Is anger always obvious? Can we always tell if someone is angry with us, or someone else?

To finish the activity, ask one pair to count backwards from 10 – 1,



	gradually reducing the levels of anger and aggression as the numbers decrease.
 DISCUSSIONS	Ask pupils how they felt their emotions, how different ways of verbalizing it affected their feelings.
 HINTS	<p>If there is time, you can ask pupils to experiment with different tactics:</p> <ul style="list-style-type: none"> <li>- Try a version with no shouting or raised voices – does this change the mood at all?</li> <li>- Take away any verbal communication – what does the interaction look/feel like with just movement?</li> <li>- Replace numbers with the words “Yes” and “No”. How does this change the dynamic of the relationship?</li> </ul>
 THIS ACTIVITY ONLINE	Not Applicable
 THEORY	Not Applicable

## 4. CONSENT AND BOUNDARIES

All young people should know the importance of respecting limits and boundaries of themselves and others to build healthy relationships. However, the messages that very often pass, especially through social media, can "confuse" young people and make them unsure about how to set their own limits in everyday situations. It is therefore necessary to talk about it, at any age, not only to help recognize and prevent discrimination, violence and abuse, but also to try to have positive and pleasant experiences.

**We devoted a chapter to the topic of understanding and expressing consent and the importance of establishing emotional and physical-sexual boundaries as a form of promoting emotional well-being and preventing gender-based violence.**

### WHY?

Often young people recognize and know the definition of consent, but too often have a very limited idea of what consent is, or take it "for granted." In contrast, a topic like consent should be explored in the context of learning in general, not limiting it exclusively to sexual activity.






That is why we focus not only on the "why" but also on the "how" when we talk about consent: how we feel, how our bodies react, what kind of thoughts we have, and how we communicate with and without words. Learning consent does not necessarily require abstract thinking. Through practice and a "learning by doing" approach, young people can understand, for example, the boundaries between private and public with respect to behavior or their own bodies. We can teach youth that setting boundaries is good for them and for the people around them. At the same time, we can guide adults and youth to recognize situations in which boundaries are violated and consent is broken, generating violent or abusive episodes.



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# Reverse Brainstorming on Consent

 <b>TIME</b>	25 minutes
 <b>No.</b>	6 to 16 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Post-its and pen for each participant;</li> <li>• Flipchart paper and markers;</li> <li>• Tape or removable putty to stick flipchart papers on the wall.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To explore the concept of consent in a collaborative way</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Print a definition of consent. Here is an example from scarleteen.com for sexual consent: <i>"SEXUAL CONSENT IS an active, mutual process of willingly and freely deciding and negotiating sex of any kind with someone else. It's also a shared responsibility for everyone who wants to engage in any kind of sexual interaction with someone. When there is a question or invitation about sex of any kind, consent has only been mutually given or affirmed when the answer, on everyone's part, has been a clear and enthusiastic yes."</i>;</li> <li>2. However, depending on the group and your workshop, you may want a broader definition of consent, not limited to sexual consent;</li> </ol>

3. Define consent in one or two sentences to ensure an understanding of what the word means;
4. Invite participants to finish the sentence “*sexual consent is not...*”, writing their answers individually on Post-it papers with one answer per Post-it;
5. Collect the Post-its and stick them on the flipchart, or transcribe them if they are not easy to read;
6. Create a consensual definition together or distribute the printed definition, read and check if it feels complete, or if participants need to develop it further;
7. Example of reverse brainstorming on consent. Sexual consent is not about:
  - › *Not agreeing / refusing;*
  - › *Hesitating, doubting;*
  - › *Not saying anything;*
  - › *A negotiation;*
  - › *Being focused on one’s desire;*
  - › *Misunderstanding;*
  - › *Not listening to one’s limits and/or the limits of others;*
  - › *A space without words;*
  - › *Something “not sexy”;*
  - › *An agreement given in a cold and/or distrustful way;*
  - › *Something taken for granted when you are in a relationship / marriage;*
  - › *Something definitive: it is not because we said “yes” once that we will say “yes” the next day;*
  - › *Automatic: it is not because we said “yes” to a sexual practice that we will say “yes” to other sexual practices;*
  - › *A yes to everything and all the time;*
  - › *A situation in which partners are not free to express themselves or to give their opinion freely;*
  - › *An agreement that is given when one is not in a position to do so: for example, when a person is under the influence of alcohol or drugs;*
  - › *An agreement between an adult and a person under the age of 15.*

Source: GARCES, collectif féministe (women’s rights group)  
<https://collectiffeministe.wordpress.com/2013/09/05/ consentement-et-sexualite-compte-rendu-de-latelier/>



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 <b>DISCUSSIONS</b>	<p>You can discuss to what extent consent is only relevant in sexual behaviour: maybe it could be just as relevant in other areas of life? What makes it so special in sexuality?</p>
 <b>HINTS</b>	<p>Depending on the group, consent may be a concept that they are more or less familiar with. If you work with a group of younger / less experienced participants, we recommend the “duos of consent” activities to anchor this discussion in specific lived experiences.</p>
 <b>THIS ACTIVITY ONLINE</b>	<ul style="list-style-type: none"> <li>• To conduct the activity online, we suggest working on Jamboard. To prepare, embed the words “<i>Consent is not...</i>” in the centre of a Jamboard slide;</li> <li>• Share the Jamboard with participants, making sure that it is shared with the authorization to edit. This way, each participant can access the Jamboard slide and modify it;</li> <li>• The only difference with respect to the offline version is that here, participants write their answer on Jamboard Post-its;</li> <li>• When everybody is done, you can group the post-its together and read them out loud together.</li> </ul>
 <b>THEORY</b>	<p>What is reverse brainstorming? It just means taking a problem upside down to find a solution right-side up. You can use this activity to start a session on consent. It will allow you to define the term while creating a common definition of the concept of “consent”. Everyone will be able to reflect on the term and make it their own. Happy reverse thinking.</p> <p>Check out Heather Corinna’s “Driver’s Ed for the Sexual Superhighway: Navigating Consent”  <a href="https://www.scarleteen.com/article/abuse_assault/drivers_ed_for_the_sexual_superhighwaynavigating_consent">https://www.scarleteen.com/article/abuse_assault/drivers_ed_for_the_sexual_superhighwaynavigating_consent</a></p>

Film: Tea and consent

(<https://www.youtube.com/watch?v=oQbei5JGiT8>)

<https://amandapalmer.net/theartofasking/>

<https://www.youtube.com/watch?v=Awnjw36mNEs>

<https://www.youtube.com/watch?v=oQbei5JGiT8>

[https://www.youtube.com/watch?v=S-50iVx\\_yxU](https://www.youtube.com/watch?v=S-50iVx_yxU)

<https://teachingsexualhealth.ca/teachers/resource/comprendre-le-consentement/>

<https://everydayfeminism.com/2015/06/how-society-treats-consent>



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# Boundaries



1.  
TIME

45 minutes



No.

Maximum of 25 participants



MATERIALS

- Space



OBJECTIVES

- To acquire awareness of personal boundaries and of the concept of comfort zone;
- To understand how the perception of what is personal, our body and sexuality can be very different from one person to the other;
- To learn that people's reactions to the invasion of personal boundaries are unique.



INSTRUCTIONS  
STEP BY STEP

2. Ask the students to stand up and form pairs;
3. Now go around the room, assigning numbers 1 and 2 in each pair and fixing the distance between the two people, so that they are initially at arm's length from each other;
4. Inform them that you will read instructions to them, and they will need to follow them;



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5. The first instructions to them will be: "Face each other. Now number 1 get one step closer to number 2";
6. Now explain that they may feel uncomfortable when following some of the instructions you will give. If at any time either the person doing the action or the person receiving the action feels uncomfortable, they cannot follow the instruction, or they can communicate their unease to the other person in the couple through gestures. Nobody is allowed to speak;
7. Read out loud the following instructions, one by one, allowing some time each to perform:
  - Number 1 and number 2, look into each other's eyes and hold each other's look during the whole exercise if you can;
  - Number 1, put your hand on number 2's shoulder. [provide some time]. Now release;
  - Number 2, put your hand on number 1's shoulder. [provide some time]. Now release;
  - Number 1, with your hand, feel the face of number 2, explore the shapes of their face. Stop;
  - Reverse instruction for number 2;
  - Number 1, get one step closer to number 2. [Allow some seconds]. Now get one step back;
  - Reverse instruction for number 2;
  - Number 1, use your hands to go about the silhouette of number 2, from head to toe, slowly;
  - Reverse instruction for number 2;
  - Number 1, go around to the back of number 2, and give them a massage on their shoulders and back;
  - Reverse instruction for number 2;
  - Number 1, caress the hair of number 2;
  - Reverse instruction for number 2;
  - Number 1, take the hand of number 2 in your hands. Feel every inch of their hand, from the wrist to the nails, and back;
  - Reverse instruction for number 2;
  - Number 1, hug number 2;
  - Break the pairs.
8. You may repeat the exercise after mixing the pairs or go straight to the discussion;
9. Ask all students to come into a circle. They may sit down still in a circle if they prefer.




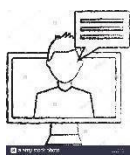

## DISCUSSIONS

### Discussion points:






- How did number 1s feel?
- How did number 2s feel?
- What was the most difficult instruction to follow?
- Did they not follow some of the instructions? Why do they think it was harder to follow some instructions rather than others?
- [If you did a second round of instructions after changing the pairs] How was it different, if it was, when your partner changed? Why do you think it was different? (because of different/same sex, different/same culture, different sensibility/understanding of personal space and boundaries?)
- [If you didn't do a second round of instructions] Do you think it would be different with different people? How would the exercise feel different if you were asked to do it with a person of the same sex as yours? Different sex than yours? Different culture than yours? Explain.



Now explain that the purpose of this activity was to explore individual comfort zones and understanding own boundaries as well as those of others. What each individual deems as ok for themselves, may not be ok for someone else, and may put them in discomfort.

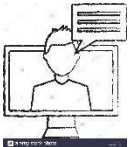

- Did anyone try and understand, during the exercise, if the other person was at ease with what they were doing? How was this communicated? If you did not perceive any specific response, does that necessarily mean that all you did was ok with that person?
- Point out that making the effort to understand if the person we are interacting with accepts and is at ease with what we do is very important, and that this is about getting consent. However, different people have different ways to 1. React to what they receive and the actions of others; 2. Give consent, or even not give consent if they feel they are not able to, or if they feel that there is an imbalance of power between themselves and the other person, which may cause the inability to react and to say/do something to communicate that they are not at ease.
- You can refer to the training content about consent, sexual harassment and sexual violence.

	<p><b>Wrap up.</b> Ask the participants about their experience from this activity and what new they learn as well as if there is something that impressed them.</p> <p><b>Personal debriefing.</b> Asking how the experience was for the individual (what was best/ worst? How is the process of coming back to the present reality?). Aims at integrating the experience into their life, understand and place their emotions in the right place, remember what they learned and bring a sense of closure.</p>
 <b>HINTS</b>	-
 <b>THIS ACTIVITY ONLINE</b>	-
 <b>THEORY</b>	<p>Source: <a href="#">CONVEY - PILOT PROGRAMME: WORKSHOPS FOR YOUNG PEOPLE</a></p>






# ART OF ASKING – NEGOTIATING CONSENT

 TIME	30 minutes
 No.	Adaptable for any number of participants
 MATERIALS	Two sheets of pre-printed paper per pair: one with a list of sexuality / intimacy related requests / invitations (see example below) and another one with a list of answers.
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Learn how to say “no” in many ways, or how to give personal answers in a comfortable way</li> <li>• Experiment with boundaries, address taboos</li> </ul> <p>Give participants the chance to experiment how to verbalize sexuality in different ways</p>
 INSTRUCTIONS STEP BY STEP	<ol style="list-style-type: none"> <li>1. Invite participants to form pairs. Each pair gets the pre-printed lists questions and answers. One person gets the questions, while the other gets the answers. They are not allowed to look at each other's paper. Invite them to work in the following way:</li> <li>2. Instructions for person A: “Please read these questions one by one to your partner and wait for their answer. If you don't feel comfortable reading any of the questions, just skip that one and go to the next one.”</li> <li>3. Instructions for person B: “You can read any of the answers from the given answers or you can make up your own answer. Feel free to experiment! You can choose any of the answers. The aim of the exercise is to play, to practice how it would feel to give all kinds of answers.”</li> <li>4. Give an indication to pairs when it is time to switch roles: the one who was asking gets the paper with the answers and vice versa.</li> </ol>



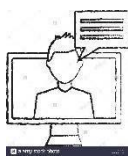
	<p>5. When pairs are finished asking and answering all the questions, come back to plenary and invite participants to share their experiences and feelings. Did the answers lead to actions or not? Why? Ask them if they found the exercise useful and in what way (or not, and why).</p>
  <p>DISCUSSIONS</p>	<p>To debrief, you can explain how important it is to learn and practice verbal communication about sexuality / intimacy related topics in a way that can later be useful in intimate moments. Our aim is here to learn different ways of giving consent or expressing “yes” and “no”. Participants also learn how it feels to talk about topics that they may feel embarrassed about.</p>
  <p>HINTS</p>	<p><b>SENTENCES ABOUT CONSENT</b></p> <p>Please read these questions one by one to your partner and wait for their answer. After six questions switch roles. You don't need to talk, <u>only read the questions and answers out loud from your paper</u> to each other. Do not show your paper to your partner. (If you don't feel comfortable asking one of the questions, skip it and read the next one.)</p> <ol style="list-style-type: none"> <li>1. Can I kiss you?</li> <li>2. I want you!</li> <li>3. Can I tie you up?</li> <li>4. Can you go down on me?</li> <li>5. I want you to lick me.</li> <li>6. Can I finger you in a public space?</li> <li>7. Can we try/do anal sex?</li> <li>8. Can you add a finger?</li> <li>9. Can we do role playing?</li> <li>10. Do you mind if I touch myself right now?</li> <li>11. Can I lick your toes?</li> <li>12. Can you give me a hand job?</li> </ol> <p><b>Answers. You can choose one answer to the question you get from your partner. You can also make your own versions.</b></p> <ol style="list-style-type: none"> <li>1. Yes, of course. I'm in!</li> <li>2. Please do!</li> <li>3. Wow! Great! I'd love to!</li> <li>4. Yes, of course. But we shall agree on a safe word?</li> </ol>

	<p>5. OK, but honestly, I've never tried it before, so I might want to quit if I don't like it.</p> <p>6. Hmm, I don't know. What if we start and then stop if it doesn't work...</p> <p>7. No, I don't want to.</p> <p>8. Sorry, not now. Maybe another time / later...</p> <p>9. What? How dare you?</p> <p>10. Hmm. Let's have a drink! (instead) (or to start with)</p> <p>11. Well, it depends. Do you want to give or receive?</p> <p>12. What do you mean?</p> <p>13. Now? Here? Should we go to my place?</p> <p>14. Sure. But do you mind if I start?</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>You can make the activity online asking participants to work in pairs in breakout rooms, and share what they have learned when they come back to plenary.</p>
 <p>THEORY</p>	<p>—</p>

# The interview on a radio

 <b>TIME</b>	30 minutes
 <b>No.</b>	Maximum of 25 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• A4 papers;</li> <li>• Coloured pencils, markers;</li> <li>• Blackboard, flip chart.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To explore gender stereotypes;</li> <li>• To start to talk about consent;</li> <li>• To reflect on behaviour patterns in a relationship.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Print the story below before the workshop. You need one paper for every 3 participants;</li> <li>2. Distribute and read the following text in the big group.</li> </ol> <p><b>The story on the radio.</b></p> <p><i>“An 18-year-old boy and girl who had spent Sunday afternoon together were interviewed on the radio.</i></p> <p><i>Did he kiss you?</i></p> <p><i>Were you okay?</i></p> <p><i>Did you want it?</i></p> <p><i>“When he got closer — said the girl — I was a bit restless, I would have preferred to be able to remain good friends as we were before.</i></p>



	<p><i>But I didn't want to look like a loser, and I said to myself: if I don't satisfy him, what will he think of me? "</i></p> <p><i>And the boy: "We had been together for almost two hours. I was wondering what she expected of me, and I really didn't want to look awkward. So, I kissed her; she kissed me back, as if she expected it. "</i></p> <ol style="list-style-type: none"> <li>3. Divide the big group into small groups of 5-6 people, possibly at least one mixed, one with only boys and one with only girls;</li> <li>4. All group, must express an opinion on: <ul style="list-style-type: none"> <li>› Behaviour of the girl;</li> <li>› Behaviour of the boy;</li> <li>› Develop a story ending in, at most, eight lines.</li> </ul> </li> <li>5. Reading of the papers and summary on the blackboard / flip chart / online document.</li> </ol>
 <p>DISCUSSIONS</p>	<p>During the discussion you can focus on:</p> <ul style="list-style-type: none"> <li>• Gender stereotypes: <i>How should a girl behave? How should a boy behave?</i></li> <li>• The consent: <i>How could the girl say "no thanks"?</i></li> <li>• Take 5-10 minutes to share your feelings about the activity. You can ask the following questions: <ul style="list-style-type: none"> <li>› <i>How did you feel during the activity?</i></li> <li>› <i>Have you ever found yourself in a situation like this?</i></li> </ul> </li> <li>• Don't force participants to share their experiences if they don't want to.</li> </ul>
 <p>HINTS</p>	<p>-</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>-</p>



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 <p>THEORY</p>	<p>Have you ever found yourself in a situation where you didn't want to kiss or be caressed but didn't know how to say "no"? Or have you ever found yourself in a situation where you felt almost obliged to do something sexual in order not to look stupid or not to make a bad impression?</p> <p>This short exercise tells of a similar situation; try to think about how to make or make young people find good alternatives.</p>

# Reciprocity and non-reciprocity — learning to communicate what the body tells

## EXPERIENCING RECIPROCITY AND REJECTION THROUGH THE BODY

 <b>TIME</b>	10 minutes
 <b>No.</b>	6 to 16 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>A room large enough to allow participants to move around</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To experience reciprocity and rejection through the body</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Begin this sequence with quick body activities so that participants feel more comfortable. They will be more connected to their bodies and more aware of their physical sensations for the rest of the activities;</li> </ol>

2. Invite participants to walk, to explore the space — wherever it is empty, but also where it is crowded. Ask them to change direction every three steps. Then, forget about this instruction while trying to change direction regularly;
3. Have people say hello to each other with a body part. Give the following instructions: “When you pass by a new person, stop for two seconds and say ‘hello’ with your hand. Then continue walking. Then invite them to greet each other with other body parts: “now, with your feet”, “with your pinky fingers”, “with your back”, etc. Participants should never speak. Suggest that they make signs if they do not wish to touch each other;
4. Once different parts of the body have been explored, ask them to stop for a moment and close their eyes. Invite participants to breathe: breathe in and out together several times. Ask them to focus on their physical sensations and emotions;
5. Invite participants to resume walking. After a few moments, they should “do a high-five”. Ask them to observe each other and adjust so that they are evenly distributed in the space. Then they resume walking;
6. As they walk, tell them to observe each other. When one person stops, everyone must stop. When one person starts walking again, the whole group starts walking again;
7. Invite people to walk and occupy the empty spaces in the room. Then, suggest that they walk to where the space is most crowded. Ask participants to never stop walking;
8. Tell participants to stop for two seconds when they cross paths with someone and look them in the eye before starting to walk again. Then they repeat the experience several times with new participants. If the activity makes the participants uncomfortable, they can look at the tip of their nose or the shoulder of their partner. Repeat the experiment, this time stopping for 30 seconds. For a more daring approach, suggest 1 minute;
9. Then invite participants to pause and close their eyes. Ask them to breathe: inhale and exhale together several times. Then, they focus on their physical sensations and emotions: how did they feel when their peers looked at them?;
10. Now explain to participants that you will be doing a series of body activities to explore feelings of reciprocity and rejection. Ask them to focus on their physical emotions and sensations.

### Activity 1

1. Invite participants to walk through the space;
2. Ask each person to choose one to be “person A” and one person to be “person B”, without them noticing they were chosen;
3. Then ask them to stand at equal distances from A and B while they are still walking.

### Activity 2

Invite participants to resume walking;

Suggest that they each choose a person without pointing them out;

Invite participants to follow that person. They must “tune in” to that person. They should mime or incorporate the person’s rhythm, gestures and movements;

They should stand 5 meters away from the person. They then move to 4 meters, 3 meters, 2 meters, 1 meter and finally 50 centimeters;

Ask the participants to stop. Ask them to look around and see if they were also chosen by this person;

Then ask them to close their eyes and observe their emotions and sensations.

### Activity 3

Invite participants to walk again around the space;

They should form pairs without talking or signaling to each other. They should walk together for a few moments;

Ask them to pause, close their eyes and take time to observe the body sensations and emotions that have arisen from these last interactions;

Finally, invite them to open their eyes and resume their individual walk;





Then, they repeat the experience with several people.

### Activity 4

Invite participants to pair up without talking and without making eye contact;

Then they walk in pairs for a few moments;

Ask them to pause, close their eyes and take time to observe the body sensations and emotions that have arisen from these last interactions.

 <p>DISCUSSIONS</p>	<p>Gather as in a plenary meeting, debrief the activities. Recap the last 5 activities and ask participants questions.</p> <p>First, compile a list of emotions:</p> <ul style="list-style-type: none"> <li>› When did you feel positive emotions?</li> <li>› When did you feel negative emotions?</li> <li>› How did you feel when you were not chosen by the person you wanted to pair with?</li> </ul> <p>Then, collect opinions:</p> <ul style="list-style-type: none"> <li>› Which activity was the most difficult for you?</li> <li>› Which activity was the easiest?</li> </ul>
 <p>HINTS</p>	<p>-</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>-</p>
 <p>THEORY</p>	<p>How to react if consent has not been given? Refusal can create sexual frustration, a feeling of rejection... It can be a bad experience sometimes. For a healthy and fulfilling sexuality it is necessary to understand and accept it if our partner refuses intercourse or a sexual act. Accepting the refusal does not only mean stopping the physical attempt, but also stopping the words, the actions, putting any kind of pressure that might make the refuser feel guilty. There are different ways to show understanding. We suggest two activities to explore issues of reciprocity and the feeling of rejection in relationships: one through the body, and one through words.</p>



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## REACTING VERBALLY TO REJECTION

 <b>TIME</b>	10 minutes
 <b>No.</b>	6 to 16 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Each participant must have two sheets: one sheet with refusal sentences and one sheet with reactions to the refusals;</li> <li>Plan for a sufficiently large space.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To react verbally to rejection</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Prepare the “Refusal” and “Reaction to Refusal” phrases (see annex) that you will distribute to participants. Adapt them to your audience;</p> <p>Ask participants to pair up;</p> <p>Ask participants to face each other and choose who will be person “A” and who will be person “B”;</p> <p>Distribute the “Refusal Phrases” sheet to person “A” and the “Reactions to Refusal” sheet to person “B”;</p> <p>“A” reads a refusal sentence to “B”. They wait for “B”’s response;</p> <p>“B” reacts to “A”’s response. They can improvise and complete the answers if needed. After 5 questions, “A” and “B” exchange sheets and switch roles;</p> <p>Gather the group back together and allow 5-10 minutes for participants to share their thoughts.</p>



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 <b>DISCUSSIONS</b>	
 <b>HINTS</b>	
 <b>THIS ACTIVITY ONLINE</b>	
 <b>THEORY</b>	<p>How to react if consent has not been given? Refusal can create sexual frustration, a feeling of rejection... It can be a bad experience sometimes. For a healthy and fulfilling sexuality it is necessary to understand and accept it if our partner refuses intercourse or a sexual act. Accepting the refusal does not only mean stopping the physical attempt, but also stopping the words, the actions, putting any kind of pressure that might make the refuser feel guilty. There are different ways to show understanding. We suggest two activities to explore issues of reciprocity and the feeling of rejection in relationships: one through the body, and one through words.</p>

## ANNEX

Read these refusal phrases, one by one, to your pair.

Wait for their response. After 5 sentences, switch roles. You don't need to discuss further, just read the sentences and answers one after the other. Do not show your pair your sheet.

### Phrases to say no (refusal)

(You can skip the sentences you don't want to read).

- » No, I am scared.
- » No, I don't want to.
- » I don't want to right now. Maybe later...
- » I don't feel ready yet.
- » Stop!
- » I like being with you, but right now I'd like to be alone. See you in an hour?
- » I love you, but I don't want to do this.
- » I'd like to stop everything.
- » Do you feel comfortable? Because I don't feel very comfortable...
- » I find it quite unpleasant; I don't want to.
- » I used to feel like doing it, but not anymore.
- » No, I need to be alone now.
- » I don't like doing it like this. Let's try something else?
- » It hurts me / I don't feel like it anymore, let's stop.

### Phrases to respond to refusal (reaction to refusal).

Choose one of the sentences below to respond to your partner's refusal. You can improvise and make up new answers. After interactions, switch roles. Do not show your partner your sheet.






- » Alright, I understand. Do you want to do something else?
- » Well, the most important thing is that you feel good.
- » No worries, let me know when you're ready. I'll let you take your time.
- » Got it. Thanks for letting me know.
- » For real? I didn't know that. I hope I didn't hurt your feelings?
- » It makes me feel better to hear it from you.
- » Great, don't hesitate to tell me if there's anything else.
- » It makes me sad but I totally understand. Thank you.
- » Okay. Is this a final decision? If so, I won't insist.
- » I understand. Did I do something that made you feel uncomfortable or unhappy?
- » Please tell me. I find it sexy when someone tells me what they like and what they don't like about sex.
- » Thank you. I prefer to put it off if someone is uncomfortable. Sex is really fun when both of us want it to be: that's the best part.
- » It's about doing something together that comes from both of us and is for both of us, and not just about my wishes and needs. It's really important to me that you are honest, so thank you!
- » Thank you for your honesty. Sex should always be about pleasure and desire, not guilt and obligation!



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# Say Yes, Say No

 <b>TIME</b>	45 minutes
 <b>No.</b>	6 to 15 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>A room wide enough to allow movement</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To help gain awareness about our emotions concerning different behaviours;</li> <li>To build confidence in expressing whether we wish to say yes or no — verbally and non-verbally.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>For the “boundary” exercises, create a list of instructions that you can read for participants, including items such as: <ul style="list-style-type: none"> <li>› Shake hand;</li> <li>› Kiss and the cheek;</li> <li>› Give a hug;</li> <li>› Caress the cheek;</li> <li>› Kiss the shoulder;</li> <li>› Kiss the neck;</li> <li>› Touch the nose;</li> <li>› Put your weight on the other;</li> <li>› Smell the neck;</li> <li>› Touch the bottom;</li> <li>› Touch the breast.</li> </ul> </li> </ol>

2. Begin this sequence with small body activities so that participants feel more comfortable. They will be more connected to their bodies and more aware of their physical sensations for the rest of the activities;
3. Invite participants to walk slowly;
4. Give these instructions to participants: *"Start walking around the room at a slow pace... Welcome your thoughts and let them go... Welcome your physical, mental, emotional feelings... Whether they are pleasant or unpleasant... Welcome them as they are and let them go... Become aware of your posture, your movements, your spine... Feel the weight of your feet on the ground... Pay attention to your breathing, your breath... Is it slow or fast? Feel your body breathing, the movements of the body breathing... During your walk, be curious, explore all the corners, go to places you have never been before, explore the boundaries... Try different styles of walking, slower and faster... See what seems to be most comfortable for you at this moment."*;
5. As participants walk, suggest that they stop for two seconds when they cross someone and look them in the eye, before starting to walk again. They repeat the experience several times with new participants. If the activity makes participants uncomfortable, they can look at the tip of their nose or the shoulder of the other person;
6. Then invite participants to pause for a moment and close their eyes. Ask them to breathe in and out: inhale and exhale together several times. Then, they focus on their physical sensations and emotions, before resuming their walk;
7. Then, ask people to say hello to each other with a body part. Give the following instructions: *"When you pass by a new person, stop for two seconds and say 'hello' with your hand. Then continue walking. After several interactions, invite them to greet each other with other body parts: 'with your feet', 'with your pinky fingers', 'with your back', etc. Participants should not speak. Suggest that they make signs if they do not wish to touch each other;*
8. Once different parts of the body have been explored, ask them to stop for a moment and close their eyes. Invite participants to breathe in and out together several times. Ask them to focus on their physical sensations and emotions;
9. Then ask participants to resume their walk. *Tell them to wake up one body part at a time as they continue to walk. Ask them to wake up their heads... their shoulders... their arms... their wrists... their knees... their cheeks... their faces... ;*
10. Then, suggest that they wake up their vocal chords and their diaphragm by making different noises:
  - › Mime a locomotive: tch tch tch tch tch;
  - › Put out a candle with a short breath;

- › Chasing a cat: psssttt!
  - › Saying “shush” several times in a row: shush shush shush shush;
  - › Laugh: Ah ah ah ah ah;
  - › Mime the panting of a little dog;
11. Tell people to resume their walk normally in the room. Ask them to think of a simple gesture they did that morning. While they are still walking, they should now mime this gesture, without stopping their walks. Invite them to enjoy, to have fun with this gesture: they can exaggerate the movement or make it as minimal as possible. Participants can then add a sound. Then they can imitate the gestures of other people. To conclude, try to have everyone do the same gesture together;
12. Ask people to work in pairs, one is the actor, the other a mirror. Place the two participants across from each other. The actor can do anything, the mirror imitates them. Then there is a change of roles without breaking the rhythm. Give some instructions for the miming (with a new partner each time):
- › You are doing your morning rituals;
  - › You are out in space;
  - › You are on the beach;
  - › You are at a party with your friends.

## YES and NO / 6 min

- Divide the group into two. One group will have to always say 'YES' and the other will always say 'NO'. First invite people to just 'greet' each other with the words YES and NO, then ask them to communicate in particular with people of the other group. Encourage them to walk at a good tempo, using other words is not allowed. After three minutes switch groups.

## YES and NO in pairs / 4 min

- Invite participants to pair up. Person “A” should repeat only the word “Yes”. Person “B” will say only the word “No”. “A” and “B” should play together and say these words in a dramatic way. Allow participants to experiment for two minutes and then reverse the roles. After these two minutes, ask them to change roles.


### Experimenting with YES & NO through verbal communication / 5 min

- Ask participants to pair up. Designate one person “A” and one person “B”. People in pairs face one another (A faces B);
- Read an instruction from your list, such as “Shake hands”;
- After each instruction, first “A” should decide if they want to shake hands with “B”. If the answer is “YES”, they ask “B”: “Can I shake your hand?”. If not, they remain silent;
- If “A” asked “B”, then it is B’s turn to decide if they also consent to “shaking hands”, and they say either yes or no;
- If “B” answers “yes”, “A” and “B” have the proposed interaction (here, they shake hands);
- Read the full list of instructions;
- When you read all the items, ask A and B to change roles;


### **Experimenting with YES & NO through non-verbal communication / 20 to 25 minutes**

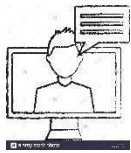
- Invite participants to find a new person to pair up with and to choose who will play “A” and who will play “B”;
- “A” should now try to make physical contact with “B”, without talking. “B” must make it clear, non-verbally, whether they agree with this physical contact or not. “A” must pay attention and adjust. Check if participants really understood these instructions, it is probably useful if you illustrate the activity with a co-facilitator or one of the participants;
- Allow two minutes for participants to explore this non-verbal mode of communication;
- Invert the roles for two more minutes;
- Once the activity is complete, ask each participant to take a sheet of paper and create two columns. In the left-hand column, they note the nonverbal signs that show that their partner was consenting. In the right column, they note the non-verbal signs that show that their partner did not agree to the proposed physical interaction. Give them 3-5 minutes to reflect on this:
  - Offer to recreate the same pairs and check with their partners to see if the signs they interpreted as “agreeing” or “disagreeing” were correct. Let them discuss for 5-10 minutes;
  - Get back to sitting in a circle. Ask participants to share their feelings about the different experiences they have just had.
- To conclude, you can explain that if long-term sexual partners wish to use non-verbal sexual communication, it is important to make sure that the interpretations of “yes” and “no” are the right ones. So this is an



	<p>exercise they can do with their partners to ensure that there is a good mutual understanding. They can also make up a “safety word” or “safety sign” to use when they feel uncomfortable or want to stop.</p>
 <p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>• Saying YES, saying NO, the verbal and the non-verbal signs in sexual interactions;</li> <li>• Sometimes, at the early stages of a relationship, partners try to engage in sexual activity using only body language to communicate. While this can work, it can also result in partners’ boundaries being crossed or in a lack of pleasure or desire;</li> <li>• Indeed, non-verbal signs are often misleading. For example, we may show signs of sexual excitement without actually wanting to engage in sexual activity;</li> <li>• Likewise, a partner may interpret physical signs as signs of excitement, when they are in fact the result of something else. We may blush and breathe heavily because we are afraid or embarrassed, for example. Getting wet, having an erection or hard nipples may be related to other components beyond sexual excitement. Non-verbal signs therefore leave a lot of room for uncertainty and error. Misinterpreting these cues can lead one to cross their partner’s boundaries or fail to provide pleasure;</li> <li>• Expressing consent with your body and with the word “YES” remains the clearest sign in sexual matters;</li> <li>• Debriefing and discussion are important for two reasons: first, for participants it may be important to reflect on their experience with words, giving importance to the moments of awareness. Sharing can also help in accepting your own preferences. In the big group discussion, it is useful to realize that other people may have similar experiences and some also may have experienced the activities quite differently. Plenary meeting for a debrief is also useful for the trainer to understand how participants experienced the sequence. If you decide to do these activities one after the other, we advise you to offer a moment for a small group debrief followed by a short, big group discussion. The small group debrief can happen in groups of 2 or 3. Each person has 2 minutes to share her experience, while the others give her their full attention. Participants take turns in telling their experience;</li> </ul>



	<ul style="list-style-type: none"> <li>• This is particularly relevant if you feel that participants would be reluctant to share their feelings openly with the big group. In plenary, you can invite the participants to share their feelings in turn: Was it easy for you to say “yes” and “no”? At which points were you more comfortable? What were your physical sensations when you said yes and no? Were you more comfortable during the non-verbal communication exercise or the verbal communication exercise? Was it easier to express “yes” and “no” with words or with the body? What was most reassuring to you?</li> <li>• Experiencing YES &amp; NO through non-verbal communication: it might be noted that the signs used to indicate “yes” and “no” are sometimes similar in their opposition. For example, if the “no” is expressed by a retreat or recoil of the body, the absence of movement could be perceived as a “yes”. Nevertheless, it is possible that the person is blocked or frozen. That can be also true for the smile: it can express enthusiasm as well as embarrassment;</li> <li>• It is important not to take non-verbal signs without other signs: one must pay attention to the look, the body, the face... But because they can be interpreted in different ways, it is necessary to verbalise the request.</li> </ul>
 <p>HINTS</p>	<ul style="list-style-type: none"> <li>• We recommend doing some body activities beforehand which helps to facilitate the process of these activities. Performing in public can be a source of stress for participants and they may end up skipping or missing out on the most important points about consent. Take the time to work the body motion and to use the voice, one step at a time;</li> <li>• Regarding the formation of pairs, you can pair people randomly while making sure participants are comfortable with their pairs. The point of creating random pairs is to practice saying “no” to someone with whom you are not necessarily comfortable with (that you don’t know well), which can be more difficult for some people. While this may seem interesting, the goal is neither to force nor to inhibit participants: allowing people to say no can also be part of the exercise.</li> </ul>



## THIS ACTIVITY ONLINE



## THEORY

Being able to say “yes” or “no” is key to building healthy and fulfilling relationships. These words allow us to welcome what we like and make us happy, or to refuse what goes beyond our limits and boundaries. Yet saying “yes” or “no” is much more complex than it sounds.

Are we really aware of our own desires? Do we really know when we want to say “yes” or “no”? And when we do, do we allow ourselves to do so?

This activity proposes to be more attentive to our own feelings in order to better understand what we want. It also proposes training to get rid of our own conditioning and to learn how to say “yes” or “no” when it is what we want.

(Source: [https://www.scarleteen.com/article/abuse\\_assault/drivers\\_ed\\_for\\_the\\_sexual\\_superhighway\\_navigating\\_consent/](https://www.scarleteen.com/article/abuse_assault/drivers_ed_for_the_sexual_superhighway_navigating_consent/)).



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# Sense of consensus

 TIME	30 minutes
 No.	Unlimited number of participants
 MATERIALS	<ul style="list-style-type: none"> <li>Room</li> <li>Question and answer cards.</li> </ul> <p><i>(Optional)</i></p> <ul style="list-style-type: none"> <li>Video Tea Consent Thames Valley Police, Tea consent, available in the following web page: <a href="https://www.youtube.com/watch?v=u7Nii5w2FaI">https://www.youtube.com/watch?v=u7Nii5w2FaI</a></li> <li>Video “No consent, no fairy tale” Amnesty International Canada, No consent, no fairy tale, available in the following web page: <a href="https://www.youtube.com/watch?v=-QJTqpydWFNA">https://www.youtube.com/watch?v=-QJTqpydWFNA</a></li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>Offer a reflection and discussion space about the importance of consensus through fictionalized real-life situations that could evidence the lack of it.</li> <li>Promote relationships based on consensus and respect, by learning to use an assertive communication that leaves room for consensus, and not the other one that coerces the other person</li> <li>Learn that only “Yes” is “Yes”, considering also the non-verbal language as a communication channel to turn to in order to understand another person's desire.</li> <li>Offer to young people an opportunity to reflect on the factors underlying sexual violence in order to prevent this type of situations in the future, and enhance the awareness of sexual consensus.</li> <li>Improve everyone’s ability to take a stand against sexual violence, and build equal – happy and healthy relationships.</li> </ul>



## INSTRUCTIONS STEP BY STEP

1. Introduce the activity by asking all participants the meaning of "consent", in the emotional relationship's context. Ask them to provide examples of different types of consent on the paper board.
2. Divide the group in two: QUESTIONS group and ANSWERS group. Also, you can write "Question/Answer" in each card and draw two each turn;
3. Each couple should represent an improvised short scene about a common episode of consensus or discrimination. The scene will be driven according to the cards chosen (see them attached): one member of the couple will take the Question card and the other one the Answer card.
4. Question cards will include several different incisive and closed questions – they accept only a yes/no as an answer. The one making the questions can choose whether to insist or not, while the one answering them can consider its position answering using the words written in the card chosen.

### Question examples:

- a. Do you want to go to the cinema?
- b. Will you have dinner with me?
- c. Could you send me a nude photo?
- d. Can I pet you?
- e. Could you give me your telephone number?
- f. Can I accompany you home?
- g. Would you like to meet for a coffee?
- h. Let's go to my place?
- i. Can I steal you a kiss?

### Answer examples:

- j. Excuse me, I have to go.
- k. Yeeeeeees! (effusively)
- l. Forget about it.
- m. I don't know
- n. No.
- o. No, no ad no.
- p. Maybe...
- q. Sure.
- r. Yes... (show insecurity with non-verbal language)
- s. Finally! Yes!



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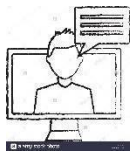


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	<p>t. Silence (avoidant look)</p> <p>u. I do not feel good.</p> <p>v. I am not sure...</p> <p>5. Once the couple has performed the scene, invite the other participants to intervene, debating and commenting the situation represented, and if necessary, replacing one of the two “actors”, literally taking their place.</p>
 <p>DISCUSSION</p>	<ul style="list-style-type: none"> <li>You can suggest the following questions to the group: <ul style="list-style-type: none"> <li>What is going on in these scenes?</li> <li>Do you think they want the same thing?</li> <li>How do you know it?</li> <li>What is about to happen?</li> </ul> </li> <li>You can propose to change the questions so that they are more respectful, given that you leave more room to the other person to express its true desire without feeling any kind of pressure or coercion.</li> </ul> <p>Alternative questions;</p> <ul style="list-style-type: none"> <li>Is it okay for you if...?</li> <li>I would really like to...</li> <li>Could we talk about...?</li> <li>Are you comfortable?</li> <li>Do you still want to do it?</li> <li>This is okay for you?</li> <li>Do you need to stop?</li> <li>Are you having fun?</li> <li>What do you want to do next?</li> </ul>
 <p>HINTS</p>	<p>You can create fake contexts where you can introduce the question/answer dialogue in order to facilitate the activity, for ex:</p> <p><i>“Caterina and Roberto have been dating for 6 months now. They have a good relationship and they feel totally in love. It’s Saturday night, and they went to a birthday party. They had a few beers and Roberto is trying to convince Caterina to leave the party and go to his place; his parents are away for the weekend and thus the house is free. Caterina is not convinced of going away with him, because she does not want to have sex. non è del tutto convinta di voler andare via con lui, perché non vuole fare sesso. He has been asking her all the past month. She feels bad, because she loves him and does not want to lose him.”</i></p>



## THIS ACTIVITY ONLINE

You could write in chat – in private – the questions/answers to the couple members.



## THEORY

- Sexual consensus:
  - Must be freely-given: without pressure, coercion or intimidation
  - Must be referred to the present moment: a consent given in the past does not necessarily also apply to the present
  - Can be withdrawn at any time: when someone says "stop" you have to stop.
  - Must be explicit in words or in actions, and should be fully informed: ex. partners should agree on what type of protection to use
  - Given in a comfortable atmosphere: if someone/a appears agitated/a or insecure/a, you have to stop and talk about it before going forward.

Must be specific to each act: being agree on a certain type of relationship does not mean that you agree on everything.

  - Given consciously: a person on drugs or alcohol cannot give legal consent.



Source: [www.plannedparenthood.org](http://www.plannedparenthood.org)

Gender-based assumptions, stereotypes or prejudices are dangerous because they continue to legitimize violence and establish that it is "normal" to think that:



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- ★ It is permissible to insist on obtaining consent.
- ★ There is no need to keep on confirming the consent and wishes of the partner.
- ★ If you do not state a clear and firm “No”, it means you can continue.
- ★ It is enough getting a “Yes” without considering non-verbal language.
- ★ “Conquer” means to insist
- ★ Silence can be a consensus.
- ★ Not resisting can mean consent
- ★ A short skirt or a sexy dress can prove consent
- ★ Being sexy proves a consensus
- ★ “I’m not sure” shows consensus

**The concept of consent is based on verbal and non-verbal communication. Moreover, it’s not just about asking permission, but also of listening to the answer.**

*Activity inspired in the following sources;*

Violenza Sessuale / AIDOS.

<https://aidos.it/wp-content/uploads/2021/02/12-Violenza-Sessuale.pdf>

Manuale: Il consenso è condiviso

[https://d21zrvtkxtd6ae.cloudfront.net/public/uploads/2020/09/loLoChiedo\\_manuale.pdf](https://d21zrvtkxtd6ae.cloudfront.net/public/uploads/2020/09/loLoChiedo_manuale.pdf)



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# 'I got the power!' — Control and power dynamics in intimate relationships

## LOVE AND POWER - SCULPTURES

 <b>TIME</b>	45 minutes
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	-
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To explore the interconnectedness of love and power in relationships</li> </ul>
	<ol style="list-style-type: none"> <li>Invite participants to make human sculptures. Give the following instructions;</li> </ol>



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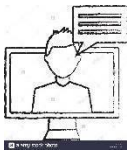



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<p><b>INSTRUCTION</b> <b>S STEP BY</b> <b>STEP</b></p>	<ol style="list-style-type: none"> <li>2. Make pairs. Make your sculpture with your partner about these two words: Lover and Power. Give instructions to your partner, she/he will do what you ask. This is YOUR sculpture. As soon as the sculpture is ready, facilitators give instructions to switch roles;</li> <li>3. When all the sculptures are ready, organise an 'exhibition'. Encourage participants to look around.</li> </ol>
 <p><b>DISCUSSIONS</b></p>	<ul style="list-style-type: none"> <li>• You make an 'analysis' of each of the sculptures with the group together. You can ask questions from your 'sculpture': how do you feel in this position? What would you change in your body posture to feel better, more balanced, stronger, etc.? You can invite other participants to ask questions, share their impression or to change the sculpture;</li> <li>• Based on this analysis together you can discuss and share what you think about love and power dynamics in relationships. What kind of tools or resources do we have to change unwanted dynamics or things we are suffering from? Let's experiment — make new sculptures!</li> </ul>
 <p><b>HINTS</b></p>	<p>-</p>
 <p><b>THIS</b> <b>ACTIVITY</b> <b>ONLINE</b></p>	<p>-</p>
 <p><b>THEORY</b></p>	<p>In relationships not only romantic love but love in general is highly complicated, often problematic. Our world seems to be coated in love; an explicit, unspoken, yet ubiquitous expectation. Love is normative. Mothers</p>

must love their children as they must love their parents and their siblings. If you don't, you must feel guilty.

Love is an internalised social discipline, an instant glue in families. Lovers must love each other over time with the same degree of passion, and their love must not allow any other feelings, especially negative ones, to be expressed. In families and relationships, control or oppression is often disguised as love. Or the opposite may be true: we are not allowed to express strong or negative emotions, because they are seen as incompatible with the realm of love. Love is a compass; your heart tells you how to choose a partner for a life. Love is a currency. Love is used for blackmailing and emotional manipulation. Often, it's hard to clearly feel what love is and isn't, because in reality, we feel a whole rainbow of emotions...








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# 'I got the power!' — Control and power dynamics in intimate relationships

## LET DESIRE SPEAK — SEXUALITY AND POSITIVE POWER — DRAMA GAMES

 <b>TIME</b>	120 minutes
 <b>No.</b>	Maximum of 15 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To learn to ask, accept and express one's desires verbally and non-verbally and learn to deal with rejection. By staging real-life situations, we are addressing the topics of how it feels when we risk rejection, as well as our own or the other's boundaries;</li> <li>To connect words and gestures with each emotion; learn to express feelings verbally and non-verbally;</li> </ul>






	<ul style="list-style-type: none"> <li>● To understand ambiguous relational dynamics better (including power dynamics), learn self-reflection skills;</li> <li>● To understand better how many ambiguous or contradictory feelings / emotions can be simultaneously present behind one single identity position in a relationship.</li> </ul>
 <p>INSTRUCTION 5 STEP BY STEP</p>	<ol style="list-style-type: none"> <li>1. Write down a couple of rejection situations for the drama game. Think of real-life situations which may be relevant to your target group. Don't forget to include topics that you want to address in your training (such as gender equality, discrimination, or relationship dynamics). Write a concrete and realistic situation relevant to your group (you might want to use the needs assessment as a source of inspiration) but leave enough open so that they can play freely. For example, don't specify the gender of the characters — it's up to the participants to decide on the characteristics of their characters. A couple of examples for the situations you want to give to your participants: » <i>"You are at home with your partner. Your partner wants to have sex with you. You are tired. You try to communicate that you don't want to have sex. Your partner feels hurt and rejected. ...."</i> » <i>"You are at home when your partner comes home and says that the two of you will have to break up. Your partner is in love with someone else from a different gender than yours. You feel hurt and rejected. ...."</i> » <i>"You are with your partner at a dance club. Your partner is dancing with someone, but you have your partner's telephone. You accidentally see that a stranger has sent a naked photo to your partner's phone. You are upset and you begin to argue with your partner. ...."</i></li> <li>2. Invite participants to make small groups of 3 or 4. Invite them to choose one of the prepared situations that they are going to act out;</li> <li>3. Invite them to follow the story and to create specific characters (age, gender, social status, etc.). Make the story build up to a climax or crisis, but there is no need to find an end to the story;</li> <li>4. Invite the small groups to perform their scenarios and stop when they reach the climax;</li> <li>5. At this point, as facilitator, you step close to each of the characters asking "How do you feel?" (Naming the character, not the person.) You may want to put your hand on the shoulder of the character as you speak, thus expressing your support and presence.</li> </ol>



	<p>Important (!): you are asking the character, the participant in their role, and not about their personal feelings;</p> <ol style="list-style-type: none"> <li>After asking everyone on stage about their feelings, invite the audience to say anything that they would like to add on how they think the characters might feel in that situation. If someone raises their hand, invite them to come to the “stage”, put their hand on the shoulder of the character and say out loud how the character feels;</li> <li>After gathering all kinds of feelings, ask participants if they want to come on stage to take over some of the roles and try out another scenario for the same story;</li> <li>You can repeat the story many times (depending on how much time and suggestions you have). As facilitator, you can briefly frame the changes you see on stage;</li> <li>You can end by naming the path you have journeyed on together, and by thanking the actors and audience.</li> </ol>
 <b>DISCUSSIONS</b>	<p>Debriefing is important: help participants to understand what happened. How many emotions did we recognise? You can talk about emotional communication. You can explore and reflect on our roles in a relationship, and on social expectations regarding our roles. Discuss power dynamics with special regard to different power positions (power over someone, power within, power with). You can discuss how rejection feels, what they have learnt from this activity.</p>
 <b>HINTS</b>	<ul style="list-style-type: none"> <li>To do this exercise we need an intimate and safe group. Physical space is also important. If possible, we may want to do this exercise in the same room that we worked in together on previous days (with Safety rules, Yes and No, etc.). This may become a very sensitive exercise. It is important to feel the boundaries — facilitators have to hold the space — to let participants express emotions but help them to turn it into empowerment. You may want to continue with the exercise until you feel the situation has evolved. Don't forget to tell participants to come out of their role before they leave the ‘stage’.</li> <li>You may want to consider preparing and practising with forum theatre methods before you begin to facilitate a group. We strongly suggest that</li> </ul>

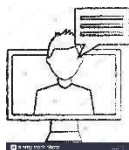
	<p>you facilitate this activity in a team in order to share roles, make sure that you can hold the space, listen to your participants carefully and help them to walk through the transformative process of the theatre.</p> <ul style="list-style-type: none"> <li>● It might also help if you prepare your participants for theatre and acting with small theatre intro activities.</li> <li>● Use your imagination and feed the participants skills to act out situations in a metaphorical way if they want to. That helps people feel safe when acting.</li> <li>● Encourage participants to use humour as a tool on stage!</li> </ul>
 <p>THIS ACTIVITY ONLINE</p>	-
 <p>THEORY</p>	<p>Facilitators may want to think about how comfortable they feel to facilitate a drama game. For this group work, some experience may be needed. If you hesitate to deliver these yourself, join up with a trainer experienced with theatre and drama games.</p> <ul style="list-style-type: none"> <li>● Boal, A. (1992) Games for Actors and Non-Actors. Routledge: London.</li> <li>● Boal, A. (1995) The Rainbow of Desire: The Boal Method of Theatre and Therapy. Routledge: London</li> </ul>



# What to do?

 <b>TIME</b>	60 minutes
 <b>No.</b>	To 6 to 30 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Space</li> <li>• Annex</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To identify and discuss dilemmas related to sex, sexuality, and violence that young people face as they enter the adult world;</li> <li>• To discuss and explore different approaches to dealing with these dilemmas;</li> <li>• To learn about sexual and reproductive rights within the human rights framework.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Invite participants to stand in the middle of the room and tell them that you will read aloud a number of stories which present dilemmas related to sex, sexuality, violence and relationships. For each dilemma, participants should select one of the possible options (A,B,C, or Other) and take a stand by choosing a corner of the room which corresponds to their preferred response. Indicate the different corners and read out the first dilemma;</li> </ol>

	<ol style="list-style-type: none"> <li>When everyone has selected a corner and is standing in place, allow participants to discuss their response with others around them. Ask participants from each corner to give a reason for why they are standing there;</li> <li>Repeat the process for each of the dilemmas, or as many as you wish to present. Then move on to the debriefing and evaluation.</li> </ol>
  <b>DISCUSSIONS</b>	<p>Begin by asking participants for their impressions of the activity, and then continue the discussion to focus on the dilemmas young people have relating to sexuality, sex, violence and relationships. Use some of the following questions:</p> <ul style="list-style-type: none"> <li>• How did you feel during the activity? Why?</li> <li>• Was there anything surprising in the responses or positions of other participants?</li> <li>• Do you consider that these dilemmas are representative of those faced by young people today?</li> <li>• How do you think young people make a decision when faced with such a dilemma?</li> <li>• When you have a dilemma (large or small), how do you go about resolving it?</li> <li>• Where can young people faced with such dilemmas get support from if they need it?</li> <li>• Which human rights can you identify which are relevant to human sexuality?</li> <li>• What challenges do young people face in exercising their rights related to sexuality? What are some of the challenges related to gender equality?</li> </ul>
  <b>HINTS</b>	<p>You can adapt the dilemmas to suit the group you are working with, by changing the sex, age, sexuality, nationality or other characteristics of the persons described, or by changing the scenarios.</p> <p>Remember that it is not always possible to know 'who is in the room' and that you should avoid using the personal stories of participants.</p> <p>If you have a digital projector, it may be helpful to display the options on each dilemma on the screen.</p>



THIS ACTIVITY  
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THEORY

Source: [Council of Europe – Gender Matters Activities.](#)



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## ANNEX

### Ranja's dilemma

Ranja is 14 and is in love. Her girlfriend feels the same way. They have been together for two months, but Ranja's parents don't know this. She is sure they would forbid her to go on seeing her girlfriend. What should Ranja do?

- A. Stop seeing the person she is in love with
- B. Take her girlfriend home and present her to her parents
- C. Continue to meet her in secret
- D. Something else (other corner)

### Barry's dilemma

Barry is 16. He is gay, but no one in his family or circle of friends knows this. He likes a boy in his class and would like to have a relationship with him. However, he is not sure if the boy will be open to the proposal, and he is worried that the boy might tell other people in the class and that his parents might find out. What should Barry do?

- A. Drop the whole idea and forget about the boy
- B. Tell his parents and friends that he is gay, and ask the boy out on a date and just see what happens
- C. Try to get to know the boy better, to check whether he has similar feelings, before revealing his own
- D. Something else (other corner)

### Jenny's dilemma

Jenny is 15. The coolest guy in the school asks her home after the disco, telling her his parents are away. Jenny likes him but doesn't really know him. She has heard that he has slept with lots of girls at school. She doesn't want to have sex with him yet. What should she do?

- A. Say no
- B. Say yes
- C. Say yes, but only if a few friends go too
- D. Something else (other corner)

### Nasrine and Eddie's dilemma

Nasrine and Eddie are 18 and 19 respectively. They have been together for more than a year. They have just found out that Nasrine is pregnant. They were not planning on having kids but had been thinking about getting married. Nasrine wants to tell her parents. Eddie is sure they will not approve and might even try to break them up. They don't know what to do, because Nasrine is still finishing school. What should Nasrine and Eddie do?



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- A. Go to a counsellor for advice
- B. Get married quickly and secretly and then announce the pregnancy to Nasrine's parents
- C. Tell Nasrine's parents and ask for their support in planning the next steps
- D. Something else (other corner)

### Ingrid's dilemma

Ingrid and Shane are both 17. They have been going out together for 2 years. One night they are out at a disco and Shane gets drunk. Ingrid decides to go on to another disco without Shane and he gets very angry, starts shouting at her and pushes her to the ground. What should Ingrid do?






- A. Stay with Shane for the rest of the night and forget what happened
- B. Leave the disco without Shane and tell her friends what just happened
- C. Hit back, until Shane stops shouting
- D. Something else (other corner)


### Alina's dilemma

Alina was born intersex, but the doctors took the decision to operate surgically to make them a woman. Their parents were not informed about the decision, and no additional follow up on Alina's condition was ever made. Alina was raised as a girl, not knowing what being intersex means. By the time Alina reached puberty, they started to develop several health issues, and certain markers of masculinity. At the last medical consultation, the doctors revealed to Alina and their parents the original cause of the issue and proposed further hormonal treatment to force female characteristics. Alina's parents were very much in agreement with the doctors' proposal. What should Alina do?


- A. Allow her parents and the doctors to decide, because they know better
- B. Ask for more information and further options, while taking only the medication necessary to mitigate health risks
- C. Sue the doctors and institutions that were responsible for the situation
- D. Something else (open corner)



# Too hard to respond

 <b>TIME</b>	60 minutes
 <b>No.</b>	To 6 to 30 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Flipcharts and markers</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To identify different forms of sexual bullying and harassment commonly faced by young people;</li> <li>• To practice different reactions to unwanted sexual advances or bullying;</li> <li>• To understand the dangers for young people, particularly women, of vague or ambiguous sexual overtures and responses.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Introduce the activity by asking participants if they have heard of cases of about sexual bullying or harassment. Ask them to give examples of different kinds of of sexual bullying and harassment on the flipchart;</li> <li>2. When the group has drawn up a list, ask participants to brainstorm ideas for how they might react to different forms of sexual bullying or</li> </ol>

	<p>harassment. Note these responses down on the flip chart next to the forms of bullying / harassment.</p> <p>! If participants come up with responses that suggest using physical violence, ask them to think about other possible ways to respond in a non-violent way;</p> <ol style="list-style-type: none"> <li>3. Ask for at least two volunteers who would like to role-play a reaction to unwanted sexual advances, bullying or harassment. Give them some examples of possible scenarios, if necessary. These might include: <i>making unwanted comments about people's appearance or looks, pressuring another person to do something they do not want using emotional blackmail (e.g. "you would do that if you loved me"), or name calling and insulting another person using homophobic language;</i></li> <li>4. Give the volunteer pairs a few minutes to choose and prepare their sketch. If they have difficulty choosing a scenario, give them one yourself (see Hints section for ideas);</li> <li>5. Ask the volunteers to act out their scene to others in the group;</li> <li>6. Then ask the couple to play the same scene again, inviting other participants to step in and propose their own responses to the dialogue. They could do this by calling out "Freeze", at which point those playing the scene should stop, and the person calling "Freeze" should step in to replace one of the characters in the dialogue. The scene continues, with a different proposal for resolving the problem. In this way, the dialogue can be moved on in a different, perhaps more effective, or more assertive, direction. This offers a way for the spectators to play an active role in proposing alternative ways of asking for and refusing sexual intercourse. Continue with one sketch until there are no further suggestions from the audience, or until players have been replaced a maximum of three times;</li> <li>7. Move on to the next volunteer pair and repeat the procedure. Try to offer all participants who wish to take part in the dialogue the opportunity to do so, obviously within the limits of the time available to you. After that, continue with debriefing and evaluation.</li> </ol>
	<p>Ask participants to share with the rest of the group some of the things they feel they have learned from the activity.</p>








<p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>• How did you feel during the activity? Was it hard to enact examples of sexual bullying and harassment? Why?</li> <li>• Was it easy to respond to bullying? Why, or why not? • Why do some people engage in sexual bullying or harassment? What do they want to achieve?</li> <li>• Were any of the responses proposed violent in nature? Is this ever a good idea?</li> <li>• Why is it difficult for some people to react to sexual bullying / harassment?</li> <li>• Why do some people decide not to report extreme forms of sexual harassment, such as rape or sexual assault?</li> <li>• What impact can sexual bullying / harassment have on young people? • Who or what could help you in responding to unwanted sexual advances or reacting to sexual bullying / harassment and, if necessary, reporting it?</li> <li>• Have you ever heard of self-defence classes / training for people who want to protect themselves from violence (e.g. Krav Maga)? What do you think about such an idea?</li> <li>• Sexual bullying and harassment are forms of gender-based violence. What other forms of gender-based violence do you know?</li> <li>• Which human rights are violated when people experience sexual bullying and harassment?</li> <li>• What can young people do to raise awareness among their peers about sexual bullying /harassment and ways of reacting to it?</li> </ul>
 <p>HINTS</p>	<p>In the first part of the activity, when you ask participants to brainstorm different forms of sexual bullying / harassment, it is important to focus on examples that are relevant for young people.</p> <p>You may want to help participants with this task, asking them, for example, if they have ever witnessed someone commenting on another person's appearance, or someone making sexualised comments about other people. When young people propose a violent response to sexual bullying or harassment, ask them if it would be possible in those particular cases to react differently – without using violence – as violence has a tendency to escalate.</p> <p>Be aware that in some extreme cases, when harassment threatens people's lives, violence may be the only option people have at a particular moment. Suggest that participants choose scenes to role-play which do not represent violent and extreme cases of sexual harassment (do not ask them to enact a case of rape!), but rather focus on "lighter" forms, for example:</p> <ul style="list-style-type: none"> <li>• someone makes comments about the way you look (using sexualised language) and you react firmly saying: "It is none of your business what I wear. And... I will never accept the language you are using, so please stop, otherwise I will have to report it".</li> </ul>

	<ul style="list-style-type: none"> <li>• someone wears clothing which depicts (pictures, words, drawings...) inappropriate sexual behaviour or language, and you decide to ask two friends to join you and approach the person, in order to draw their attention to the inappropriate content and asking them never to wear it again.</li> <li>• someone touches you without your consent and you ask them not to, while also informing them you intend to report this to the school management.</li> </ul> <p>You may also decide to focus on how to respond assertively to unwanted sexual advances. In other words, how to say NO, taking care of your own personal space and human rights, and at the same time, not using offensive words or actions.</p> <p>It is sometimes difficult to recognise sexual bullying. Certain forms of communication, particularly non-verbal forms such as body language or eye contact, are often subject to very different interpretations.</p> <p>Even where verbal communication is involved, misunderstandings may arise – for example, a meeting between two people might be interpreted by one as a friendly chat and the other as a romantic date.</p> <p>This activity may raise a lot of emotions, especially when there is a participant in the group who has experienced sexual bullying. Make sure you run this activity with a co-facilitator, so that they can take care of such a person, if this becomes necessary.</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>-</p>
 <p>THEORY</p>	<p>Source: <a href="#">Council of Europe – Gender Matters Activities.</a></p>

# Addressing Gender-Based Violence from the bottom-up

## CHILDREN FIRST - GAME GUIDE



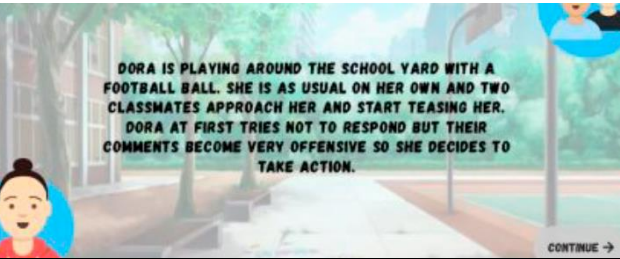

 TIME	45 minutes
 No.	Unlimited
 MATERIAL	<ul style="list-style-type: none"> <li>- Smartphone or tablet with internet access.</li> <li>- Online game Children First, download it here: <a href="https://docs.google.com/document/d/18eTKQpmmTTxgJNdVBjVyzv4u_erPDrZ8f/edit">https://docs.google.com/document/d/18eTKQpmmTTxgJNdVBjVyzv4u_erPDrZ8f/edit</a></li> <li>a) Google Play Store: <a href="https://bit.ly/2IJ3iZ1">https://bit.ly/2IJ3iZ1</a></li> <li>b) Apple Store: <a href="https://apps.apple.com/us/app/childrenfirst/id1549897981">https://apps.apple.com/us/app/childrenfirst/id1549897981</a></li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Prevent and address dating violence from an early age (12-18 yo) within the school environment, abolish gender stereotypes and promote healthy relationships among young people.</li> <li>• Contribute to changing young people's behaviours and attitudes that favour teen dating violence, reducing the risk of becoming a victim and also foreseeing future gender-based violence episodes in their relationships.</li> </ul>
 INSTRUCTIONS STEP BY STEP	<p><b>How to play</b></p> <p><u>Organise the game session – Let participants choose a character to play with OR split them into groups and assign a character to each group.</u></p> <ol style="list-style-type: none"> <li>1. Download the game app on your phone/tablet.</li> <li>2. The game must be played in landscape mode.</li> <li>3. Make sure to select the language you want to play in (Italian, English or other);</li> </ol>




4. The game begins by showing the splash screen of the Children First game. The user can press start and move to the scroll screen of the scenarios.
5. After the splash screen, the scenario selection screen opens, which allows the user to scroll among the various scenarios. Scrolling can be performed to the left or right from the first to the last scenario

#### ***The structure of the scenarios***

6. All game scenarios begin with an introductory screen that describes the case and provides information about the main character of the scenario
7. After having selected the scenario, click on “Continue” or choose among the possible answers. The user can scroll the text to read the description of the main role and then click on the face to move to the scenario description screen.  
The user can tap the continue button and start playing.
8. During the scenario, the user can either press Next/Continue on the bottom write of the screen to move to the next screen or choose one of the optional answers (by clicking on the respective bubble). It should be mentioned that the answers selection screen is scrollable.
9. Each answer awards the user some points which are aggregated and shown as the user moves on the scenario. Based on the total score the final screen shows a summary message, which motivates the users to change stereotypes, rewards them for the effort, and encourages them to replay the scenario.
10. From the final screen, the user can go back to the scenario selection screen and continue with another scenario.

	<div data-bbox="598 271 1236 996"> <h3>CHOOSE YOUR PLAYER</h3> <div data-bbox="598 353 1236 504">  <p><b>DORA</b></p> <p>DORA IS 13 YEARS OLD AND ATTENDS A PUBLIC SCHOOL IN HER NEIGHBOURHOOD IN GREATER ATHENS. HER PARENTS ARE SEPARATED AND SHE LIVES WITH HER TWO OLDER TWIN BROTHERS AND HER MOTHER. HER PARENTS ARE STILL IN GOOD TERMS WITH EACH OTHER AND SHE SEES HER FATHER ALMOST EVERY WEEKEND.</p> </div> <h3>STORY DESCRIPTION</h3> <div data-bbox="598 560 1236 712">  <p>DORA IS NOT A VERY GOOD STUDENT AND DOES NOT LIKE MUCH HER SCHOOL. HER CLASSMATES ALWAYS TEASE HER AND CALL HER A "TOMBOY". SHE IS VERY ATHLETIC AND LOVES FOOTBALL, BUT HER TEACHERS INSIST THAT SHE SHOULD TAKE EXAMS IN ORDER TO ENTER A UNIVERSITY SCHOOL THAT FITS FOR GIRLS WHILE HER CLASSMATES MAKE FUN OF HER EAGERNESS TO PLAY FOOTBALL DURING BREAKS AND GYMNASICS.</p> </div> <div data-bbox="598 739 1236 996">  <p>DORA IS PLAYING AROUND THE SCHOOL YARD WITH A FOOTBALL BALL. SHE IS AS USUAL ON HER OWN AND TWO CLASSMATES APPROACH HER AND START TEASING HER. DORA AT FIRST TRIES NOT TO RESPOND BUT THEIR COMMENTS BECOME VERY OFFENSIVE SO SHE DECIDES TO TAKE ACTION.</p> <p>CONTINUE →</p> </div> </div>
 <p>DISCUSSION</p>	<p><i>*Advice for guiding the activity –</i></p> <p><b>Introduce the gender topic in the classroom using the following questions:</b></p> <p>4. What is gender-based violence in your opinion?</p> <p>Gender-based violence is an umbrella term used for any kind of discrimination or violent behaviour against a person based on their <b>sex</b>, <b>gender</b> (real or perceived) or <b>sexual orientation</b>.</p> <p>5. Can you define the words in red?</p> <p><b>Driving questions to analyse the stories</b></p> <ul style="list-style-type: none"> <li>✓ Would you define the experience of X (a character they played with) as a form of VIOLENCE? If yes, what kind of violence?</li> <li>✓ Does this type of violence, in your opinion, represent GENDER VIOLENCE?</li> <li>✓ In your opinion, why does X suffer this violence? Has he/she done something wrong? Is he/she at fault?</li> <li>✓ Which POWER RELATIONSHIPS are between these couples (who has the power in the described couple)?</li> <li>✓ In your opinion, what does the ABUSER of this story want or try to achieve?</li> </ul> <p><b>Final reflection questions:</b> 3</p>



	<ol style="list-style-type: none"> <li>6. Do you think this experience may have affected your character's well-being?</li> <li>7. How did you feel while playing this character?</li> <li>8. Do you think stories like X's are common among young people? How common and why?</li> <li>9. What would you have done in X's place?</li> <li>10. What would you have done if you were a friend of X?</li> <li>11. What do you think needs to be done to prevent such situations from happening again in youth future generations?</li> </ol>
 <p><b>THEORY</b></p>	<p><b>Key concepts to introduce and guide the activity</b></p> <p><b>SEX vs GENDER</b></p> <p>The terms 'biological sex' and 'gender' do not have the same meaning:</p> <ul style="list-style-type: none"> <li>➤ When a baby is born, the genitals determine if it is a male or a female. This is the biological sex assigned at birth.</li> <li>➤ Dressing a girl in pink and a boy in blue is a choice. This is a gender difference.</li> </ul> <p>"Sex" = Sex is usually categorized as female, the biological characteristics with which men and women are born.</p> <p>"Gender" = Gender refers to the socially constructed roles, behaviours, expressions and identities of girls, women, boys, men, and gender-diverse people.</p> <p><b>Gender roles</b> are founded upon our culture, not by nature, and can change over time. Gender roles can be so rooted in the social culture that people often understand them as "the right/wrong way of being".</p> <p>Moreover, they usually determine the traditional responsibilities and tasks assigned to women, men, girls and boys</p> <p><b>Gender stereotypes</b> are preconceived ideas whereby males and females are arbitrarily assigned characteristics and roles determined and limited by their gender.</p> <p>They can limit the development of the natural talents and abilities of boys and girls, women and men, their educational and professional experiences and life opportunities in general.</p> <p>Women's stereotypes are the result of those attitudes, values, norms and prejudices deeply rooted in society. They are used to justify and maintain</p>

men's historical power over women, as well as sexist attitudes that hinder women's progress.

**Gender norms** - Gender norms are social principles that govern the behaviour of girls, boys, women, and men in society and restrict their gender identity into what is considered to be appropriate. Gender norms are neither static nor universal and change over time. In other words, gender norms are the standards and expectations to which gender identity generally conforms, within a range defined by a particular society, culture and community at a given time.

**Gender equality** - Gender equality is the equal rights, responsibilities and opportunities of women and men, girls and boys.

Gender equality implies that the interests, needs and priorities of both women and men are taken into account, recognising the diversity within the groups of women and men.

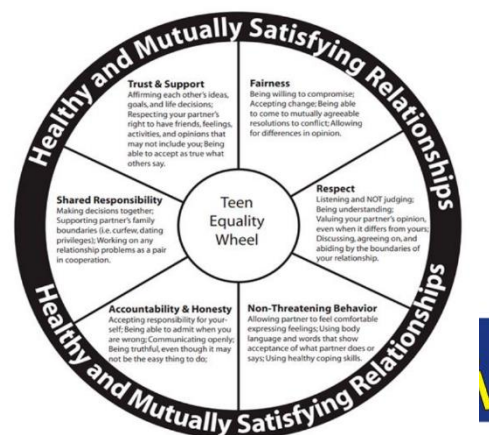
Gender equality is not a women's issue, instead, it should concern and fully involve men and women. Gender equality is also seen as a human rights issue and as a prerequisite and indicator of sustainable people-centred development.

**Teen dating violence (TDV)**, also known as intimate partner violence (IPV), is a form of gender-based violence perpetrated within relationships between adolescents.

It can occur:

- Irrespective of gender, sexual orientation, socio-economic position, nationality, religion, culture, etc;
- In any relationship, whether stable or not.

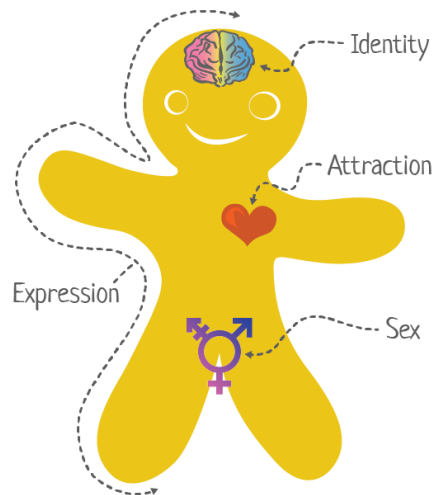
*Useful images to explain the theory:*







## The Genderbread Person v4 by its pronounced METROsexual.com



⌚ means a lack of what's on the right side

**Gender Identity**

⌚ → Woman-ness  
⌚ → Man-ness

**Gender Expression**

⌚ → Femininity  
⌚ → Masculinity

**Anatomical Sex**

⌚ → Female-ness  
⌚ → Male-ness

Identity ≠ Expression ≠ Sex  
Gender ≠ Sexual Orientation

Sex Assigned At Birth  
□ Female □ Intersex □ Male

❤ **Sexually Attracted to...** and/or (a/o)  
⌚ → Women a/o Feminine a/o Female People  
⌚ → Men a/o Masculine a/o Male People

❤ **Romantically Attracted to...**  
⌚ → Women a/o Feminine a/o Female People  
⌚ → Men a/o Masculine a/o Male People

Genderbread Person Version 4 created and uncopyrighted 2017 by Sam Källermann

For a bigger bite, read more at [www.genderbread.org](http://www.genderbread.org)

The Genderbread Person.  
Source: <https://www.genderbread.org/>

	<p><b>Frequently Asked Questions</b></p> <p>Q: Is it necessary to play in 'landscape mode'?</p> <p>A: No, but it is advisable. However, the game resizes to best fit the screen available.</p> <p>Q: How can I force my tablet or phone to display landscape?</p> <p>A: To force landscape orientation on the iPad, you must open the app in full screen.</p> <p>Q: Does the game store any sensitive user content or information?</p> <p>A: No. For more information, you can read the Privacy Policy of the game in the store.</p> <hr/> <p>Children First online game has been developed by the homonymous European project, implemented by CESIE during the period between 2019-2021. For more information, check: <a href="https://childrenfirst.info/">https://childrenfirst.info/</a> or <a href="https://cesie.org/project/children-first/">https://cesie.org/project/children-first/</a></p>

## 5. ALL ABOUT RELATIONSHIPS

Everyone deserves to be in a safe and healthy relationship, but how do we really know if our relationship is healthy?

Relationships may be defined in diverse ways depending on who is involved, but healthy relationships all depend on a few key elements: two-way communication, boundaries, mutual respect, and support for one another while also giving each other space and privacy.

Indeed, everyone has the basic human right to have relationships that are respectful of personal boundaries and emphasise the use of consent, as well as the self determination of whether a person wishes to continue being in those relationships or not.

**We dedicated this chapter to further explore ways to express affections and love by respecting one's boundaries and defining what makes a relationship healthy.**

First and foremost we emphasise the importance of gaining more awareness of how many different close and intimate relationships we are involved in, from family relations through friendships, till romantic or sexual relationships. We are not dependent on one relationship only - such as with our parents or our romantic partner, but part of a whole system of people around us. It is useful to gain more awareness of how we organise our 'emotional network'. Furthermore, all of our relations are shaped by social and cultural norms and expectations that we reproduce as patterns in our own individual behaviour and relationship dynamics. By understanding those patterns we have more chances to 'unlearn' unhealthy behaviour, prevent ourselves from getting into unwanted situations and learn to develop healthy and safe ways of connection.

There are different ways to express affection and love. Romantic relationships can be strongly affected by inequality and differences in power, due to gender, age, economic, social or health status. Knowing the difference between a respectful and a disrespectful relationship



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can help people decide whether they should end or remain in a relationship. Even in healthy relationships it is helpful to gain awareness and learn skills: how to begin, maintain and end a relationship.

## HOW?

If we learn to reflect and to analyse how we feel and behave within our relationships we can develop 'entrepreneurship' in our own relationships. One thing is to learn about relations in theory and another thing is to learn in an embodied way. Non-formal activities, for example theatre, can easily make interpersonal dynamics and power relations visible, help us explore how to express emotions, practice how to act and react in concrete situations. This way of learning is powerful; it makes it possible to think, feel and do at the same time and learn together to develop skills that are easy to integrate in everyday life.



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the world is only one creature

# INTIMATE GALAXIES

 TIME	<p>45-60 minutes (3x15-20min)</p>
 No.	<p>5 to max 15 participants (with a smaller group, you can create a more intimate atmosphere)</p>
 MATERIALS	<ul style="list-style-type: none"> <li>• A4 or A3 white papers</li> <li>• transparent tracing paper</li> <li>• markers</li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Become aware of the impact and role of time / space / regularity and dynamics in our intimate relations</li> <li>• Become aware how we use time / space / communication channels / language</li> <li>• Become aware what makes a relationship intimate; what are personal factors that make one relationship particular and special</li> <li>• Become aware of our own personal characteristics in flirting (with whom, where, how, aim of flirtation, definition, techniques, language, communication, gender roles, social norms, power dynamics, etc.)</li> </ul> <p>For the social galaxy of close / intimate relationships:</p> <ul style="list-style-type: none"> <li>• Becoming aware of the types of relationships we have and the people who are important to us</li> <li>• Becoming aware of the relationships we lack and would like to develop</li> <li>• For the social galaxy of flirtations:</li> <li>• Becoming aware of why we like to flirt</li> <li>• Becoming aware of whether we are initiators or receivers when we are flirting and what it brings out in us</li> </ul>

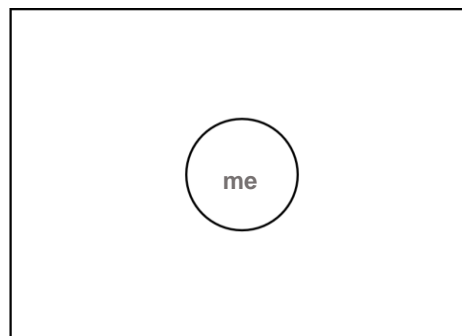
- Becoming aware of our own definition and “personal language” of flirting

For the social galaxy of sexuality:

- Having a better understanding of our own sexuality
- Imagine other ways of experiencing our own sexuality

#### Activity 1: Galaxy of my close / intimate relationships

1. Distribute sheets and markers to participants.
2. Explain that they will present the galaxy of their close / intimate relationships. Each planet in this galaxy represents a person or group (e.g., “colleagues”, “high school friends”, “family”, etc.).
3. Ask participants to draw a circle in the middle of the sheet of paper that represents their planet and write “my planet” or “me” in the middle.

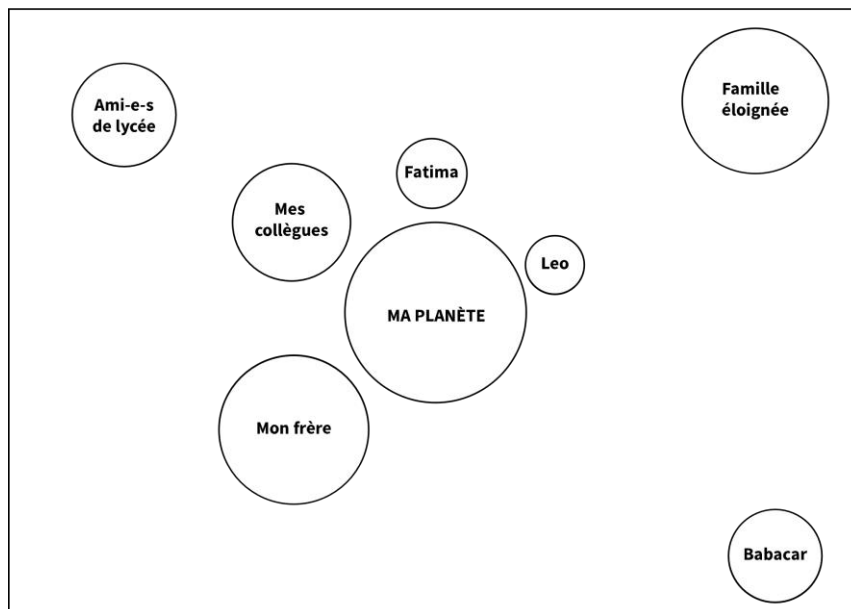


4. After this, participants draw the other planets, writing in the middle of each planet the person’s first name or a key word to designate the person or group they are thinking of. The planets are placed according to the following instructions:
  - The distance between each planet and your own depends on how often you meet.
  - The size of each planet depends on the importance of the relationship (how important it is for YOU). If this relationship is asymmetrical in any way, feel free to show it with a symbol, color or an arrow.
  - Next to each planet, write the needs fulfilled (or expectations, or motivations) by that relationship and in what way (listening, sharing political ideas, dancing...).



#### INSTRUCTIONS STEP BY STEP

- Feel free to use colors, draw anything that is typical of that relationship, show what language you use, etc.



- ❖ Variation 1: Encourage participants to explore the characteristics of their close relationships based on identity elements.
  - a) Choose three categories, such as: social class, gender, skin colour or age, education, family status, sexual orientation.
  - b) Distribute three sheets of transparent tracing paper per participant: one sheet per category. Define colours for each category, e.g. Layer 1: Gender / purple: men / orange: women / pink: other gender
  - c) For the first layer: Once you have defined your first category and the colours, ask participants to put the layer on the sheet of their social galaxy. Following our example for gender, all the relationships that involve men are coloured in purple, those with women in orange and others would be in pink. If your planet does not represent a person, but a group, make pie charts (if 20% are women, colour 20% of the circle in purple). Then do the same thing for the second and third layers. You can evaluate the galaxies with the layers in different ways. Participants can share freely what they see/ learn about their relationships based on this identity exploration.



- ❖ Variation 2: Ask participants to identify the relationships based on different characteristics such as:
  - a) where they feel the most secure/safe
  - b) where they feel the most energized
  - c) where they feel the most creative
  - d) where they feel the most at home
  - e) where they feel the most able to be themselves
- 5. Close the session with a roundtable discussion or with a discussion in small groups. Participants share their experiences and explain what they learned about themselves during this activity. You can discuss topics depending on what you want to work with further, or on what comes up in the group. A few topics to discuss:
  - describe the quality of intimacy in your relationships (how you define it for yourself)
  - embodiment / boundaries
  - personal motifs in relationships (those given / chosen (based on affection / common interest, etc.))
  - communication/ verbal, not verbal/what is the common language
  - space, distance, proximity, - expectations / social norms
  - multiculturalism in the relations in any ways

#### Activity 2: Galaxy of my flirtations

1. Distribute sheets and markers to participants.
2. Explain that we are going to present the galaxy of places where we get involved in flirting. Each planet in this galaxy represents a place. For example: bars, the street, parties with friends, university/schools, conferences, workplaces, dating applications, Instagram, etc.
3. Ask participants to draw a circle in the middle of the sheet representing their planet. Participants should then draw the other planets, always writing the type of place in the middle of the planet.
4. The planets should be placed according to the following instructions:
  - The distance between each planet and their own planet depends on how often flirtation happens in this place. Encourage participants to use colours to indicate how they feel about that particular type of flirting (whether they like it or not).
5. Finish with a roundtable discussion. You may want to encourage them to focus on topics regarding their flirting actions such as:



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time / space / regularity and dynamics of those situations. What language they speak (mother tongue or foreign languages, dialects, slangs, etc. – how does it make a difference). Do they flirt via social media (how the written communication or video chat or phone works – explore differences and similarities). They can share their personal characteristics in flirting (with whom, where, how, aim of their flirtation, their definitions of flirting, what kind of techniques they can recognize. You can explore how gender roles, social norms, power dynamics have an impact in different types of flirting.

### Activity 3: The social galaxy of my sexuality

1. Distribute sheets and markers to participants.
2. Explain that they are going to present the galaxy of their sexuality. Each planet will represent a partner, a relationship, an activity, a place, etc. (their lover or sexual partners, but also the people they talk about sex with, like friends, doctors, activities related to their physical/sexual well-being, etc.) – something that makes them feel “connected” to their sexuality. Sexuality is meant in a broad sense, encourage participants to think about anything and make it clear to them that the point of this exercise to map sexuality for themselves, not for others. If someone does not have a partner, that is also fine. You can inspire participants to explore the definition of sexuality for themselves.
3. Ask participants to draw a circle in the middle of the sheet of paper that represents their own planet.
4. Participants should then draw the other planets, always writing a key word in the middle of the planet. An example: The keyword can be a planet itself or a feeling what I connect to it. If the planet is the love of my life, John, the name of the planet can be “love of my life” or “John”. If the planet is my gynecologist, the keyword could be: “doctor” or “fear” or “health”, any of them. The planets should be placed according to the following instructions:
  - The distance between each planet and the participant’s own planet depends on how often they have this relationship/activity.
  - The size of each planet depends on how much they enjoy that planet.
5. Invite participants to imagine the planets that they dream of or lack, and that would allow them to experience their sexuality even more fully. Invite them to draw these dream planets as well.
6. Finish with a roundtable discussion.



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symplexis










A stylized illustration of a person with short hair sitting at a desk, viewed from the chest up. They are looking at a computer monitor. A speech bubble originates from the person's head, containing several lines of placeholder text. The entire illustration is rendered in a simple, sketchy line-art style.





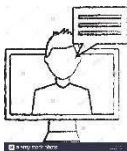


cesie  
the world is only one creature

# TACKLING (ROMANTIC) LOVE

 TIME	<p>About 120-180 minutes (depending on number of participants)</p>
 No.	<p>Adaptable for 8– 20 participants</p>
 MATERIALS	<p>A3 or bigger paper, a bit thicker for the collage</p>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Reflect on, explore and compare the participants' views of (romantic) love</li> <li>• Reflect on and compare the participants' own "ideals" for relationships</li> </ul>
 INSTRUCTIONS STEP BY STEP	<ol style="list-style-type: none"> <li>1. Introduce the activity to participants, by telling them that we are going to focus on "romantic love" (not in the sense of current representations / stereotypes of what is considered "romantic", but in the meaning of intimate love relationships. The English language does not make it easy to refer to this type of relationships without also referring to "romance". More specifically, in this activity we'll try to bring to the surface the questions we have about this specific type of love. We're going to work with "collage", which is an art form based on combining existing images (from magazines, newspapers etc.) and gluing them together to create new combinations, and hence new meanings. You can give participants the following instructions:</li> <li>2. IDENTIFYING A QUESTION, PREPARING A COLLAGE: "Using the visual material at your disposal, please create a collage which expresses a question you have about "love". Take an A3 paper as a</li> </ol>






canvas, and cut out and glue any image, coloured paper, etc. to give visual representation to your question. Please also write your question (or print, or glue as cut-out words) on your collage. When you are done, we'll help you stick your work on the wall to create an exhibition." Participants will probably need an hour to create their works. Often what takes time is to go through the magazines that are offered in order to find visual inspiration. You can put on some background music.

3. **EXHIBITION** Once the exhibition is ready and all the art works are on the wall, invite participants to visit the exhibition. In the exhibition, the authors present their pieces, one after another. To ensure a good pace, we recommend imposing a time limit that takes into account the number of participants. For a group of 15 or more we recommend 1 minute. For smaller groups you can allow 1.5 minutes per person. Thank each author, but without engaging in analysis / discussion or evaluation. If someone has questions to clarify, you can give a brief amount of time for that, but not for deeper discussions.
4. **CREATING SMALL GROUPS FOR A DEEPER DISCUSSION:** In the next round, invite participants to create groups of three to discuss together one of the questions proposed. The question is not necessarily the one proposed by a participant in the group, they can choose any question they are interested in. The groups can also be constituted by asking the participants to go to the collage question that they are most interested in working with.
5. **DEEP LISTENING:** We propose a specific format for the small groups which gives each participant the possibility to share their ideas with the others, before they engage in actual discussion. Participants can take turns in sharing, each having 2 or 3 minutes to talk, while the others only listen attentively and welcome the ideas of the person speaking. Once this round of sharing is done, discussion can start.
6. **DISCUSSION:** To close the work of the small group, you can invite them to find common answers to: a) the question that have been working with, and b) the skills needed for a harmonious love relationship. You can give participants 10 minutes to find their answers.
7. **PLENARY SHARING:** In plenary, you can start with each group giving a short account of how they experienced the cooperation and discussion, and what answers they have found.

 <p>DISCUSSIONS</p>	<p>After the plenary sharing, you can continue discussing questions related to love, such as:</p> <ol style="list-style-type: none"> <li>1. Explore the clichés of “romantic love”: how do they influence our own perceptions, representations and experiences of love?</li> <li>2. What alternatives to classical “romantic love” appeared in the collages? Do we know any alternatives? What do we think about them? Do we know any alternative models from other cultures?</li> </ol> <p>What do participants think about how the media represents romance, social norms, expectations and real-life relationships</p>
 <p>HINTS</p>	<p>For participants who have never made a collage before, you can give some tips: cutting out the shapes precisely will add to the clarity of the piece. If needed, you can show a couple of examples (check out the works of Barbara Kruger, Deborah Roberts and Lorna Simpson).</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>The activity can also be conducted online. In this case, instead of working with paper collage, we work with digital elements. Before the activity, you should provide a set of images (in png format) that can be used either as background or as feature images. You can invite participants to work in PowerPoint or Google slides which are maybe easier than proper visual creativity software. See example left:</p> 
 <p>THEORY</p>	<p>Hatfield, E., Rapson, E.L., Martel, L.D. 2007. “Passionate love and sexual desire”. In: Kitayama S., Cohen,D. (Eds) Handbook of Cultural Psychology, pp. 760-779.</p> <p>Héritier Françoise, « Quel sens donner aux notions de couple et de mariage ? à la lumière de l’anthropologie », Informations sociales, 2005/2 (n° 122), p. 6-15. DOI : 10.3917/inso.122.0006. URL : <a href="https://www.cairn.info/revue-informations-sociales-2005-2-page-6.htm">https://www.cairn.info/revue-informations-sociales-2005-2-page-6.htm</a></p> <p>Anthony Giddens. The transformation of intimacy: Sexuality, love and eroticism in modern societies ; Stanford University Press, 1992 – Psychology.</p> <p>Perel, Esther. Mating in Captivity; 2006. .</p>

# WHO AM I IN MY RELATIONSHIP?

## Rainbow of Relationships

 <b>TIME</b>	120 minutes – depending on the number of participants
 <b>No.</b>	Adaptable for 8 – 20 participants
 <b>MATERIALS</b>	A4 paper, coloured pens
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Become aware of the complexity of our relationships, of the multitude of roles and identity positions that we occupy with respect to another person</li> <li>• Become aware of the power dynamics within the relationships both in terms of socially assigned status to different roles (power over the other), positions and subjective sense of empowerment (power with or within the other and in the relationship)</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>CREATING THE INVENTORY OF ROLES / POSITIONS IN A RELATIONSHIP</p> <ol style="list-style-type: none"> <li>1. Tell participants that the objective of the following activity is to explore how we are and who we are in our intimate relationships. We're going to take a look at a specific relational identity: who we are as a boyfriend, girlfriend, close friend, etc. If possible, invite them to work</li> </ol>



on a current intimate relationship that they are willing to explore in a deeper way. If the participant does not have a current intimate relationship, it can also be a relationship with a family member.

2. In a first round, take note of the many different (identity) positions that we occupy within this relationship. For instance: supporter / muse / someone to play with / someone to cuddle with / carer, etc. Ask participants to make an inventory of these positions without judging or evaluating them. Participants can draw or write, as they prefer, marking each position.
3. Once the repertoires are created individually, invite participants to share in pairs, giving each other a short guided tour of their inventory.

#### Alternative thread to step 1






1. The previous sequence starts with an introspective work (individually identifying the identity positions, writing them down or drawing them) and then in a second step we introduce interactive components. This sequence is based on the assumption that individual self-reflection makes this exploration easier than immediate collaboration, as collaboration would bias the introspection. This assumption however is not always true in all groups, and for some participants accessing the identity positions through interactive image theatre could be more appropriate. For this reason, we offer this alternative thread, starting with the theatre activity.
2. Invite participants to work in pairs, choosing someone they don't know so much, but with whom they feel comfortable working on a quite intimate subject. Give the instructions below for the pairs, telling them the same work will be done for both of them, that the facilitator will tell them when to change roles, and that now they should decide who will start.
3. "Think of a specific intimate relationship that you will focus on in this activity. In each relationship, we are present in many ways, we fulfil many roles, have many recurrent patterns and behaviour. In this activity we'd like you to explore together the many roles you play within this relationship, the many positions you take up with respect to the other person. To do this exploration, let your body remember the recurrent repeated gestures and positions you have in this relationship. Let your body chose one of these images and hold it. Chose an object that you will use as a measure of distance: position yourself closer or further from the object depending on how far you feel from the person when you have this position. When you have found the right distance, take up the image again. Give it a name. Write

it down on a paper as a first identity position. Now let your body remember another posture you have within this relationship and go through the same sequence. Repeat the activity as many times as new identity positions are emerging.”

4. Once the pair has gone through the exploration of the repertoire of one person, they can do the same for the other person. When both are done, they can collect their repertoires, check whether anything was left out or should be added, etc.
5. The final step is the sharing between the partners: first each person has 2 minutes to share how they feel with respect to their repertoire, and whether they have discovered new things.

## STEP 2: EXPLORING POWER DYNAMICS

1. The second step is to invite participants to think of the power dynamics: for each position they have identified in STEP 1, they should try to identify to what extent a position is associated with social status, and also to what extent participants themselves feel subjectively empowered in that position. The two may not be necessarily the same. For example, a woman can occupy the “caretaker” position which – depending on the social context – may not have much social recognition, but may be important for her.
2. When done with a small number of participants, you can go around the room, inviting everyone to share. With a large number of participants, you may propose getting into pairs for sharing.
3. As an alternative to verbal sharing, you can use acting. You ask for a volunteer who would like to share her composition. Together, you go together through each position (e.g.: caretaker, muse, confidante, etc.) and for each, ask her to use her body to show an image representing that position. You ask other participants whether someone recognised that position, if so, they can take the place of the participant and stay on the scene. We then continue to have one “sculpture” for each element of the inventory, and we admire them on the stage. Once all images are on the stage, the participant can decide if they want them in that position or if they want to change them. In the next step, invite the volunteer to arrange the sculptures according to subjective empowerment: more empowered positions would come closer to the spectators and less empowered ones would go to the back of the stage. When done, ask them what would change if, instead of subjective empowerment, we would make the arrangement according to social status – that is, an external perspective.

 <p>DISCUSSIONS</p>	<p>You can invite participants if they want to share what they explored/learned about the multiple relations with their partners (how these multiple layers are connected, etc.)</p>
 <p>HINTS</p>	<ul style="list-style-type: none"> <li>• The task is somewhat abstract, so it may help participants if, before they do the individual work, you show your own inventory in detail. Seeing concrete examples of “positions” makes the concept accessible.</li> <li>• For the analysis of LOVE and POWER we suggest reading the chapter <i>Intimacy, interaction and Power</i> in the Skills for Intimacy book, with special regard for the concept of “power”.</li> </ul> <p>If you opt for the theatre-based exploration of the repertoires in pairs, it may be useful to give a handout to participants so they can guide their partner. You will find a handout in the annex.</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>The first part of the activity, “Creating the inventory of roles / positions in a relationship”, can be carried out online. Invite participants to work on their computers (Powerpoint, Word or Jamboard) or if they work on paper, ask them to take a picture in the end to share with their partners. Besides this, the instructions and the dynamics remain the same. For the visual exploration of status / power positions, we can play with colours and size. For instance, aspects which have a strong social recognition or which we perceive as subjectively empowering for us can be indicated with bigger Post-its.</p> 
 <p>THEORY</p>	<p>About the multiplicity of identity positions :</p> <p>Hermans, H., Kempen, H., Loon, R. 1992. “The Dialogical Self: Beyond Individualism and Rationalism”, <i>American Psychologist</i>, 47(1):23-33.</p> <p>The theatre-led exploration follows the steps of an identity-exploration activity developed by La Xixa Teatre.</p>





## ANNEX – HANDOUT:




### EXPLORATION OF THE REPERTOIRE OF POSITIONS WITHIN A RELATIONSHIP



1. Ask your partner to think of a specific intimate relationship that they feel like exploring in this activity.
2. Once they have identified the relationship, ask your partner to choose an object that will represent the other person (you will use it to set the distance between the two people in the repertoire).
3. Invite your partner to close their eyes and let their body remember one of their recurrent gestures or body positions in this relationship. We'll refer to this as an "image".
4. Ask your partner to move closer or further away from the object, depending on how close or far they feel from the other person when they have this image. Check whether your partner has found a distance that feels right.
5. Ask your partner how they feel when they make this gesture / take this body position.
6. Invite your partner to give this image a name, using the sensory experience of what this image feels like for them. If they need help, you can offer some words that they can choose to use or not.
7. Write down the name – possibly, if you or your partner have a mobile phone, you can also take a photo of the image. This may be useful for your partner later on.
8. When done, ask your partner to let go of this image, and then let their body remember another recurrent gesture / body position that they have in this relationship.
9. Repeat the sequence as many times as there are new images emerging.
10. When all images have been set, let the person have a look from the outside to see if there is any insight or learning from the images and the position they occupy.

# ‘You could be my mother’

## Relationships across history and cultures

 <b>TIME</b>	45-60 min
 <b>No.</b>	Adaptable with any group size
 <b>MATERIALS</b>	Prepare to collect photographs and / or art pictures depicting relationships through history or contemporary cultures and subcultures. You might want to cover romantic relationship, friendship, marriage, all kinds of family models. It might be useful to prepare about background of the pictures you collect before you bring them in the group.
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Awareness raising: what is considered to be ‘normal’ when it comes to loving / intimate relationship was always dependent on the current culture, social norms and expectations.</li> <li>• Helps to foster critical thinking; to understand and accept diversity</li> <li>• Helps to normalize diversity of loving relationships</li> </ul>






 <p>INSTRUCTIONS STEP BY STEP</p>	<p>Facilitate a discussion based on the pictures in the following way: Make an 'exhibition' of the pictures. Give the following instructions!</p> <ul style="list-style-type: none"> <li>• Walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (it can be positive or negative) 2. take the picture and answer the following questions in order: 1. What is the specific element in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture) that the picture evoked? 3. What beliefs, norms, values can be behind your feeling? - the practice presupposes the knowledge of, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.</li> </ul>
 <p>DISCUSSIONS</p>	<p>You can facilitate a discussion on what is 'normal' what is accepted or punished in a given culture and society. You can discuss social norms, the social function of regulation of intimate relationships. You can also cover taboos regarding relationships. Based on the images you might want to discuss with the group how it is seen in your environment and in societies in general loving relationships more in detail to:</p> <ul style="list-style-type: none"> <li>• Age</li> <li>• Gender</li> <li>• Sexual orientation</li> <li>• Social and cultural background</li> </ul> <p>In the debrief it is important to explain that the reason why we do this activity in this way is to learn that social and cultural norms are so deeply embedded in our system, our personal thinking that we hardly recognize our own cultural prejudices. We tend to think what we think is 'normal' because we do not 'think' but 'feel' it. Our reactions are most probably emotional reactions although it is about cultural norms and values. This prevents us to accept the 'other' if its different from us. This prevents us to accept diversity. Diversity is something we can learn. Human relations are also culturally organized and disciplined.</p>
	<p>For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you have enough knowledge of the chosen images.</p>



<p><b>HINTS</b></p>	<p>Another version of this activity can be to collect video fragments from films, theater plays to show different relationship models. Try to make a collection from all kinds of cultures and historical times. You can ask students (or adult participants) to bring images, videos so you make the exhibition together. You can facilitate a discussion on what is 'normal', accepted or punished. You can discuss social norms, the social function of regulation of relationships.</p>
 <p><b>THIS ACTIVITY ONLINE</b></p>	<p>This activity can be done online showing the images and discuss them in plenary or in small groups.</p>
 <p><b>THEORY</b></p>	<p>This activity has been developed by Dora Djamila Mester @ ArsErotica Foundation &amp; In Touch Amsterdam based on the Critical Incident methodology by Margalit Cohen Emerique's.</p> <p>Source: <a href="https://intimacyacrosscultures.eu/wp-content/uploads/2021/11/4-1-EN.pdf">https://intimacyacrosscultures.eu/wp-content/uploads/2021/11/4-1-EN.pdf</a></p>



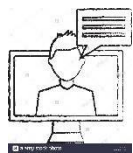
For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you are moving at home in the area you choose the images. Accordingly, there is a strong emphasis on image selection: in this case, the goal was to sensitize sexual subcultures to diversity and to map our own boundaries. When no one is pictured in the room, the group comes in at the same time when the pictures are already on the wall. Task: 1. walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (if you ask the one that addresses you best, it runs the task to another - now the goal is to explore and deal with difficult situations, critical incidents) 2. take the picture and answer the following questions in order: 1. what is specific thing in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture)? 3. What beliefs are behind the feeling behind you? - the practice presupposes the knowledge of Margalit Cohen Emerique's Critical Incident methodology, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.

# INTIMATE IDENTITY WHEEL

 TIME	45 minutes
 No.	6 to 15 participants
 MATERIALS	A room wide enough to allow movement Identity wheel circles printed out Identity labels printed out on separate A4 papers The list of questions printed out
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Becoming aware of how different facets of our social identities influence the way we can engage in intimate relations</li> <li>• Realising that identities are contextual: in some situations, some identities become more prominent than others</li> <li>• Giving up the illusion of neutrality: some identities are valued more highly than others, while some may be sources of discrimination</li> </ul>
 INSTRUCTIONS STEP BY STEP	<ol style="list-style-type: none"> <li>1. FILLING OUT THE WHEEL Distribute the “identity wheel” handout to each participant. Ask them to fill it out, adding for each identity category the answer that they feel is true for them.</li> <li>2. CREATING THE WHEEL ON THE FLOOR When the identity wheels are filled out, place the printed out identity category words on the floor, in a circle, so as to recreate the identity wheel in the space.</li> <li>3. ANSWERING THE INTIMACY SPECTRUM QUESTIONS Tell participants you are going to read sentences and that they should answer by positioning themselves near the identity category that they feel is true for themselves. They can also stay in the centre if they do not want to answer the question. Before reading the intimate spectrum</li> </ol>

	<p>questions you can make a test: “What is the identity you think about the most often?” Check if the instructions are clear.</p> <ol style="list-style-type: none"> <li>After each sentence, once participants have found their answer, you can give them space to share why they chose that particular identity. However, participants have no obligation to speak up.</li> <li>You can also tell participants that there are no right or wrong answers for the questions. There may also be several answers to a specific question, so they may choose with which identity they wish to answer.</li> </ol>
 <p>DISCUSSIONS</p>	<p>Depending on the make-up of the group, it is possible that the activity will lead to an increased awareness of important differences between participants. Some may be more privileged in different aspects of their identities, and some may be disadvantaged in some aspects of their identities.</p> <p>It is important to give importance to these inequalities. At the same time, we should also stress that each person has a variety of identities, and no one is reduced to one single identity. What’s more, who we are and what we can do is never entirely dictated by the social identities we have, and each identity can be experienced or enacted in many ways. The unique combination of identities that have, combined with our life experiences and our personality always create unique and diverse constellations.</p> <p>Here you may want to discuss with the group how our relational and dynamic identities and their combination with our life experiences play a role in our intimate relationships. What makes a relation with someone “intimate”? How do our identity elements become more or less important in certain relationships? You can link this exercise back to the Galaxy of Intimacies and the Body Portrait – taking a look at power / sensitivity / vulnerability / sexuality / intimacy and how they are connected to the topics we explore here.</p>
 <p>HINTS</p>	<p>It may require a substantial amount of trust and sense of safety for participants to unveil and / or discuss aspects of their identity that are for some reason are sensitive to them. Beyond just “personal sensitivities”, this can be related to the status or social recognition attached to different identities. Depending on the context, some identities may have a negative, even stigmatized connotation. It is thus very important that we give sufficient importance to the recognition of such phenomena, naming</p>

power relations, exclusions and oppressions. We should also be attentive to not victimize members of specific groups. We recommend using an empowerment activity after this sequence.



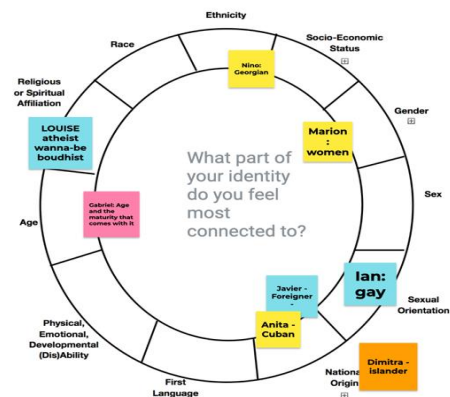
## THIS ACTIVITY ONLINE

To lead the activity online, we suggest working on Jamboard. As a preparation, embed the “identity wheel” image in the Jamboard, create as many slides as the number of questions you wish to ask. For each question, create a slide with the question in the middle of the wheel.

To start the activity, send everyone the identity wheel (by email or in the chat of the interface you use). Participants can copy the image into a ppt file or simply take notes on a piece of paper. Similarly to the offline version, ask participants to write down their own answer for each identity category. This part is not shared.

In the second step, share the Jamboard with participants, making sure that it is shared with the authorization to edit. This way each participant can access the Jamboard slide and modify it. Tell participants that you will read out questions that they will answer with specific aspects of their identities. They can answer with a Post-it, writing on it their name and also the specific answer to that identity category (e.g.: LOUISE – Woman). If participants have not worked with Jamboard before it may be wise to first do a test activity where you invite them to write their name on a Post-it.

Read out the first question and wait for everyone to place their Post-its. When they are done, ask the group if anyone feels like explaining why they put that particular identity as an answer. Everyone does not need to answer, collect as many answers as feels right, then move to the next question.



## THEORY

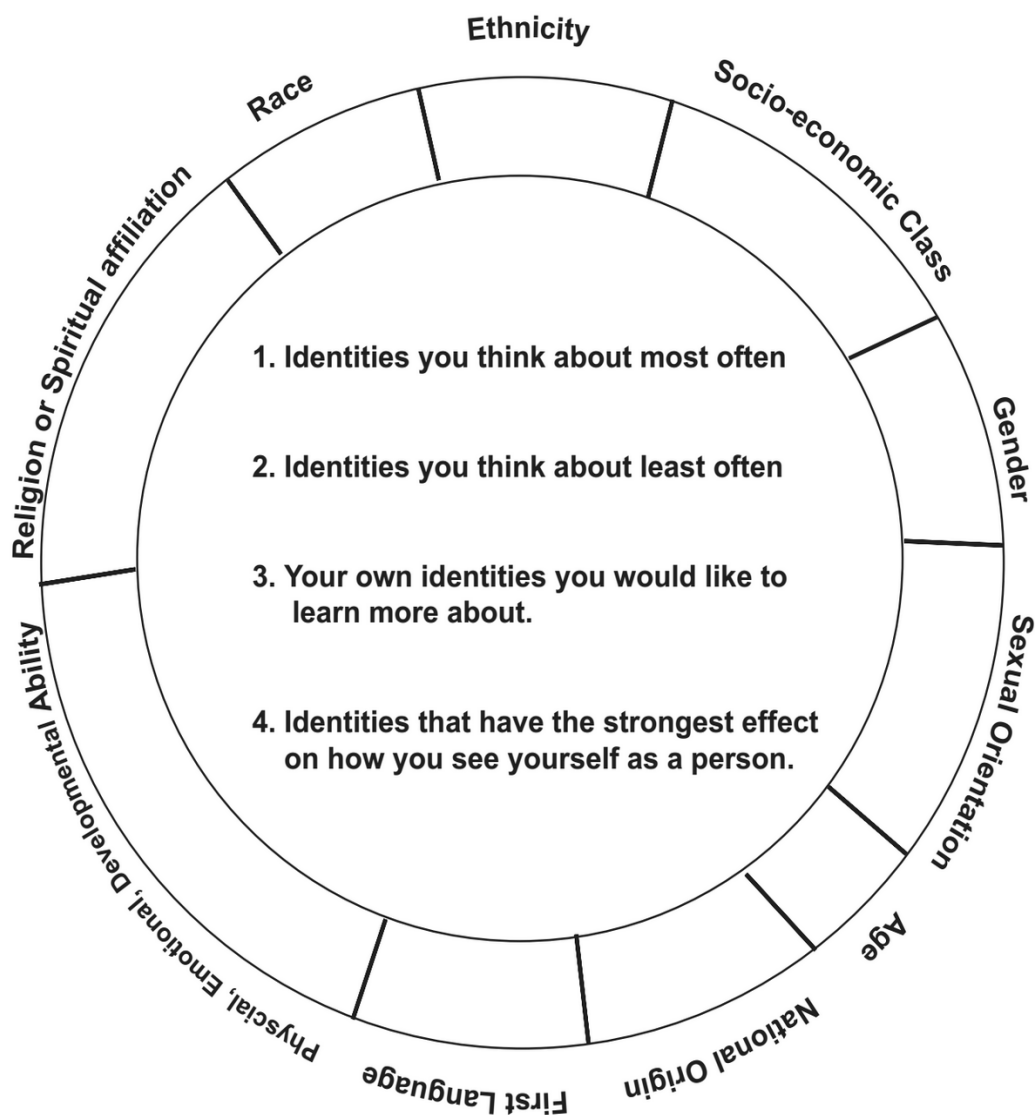
Adapted for use by the Program on Intergroup Relations and the Spectrum Center, University of Michigan.

Resource hosted by LSA Inclusive Teaching Initiative, University of Michigan (<http://sites.lsa.umich.edu/inclusive-teaching/>).






## ANNEX: IDENTITY WHEEL

### Social Identity Wheel

(Adapted from "Voices of Discovery", Intergroup Relations Center, Arizona State University)



# DEGREES OF INTIMACY

 TIME	45-60 minutes
 No.	Adaptable for any number of participants
 MATERIALS	<p>Prepare the “intimacy scale cards”: about 10 sentences of manifestations of intimacy printed, one sentence per piece of paper</p> <p>Empty pieces of paper where participants can write their own sentences about intimacy</p> <p>Pens / markers for everyone to write</p>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Developing subjective definitions of intimacy</li> <li>• Exploring possible overlaps to find a consensual definition</li> </ul>
 INSTRUCTIONS STEP BY STEP	<ol style="list-style-type: none"> <li>1. A Create groups of 3 participants. Offer them about 10 “intimacy scale cards”* and a few empty cards.</li> <li>2. Invite them to use the empty cards to write 1-2 sentences that reflect their ways or moments or situations of intimacy.</li> <li>3. Tell them to read all the cards (silently for themselves) and think individually what they would consider “most intimate” and “least intimate”. Make sure participants understand there are no right or wrong answers. The exercise is subjective; an answer is “right” to the extent that they find it authentic for themselves.</li> <li>4. Invite them to share in the small group and see if they can arrange the cards according to degrees of intimacy: starting from the least to the most intimate.</li> <li>5. Now ask the small groups to create their own definition for intimacy.</li> </ol>

6. Invite each group to choose a spokesperson to share the two most and the two least intimate cards listed on their group's scale and explain their choice.
7. In a second plenary round share the definitions the small groups have proposed. Check if there is one definition that everybody can accept as a working definition.

-----

**\*Some examples for card sentences:**

Going to a restaurant  
 Sharing your personal beliefs and opinions  
 Touching the arm of your partner  
 Kissing your partner  
 Sending messages to each other every day  
 Talking during sex  
 Sharing your feelings  
 Cuddling your partner  
 Holding hands with your partner in public  
 Saying what you like and don't like (sexually)  
 Introducing your partner to your parents and/or friends  
 Talking about your parents / family  
 Having a conflict with your partner  
 Sharing your dreams, needs and desires  
 Talking about sexual fantasies  
 Talking about STI  
 Talking about contraception  
 Showing up in your underwear  
 Sending each other erotic messages  
 Kissing and caressing each other  
 Kissing your partner in the neck



**DISCUSSIONS**

Use the activity to acknowledge the diversity of our experiences of intimacy: some situations are intimate for some people, but not at all for others. Explore the consequences of this observation on intimate encounters: what happens if two people with different expectations and representations of intimacy try to get intimate?

Reflect on social identity: to what extent our identities determine how we experience intimacy? Invite participants to think of some possible examples, based on their own experience.





## HINTS



## THIS ACTIVITY ONLINE






This activity can be done online, making breakout rooms (3 participants in a group) and using Jamboards (each group has a different Jamboard to work on) to write intimacy sentences on Post-its and to rate the “intimacy scale”.



## THEORY

To create this activity, we have used two sources:  
<https://teachingsexualhealth.ca/app/uploads/sites/4/2017-CALM-Consent-1-French.pdf>  
[http://rse.fpv.org.au/wp-content/uploads/2015/06/Activity-7-8\\_8.2.pdf](http://rse.fpv.org.au/wp-content/uploads/2015/06/Activity-7-8_8.2.pdf)

# FROM FIRST CONTACT TO INTIMACY

 <b>TIME</b>	30 min
 <b>No.</b>	Adaptable for 10–20 participants
 <b>MATERIALS</b>	Space, possibly background music and sound system
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Highlighting the moment of the first contact</li> <li>• Understand the dynamics of reciprocity, the necessary entry point to creating intimacy</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>The following session has two parts: we start with a short sequence of introductory warm-up activities that help participants tune into non-verbal activities, switch their focus towards their “embodied self-awareness” (see references below) and “relaxing into the context”. The second part consists of a sequence of activities more specifically targeting first contacts and reciprocity.</p> <p><b>INTRODUCTION ACTIVITIES</b></p> <ol style="list-style-type: none"> <li>1. The following instructions focus on different ways of “arriving” to the non-verbal movement activities. Instructions should alternate fairly quickly, as most of the activities don’t require much time (between 2 to 5 minutes). The most important is to keep your senses open and</li> </ol>



perceive how the participants respond to the activities. Feel free to adapt these instructions to your style:

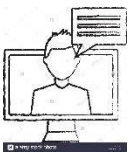

2. Getting familiar with the space: “Start walking in the room, slowly let go of thoughts about the past and what’s coming in the future, just let yourself sink in this very simple action of walking. Allow yourself to put all your roles and identities on hold. Just breathe and walk. Feel the weight of your feet on the ground. Feel how you are pulled upwards. Feel your breathing, notice whether it is deep or light, slow or fast. As you walk, let yourself be curious and explore all corners, go to places you haven’t been to before, explore borders. Try different walking styles, slower and faster, check what feels comfortable for you in this moment.”
3. Occupy space collectively: “Try to spread out as much as possible, occupy the room as fully as possible.” To check whether participants have really spread out, you can clap your hands and ask them to stop and check whether they think they are occupying as much space as possible. If not, ask them to make the necessary adjustments. You can also try the instruction: “Always go where there is an empty space.” The next step is to invite participants to: “Go where there is as little space as possible.” Given such an instruction, participants will possibly congregate in the center of the room. Ask them to keep moving, even when they are very close to each other (skip this second step in a pandemic situation).
4. Place attention on the other people: “When one person stops, everyone should stop. When one person starts walking again, everyone should start walking.”
5. “Please chose someone, without telling or showing them. This will be your person ‘A’. Then chose someone else as your person ‘B’, again without telling them. Now position yourself so that you are always at exactly the same distance from A and from B.” Note: here participants may feel that the objective is to find an equilibrium point where this condition will be satisfied for everyone at once. This is not the objective. Instead, and insofar as the activity does have an aim, it is to show that equilibrium in social contexts are necessarily dynamic: new adjustments always trigger the need for further adjustments.

By the end of this sequence, participants should have gotten acquainted with the physical space and slowed down. However, if you feel there is need for more, feel free to include more activities of this type.






## FIRST CONTACT

1. As in the previous sequence, for each instruction we identify what the focus / objective is. As before, these too are short activities, please keep your senses open to check always how long each instruction should be maintained. Depending on whether the number of participants is odd or even, the facilitator joins if necessary to ensure that everyone has a partner for work in pairs.
2. Eye contact – first time: “Walk in the room, breath, feel the weight of your feet on the ground. When you make eye contact with someone, stop for three seconds, while you look at each other. Then let each other go and walk on.” After a while you can introduce this version: “Walk, then stop when you make eye contact with someone for three seconds. Let each other go. After three steps you can look back at the other, then go on.”
3. Choosing, following: “Walk in the space, at your own pace, make whatever movement that you feel like, choose whatever walking style you feel like. Then choose someone that you will walk with, accompany them for a while, then let this person go. Walk a little bit on your own. When you feel that the time is right, again choose someone else to walk with.”
4. Choosing and getting closer: “Walk again, being fully present, walk and make any movement that you feel like. Let your eyes scan the people who are further away from you and identify someone who is interesting for you in this moment, who’ll be your queen or your king. Don’t give the other any sign, don’t try to make eye contact. Just continue walking and without getting closer to the person, try to let their presence “sink” in you. Try to “tune in” to this person: tuning into to their rhythm, gestures, and movements. Now get closer to them, 5 meters away, then 3 meters, then 2 meters, then 1 meter. Stop. Check whether or not you chose each other. Become aware of any feelings that may emerge. Register the sensation, then let it go, and walk again.”
5. “Start to walk again. Find a new “queen / king”, without eye contact, without letting them know. Without intruding, see if you can adjust your movements to theirs. While getting closer, check if the same person has chosen you. How can you check whether it is a mutual choice without speaking, and without eye contact? Check again whether or not you chose each other, take note of the feeling, then let it go.”


	<ol style="list-style-type: none"> <li>6. "Start to walk again. Through eye contact, chose your queen / king. Check if they have also chosen you. Keep your partner for the following activity."</li> <li>7. Getting closer - convergence: "Stay in pairs. Find some space for your partner, spread at a good distance from the others. One of you will be a mirror, the other a subject. The mirror will always do what the subject does. You'll both try out both roles, we'll tell you when to change. Try to slow down and be so precise that an external viewer could not see who's leading and who's mirroring." After about one minute, ask participants to change roles.</li> <li>8. "With a new partner, continue the same activity but now there is focus on the subjects: make the movements and gestures that reflect what you would like others to see in you. The mirrors continue to be mirrors." After about one minute, ask participants to exchange roles, ask participants to thank their partner and let them go.</li> <li>9. "With a new partner, we'll continue the mirror activity. But this time the subjects' movements should reflect what they appreciate in the other person. The subjects can move in a way that they like to show appreciation of someone. The mirrors continue as mirrors." After about one minute, ask participants to switch roles, ask participants to thank their partner and let them go.</li> </ol>
 <p>DISCUSSIONS</p>	<p>Collect the different sensations participants had during the session. "Where did you have positive emotions, where did you have more negative emotions?" In a first round, invite participants to focus on sensations, without analysis. For instance: "I felt apprehensive that no one would walk with me". In a second round you can discuss the thoughts, interpretations and evaluations. Help participants not to make judgements about themselves and the others, as judgements would close instead of creating openness and curiosity. You can collect the reflections according to the different types of activities: introductory warm-up activities, then proximity activities and then the mirror series.</p>
 <p>HINTS</p>	<p>If you suspect that the participants would be reluctant to share their feelings and thoughts in plenary, you can first make small groups of 2-3 participants and invite to them to share taking turns, each person speaking for two minutes while the others listen without interrupting.</p>




	<p>It could be interesting to use these activities to tackle “reciprocity”, a key notion connected to first contact and communication, and also to intimacy. “Reciprocity”, expresses mutuality, i.e., that both parties are involved in a gesture or a ritual. Reciprocity is a necessary ingredient to develop any kind of relationship and breaks of reciprocity are often perceived as very unpleasant incidents. Intimacy could be understood as a continuous reciprocal process of self-disclosure that partners welcome and allow to deepen.</p>
 <p>THIS ACTIVITY ONLINE</p>	
 <p>THEORY</p>	<p>The concept of “embodied self-awareness” is proposed by Alan Fogel (“The psychophysiology of self-awareness: Rediscovering the lost art of body sense” (2009) as an alternative to conceptual self-awareness. This latter is based on our thoughts of who we are, while embodied self-awareness is based on the bodily sensations we experience. According to Fogel, our contemporary way of life puts disproportionate emphasis on conceptual self-awareness, and we are much less used to be attentive to our “embodied self-awareness”, even if this would be very beneficial for our wellbeing. We believe that when it comes to intimacy, it is essential to train ourselves in being able to focus on embodied self-awareness as a more reliable indicator of how we really experience different intimate situations, as opposed to “conceptual self-awareness”, which may be excessively guided by what we think we should feel or wish we would feel (e.g., “I should feel excited about a sexual experience that is being offered to me”).</p>

# The art of asking — what your body tells you — customized massage






 <b>TIME</b>	20 minutes
 <b>No.</b>	6 to 16 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• About 20 minutes of relaxing music;</li> <li>• Cushions or floor/yoga mats;</li> <li>• Candles or soft light.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To create a relaxed environment and making participants bond in a trustful way;</li> <li>• To become aware of one's desires and limits through a body activity;</li> <li>• To learn to express your needs and welcome those of the other person.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Explain to the group that this is a “massage” activity that involves touching <i>the shoulders, the back, the arms, the head...</i> Ask everyone if they would like any part of their body to be left untouched. Make sure to carefully address each participant's wishes and make sure that they are respected. If someone does not wish to participate, respect their choice;</li> </ol>







	<ol style="list-style-type: none"> <li>2. You may want to play slow, low volume music to create a zen-like atmosphere;</li> <li>3. Invite participants to pair up with people they feel comfortable with for this activity. Make sure everyone feels comfortable and relaxed throughout the activity;</li> <li>4. Give a time for person 'A' to mention to 'B' the parts of the body that they do not wish to be touched. Then 'A' closes their eyes and 'B' stands behind them;</li> <li>5. 'B' gives 'A' a massage for 5 minutes. Ask 'B' to start with something gentle and tell 'A' to connect with the moment, with the massage, and with their feelings. Signal to the pairs when the time is up. Give 'A' a moment to appreciate the sensations left by the massage;</li> <li>6. Then switch roles: 'A' gives a massage to 'B' for 5 minutes, and let them know when the time is up;</li> <li>7. Debriefing time: 'A' has 1 minute to express what they liked and disliked about the massage. Ask 'A' to make concrete requests, express preferences and discomforts. Emphasise that this is not a critical evaluation of the masseur or masseuse and their massage, but that it is rather a feedback on the needs of the person being massaged. 'B' is actively listening and does not interrupt their pair;</li> <li>8. When it's their turn, 'B' has 1 minute to give feedback and make request;</li> <li>9. A massage session starts again for 2 minutes per person. The masseurs or masseuses take care to put into practice the requests expressed by their pairs. Signal when it is time to switch roles;</li> <li>10. At the end you can spare a moment and have pairs to thank each other. Then do a debriefing together.</li> </ol>
 <p>DISCUSSIONS</p>	<p>Open up for a group discussion at the end of the activity.</p> <ul style="list-style-type: none"> <li>• What were your difficulties and comfort levels in identifying your preferences/ limitations during and after the massage?</li> <li>• How did you communicate your needs?</li> <li>• How did you receive each other's needs?</li> <li>• What were your observations about the 2nd massage?</li> <li>• How would you apply these steps in the rest of the workshop or in your daily life?</li> </ul>

 <p>HINTS</p>	<p>Respect boundaries and create a sense of trust: We may not be used to being massaged by strangers, especially in a workshop setting, and contact with the body may trigger discomfort whether circumstantial, psychological or cultural. Issues of gender or beliefs may emerge. Provide a space for participants to express their preferences and be careful to ensure that they are respected — that is the whole point of this activity!</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>-</p>
 <p>THEORY</p>	<p>When someone kindly does a favour for us or gives us attention, it can be difficult to identify and then express what we like and dislike. We are probably afraid of hurting their feelings, or we don't feel entitled to ask for something specific. However, consent is built on clear, benevolent requests and attentive listening on the part of the other person. It is therefore necessary to create an environment where we feel confident to express ourselves, to refuse, and where we feel we are being listened to, and where our requests are taken into account.</p> <p>Here we practice all these subtle details in a massage exercise. Engaging the body in group exercises can generate resistance in participants. However, it is an excellent opportunity for our practice, and it is an exercise that greatly contributes to the establishment of intimacy among/ between people. Be attentive with the group, you may want to ask them in advance whether they want to participate. Remind the group that we can always use our safety sign and practice everything we learned about saying 'yes' and 'no's. Think about your group and make your own variation.</p>

# The knight in the shining armour

 <b>TIME</b>	60 minutes
 <b>No.</b>	10 - 30 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Annex</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To discuss the boundaries of a safe and equal relationship;</li> <li>To learn to recognise the early warning signs of an abusive relationship;</li> <li>To discuss the role of education and / or youth work in helping to prevent violence in intimate relationships.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Explain to participants that they will hear a short story about a knight on a white horse, and that afterwards there will be a discussion of the issues raised and the feelings evoked;</li> <li>The actors move to the middle of the room. You (the facilitator) are the knight. You kneel in front of Susie, or sit next to her, and hold her hand. It is preferable for you to act out the 'courting' scenes by heart, rather than reading, so if possible, try to learn the dialogue in</li> </ol>

	<p>advance. The narrator stands to the side and reads aloud their parts of the story;</p> <p>3. After the 'courting scene' and story have been completed, look at the faces of participants for reactions or emotions. If they seem a little shocked or upset, ask for a moment of silence for them to reflect on and take note of their feelings.</p>
 <b>DISCUSSIONS</b>	<p>Begin the debriefing by asking the person who played Susie to share her feelings and impressions about the role play. Then continue by asking everyone the following questions:</p> <ul style="list-style-type: none"> <li>• How did the story make you feel? Why?</li> <li>• What do you think about this relationship?</li> <li>• At which point do you think Susie should have realised that this is a dangerous relationship?</li> <li>• What are the signals that indicate that this relationship is becoming abusive?</li> <li>• What can we understand about romantic relationships from this story?</li> <li>• Where does a genuinely equal relationship end and an abusive one begins?</li> <li>• From where do we get our ideas about what relationships should be like?</li> <li>• How realistic are these ideas or stories?</li> <li>• Which human rights are violated in cases of domestic violence?</li> <li>• How do romanticised views of relationships affect young people?</li> <li>• What can you do to raise awareness among young people about gender equality?</li> </ul>
 <b>HINTS</b>	<p>This activity can be very emotional for some participants: it needs to be run in a safe environment. This is not an activity that can be run with a group that has only recently met. If your group has come together for a one-off residential activity, it is suggested that you run this activity only after the group has worked together for a few days. Participants need to be able to trust the facilitator as well as other members of the group.</p> <p>Bear in mind that you do not necessarily know 'who is in the room'. Someone may have experienced, or be experiencing, an abusive relationship. You should make sure that no-one feels under any pressure to disclose things that they are not ready to speak about. Try to formulate the questions you ask in the debriefing in a non-personalised manner, so that even if they participants have relevant personal experiences, they do</p>

	<p>not feel that they have to answer by referring to these experiences directly.</p> <p>Be aware that such experiences may be painful for participants and that as a facilitator it will be your responsibility to deal with any emotional consequences of running the activity in your group. If a participant gets upset or begins to cry, you need to be prepared to deal with that both on a one to one basis and in the whole group.</p>
 <p>THIS ACTIVITY ONLINE</p>	-
 <p>THEORY</p>	<p>Source: <a href="#">Council of Europe – Gender Matters Activities.</a></p>

## ANNEX

**Knight:** Wow Susie! You are so beautiful! I love your style so much! You are such an individual, and I love that about you...!

**Narrator:** Susie is very happy and feels attracted to the knight.

**Knight:** I've never felt so close to anyone. You are the only one I trust, the only one I can share my problems with the only one who understands me. It is so good to be with you. I love you so much...

**Narrator:** Susie feels that she is very important to the man. She feels safe.

**Knight:** I feel I have found my other half. We have been created for each other. We don't need anybody else, do we?

**Narrator:** And Susie indeed feels that the Knight is her whole world. Every minute they spend away from each other is painful.

**Knight:** You are so beautiful, so pretty. But don't you think that your skirt is a bit daring? I'm worried about you: I think you should wear something else. That would make me feel better. We belong together, don't we? You are mine.

**Narrator:** And because Susie loves him and would not want to argue about such an insignificant thing, she changes the way she dresses to suit his wishes.

**Knight:** You spend too much time with your girlfriends. We have such a great time together: am I not enough for you? I don't think you should put so much trust in them. I think they have a bad influence on you: I don't like the way you talk about them and the things you do together. I don't like the way you talk to me when you come back from being with them.

**Narrator:** And because Susie wants to be nice to him, she begins to see less and less of her friends. Soon they have been left behind altogether.

**Knight:** I do like your parents, but why do we have to see them every Sunday? I'd like to spend more time with you alone. Anyway, they do not seem to like me. All they do is criticize me. I'm not even allowed to relax on Sundays! They can't wait for us to break up. I wish you didn't want to spend so much time with them.

**Narrator:** Susie is worried about their relationship. She does not want to threaten it, so she spends less time with her family. Now there is peace... Or is there?








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# Whole Body Portrait – Power and Sexuality

 <b>TIME</b>	45-60 minutes
 <b>No.</b>	Adaptable for any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Big (body-sized) sheets of paper or A3 papers</li> <li>• Markers, crayons or paint</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Exploration of how the participants feel about their body, bodily sensations, use of the body, memories in the body in regards to power and sexuality.</li> <li>• This exercise is supposed to create a link between activities; participants are encouraged to work on their portraits as homework, also in the coming days after non-verbal activities.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Invite participants to draw an outline of their body on a big sheet of paper and then indicate where they feel the power and sexuality in their body by noting it on their body portrait. They can use colours or words in the drawing or any creative means to express their thoughts and feelings on the paper.</li> <li>2. Tell them not to think too much, and to just follow their feelings.</li> <li>3. After 10-15 minutes of individual work, create small groups of 3 or 4 and invite participants to take 10- 15 minutes to share their portraits with each other.</li> </ol>



	Come back to plenary and invite participants to share something from their small group work.
 <b>DISCUSSIONS</b>	<p>To debrief, you may want to connect this exercise with the map of intimate relationships – asking participants for their impressions, what connections they see. Keep the focus on body sensations and discuss with participants how our everyday life experiences or our relational situations are all embodied experiences as well. You may want to explain a little bit about embodied self-awareness which exists prior to language and does not require language for its expression.</p> <ul style="list-style-type: none"> <li>• Are we aware of how we notice our body at school, work or during leisure activities?</li> <li>• Does it make a difference if we talk or think about a situation or if we try to describe it with body sensations like pain, warmth, tingling, etc.?</li> <li>• Are we aware of stress or tension in our hands, arms, back, belly, neck, legs or anywhere else as we work, or when we're with a friend or a family member?</li> <li>• What kind of body sensations do we remember from our past?</li> </ul> <p>Invite participants to explore their body portraits – play a bit with the possible interpretations of colours, shapes and symbols in their portraits</p>
 <b>HINTS</b>	<p>You may want to work with issues such as diversity (age, gender, nationality, social status, skin colour, etc.) or power positions. You can invite participants to indicate on their body map where the following are located: vulnerability, sensitivity, strength, power (empowerment or oppression), and how those are connected to intimacy / sexuality. You can invite participants to experiment with what happens if they try to indicate with colours where in their body they feel their strength? Or their skin colour? Embodied self-awareness is based in sensing, feeling and acting. Through drawing, we can access these qualities without feeling forced to think or talk about them. Drawing, just like any movement, is spontaneous, creative and open to change.</p> <p>There might be participants reluctant or shy to draw, and who say that they are not good at drawing. Encourage participants by saying that there are no artistic requirements, no expectations and no competition – the aim of this exercise is to express yourself in another way. Drawing the body outline first can help to get less experienced or shy participants started. It is also encouraging to say that they can continue drawing later, completing their portraits at home or during the rest of the training days.</p> <p>If some participants question the aim of this method, saying that it is “too childish”, you can say a few words about the importance of embodied self-awareness. Encourage participants to get in contact with their inner child.</p>



## THIS ACTIVITY ONLINE

You can do the activity online by asking participants to make their drawings on paper and then, after the individual work, have them first share in small breakout rooms and then share with the whole group back in plenary.



## THEORY

You can read more on the concept of “embodied self-awareness” proposed by Alan Fogel: “The psychophysiology of self-awareness: Rediscovering the lost art of body sense” (2009).

## 6. SEX, GENDER & SEXUAL IDENTITY

All young people have the right to information about sexuality and relationships, which takes into account their experiences and needs. This includes their experience around gender, body characteristics and sexual orientation. Sensitive and respectful discussions around gender identity and sexual orientation should be an integral part of a comprehensive Sex-Ed programme, however they are often left out and can even raise strong objections and concerns.

In this context young people with diverse sexual orientations and gender identities can feel invisible and not receive the information they need based on their experiences to safely explore relationships, sexuality and their body. But it is not only LGBTQI+ youth who are affected by the way sexual orientation and gender are included in discussions of Sex-Ed; All young people are affected by the information they receive.

**We dedicated this chapter to better understanding and reflecting on the topics of sex, gender and sexual identity.**

### How?







- By learning about the concepts of sex, gender identity and sexual orientation, and understanding the different ways everyone can experience them.
- By creating space for reflection on personal experiences, beliefs and attitudes around sexual orientation and gender identity.
- By understanding that everyone is deserving of respect, acceptance and healthy, loving relationships.


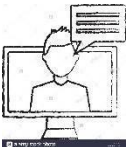



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# The idol of our century (gender)

 <b>TIME</b>	30- 40 minutes (depends on the size of the group)
 <b>No.</b>	10- 15 people
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Mobile phones, computers (internet)</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• What does ideal mean in the context of gender? Ideal man? Ideal woman? Or beyond? Who has the power?</li> <li>• Common characteristics of an 'ideal'. How to get to an agreement with other's ideals?</li> <li>• How to avoid unrealistic expectations.</li> </ul>
 <b>INSTRUCTIONS</b> <b>STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Create groups of 4-5 people. The group should agree on choosing an Ideal Man and an Ideal Woman (a well-known celebrity or social media influencer) who would be the ideal of our century. (Facilitators encourage the group to think beyond gender binary).</li> <li>2. Each group needs to list the necessary features together.</li> <li>3. Each group presents their ideal woman and ideal man (or beyond gender binary person) and explain their decision.</li> </ol>
	Look at the pictures and go through the list of necessary features together in each group, then talk about how difficult it was to come to an agreement in each team. Talk about the different ideals and tastes in each group. Talk about what they think, how the idea of ideal

<p>DISCUSSIONS</p>	<p>begins and maintained. What is its purpose at an individual or at a societal level? Is it harmful? Does the ideal even matter? Let the group exchange ideas, personal thoughts. Talk about inner beauty, talent and achievements that can also make someone an idol.</p>
<p></p> <p>HINTS</p>	<p>Good place to talk about different tastes and cases when we like something that is not average (we can like big noses, we can like small people, freckles, ...) makes someone a 'good woman' or 'good man'. Asks the groups to merge their ideals to create one final 'ideal body of their ideals.' One variation: they can make a big poster made by collage of the 'ideal ideal'.</p> <p>Ask the group members to compare themselves to this ideal. Variation: they give scores themselves or they can make a play - to make a character of the ideal.</p> <p>Facilitators can lead the group discussion from ideas more towards personal stories. How these 'ideals' in our mind make our life easier or more difficult. You can share personal stories of family, school, friends, relationships, etc.</p> <p>If gender comes up, you can go into details - what is behind gender binary. How gender diversity influences our ideas of the ideal body.</p>
<p></p> <p>THIS ACTIVITY ONLINE</p>	<p>Yes, you can use Jamboard to exhibit individual ideals.</p>
<p></p> <p>THEORY</p>	



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**symplexis**







**cesie**  
the world is only one creature

# Gender Unicorn: Getting to know gender and sexual orientation

 <b>TIME</b>	75 minutes
 <b>No.</b>	At least 10 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Papers</li> <li>• Flipchart</li> <li>• Markers</li> <li>• Prints of the Gender Unicorn graph - available at <a href="https://transstudent.org/gender/">https://transstudent.org/gender/</a> in multiple languages (incl. EN, IT, NL, HU) and in a colouring-book version</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To familiarise participants with the concepts of gender identity, sex characteristics and sex assigned at birth, sexual orientation and gender expression.</li> <li>• To increase the visibility of terms and identities that are usually “left out” of sexual education and normalize the experiences of people all over the spectrum of gender and sexual orientation; to combat misinformation and stereotypes around these identities.</li> </ul>

	<ul style="list-style-type: none"> <li>To encourage participants to reflect on their own experiences and identities and connect with them.</li> </ul>
 <p>INSTRUCTIONS STEP BY STEP</p>	<ol style="list-style-type: none"> <li>Start by writing down a list of terms on a flipchart:             <ol style="list-style-type: none"> <li>gender identity,</li> <li>sexual orientation,</li> <li>sex assigned at birth,</li> <li>gender expression,</li> <li>sex characteristics</li> </ol> </li> <li>Divide participants into groups of 3-4 people (depending on the total number of participants) – if participants are less than 15 each group may take more than one term to discuss</li> <li>Each group will get a one of the above-mentioned terms and have 15 minutes to discuss what they believe it means/includes and create a brief definition.</li> <li>After all groups have discussed the term they got, one participant from each group will share the definition the group created with the bigger group.</li> <li>Next, the facilitator(s) will give each participant a printed version of the Gender Unicorn Graph. Facilitators will give the definitions for each term presented, and mention some of the most common identities associated with each term e.g., mention transgender, cisgender and non-binary when discussing gender identity (see more on Theory).</li> <li>Take some time (either between each term or at the end) for participants' questions.</li> <li>At the end of the discussion ask participants to think where they could place themselves on the different axes of the graph – This is meant to be a personal reflection; participants are not asked to share where they place themselves.</li> </ol>



 <p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>Keep in mind to assess the general level of the participants' familiarity with gender and sexual orientation. If participants are not all familiar with the topic, you may need to allocate more time for questions at the end, or pause for questions before moving on to the next term.</li> <li>During the presentation of the groups' definitions and/or the discussion incorrect or even harmful opinions may be expressed. It is important to give out the correct the definitions and explain why something is not correct, in a way that does not shame the participant who voiced their opinion while maintaining a safe space for all. Remind participants that we are all here to learn and expand our understanding of gender and sexual orientation.</li> </ul>
 <p>HINTS</p>	<p>N/A</p>
 <p>THIS ACTIVITY ONLINE</p>	<ul style="list-style-type: none"> <li>To implement this activity online use break-out rooms to divide participants in smaller groups. Each group will discuss separately the term they are given and create a definition. The facilitator(s) should encourage participants to ask for help if needed while they are in the break-out rooms.</li> <li>After taking the time to discuss in the smaller groups, all participants will come back to the bigger group. A representative from each group will share the definition that their group created.</li> <li>The facilitator(s) can share the image and/or link of the gender unicorn graph so that it is visible to all participants.</li> </ul>
 <p>THEORY</p>	<p>Concepts such as gender, sex characteristics and sexual orientation are in most cases not adequately incorporated in sexual education discussions. As a result, many issues, experiences and identities – especially those breaking the norms – are kept invisible. In other cases, misinformation may lead to</p>

even more harmful views (e.g., LGBTQI+ identities being pathologized or addressed as a threat).

This exercise gives participants the chance to differentiate many terms that are usually absent from sex ed discussions, and better understand the various experience people can have with regards to gender, sexual orientation and the diversity of body characteristics.

Definitions of terms:

- Sexual orientation: The romantic and sexual attraction a person can feel towards other people. These two types of attraction may be present at the same time, but not always.
- Gender identity: A person's internal perception of their gender. It can be the same as the sex assigned at birth or different.
- Sex characteristics: The biological characteristics associated with sex. They include the primary (chromosomes, internal and external reproductive organs, sex hormones, gonads) and secondary sex characteristics (e.g., breasts' development, muscle and fat distribution, hair growth, etc.)
- Sex assigned at birth: The categorisation of people as male, female or intersex based on their sex characteristics, when they are born.
- Gender expression: The ways in which a person chooses to express themselves, such as haircuts, clothing, way of speaking, movements and other behaviours or interests. Gender expression may not always follow the social norms and expectations for a person's gender.

Term/Identities related to sexual orientation:

- **Gay**: Mostly used for men who are attracted exclusively to other men. Some women who are attracted to women may also identify as gay.
- **Lesbian**: A woman who is attracted exclusively by other women.

- **Pansexual:** People who are attracted to people of all genders or irrespectively of a person's gender.
- **Bisexual:** People who are attracted to people of more than one gender.
- **Asexual:** people who experience no sexual attraction
- **Aromantic:** people who experience no romantic attraction
- Heterosexual/ straight: Men who are exclusively attracted to women and women who are exclusively attracted to men.

#### Terms/Identities related to gender identity:

- **Transgender:** People whose gender identity is different than the sex assigned to them at birth.
- **Cisgender:** People whose gender identity is the same as the sex assigned to them at birth.
- **Non-binary:** umbrella-term for all gender identities outside the gender binary. Some identities within the non-binary umbrella are: genderfluid, agender, bigender, etc






#### Terms/Identities related to sex characteristics / sex assigned at birth



- **Intersex:** People with variations of sex characteristics that cannot be strictly defined within the categories of male and female.



#### Key messages

- Respect for self-identification: each person can only know for themselves how they experience their gender, expression or sexual/romantic attraction
- We cannot assume the way a person identifies as in one aspect based on the way they identify or express themselves in another.  
e.g.: we cannot assume a person's gender identity based on their gender expression
- Gender, sexuality and even body characteristics exist on a spectrum. There are no strict, completely separated "boxes" people need to fit into

# Gender across history and cultures

 <b>TIME</b>	45-60 min
 <b>No.</b>	Adaptable with any group size
 <b>MATERIALS</b>	Prepare to collect photographs and / or art pictures depicting gender roles through history or contemporary cultures and subcultures. It might be useful to prepare about background of the pictures you collect before you bring them in the group.
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Awareness raising: what is considered to be 'normal' when it comes to gender was always dependent on the current culture, social norms and expectations.</li> <li>• Helps to foster critical thinking; to understand and accept diversity</li> <li>• Helps to normalize diversity of gender</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Facilitate a discussion based on the pictures in the following way: Make an 'exhibition' of the pictures. Give the following instructions!</p> <ul style="list-style-type: none"> <li>• Walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (it can be positive or negative) 2. take the picture and answer the following questions in order: 1. What is the specific element in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture) that the picture evoked? 3. What beliefs, norms, values can be behind your feeling? - the practice presupposes the knowledge of, so that we can</li> </ul>

	help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.
 <p>DISCUSSIONS</p>	<p>You can facilitate a discussion on what is 'normal' what is accepted or punished in a given culture and society. You can discuss social norms, the social function of regulation of gender. You can also cover taboos regarding gender. Based on the images you might want to discuss with the group how it is seen in your environment and in societies in general gender more in detail to:</p> <ul style="list-style-type: none"> <li>• Binary – non-binary</li> <li>• Examples how gender norms changed in history that they experienced themselves</li> <li>• Feminism and the 'Me-too' movement</li> <li>• Examples from different cultures which are present in the group</li> </ul> <p>In the debrief it is important to explain that the reason why we do this activity in this way is to learn that social and cultural norms are so deeply embedded in our system, our personal thinking that we hardly recognize our own cultural prejudices. We tend to think what we think is 'normal' because we do not 'think' but 'feel' it. Our reactions are most probably emotional reactions although it is about cultural norms and values. This prevents us to accept the 'other' if its different from us. This prevents us to accept diversity. Diversity is something we can learn. Human sexuality and gender is culturally organized and disciplined.</p>
 <p>HINTS</p>	<p>For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you have enough knowledge of the chosen images. If you don't feel confident enough to talk about gender you might want to invite an external expert.</p> <p>You have to be prepared that personal involvement of participants can make the discussion very sensitive. You might want to ask a colleague of yours to co-facilitate. Pay attention that everyone uses 'I statements', participants don't judge each other. Gender identity for many people is very fragile and sensitive, facilitators should be aware of this. It is very important to hold the space and keep it safe for participants.</p> <p>If you don't feel confident or prepared enough on the topic you would rather skip this activity.</p>

 <p>THIS ACTIVITY ONLINE</p>	<p>This activity can be done online showing the images and discuss them in plenary or in small groups.</p>
 <p>THEORY</p>	<p>This activity has been developed by Dora Djamila Mester @ ArsErotica Foundation &amp; In Touch Amsterdam based on the Critical Incident methodology by Margalit Cohen Emerique's.</p> <p>Source: <a href="https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/">https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/</a></p>



For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you are moving at home in the area you choose the images. Accordingly, there is a strong emphasis on image selection: in this case, the goal was to sensitize sexual subcultures to diversity and to map our own boundaries. When no one is pictured in the room, the group comes in at the same time when the pictures are already on the wall. Task: 1. walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (if you ask the one that addresses you best, it runs the task to another - now the goal is to explore and deal with difficult situations, critical incidents) 2. take the picture and answer the following questions in order: 1. what is specific thing in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture)? 3. What beliefs are behind the feeling behind you? - the practice presupposes the knowledge of Margalit Cohen Emerique's Critical Incident methodology, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.



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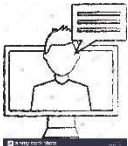





# What does a family look like?






 <b>TIME</b>	40 minutes
 <b>No.</b>	At least 6 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• White papers</li> <li>• Markers, colouring pens</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Identify that families can take many forms.</li> <li>• Analyse the stereotypes of families represented online and in the media</li> <li>• Reflect on the impacts of a narrow view of family on individuals and the community</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Begin this activity by handing out papers and colouring markers to the students. Invite them to quickly sketch what they think a family looks like - not their own family but what is the first picture that comes to their mind when they think about the concept of family. Give them five minutes to finish their sketch and explain to the whole team that you will continue this activity by asking some questions.</p>


	<p>Students will stand up and move to different sides of the room, based on what their picture shows. Designate YES and NO sides of the room, and explain that there is no right or wrong answer—the aim is to start seeing the different ideas people have about family.</p> <p>Ask the following questions, and allow students to move to YES or NO for each one:</p> <ul style="list-style-type: none"> <li>• Does your picture of family have people of different genders?</li> <li>• Does your picture include more than one child?</li> <li>• Does it show more than two children?</li> <li>• Does your picture include more than two adults?</li> <li>• Does it show more than three adults?</li> <li>• Did your picture include a grandparent or someone other than a child or parent?</li> <li>• Does your picture include a location, for example, a house?</li> <li>• Are the adults pictured a couple/married to each other?</li> <li>• Does your picture include any animals/pets?</li> </ul> <p>Now that you have gone through the questions, ask students whether there is anything that they would like to their picture of the family and have a go at finishing the sentence “A family is...”.</p> <p>When everyone is finished, take some time for discussion and reflection and any questions that may come up.</p> <ul style="list-style-type: none"> <li>• How did they feel when answering the questions and moving through the room? What thoughts came up?</li> <li>• Did they add anything else to their picture? What was that?</li> <li>• What was their definition of family?</li> </ul>
 <p><b>DISCUSSIONS</b></p>	<ul style="list-style-type: none"> <li>• It is important to note that students are not asked to draw their own family, but what comes to their mind when they think about family. This can help take the pressure of students who come from families that do not follow the norm of a nuclear family (e.g., have single or same-gender parents, or any other form of family).</li> </ul>

	<ul style="list-style-type: none"> <li>Make it clear that all types of family are valid and normal, and encourage students to avoid commenting negatively on other students' ideas of family. It is possible that some students may have reactions of surprise. This is normal and is not the same as expressing negative beliefs or putting others down. You can frame this surprise by discussing on how some types of family have been less visible than others, leading us to feel surprised that they may even exist.</li> </ul>
  <b>HINTS</b>	N/A
  <b>THIS ACTIVITY ONLINE</b>	<ul style="list-style-type: none"> <li>To implement this activity online ask participants to take their own papers/notebooks and make their sketch.</li> <li>After everyone is ready you can ask the questions to the whole group and participants can indicate their answer by raising their hands (virtually or manually if they have their cameras open) to indicate a YES.</li> <li>Alternatively, you can create an online quiz with the questions (e.g., using Google Forms or <a href="#">Mentimeter</a>) and invite participants to vote there. Later you can share the results with the whole group.</li> </ul>
  <b>THEORY</b>	<ul style="list-style-type: none"> <li>Families come in many sizes and shapes, and can include people of different ages and with various connections between them.</li> <li>However, one form of families, the nuclear family, has been the most commonly recognised type of family. The nuclear family constitutes of two parents (mother and father) and their children, who live in the same house.</li> <li>Despite the fact that it is now the most commonly recognised form of family, this hasn't been the case for that long; the term itself was coined just about 100 years ago, in the 1920s, and nuclear families became the most common form of family in the US after in the 1950s and 1960s. This doesn't mean of course that this type of family did not exist until the beginning of the 20<sup>th</sup> century, rather that it was not the most common one.</li> </ul>


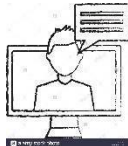

- Other types and forms of families:
  - **Extended families:** Families where more people from the same (aunts/uncles) or different (grandparents) generations share a home.
  - **Single parent families:** Families led by one parent and their child(ren).
  - **Same-gender families:** Families led by two people of the same gender. They may or may not include children from adoption, assisted reproduction, surrogacy, or previous relationships. Depending on the country, same-gender relationships may or may not be legally recognised, and both parents may not be able to have legal custody of their children.
  - **Families with trans parents:** Families where one or both parents identify as transgender.
  - **Foster families:** Families -typically consisted by a couple- that provide a family home for children who cannot live with their birth parents.
  - **Living apart families:** Families where partners do not share a home.
  - **Polyamory/Polygamy:** Romantic relationships between more than two adults, who may or may not also raise children together and/or cohabit. In most countries it is not possible to be married to more than one person, so polyamorous relationships cannot be legally recognised.
  - Families where two or more adults that are not in romantic relationship with each other cohabit and/or raise their children together.

# What does a family look like?

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 <b>No.</b>	At least 6 participants
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 <p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>• It is important to note that students are not asked to draw their own family, but what comes to their mind when they think about family. This can help take the pressure of students who come from families that do not follow the norm of a nuclear family (e.g., have single or same-gender parents, or any other form of family).</li> <li>• Make it clear that all types of family are valid and normal, and encourage students to avoid commenting negatively on other students’ ideas of family. It is possible that some students may have reactions of surprise. This is normal and is not the same as expressing negative beliefs or putting others down. You can frame this surprise</li> </ul>








	by discussing on how some types of family have been less visible than others, leading us to feel surprised that they may even exist.
  <b>HINTS</b>	N/A
  <b>THIS ACTIVITY ONLINE</b>	<ul style="list-style-type: none"> <li>To implement this activity online ask participants to take their own papers/notebooks and make their sketch.</li> <li>After everyone is ready you can ask the questions to the whole group and participants can indicate their answer by raising their hands (virtually or manually if they have their cameras open) to indicate a YES.</li> <li>Alternatively, you can create an online quiz with the questions (e.g., using Google Forms or <a href="#">Mentimeter</a>) and invite participants to vote there. Later you can share the results with the whole group.</li> </ul>
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- Families where two or more adults that are not in romantic relationship with each other cohabit and/or raise their children together.

# The questions game

 <b>TIME</b>	15 perc
 <b>No.</b>	Maximum of 30 résztvevő
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>színes, vastagabb papírcsíkok</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To break the ice between participants before they introduce themselves</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Prepare paper strips with questions written on them (one question per paper). Make sure to prepare enough of them so that everyone can have a question at any time, and they can go through them quickly. For example: <ul style="list-style-type: none"> <li>If you could choose a superpower, what would it be?</li> <li>What are you the proudest of?</li> <li>What was your most beautiful trip?</li> <li>What do you like to do to relax?</li> <li>What have you always liked to do?</li> <li>Who would you haunt if you were a ghost?</li> <li>If you could live in any other city right now, where would you go?</li> <li>What is your favourite day of the week? Your favourite month?</li> <li>If you were given €10 million, what would you do with it?</li> </ul> </li> </ol>



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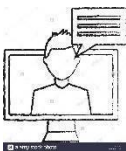



symplexis



cesie  
the world is only one creature

	<ul style="list-style-type: none"> <li>○ How would you describe yourself in 3 words?</li> <li>○ If you could wake up having acquired a quality or skill, what would it be?</li> </ul> <p>You can also choose questions that are more intimate or that relate to the content of your training (this version can be done when the group already knows each other or after a few days of training):</p> <ul style="list-style-type: none"> <li>○ Who is the person who inspires you most in life? Why is that?</li> <li>○ Who would be your ideal partner?</li> <li>○ Who is the person you can rely on the most right now?</li> <li>○ What is your favourite feeling? Why?</li> <li>○ What is your favourite movie love story?</li> <li>○ What is good communication for you?</li> <li>○ What is your ideal first date?</li> <li>○ What body part attracts your attention the most when you meet someone for the first time?</li> <li>○ What do you value most in friendship?</li> <li>○ What public figure do you fantasies about?</li> <li>○ Are you jealous?</li> <li>○ Do you already have, or would you like to have children?</li> <li>○ Where does infidelity begin for you?</li> </ul> <ol style="list-style-type: none"> <li>2. Put the questions on the ground;</li> <li>3. Ask participants to choose one of the questions on the floor and turn to someone to ask it. In turn, the pairs take turns answering the question by picking their partner. Thus, "A" chooses a question and asks it to "B". "B" will then ask A the question;</li> <li>4. Once the question has been asked and answered, they can keep the question and ask it to someone else or put it back on the floor and choose another one. Each participant may ask only one question per meeting. Once the question is asked, they have to find a new partner.</li> </ol>
 <p>DISCUSSIONS</p>	-
 <p>HINTS</p>	<ul style="list-style-type: none"> <li>● Participants are free to expand on their answers or not;</li> <li>● Reassure participants that the goal is not to impress the speaker.</li> </ul> <p>There are no right or wrong answers;</p>

	<ul style="list-style-type: none"> <li>• The goal is not to create debate among participants. Each person answers one question and we move on to another question and another person;</li> <li>• Make it clear that the goal is not to stay with the same people. This way, everyone has the chance to talk to each other</li> </ul>
 <b>THIS ACTIVITY ONLINE</b>	-
 <b>THEORY</b>	-



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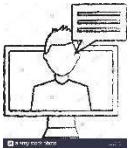

**symplexis**








**cesie**  
the world is only one creature

# First love practice



 <b>TIME</b>	30 - 45 minutes.
 <b>No.</b>	Adaptable for any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Pre-written cards: Gabi (boy), Gabi (girl).</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To explore situations related to love and intimacy and feelings it might provoke.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Participants are asked to look inward, they can also close their eyes.</li> <li>Everyone gets a card. Write so that half of the participants get the same sex and half the "Gabi" card of different sex.</li> <li>Let's be clear at the beginning: this "first love" game, Gabi (who is on the card) is your love!</li> <li>Then we start telling a story, a completely ordinary story of what happens to you and Gabi, your love.</li> <li>We list 9 events. For example, you introduce him to your parents, you go to a house party, you kiss him on the train, you want to get married, you want a child, etc. - for every statement, put X on paper when you fill these things with joy, a positive feeling. If you have the slightest howl imagining the scene in you, don't do X.</li> <li>Inside, listen to your emotions!</li> </ol>

	7. In the end, everyone stands up. Whoever has 9 X sits down, then whoever has 8, who has 7 and so on. 1 or maximum 2 remain standing. Debrief: how it feels, we'll discuss.
 <b>DISCUSSIONS</b>	<ul style="list-style-type: none"> <li>• How did different situations feel?</li> <li>• Was there situations that provoked any unwanted feeling?</li> <li>• How could the situation be changed, what was needed or missing in order to feel good?</li> </ul>
 <b>HINTS</b>	
 <b>THIS ACTIVITY ONLINE</b>	<ul style="list-style-type: none"> <li>• Not applicable</li> </ul>
 <b>THEORY</b>	<ul style="list-style-type: none"> <li>• Not applicable</li> </ul>

# Whole Body Portrait – Your Personal Gender History

 <b>TIME</b>	45-60 minutes
 <b>No.</b>	Adaptable for any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Big (body-sized) sheets of paper or A3 papers</li> <li>• Markers, crayons or paint</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Exploration of how the participants feel about their gender history, how it has affected their body, bodily sensations, memories in the body.</li> <li>• This exercise is supposed to create a link between activities; participants are encouraged to work on their portraits as homework, also in the coming days after non-verbal activities.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Invite participants to draw an outline of their body on a big sheet of paper and then indicate their personal gender history within their body by noting it on their body portrait. They can use colours or words in the drawing or any creative means to express their thoughts and feelings on the paper.</li> <li>2. Tell them not to think too much, and to just follow their feelings.</li> <li>3. After 10-15 minutes of individual work, create small groups of 3 or 4 and invite participants to take 10- 15 minutes to share their portraits with each other.</li> </ol>



	Come back to plenary and invite participants to share something from their small group work.
 <b>DISCUSSIONS</b>	<p>To debrief, you may want to connect this exercise with the map of intimate relationships – asking participants for their impressions, what connections they see. Keep the focus on body sensations and discuss with participants how our everyday life experiences or our relational situations are all embodied experiences as well. You may want to explain a little bit about embodied self-awareness which exists prior to language and does not require language for its expression.</p> <ul style="list-style-type: none"> <li>• Are we aware of how we notice our body at school, work or during leisure activities?</li> <li>• Does it make a difference if we talk or think about a situation or if we try to describe it with body sensations like pain, warmth, tingling, etc.?</li> <li>• Are we aware of stress or tension in our hands, arms, back, belly, neck, legs or anywhere else as we work, or when we're with a friend or a family member?</li> <li>• What kind of body sensations do we remember from our past?</li> </ul> <p>Invite participants to explore their body portraits – play a bit with the possible interpretations of colours, shapes and symbols in their portraits</p>
 <b>HINTS</b>	<p>You may want to work with issues such as diversity (age, gender, nationality, social status, skin colour, etc.) or power positions. You can invite participants to indicate on their body map where the following are located: vulnerability, sensitivity, strength, power (empowerment or oppression), and how those are connected to intimacy / sexuality. You can invite participants to experiment with what happens if they try to indicate with colours where in their body they feel their strength? Or their skin colour? Embodied self-awareness is based in sensing, feeling and acting. Through drawing, we can access these qualities without feeling forced to think or talk about them. Drawing, just like any movement, is spontaneous, creative and open to change.</p> <p>There might be participants reluctant or shy to draw, and who say that they are not good at drawing. Encourage participants by saying that there are no artistic requirements, no expectations and no competition – the aim of this exercise is to express yourself in another way. Drawing the body outline first can help to get less experienced or shy participants started. It is also encouraging to say that they can continue drawing later, completing their portraits at home or during the rest of the training days.</p> <p>If some participants question the aim of this method, saying that it is “too childish”, you can say a few words about the importance of embodied self-awareness. Encourage participants to get in contact with their inner child.</p>



## THIS ACTIVITY ONLINE

You can do the activity online by asking participants to make their drawings on paper and then, after the individual work, have them first share in small breakout rooms and then share with the whole group back in plenary.



## THEORY

You can read more on the concept of “embodied self-awareness” proposed by Alan Fogel: “The psychophysiology of self-awareness: Rediscovering the lost art of body sense” (2009).



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# What's your pronoun? Name tag meet and greet

 <b>TIME</b>	15 minutes
 <b>No.</b>	15 to 25 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Adhesive name tag, pencils</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To understand the use of gender pronouns</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Review the gender pronoun chart by Trans Student Educational Resources (TSER) as a class;</li> <li>Students will fill out their adhesive name tag with their pronouns and attach it to their clothes;</li> <li>Students will go around the room and introduce themselves to 5 of their classmates as a sort of meet and greet. They will ask each student the following question: "Can I ask what your pronouns are?"</li> </ol>






	<p>Other ways of asking an individual their pronouns respectfully are: “How would you like me to refer to you?” “How would you like to be addressed?”;</p> <p>4. Students should respond: “My name is _____ and my pronouns are ____/____.”</p>
  <b>DISCUSSIONS</b>	<p>Complete the activity by saying, “This may feel uncomfortable at first, but you do not want to say the wrong pronouns based on assumptions.”</p>
  <b>HINTS</b>	-
  <b>THIS ACTIVITY ONLINE</b>	-
  <b>THEORY</b>	<p>Pronouns are words we use in place of a name. For example: he/him/his is a gender-specific set of pronouns which is often associated with men or boys or those who identify as such. She/her/hers is a gender-specific set of pronouns that is generally associated with women or girls or those who identify as such. They/them/theirs is often considered a gender-neutral set of pronouns, often used for an individual who might not identify with a specific gender.</p> <p>These are just a few examples but there are many other gender-neutral pronouns that exist such as neopronouns like ze/zir/zirs. No matter the</p>





gender identity, all pronouns can be used for any gender and are gender neutral.

Pronouns are an integral part of who we are and sharing your pronouns or asking for another person's pronouns not only affirms one's identity but creates a more inclusive and respectful environment for all.

Source: [Gender Pronouns - \(transstudent.org\)](https://transstudent.org)






# Opinion line



 TIME	20 – 30 min.
 No.	Minimum 4 participants
 MATERIALS	<ul style="list-style-type: none"> <li>• Space</li> <li>• Prepared statements in advance, such as:               <ul style="list-style-type: none"> <li>- Queer people should have a right to marry</li> <li>- Single parent household is not a 'family'</li> <li>- Trans people should be able to use the 'right' bathroom, according to the gender identity they identify with</li> <li>- Racial minorities should go back to "their country"</li> <li>- Abortion should be illegal</li> <li>- Queer people should not publicly demonstrate their sexual identity</li> </ul> </li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• This activity is meant to facilitate a critical thinking and discussion amongst peers holding different view and believe systems</li> </ul>
 NSTRUCTIONS STEP BY STEP	<ol style="list-style-type: none"> <li>1. Depending on the time, we ask divisive questions.</li> <li>2. One end of the room is "I agree" and the other end is "I do not agree" - the question is asked and everyone finds their place.</li> <li>3. We use a microphone to speak out who is standing where. It is important that everyone have a say, but pay attention that pupils speak one by one.</li> </ol>



	4. Make sure to properly facilitate the conversation and address everyone's opinion in an objective way
 DISCUSSIONS	Make sure to facilitate an objective discussion. Try to unpack 'difficult' opinions, such as 'abortion should be illegal'.
 HINTS	The statements can be adjusted depending on the subject of a discussion that the facilitator wants to hold
 THIS ACTIVITY ONLINE	Could be done within an online meeting, using numbers from 1 to 5 (1 – disagree, 5 – completely agree), instead of a physical space.
 THEORY	Not Applicable



# Sexuality across history and cultures






 <b>TIME</b>	45-60 min
 <b>NO.</b>	Adaptable with any group size
 <b>MATERIALS</b>	Prepare to collect photographs and / or art pictures depicting sexual practices through history or contemporary cultures and subcultures. It might be useful to prepare about background of the pictures you collect before you bring them in the group.
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Awareness raising: what is considered to be 'normal' when it comes to sexuality was always dependent on the current culture, social norms and expectations.</li> <li>• Helps to foster critical thinking; to understand and accept diversity</li> <li>• Helps to normalize diversity of sexual practices</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<p>Facilitate a discussion based on the pictures in the following way: Make an 'exhibition' of the pictures. Give the following instructions!</p> <ul style="list-style-type: none"> <li>• Walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (it can be positive or negative)</li> </ul> <p>2. take the picture and answer the following questions in order: 1. What is the specific element in the picture that caused the feeling</p>



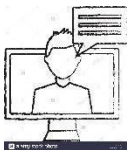

	<p>in you? 2. What was the feeling IN YOU (not in the character of the picture) that the picture evoked? 3. What beliefs, norms, values can be behind your feeling? - the practice presupposes the knowledge of, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.</p>
  <p>DISCUSSION</p>	<p>You can facilitate a discussion on what is 'normal' what is accepted or punished in a given culture and society. You can discuss social norms, the social function of regulation of intimate and sexual relationships. You can also cover taboos regarding sexuality. Based on the images you might want to discuss with the group how it is seen in your environment and in societies in general sexuality more in detail to:</p> <ul style="list-style-type: none"> <li>• Heterosexual practices</li> <li>• Non-heterosexual practices</li> <li>• Gender</li> <li>• Age</li> <li>• Sexual subcultures</li> <li>• Sexual practices from non-Western cultures</li> </ul> <p>In the debrief it is important to explain that the reason why we do this activity in this way is to learn that social and cultural norms are so deeply embedded in our system, our personal thinking that we hardly recognize our own cultural prejudices. We tend to think what we think is 'normal' because we do not 'think' but 'feel' it. Our reactions are most probably emotional reactions although it is about cultural norms and values. This prevents us to accept the 'other' if its different from us. This prevents us to accept diversity. Diversity is something we can learn. Human sexuality is culturally organized and disciplined.</p>
  <p>TIPS</p>	<p>For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you have enough knowledge of the chosen images. If you don't feel confident enough to talk about sexuality you might want to invite an external educator.</p> <p>Another version of this activity can be to ask participants to bring examples of different sexual practices from contemporary cultures, subcultures, for from history. Try to make a collection from all kinds of cultures and historical times. You can facilitate a discussion on what is</p>

	<p>'normal', accepted or punished. You can discuss social norms, the social function of regulation of relationships.</p> <p>You have to be prepared that personal involvement of participants can make the discussion very sensitive. You might want to ask a colleague of yours to co-facilitate. Pay attention that everyone uses 'I statements', participants don't judge each other. Gender identity and sexuality for most of the people is very fragile and sensitive, facilitators should be aware of this. Any of the images can trigger former traumas which might make participants very vulnerable. It can be useful to remind participants again of the Safety rules and make sure everyone can keep their boundaries. It is very important to hold the space and keep it safe for participants.</p> <p>If you don't feel confident or prepared enough on the cultural history of sexuality you would rather skip this activity.</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>This activity can be done online showing the images and discuss them in plenary or in small groups.</p>
 <p>THEORY</p>	<p>This activity has been developed by Dora Djamila Mester @ ArsErotica Foundation &amp; In Touch Amsterdam based on the Critical Incident methodology by Margalit Cohen Emerique's.</p> <p>Source: <a href="https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/">https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/</a></p>

For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you are moving at home in the area you choose the images. Accordingly, there is a strong emphasis on image selection: in this case, the goal was to sensitize sexual subcultures to diversity and to map our own boundaries. When no one is pictured in the room, the group comes in at the same time when the pictures are already on the wall. Task: 1. walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (if you ask the one that addresses you best, it runs the task to another - now the goal is to explore and deal with difficult situations, critical incidents) 2. take the picture and answer the following questions in order: 1. what is specific thing in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture)? 3. What beliefs are behind the feeling behind you? - the practice presupposes the knowledge of Margalit Cohen Emerique's Critical Incident methodology, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.

# The gender bubble

 <b>TIME</b>	20 minutes
 <b>No.</b>	15 to 25 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Sheet of paper, pencils</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To explore the topic of gender role stereotypes</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Divide students into groups of four or five regardless of gender. Say: "Today we will discuss the topic of gender roles (what society says it means to be a boy/man or a girl/woman). Each group will create bubbles of words that are often associated with being a boy/man and being a girl/woman".</li> <li>2. Each group has 3 minutes to make a word bubble for "boys/men" and "girls/women". Some examples they may come up with are: "<i>Boys/Men are strong, like sports, are fathers...</i>" "<i>Girls/Women are emotional, talk a lot, like the colour pink...</i>";</li> <li>3. Ask each group to share what they put in their bubbles for Girls and Boys;</li> </ol>

	<p>4. As you hear from each group sharing, note the similarities and differences in their answers. For example, say: "Group 1 said boys like sports. How many of you here like sports?" When the teacher notices that girls will also raise their hand, they will say "there are no boy hobbies or girl hobbies, there are only hobbies.";</p> <p>5. To close the activity, ask students, "How does society influence the attitudes, beliefs and expectations of gender, gender identity, and gender expression?".</p>
 <b>DISCUSSIONS</b>	-
 <b>HINTS</b>	-
 <b>THIS ACTIVITY ONLINE</b>	-
 <b>THEORY</b>	<p>Gender role stereotypes are the expectations that we place on people to identify and express themselves based on the gender binary, either a boy or girl.</p> <p>Gender role stereotypes can change from culture to culture and over time. Some of the ways gender role stereotypes are upheld in society range from our physical appearance, personality traits, to the jobs we have.</p>

Gender roles are not something that occur naturally within us but are learned behaviors. Sometimes the pressure these roles put on us leads us to act in a way that doesn't feel right to us.

When it comes to behaviour, girls are expected to be polite, passive, nurturing and submissive while boys are expected to be aggressive, insensitive, dominant, and strong. When we don't feel like these stereotypes feel true to us, we can feel a lot of pressure to behave in a certain way based on society's expectations of our gender.

When someone is bullied or experiences violence because people expect them to act a certain way because of their gender identity, they are experiencing gender-based violence. When we bully or harm others for identifying or expressing their gender, we are not only causing them sadness and hurt for being themselves, we are creating a dangerous environment for them and others.



## 7. SEX & CULTURE

Culture is composed of all the social norms, history, religion, roles and expectations, which contribute to the way we perceive, and interact with, the world. As an integral part of our being in the world, how and what we learn about sexuality and relationships is also highly influenced by culture.

There are many factors that can influence the messages we get about sexuality. Adherence to moral codes (often closely tied with religious beliefs) can shape what if and what we are taught about sex, the light in which sex is portrayed in, which expressions of sexuality and forms of relationships are considered acceptable, and many more.

Social norms, especially around gender, can strongly influence the messages children and youth receive about sexuality. Based on their gender people are usually taught -in more or less direct ways- how they should approach sex, what kind of expressions they are allowed to have, etc. For example, men may be taught that they should be the ones to “pursue” sex, and women’s experiences of sexuality might receive less attention.

Popular culture can also have a strong impact and shape our attitudes towards sex and sexuality, by either reinforcing or challenging social norms and common beliefs, for example through the way sex and relationships are portrayed in TV shows, movies, and magazines. The bodies, relationships and forms of sexuality that are presented in mainstream media can influence what is considered acceptable, attractive and desirable in different cultures.

**We dedicated this chapter to exploring the interconnection between culture, ideas and information about sexuality and relationships.**

### HOW?



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Sexual education curricula should take into account the existing cultural influences in order to effectively challenge misconceptions and provide the materials and space for people to more authentically connect with and express their sexuality .



Through the activities in this chapter we focus on:



- exploring the cultural norms and social attitudes around sexuality, and their impact on our perceptions of sex
- reflecting on the messages we receive about sex, bodies and relationships from the media
- challenging the existing norms and aiming to expand our understanding and view of the wide spectrum of expressions of sexuality and relationships

# Sexual practices across history and cultures

(Decentration through images)

 <b>TIME</b>	30-45 min
 <b>No.</b>	Adaptable with any group size
 <b>MATERIALS</b>	Prepare to collect photographs and / or art pictures with all kinds of sexual practices through history or contemporary cultures and subcultures, such as polyamory, non-monogamy, BDSM and ect. It might be useful to prepare the background of the pictures you collect before you bring them in the group.
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• Awareness raising: what is considered to be 'normal' always depends on the current culture.</li> <li>• Helps to foster critical thinking; to understand and accept diversity</li> </ul>
 <b>INSTRUCTION S STEP BY STEP</b>	<p>Facilitate a discussion based on the pictures in the following way: Make an 'exhibition' of the pictures. Give the following instructions!</p> <ul style="list-style-type: none"> <li>• Walk around (silently) in the room and choose the image that evokes the strongest feeling in you! (it can be positive or negative) 2. take the picture and answer the following questions in order: 1. What is the specific element in the picture that caused the feeling in you? 2. What was the feeling IN YOU (not in the character of the picture) that the picture</li> </ul>

	<p>evoked? 3. What beliefs, norms, values can be behind your feeling? - the practice presupposes the knowledge of, so that we can help the separation of emotions and values, the "my positions", the self-reflection with a limited hand in the debrief.</p>
 <p>DISCUSSIONS</p>	<p>You can facilitate a discussion on what is 'normal', accepted or punished. You can discuss social norms, the social function of regulation of sexual practices and desires. You might want to explore if there are double standards regarding gender. You can also cover body related taboos. You might want to discuss body related sub-topics such as:</p> <ul style="list-style-type: none"> <li>• Different concepts of relationships</li> <li>• Polyamory</li> <li>• Monogamy</li> <li>• Body modification</li> <li>• Kink</li> <li>• Age</li> <li>• Diversity of sexualities – Bi, Lesbian, Gay, ect.</li> </ul> <p>In the debrief it is important to explain that the reason why we do this activity in this way is to learn that social and cultural norms are so deeply embedded in our system, our personal thinking that we hardly recognize our own cultural prejudices. We tend to think what we think is 'normal' because we do not 'think' but 'feel' it. Our reactions are most probably emotional reactions although it is about cultural norms and values. This prevents us from accepting the 'other' if it's different from us. This prevents us from accepting diversity. Diversity is something we can learn.</p>
 <p>HINTS</p>	<p>For this task, it is important for the facilitator to know exactly what you want to achieve with the exercise and whether you have enough knowledge of the chosen images. Accordingly, there is a strong emphasis on image selection: in this case, the goal is to show how diverse is what is considered to be 'normal' and stereotypical about the sexual practices, sexual identities through history and cultures.</p> <p>An easier version of this activity is making an exhibition of images that are representations these practices from all kinds of cultures and historical times. You can ask students (or adult participants) to bring images so you make the exhibition together. You can facilitate a discussion on what is 'normal', accepted or punished. You can discuss social norms, the social</p>

	function of regulation of bodies. You might want to explore if there are double standards regarding gender.
 <p>THIS ACTIVITY ONLINE</p>	<p>This activity can be done online showing the images and discuss them in plenary or in small groups.</p>
 <p>THEORY</p>	<p>This activity has been developed by Dora Djamila Mester @ ArsErotica Foundation &amp; In Touch Amsterdam based on the Critical Incident methodology by Margalit Cohen Emerique's.</p> <p>Source: <a href="https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/">https://doramester.com/2013/10/it-has-nothing-to-do-with-nature-sex-and-culture/</a></p>



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cesie  
the world is only one creature

# Whole Body Portrait – Power and Sexuality






 TIME	45-60 minutes
 No.	Adaptable for any number of participants
 MATERIALS	<ul style="list-style-type: none"> <li>• Big (body-sized) sheets of paper or A3 papers</li> <li>• Markers, crayons or paint</li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• Exploration of how the participants feel about their body, bodily sensations, use of the body, memories in the body in regards to power and sexuality.</li> <li>• This exercise is supposed to create a link between activities; participants are encouraged to work on their portraits as homework, also in the coming days after non-verbal activities.</li> </ul>
	<ol style="list-style-type: none"> <li>1. Invite participants to draw an outline of their body on a big sheet of paper and then indicate where they feel the power and sexuality in their body by noting it on their body portrait. They can use colours or words in the drawing or any creative means to express their thoughts and feelings on the paper.</li> <li>2. Tell them not to think too much, and to just follow their feelings.</li> </ol>

<p>INSTRUCTION S STEP BY STEP</p>	<p>3. After 10-15 minutes of individual work, create small groups of 3 or 4 and invite participants to take 10-15 minutes to share their portraits with each other. Come back to plenary and invite participants to share something from their small group work.</p>
<p>DISCUSSIONS</p> 	<p>To debrief, you may want to connect this exercise with the map of intimate relationships – asking participants for their impressions, what connections they see. Keep the focus on body sensations and discuss with participants how our everyday life experiences or our relational situations are all embodied experiences as well. You may want to explain a little bit about embodied self-awareness which exists prior to language and does not require language for its expression.</p> <ul style="list-style-type: none"> <li>• Are we aware of how we notice our body at school, work or during leisure activities?</li> <li>• Does it make a difference if we talk or think about a situation or if we try to describe it with body sensations like pain, warmth, tingling, etc.?</li> <li>• Are we aware of stress or tension in our hands, arms, back, belly, neck, legs or anywhere else as we work, or when we're with a friend or a family member?</li> <li>• What kind of body sensations do we remember from our past?</li> </ul> <p>Invite participants to explore their body portraits – play a bit with the possible interpretations of colours, shapes and symbols in their portraits</p>
<p>HINTS</p> 	<p>You may want to work with issues such as diversity (age, gender, nationality, social status, skin colour, etc.) or power positions. You can invite participants to indicate on their body map where the following are located: vulnerability, sensitivity, strength, power (empowerment or oppression), and how those are connected to intimacy / sexuality. You can invite participants to experiment with what happens if they try to indicate with colours where in their body they feel their strength? Or their skin colour? Embodied self-awareness is based in sensing, feeling and acting. Through drawing, we can access these qualities without feeling forced to think or talk about them. Drawing, just like any movement, is spontaneous, creative and open to change.</p> <p>There might be participants reluctant or shy to draw, and who say that they are not good at drawing. Encourage participants by saying that there are no artistic requirements, no expectations and no competition – the aim of this exercise is to express yourself in another way. Drawing the body outline first can help to get less experienced or shy participants started. It is also encouraging to say that they can continue drawing later, completing their portraits at home or during the rest of the training days.</p>



	<p>If some participants question the aim of this method, saying that it is “too childish”, you can say a few words about the importance of embodied self-awareness. Encourage participants to get in contact with their inner child.</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>You can do the activity online by asking participants to make their drawings on paper and then, after the individual work, have them first share in small breakout rooms and then share with the whole group back in plenary.</p>
 <p>THEORY</p>	<p>You can read more on the concept of “embodied self-awareness” proposed by Alan Fogel: “The psychophysiology of self-awareness: Rediscovering the lost art of body sense” (2009).</p>

# Opinion Line

 TIME	20 – 30 min.
 No.	Minimum 4 participants
 MATERIALS	<ul style="list-style-type: none"> <li>• Space</li> <li>• Prepared statements in advance, such as:               <ul style="list-style-type: none"> <li>- Queer people should have a right to marry</li> <li>- Single parent household is not a 'family'</li> <li>- Trans people should be able to use the 'right' bathroom, according to the gender identity they identify with</li> <li>- Racial minorities should go back to "their country"</li> <li>- Abortion should be illegal</li> <li>- Queer people should not publicly demonstrate their sexual identity</li> </ul> </li> </ul>
 OBJECTIVES	<ul style="list-style-type: none"> <li>• This activity is meant to facilitate a critical thinking and discussion amongst peers holding different view and believe systems</li> </ul>
 INSTRUCTIONS STEP BY STEP	<ol style="list-style-type: none"> <li>1. Depending on the time, we ask divisive questions.</li> <li>2. One end of the room is "I agree" and the other end is "I do not agree" - the question is asked and everyone finds their place.</li> <li>3. We use a microphone to speak out who is standing where. It is important that everyone have a say, but pay attention that pupils speak one by one.</li> </ol>



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	4. Make sure to properly facilitate the conversation and address everyone's opinion in an objective way
 DISCUSSIONS	Make sure to facilitate an objective discussion. Try to unpack 'difficult' opinions, such as 'abortion should be illegal'.
 HINTS	The statements can be adjusted depending on the subject of a discussion that the facilitator wants to hold
 THIS ACTIVITY ONLINE	Could be done within an online meeting, using numbers from 1 to 5 (1 – disagree, 5 – completely agree), instead of a physical space.
 THEORY	Not Applicable



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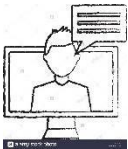
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# Sex & Relationships in the media

 <b>TIME</b>	50 minutes
 <b>No.</b>	At least 8 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Markers</li> <li>• Flipchart and big papers</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To help participants reflect on the images and information (re)produced through the media regarding sex and relationships.</li> <li>• To invite participants to understand the role media play in shaping mainstream narratives around sex and relationships and to challenge harmful or reductive stereotypes.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Start by asking participants to form smaller groups of 3-6 (depending on the total number of participants).</li> <li>2. Each participant is asked to take a couple of minutes to think individually about a scene (or more if they want) from a movie, TV/web series, music video or any other visual media, around sex or relationships in general that stuck with them. It could be something they found interesting, something you they had never seen or heard before, something that made them feel uncomfortable, or something</li> </ol>

exciting. Some media scenes may be too emotionally triggering or they may be too personal to share. Ask participants to think of something that they will feel comfortable enough to share in their groups.

3. After all participants have taken the time to think of at least one scene, they can start discussing in their smaller groups for **20 minutes**. Below are some questions that facilitator(s) can share with participants to help them guide the discussion and reflect on their thoughts and feelings. They can note down their answers on a paper.
  - a. What was the scene about? Could you describe briefly what was happening or what was the main topic addressed?
  - b. How did you feel? What was it that brought up this emotion?
  - c. What stereotypes or misinformation can we find in media?
  - d. What positive or accurate information can be found in the media?
4. After the time for the smaller groups is over ask participants to come back to the big group. A representative from each group will share their group's list with positive and negative examples of representation of sex and relationships in the media, as well as the feelings and emotions that were associated with each one: what emotions were associated with seeing stereotypes or misinformation? What emotions were associated with positive/accurate portrayals? *(20 minutes total -divide time based on number of groups)*
5. Facilitator(s) note down answers in a flipchart divided in two columns (positive +/- negative -).
6. Leave space for questions or final comments.
7. After the end of the discussion participants can come up to blank flipchart and write down recommendations for movies, TV or web series that portray relationships and sex in positive and accurate way.






 <p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>Facilitator(s) should guide the discussion connecting the participants responses to how media impact the way we think and feel about sex and relationships, and why it is important to question and challenge what we see.</li> <li>Although participants are not asked to share their personal experiences or emotions in the big group, even thinking about some images/scenes or hearing other's experiences can bring up strong feelings. Take a couple minutes to check in if there is anything that needs to be addressed before closing off the session. If there is not enough time, invite participants to reach out to you one-to-one during a short break, if they need support.</li> </ul>
 <p>HINTS</p>	<p>N/A</p>
 <p>THIS ACTIVITY ONLINE</p>	<ul style="list-style-type: none"> <li>To implement this activity online use break-out rooms to divide participants in smaller groups. Each group will discuss separately the questions they are given and create a list with examples of positive and negative representation of sex and relationships in the media. The facilitator(s) should encourage participants to ask for help if needed while they are in the break-out rooms.</li> <li>After taking the time to discuss in the smaller groups, all participants will come back to the bigger group. A representative from each group will share the list that their group created as well as anything else that may have come up during the group's discussion.</li> <li>The facilitator(s) can note down the examples using an online board tool (e.g., <a href="https://miro.com/">https://miro.com/</a>) so that they are visible to all participants.</li> <li>At the end of the activity participants are encouraged to share in the chat movies, TV or web series or any other kind of media</li> </ul>

	that they believe capture issues around relationships and sex accurately and in a positive or educational light.
 <p>THEORY</p>	<ul style="list-style-type: none"> <li>• The media play a very important role in promoting ideas about sex and relationships. Through movies, TV/web series or even music video clips we are exposed to images and narratives on how sex and relationships can or should be. In many cases the way relationships and sex are portrayed in the media is reductive, oversimplified, promoting stereotypes or negative and shameful views.</li> <li>• Although media are not aimed to be used as educational resources, the overall lack of other sex-ed resources and programmes often leads children and youth to use media as their main way to learn about sex and relationships. This is also true for older adults, who may have had even fewer resources to turn to while growing up (e.g., only through cinema or TV).</li> <li>• The portrayals seen in the media - as well as those excluded from them - create expectations of how sex and relationships should be. Some reflection-questions we can consider:             <ul style="list-style-type: none"> <li>○ How is sex portrayed on the media? Is it always spontaneous? Are there prior negotiations or discussions after?</li> <li>○ What gender stereotypes are engrained in these images? Are men always the “pursuers” and women the ones “pursued”? Are different sexual roles or acts expected from men and women? Are there any portrayals of people outside the gender binary?</li> <li>○ What about same-gender relationships? Are they portrayed and how?</li> <li>○ Are all relationships portrayed monogamous? What about other types and forms of relationships?</li> <li>○ Are sexually active people always young and able-bodied?</li> </ul> </li> <li>• Having a certain idea can impact our relationships and the way we approach and experience sex: if we constantly see images that do</li> </ul>



	<p>not align with the way we feel we may come to feel shame and push ourselves to conform to what we think is "normal" or the way we "should" be in relationships.</p> <ul style="list-style-type: none"> <li>• It is important to understand that both students and teachers have these images, and to be able to challenge the stereotypes and misinformation.</li> </ul>

# Situational Drama Games

 <b>TIME</b>	60 - 120 minutes.
 <b>No.</b>	Up to 10 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Space</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>The aim of the task is to give a face to the sensitive topics that are generally treated at a general and meta level, to make them personal, to indicate that the "other" is not somewhere else but between us.</li> <li>The task is also suitable for building trust between the trainer and the group.</li> </ul>
 <b>INSTRUCTION S STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Situations should be given to small groups of people.</li> <li>The core of the situation is given, the group can develop the story further.</li> <li>All actors need to be personalized: it is important to always have a child and a teacher. (in this context).</li> <li>The large group has the opportunity to position themselves and replay the situation.</li> </ol> <p>It brings a lot of emotion, here the competence of the facilitators is crucial to keep everyone safe. The difficulty of the task is to keep the framework so that everyone is involved and so that it does not drag on.</p> <ol style="list-style-type: none"> <li></li> </ol>



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 DISCUSSIONS	<ul style="list-style-type: none"> <li>• Discuss with participants how did they feel within their role</li> <li>• What were the challenges approaching a role, or in combination with someone else's role</li> </ul>
 HINTS	<ul style="list-style-type: none"> <li>• In this practice, it is important for the facilitator to be aware of a basic dramatic toolbox: to help participants come out of the role at the end, not to let the posts go to meta-level, to keep the color tight, not to deviate from the topic given by the situation.</li> <li>• It brings a lot of emotion, here the competence of the facilitators is crucial to keep everyone safe.</li> </ul>
 THIS ACTIVITY ONLINE	
 THEORY	



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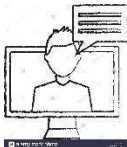

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# Difficult questions

 <b>TIME</b>	30 min.
 <b>No.</b>	Minimum 4 participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>Cards containing: on one side – a difficult question that a teacher might encounter from their student, on the other side – the age of a child that is asking the question.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>To become more equipped and comfortable answering difficult questions to various age groups.</li> </ul>
 <b>INSTRUCTIONS STEP BY STEP</b>	<ol style="list-style-type: none"> <li>Provide different cards for all the participants</li> <li>Tell the participants to start moving through the space and form pairs</li> <li>One of the pair ask the other, the question that has been written on their own card, whilst providing the age of a child asking. Therefore, the one which has been asked the question has to answer in a manner suitable for the child's age group.</li> <li>When one of the participants have answered the question, they switch – and the other one gets ask their question.</li> </ol>

 <b>DISCUSSIONS</b>	<p>Explore how the participants felt while answering difficult and uncomfortable questions, try to think what could help each one to feel better and more confident in their answers.</p>
 <b>HINTS</b>	<p>-</p>
 <b>THIS ACTIVITY ONLINE</b>	<p>- Could be used in break out rooms.</p>
 <b>THEORY</b>	<p>-</p>



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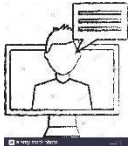



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# Sex Synonyms – word collection competition





	30-45 minutes
	Adaptable for 6-26 participants
 <b>Materials</b>	Small papers with markers, timer
 <b>Objectives</b>	<ul style="list-style-type: none"> <li>• Breaking the ice- it is a funny, fast, ice-breaking exercise</li> <li>• Raise the awareness of the importance of language in sexuality</li> <li>• Explore different sexual vocabularies</li> <li>• Explore / learn the sexual vocabulary of participants</li> <li>• Breaking taboos by beginning using loudly sexual words in the group</li> </ul>




 <p><b>Instructions step by step</b></p>	<p>It is important that this activity should happen in a fast and funny way. We organise a <b>WORD COLLECTING COMPETITION</b>. Form four groups, each group has a paper that is divided into 4 parts. Each group has to use a different language: 1. Children's language, 2. Medical language, 3. Literature language, 4. Slang. We are going to collect sex related words. Who has the most words is going to be the champion of sexuality. 😊</p> <p>Use timer: give only 1 or 2 minutes for the groups to collect the words. Define an award to the champion. 2. In 1 minute, each group should collect as many synonyms as you can of a given word: pussy, penis, sex, anus (optional). After each round the language group rotates so each group can try each language register. When one word round is finished each group reads loudly their words. Give the opportunity to read all the words have been collected.</p>
 <p><b>Discussions</b></p>	<p>Ask participants how did they feel themselves during the activity. Discuss how easy or difficult it was to collect the words. Discuss taboos. It's important to have a good summary at the end: what words we have, which are the diverse registers, how to find common language words.</p>
 <p><b>Hints</b></p>	<p>If you use this activity with children you might want to reformulate the task: instead of 'medical language' you would say: when you are at the doctor. ..</p> <p>There is a second' part of this activity with pictures. You can play this activity without the second one but the 'How can I call you?' activity can be preferably done with this one as intro, first.</p>
<p><b>This activity online</b></p> 	<p>This activity can be done online using break out rooms and Jamboard.</p>
 <p><b>Theory</b></p>	<p>This activity has been developed by the team of Ars Erotica Foundation.</p>

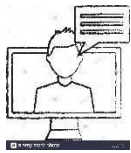


# Secret garden of desires — taboos and pleasure

## ME AND MY SEXUALITY

 <b>TIME</b>	75 minutes
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Markers, crayons or paint;</li> <li>• Newspapers, magazines or pre-made images, collages, reproductions of artworks.</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To explore the concepts of sexuality in a subjective and positive way through our idols, desired figures which are supposed to be positive and powerful imagined characters for us;</li> <li>• To help participants to integrate the power of their fantasy figures in their sexuality in a joyful and creative way.</li> </ul>

 <p>INSTRUCTION 5 STEP BY STEP</p>	<ol style="list-style-type: none"> <li>1. As preparation — if applicable ask your participants a day before to think about the following: <ul style="list-style-type: none"> <li>› Your favorite popstar, artist, artwork or literature from age 16;</li> <li>› One sex related artwork from the present you really like;</li> <li>› One sex-related artwork you dislike;</li> </ul> </li> <li>2. Participants make a poster of their sexuality using their homework materials (your favorite popstar, artist, artwork from age; one sex related artwork from now you really like; one sex-related artwork you dislike). Participants are invited to use these three elements and add further content, it can be a collage or a drawing. They are encouraged to use papers to cover their work or any creative ways to hide if there are things they do not want to share with the group;</li> <li>3. Sentence to help participants select which content should be part of their sexuality posters: <ul style="list-style-type: none"> <li>› What is it that I like;</li> <li>› What is it that I miss;</li> <li>› What is it that I'd like to learn;</li> <li>› What is it that I'd like to avoid;</li> <li>› What is a definitive NO;</li> <li>› What do I desire to come true;</li> <li>› What is my desire that I don't dare to ask for;</li> <li>› My secrets;</li> <li>› Taboos;</li> <li>› What is private, what is ready to share.</li> </ul> </li> </ol>
 <p>DISCUSSIONS</p>	<ul style="list-style-type: none"> <li>• To debrief, ask participants for their impressions, what connections they see. Make an exhibition of the posters;</li> <li>• Invite participants to walk around and take a look at others' posters. In the big group share experiences of the process.</li> </ul>
 <p>HINTS</p>	<p>-</p>



## THIS ACTIVITY ONLINE



## THEORY

Facilitators may want to think about how comfortable they feel to facilitate workshops with explicit sexual / erotic content. Since the aim is to explore sexuality and discover its positive connections to power, we do not want to avoid these topics. Nevertheless, for this work in a group some experience may be needed. If you hesitate to deliver this work yourself, join up with a psychologist specialised in sexology, a sexologist, sex-educator or relationship coach.



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## SECRET GARDEN OF DESIRES

 <b>TIME</b>	45 minutes
 <b>No.</b>	Any number of participants
 <b>MATERIALS</b>	<ul style="list-style-type: none"> <li>• Markers, crayons or paint;</li> <li>• Newspapers, magazines or pre-made images, collages, reproductions of artworks;</li> <li>• Erotic albums, art books;</li> </ul>
 <b>OBJECTIVES</b>	<ul style="list-style-type: none"> <li>• To explore our sexual desires;</li> <li>• To learn more about the difference between desire and fantasy;</li> <li>• To learn to accept own desires;</li> <li>• To learn about and be more aware about personal boundaries.</li> </ul>
 <b>INSTRUCTION S STEP BY STEP</b>	<ol style="list-style-type: none"> <li>1. Try to find erotica books, images or digital visual content that you think is applicable with your target group. Think about erotica as a source of artwork; has something to do with sexuality and portrays people and action in a positive and healthy way. Your group would use these books, images to awake their personal erotic imagination;</li> <li>2. Participants are invited to use the materials prepared for them (erotic albums, pictures);</li> <li>3. They are invited to collect on a piece of paper, all kinds of sexuality / erotica related things (pictures, activities, etc.) that somehow attract them; all kinds of desires. Everyone works individually. Encourage</li> </ol>

	<p>people to find a space in the room where they feel comfortable and private. At the first step there is no need to write down these desires: they just need to collect them in their mind and make a sign on their paper. It can be a color, a pictogram, a sign, or a word, anything – just a reminder:</p> <ol style="list-style-type: none"> <li>4. Invite participants to try to write down in one word or sentence all those desires. Encourage them: let yourself get inspired by the albums. If it is difficult to verbalise and write it down, any symbol will work. IMPORTANT – MAKE IT CLEAR TO PARTICIPANTS THAT THIS IS A SAFE EXERCISE; YOU DON'T NEED TO SHARE ANYTHING ABOUT YOUR PERSONAL DESIRES!;</li> <li>5. Everyone gets 3 coloured envelopes with the following titles: <ul style="list-style-type: none"> <li>› My desires;</li> <li>› My fantasies;</li> <li>› All desires with ambiguity (fear, shame, taboo, uncertainty, unsafe, danger, etc.).</li> </ul> Invite participants to select their desires. Say: <i>'Take a silent moment to imagine – and feel in your body all those desires to make a good selection.'</i> Facilitators can help this process with instructions. <i>'Listen to your body sensations! There is no good or bad! Imagine! Feel! And now choose the best envelope for your desire!'</i>; </li> <li>6. Invite participants to share their experience of the process in small groups of 3, maximum 4 people;</li> <li>7. In the big group, we can talk about the exercise.</li> </ol>
 <p>DISCUSSIONS</p>	<p>To debrief, ask participants for their impressions, what connections they see. What was easy? What was difficult? What did they learn? Share experiences of the process. Get back to the aim of this activity; to explore our sexual desires, to learn more about the difference between desire and fantasy, learn to accept own desires. Learn and be more aware about personal boundaries. Share your opinion, discoveries about taboos, shame. Remember: the goal is not going into traumas or disclosing deep private content but fostering participants' individual learning process and raising awareness of how sexual desires work. If there is pain, shame, memories, traumas – we acknowledge it, embrace them without the need to share or to go into it. Painful and vulnerable memories, wounds can be present in this safe way which can help their healing. We all have secrets, unwanted experiences from the past – here the aim is to give</p>

	<p>healing through mutual presence, attention within the group and focusing on the positive resources. This can happen without wanting to open everything. Our focus is joy and pleasure, but we accept that life brings all kinds of colours to us.</p>
 <b>HINTS</b>	<p>Facilitators may want to think in advance if this activity is appropriate for their target group – or with what kind of modifications.</p>
 <b>THIS ACTIVITY ONLINE</b>	<p>-</p>
 <b>THEORY</b>	<p>What makes a desire difficult to share? What is the difference between desire and fantasy? What makes them secretive: shame, fear, uncertainty? Does it make a difference if I write down those desires? Or if I try to tell them to someone? Shall I ask for consent before I want to share my desire? Our task was to dig out the forgotten resources, to gain more awareness of our own inner world and by learning from each other to rebuild something new together.</p> <ul style="list-style-type: none"> <li>• Cathy Winks, Anne Semans. (2002) Good Vibrations Guide to Sex: The Most Complete Sex Manual Ever Written</li> <li>• Justin J. Lehmiller (2018) Tell Me What You Want: The Science of Sexual Desire</li> </ul>

## DEGREES OF INTIMACY

 <p>TIME</p>	<p>45-60 minutes</p>
 <p>NO.</p>	<p>Adaptable for any number of participants</p>
 <p>MATERIALS</p>	<p>Prepare the “intimacy scale cards”: about 10 sentences of manifestations of intimacy printed, one sentence per piece of paper</p> <p>Empty pieces of paper where participants can write their own sentences about intimacy</p> <p>Pens / markers for everyone to write</p>
 <p>OBJECTIVES</p>	<ul style="list-style-type: none"> <li>• Developing subjective definitions of intimacy</li> <li>• Exploring possible overlaps to find a consensual definition</li> </ul>
 <p>INSTRUCTIONS STEP BY STEP</p>	<ol style="list-style-type: none"> <li>1. A Create groups of 3 participants. Offer them about 10 “intimacy scale cards”* and a few empty cards.</li> <li>2. Invite them to use the empty cards to write 1-2 sentences that reflect their ways or moments or situations of intimacy.</li> <li>3. Tell them to read all the cards (silently for themselves) and think individually what they would consider “most intimate” and “least intimate”. Make sure participants understand there are no right or wrong answers. The exercise is subjective; an answer is “right” to the extent that they find it authentic for themselves.</li> <li>4. Invite them to share in the small group and see if they can arrange the cards according to degrees of intimacy: starting from the least to the most intimate.</li> <li>5. Now ask the small groups to create their own definition for intimacy.</li> </ol>



6. Invite each group to choose a spokesperson to share the two most and the two least intimate cards listed on their group's scale and explain their choice.
7. In a second plenary round share the definitions the small groups have proposed. Check if there is one definition that everybody can accept as a working definition.

-----

**\*Some examples for card sentences:**




Going to a restaurant  
 Sharing your personal beliefs and opinions  
 Touching the arm of your partner  
 Kissing your partner  
 Sending messages to each other every day  
 Talking during sex  
 Sharing your feelings  
 Cuddling your partner  
 Holding hands with your partner in public  
 Saying what you like and don't like (sexually)  
 Introducing your partner to your parents and/or friends  
 Talking about your parents / family  
 Having a conflict with your partner  
 Sharing your dreams, needs and desires  
 Talking about sexual fantasies  
 Talking about STI  
 Talking about contraception  
 Showing up in your underwear  
 Sending each other erotic messages  
 Kissing and caressing each other  
 Kissing your partner in the neck



**DISCUSSIONS**

Use the activity to acknowledge the diversity of our experiences of intimacy: some situations are intimate for some people, but not at all for others. Explore the consequences of this observation on intimate encounters: what happens if two people with different expectations and representations of intimacy try to get intimate?

Reflect on social identity: to what extent our identities determine how we experience intimacy? Invite participants to think of some possible examples, based on their own experience.

 <p>HINTS</p>	<p>-</p>
 <p>THIS ACTIVITY ONLINE</p>	<p>This activity can be done online, making breakout rooms (3 participants in a group) and using Jamboards (each group has a different Jamboard to work on) to write intimacy sentences on Post-its and to rate the “intimacy scale”.</p>
 <p>THEORY</p>	<p>To create this activity, we have used two sources:  <a href="https://teachingsexualhealth.ca/app/uploads/sites/4/2017-CALM-Consent-1-French.pdf">https://teachingsexualhealth.ca/app/uploads/sites/4/2017-CALM-Consent-1-French.pdf</a>  <a href="http://rse.fpv.org.au/wp-content/uploads/2015/06/Activity-7-8_8.2.pdf">http://rse.fpv.org.au/wp-content/uploads/2015/06/Activity-7-8_8.2.pdf</a></p>