

TRAINING PLAN



CREATIVE NONVERBAL TECHNIQUES FOR GROUP COHESION AND SOCIAL INCLUSION



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PART 1

UNDERSTANDING NON VERBAL METHODS

ABOUT THE PROJECT

The project “**Promoting creative nonverbal techniques to foster social inclusion and group cohesion**” was born out of a shared desire by two associations to explore new methods that can transform the way people in vulnerable situations or at risk of social exclusion are supported in educational settings.

Thanks to the ERASMUS+ program, the associations Eduplus (Tenerife) and On Continue (Martinique) were able to work together to identify and select the most effective methods for creating cohesion within a group of learners with different profiles and backgrounds, promoting intercultural exchange and fostering a sense of belonging.



After an initial research phase, the On Continue team took part in a workshop in Tenerife to learn about the techniques used by the Eduplus association. The

Eduplus team then traveled to Martinique to co-facilitate a workshop for trainers working with vulnerable people (isolated women, people with disabilities, etc.).

As an outcome of this project, the Eduplus Association has integrated these methods within its regular training offer and has launched an Erasmus+ training course on *Non-verbal methods to promote inclusion and diversity* in Tenerife. It is fully fundable with Erasmus+ KA1 Staff mobility project grants and other types of funding.



Following these experiences, we created this training plan drawing on techniques from facilitation and non-formal education techniques (e.g., icebreaker activities), relaxation techniques, dance and improvisational theater to help professionals incorporate this type of activities into their teaching practices.

During the project, we also launched a free online training course available at <https://nonverbalmethods.com>.

WHO IS THIS TRAINING PLAN FOR ?

Non-verbal techniques are accessible to a wide range of professionals, including language teachers, adult educators, social workers, facilitators and community organisers. The aim is not to develop specialist expertise in dance or theatre, but rather to incorporate very basic creative exercises that support communication and group interaction.

Before introducing non-verbal or body-based activities, it is important to reflect on your own skills, experience and the needs of your group. These methods can be very engaging and inclusive, but they also require sensitivity, observation and adaptation. These methods are also designed to work in multicultural groups with adult learners from disadvantaged backgrounds, migrants, refugees, participants at risk of exclusion, participants with some special needs etc.

The first step is to know your participants. Some learners may have experienced trauma, stress or exclusion, while others may have special educational needs or different cultural expectations regarding eye contact, physical proximity or touch. Being aware of these aspects helps the facilitator choose activities that are respectful and appropriate for the group. The methods have not been tested with learners with big trauma, migrants or refugees that just arrived at the destination or people with mental or psychological disorders, so please take into account your group before integrating such methods.

Facilitators should also have basic experience with non-formal education and group facilitation. It is important to observe the group carefully, pay attention to non-verbal communication such as posture, facial expressions or energy levels and adapt activities according to the participants' reactions. Empathy and patience are essential. An activity that feels simple or playful for the facilitator may feel uncomfortable or unfamiliar for some participants. This is why it is important to introduce activities progressively and to respect each participant's comfort zone.

Clear and simple instructions also play an important role. Long explanations can reduce spontaneity and create confusion, especially in multilingual groups. Demonstrating the activity visually is often more effective than explaining it only with words.

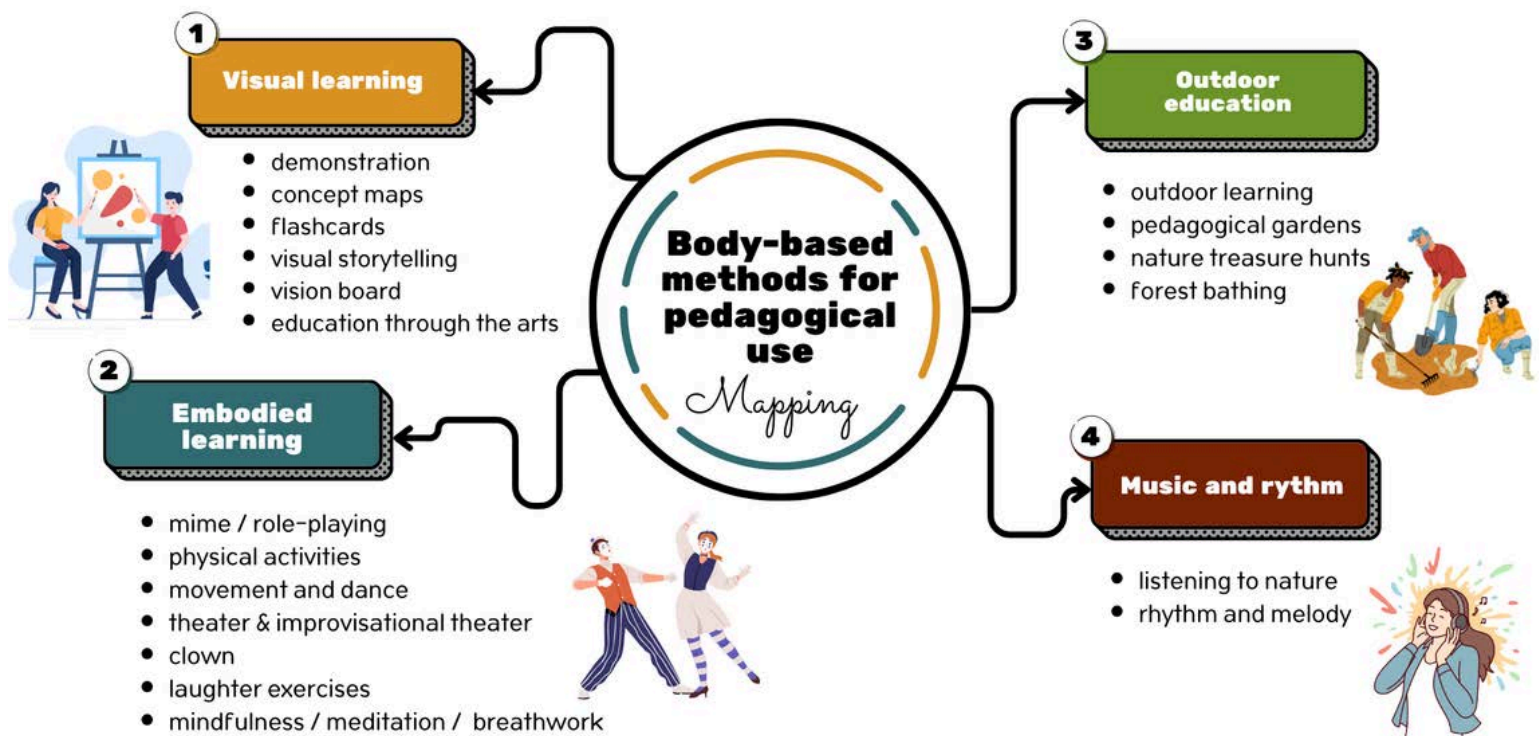
Creating a safe and non-judgmental environment is another key aspect. Participants should feel free to explore, make mistakes and participate at their own rhythm without fear of being observed or criticised.

Finally, it is recommended to start with very simple and playful exercises. Short ice-breakers, energisers or movement games are often the best way to begin. As trust and confidence grow, facilitators can progressively introduce more complex activities adapted to the age, background and needs of the group.

METHODOLOGY

This training plan emphasizes non-verbal communication and body-based methods as powerful tools for interaction and group dynamics beyond spoken language. Rooted in non-formal education, the methods draw inspiration from disciplines such as improvisational theater, self-expression, visual arts and experiential learning. We have categorized the techniques into:

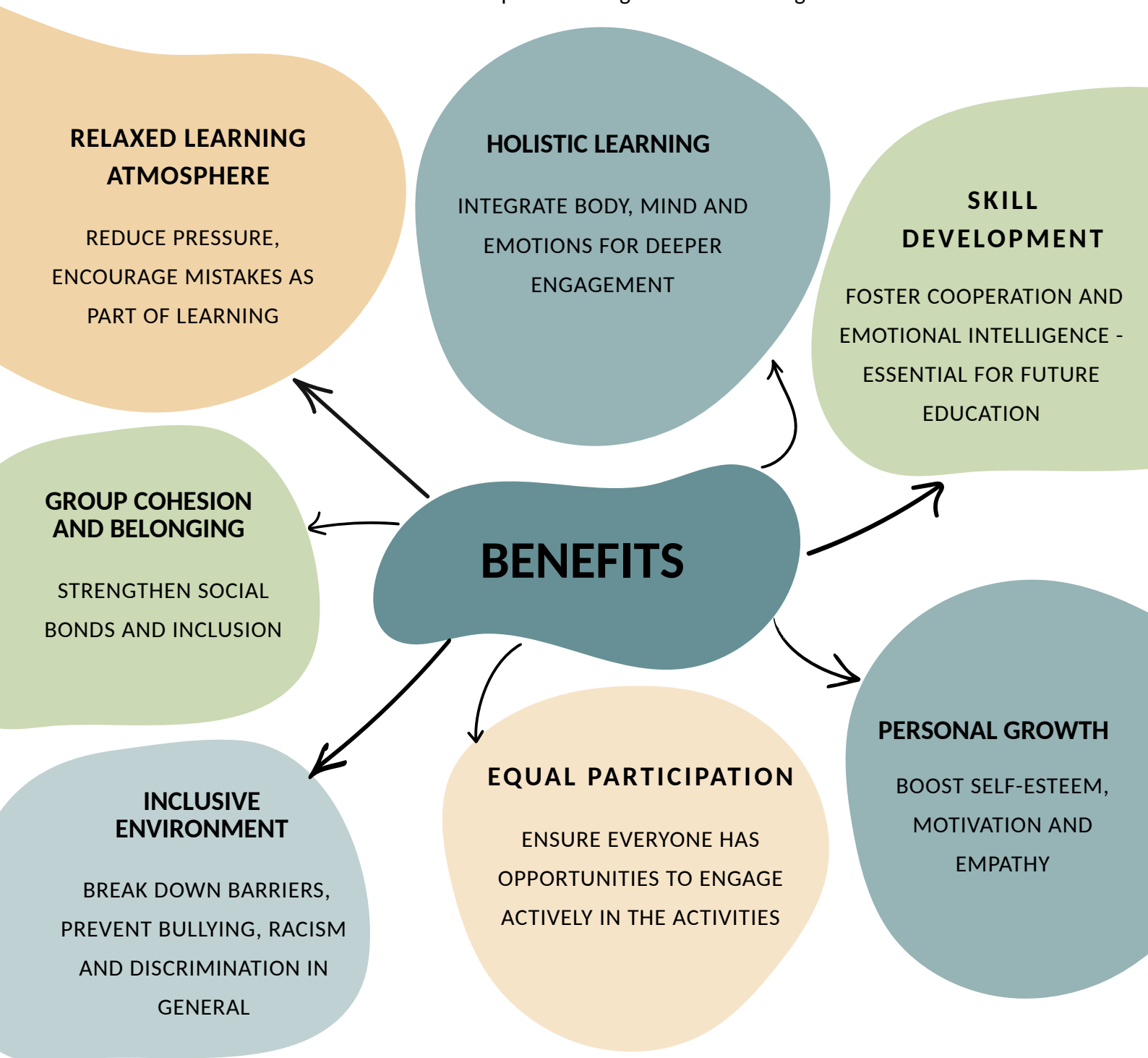
- Visual learning: activities like drawing and collage work.
- Embodied learning: Body movement exercises integrating body, emotions, and mind.
- Outdoor & environmental learning: Interaction with nature and outdoor challenges.
- Rhythm and sound-based learning: Using sounds and listening exercises, including natural soundscapes.



These approaches prioritize process over results, encouraging authenticity, respecting personal limits and fostering creativity without correction. They can be combined with traditional verbal methods and often start with icebreakers to build trust and connection.

BENEFITS

Non-verbal techniques offer significant advantages:



Learning becomes enjoyable, memorable and motivating, creating a safe space for all participants.

RECOMMENDATIONS

1 START SMALL

Introduce one exercise at a time before moving to several activities in a row.

2 COMBINE METHODS

Start by integrating non-verbal techniques with verbal approaches before using exclusively non-verbal methods.

3 FOCUS ON INCLUSION

Use these methods to dismantle hierarchies between teachers and students.

4 ADAPT TO CONTEXT

Tailor activities to age, group size, needs and cultural background.

5 PRIORITIZE FUN AND SAFETY

Ensure exercises are enjoyable and respect personal boundaries.

6 CONTINUOUS TRAINING

Engage in life-long learning to expand your repertoire of non-verbal strategies.



PART 2

LIST OF EXERCISES

ICE-BREAKERS AND WARM-UPS

Name, feeling, mime

Level ★

Time: 5-10 min

Learning names, expressing feelings, getting to know each other

The participants stand in a circle. One person starts to say their name, states an emotion they are feeling (e.g. *happy*) and combines it with a gesture/ mime. All the other participants have to repeat the name, feeling and gesture at the same time.

(e.g. "Maria, happy, *hands in the air*")

Observations and recommendations:

- Best for small to medium-sized groups, but it works well for big groups as well.
- Use at the beginning of a session to create a relaxed and engaging atmosphere.
- Suitable for participants of all ages and backgrounds.
- Suitable for participants with reduced mobility, as gestures can be adapted to seated positions.
- Language teaching : Can be used after learning adjectives and emotions (A1 level).

Benefits of the exercise:

- Encourages connection and interaction.
- Facilitates group cohesion and memory.
- It gives the facilitator a feeling of the motivation and energy levels of the participants, their self-expression abilities and emotional state.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Making Mistakes – So What!

Level ★

Time: 10 min

Dealing with mistakes, learning from mistakes

Create quiz questions with two answers for participants to choose from. Participants gather in the middle of the room. The question is called out. Participants must choose either answer A (on one side of the room) or answer B (on the other side of the room).

The teacher announces the correct answer. Now the participants who were correct applaud those who are on the other side of the room. Those who got it wrong celebrate themselves and shout, "I got it wrong. So what!"

Observations and recommendations:

You can also have 3 or even 4 answer options.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Stretching

Level ★

Time: 5 min

Warming up, movement, mimicking

Each participant does one movement and the others repeat it. Optionally, if the group is new, they can say their name too.

Observations and recommendations:

- Movement can be adapted for participants with limited mobility (e.g., seated stretches).
- Suitable as a warm-up.
- Language teaching : can be used before starting the class or to take a short break between activities.

Benefits of the exercise:

Promotes physical activity and group cohesion.

The clouds

Level ★

Time: 10 min

Warming up, movement, group cohesion

The teacher places sheets of paper on the floor, one for each participant. When the music starts, the participants walk around the room. When the music stops, everyone must stand on a sheet of paper. When the music starts again, the participants begin walking again, and the teacher removes one sheet of paper. At the end, there is only one sheet of paper left, and all participants must form a very tight circle to stand on it.

Observations and recommendations:

- Limited mobility required.
- Suitable as a warm-up.
- *Language teaching*: no language required. This exercise can be used to energize the participants before starting the class.

Benefits of the exercise:

Promotes physical activity and group cohesion.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

The stickers

Level ★

Time: 5 min

Warming up, movement, group cohesion

The teacher sticks a colored sticker on each participant's forehead (depending on the number of groups desired). The teacher asks the participants to walk around the room and starts the music (for about 1 minute). When the music stops, the participants must form groups based on color, without talking.

Observations and recommendations:

- Limited mobility required.
- Suitable as a warm-up.
- Language teaching: can be used before any activity requiring groups.

Benefits of the exercise:

Promotes physical activity and group cohesion.

The body parts

Level ★

Time: 10 min

Warming up, movement, vocabulary, group cohesion

The teacher explains that the learners will move around freely with music. When the teacher says a certain body part, they will have to find the closest person to them and connect their body parts. Example : the teacher says "elbow" and the learners find someone to connect their elbows. The teacher then says ok and the learners resume walking around the classroom.

Observations and recommendations:

- Can work as an energizer at the beginning of a lesson.
- Minimal physical activity required. Fully accessible for participants with reduced mobility.
- Playing a fun song can help release the tension and shame of physical contact.
- Language teaching: Can be used when the learners are discovering body parts (A1 level).

Benefits of the exercise:

Develops teamwork, collaboration, and laughter.

FOCUS, RHYTHM & COORDINATION

Jump In, Jump Out

Level ★

Time: 10 min

Coordination, waking up, concentration, gross motor skills

There are 4 different instructions : "Jump in", "jump out", "jump left", "jump right", and 3 variations (from simple to difficult).

- Say what I say, do what I say: The participants follow the instructions and repeat what they are doing.
- Say the opposite of what I say, do what I say: e.g. the instructor says "jump left" - the participants say "jump right" but they jump left.
- Say what I say, do the opposite of what I say: e.g. the instructor says "jump left" - the participants say "jump left" but they jump to the right.

Observations and recommendations:

- Effective as a mid-session energizer or to boost focus.
- Adapt difficulty based on the group's skill level.
- Requires standing and light jumping. For participants with reduced mobility, substitute jumping with seated movements like lifting arms or tapping feet.
- Language teaching : Can be used after learning directions (A1 level), but works well as an energizer at any level.

Benefits of the exercise:

- Improves listening, coordination, and response time.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Zip, Zap, Boing

Level ★

Time: 5-10 min

Coordination, waking up, concentration

The participants stand in a circle. One person starts to pass on a movement (sliding one hand over the other) to the left side. The movement is combined with the sound "Zip". The next person repeats this gesture and sound. It continues in the circle until one person changes direction by saying "Boing" and raising both hands in a "stop gesture". Now the direction changes and the gesture is passed on to the left. Attention! The sound changes to "Zap".

Once everyone has understood the game, you can introduce a new rule. When it is your turn, point with both hands to a participant in the circle and call out "tudelduuu". Now the movement jumps directly to that person and he/she has to pass Zip or Zap.

This requires some concentration, because all participants have to watch carefully in which direction the movement continues.

The faster the game is played, the more challenging!

- Zip - palm towards the right
- Zap - palm towards the right
- Boing - change direction
- Tududu - movement jumps to another person

Observations and recommendations:

- Works best with medium-sized groups.
- Ideal after a warm-up or as an energizer.
- The facilitator should monitor the pace to ensure engagement and clarity.
- The participants with reduced mobility can remain seated and participate fully.
- Language teaching : Very beginners in a language can participate, since there is no speaking involved. The facilitator will have to be really clear with their gestures and repeat them a few times so that everybody can understand.

Benefits of the exercise:

- Enhances focus, coordination, and quick reactions.
- Builds group dynamics and collective rhythm.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Flip, flap, flop

Level 

Time: 5-10 min

Warming up, non-verbal communication, group interaction, rapid coordination

Participants stand in a circle. Explain that the group will pass something imaginary from one person to another using a gesture /holding hands together and specific words.

One participant starts by making eye contact with another person, holding their hands together in front of them as if passing something invisible and saying "Flip".

The person who receives it repeats the same gesture towards another participant and says "Flap". The third participant continues with the gesture and says "Flop".

After "Flop", the next participant starts the sequence again from the beginning with "Flip", followed by "Flap", then "Flop" and so on.

Encourage participants to keep the rhythm flowing without long pauses. The activity gradually becomes faster and more dynamic as the group gains confidence.

Observations and recommendations:

- Useful at the beginning of a session to energise the group and increase attention.
- Works well with multicultural and multilingual groups because the instructions are simple and repetitive.
- Encourage participants to use eye contact and clear body orientation when passing the action.
- The facilitator can increase the speed progressively to create more challenge and fun.
- Suitable for medium and large groups, though it also works with smaller groups.
- The exercise can be done seated if there are participants with reduced mobility.
- Variations can include adding different sounds, movements, emotions or changing the order of the words..
- Language teaching : the words can be replaced with 3 new words from the vocabulary they learnt that day.

Benefits of the exercise:

- Encourages focus, eye contact, active listening and non-verbal communication skills..
- Strengthens group cohesion and interaction.
- Develops reaction speed and coordination.
- Creates a playful and relaxed atmosphere.
- Helps participants become more present and attentive within the group dynamic.

Right, left, up and clap (3 hand positions)

Level 

Time: 5-10 min

Concentration, non-verbal communication, coordination

Participants work in pairs and stand facing each other.

Explain that there are three possible hand positions:

- Both hands up
- Both hands to the left
- Both hands to the right

Both participants move at the same rhythm and, at the same moment, choose one of the three hand positions. The goal is not to imitate or react to the other person, but to make a spontaneous choice at the same time.

If both participants choose the same direction, they immediately clap their hands together once and continue the activity.

Encourage participants to maintain eye contact and continue moving in a steady rhythm. After some time, participants can change partners.

Observations and recommendations:

- Demonstrate the three hand positions clearly before starting.
- Encourage participants to stay relaxed and avoid overthinking their choices.
- The activity usually creates laughter and light competition, helping participants connect naturally.
- The facilitator can gradually increase the speed to make the activity more dynamic.
- Suitable as a short energiser, concentration activity or transition between workshops.
- Works well with multicultural groups because no spoken language is required.
- Can be adapted for seated participants or participants with reduced mobility.

Benefits of the exercise:

- Improves concentration and reaction speed.
- Develops awareness of rhythm and timing.
- Encourages non-verbal connection and eye contact.
- Supports group interaction in a simple and playful way.
- Energises participants and increases attention levels.
- Strengthens spontaneity and coordination.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

1, 2 & 3, 4

Level



Time: 5-10 min

Concentration, active listening, group energiser, observation skills

Participants work in groups of three and stand in a triangle so everyone can clearly see each other.

One person starts as the “caller” and says either “1, 2” or “3, 4.” The person being addressed must respond with the corresponding pair of numbers:

- If the caller says “1,” the person must reply with “1”, same if the caller says “2”
- If the caller says “3” the other person replies with “3”, same if the caller says “4”

Here's the twist: In order to add complexity, the caller will look at one person while saying the other person's number. The person being looked at has to remain silent and the other person has to answer!

Participants need to pay attention to both visual and verbal cues to understand who should answer. After a few rounds, participants rotate roles so everyone has the opportunity to be the caller.

The facilitator can gradually increase the speed to make the activity more dynamic and challenging.

Variations: to increase complexity, some numbers can be replaced with gestures. For example, "1" remains "1", "2" is being replaced with a clap (and silence), "3" remains "3" and "4" is being replaced with a jump (and silence).

The exercise can also be adapted to groups of 4 persons, by adding additional numbers "5" and "6" and additional gestures respectively, for example, instead of "6", turn around.

Observations and recommendations:

- Start slowly so participants understand the rules before increasing the pace.
- Encourage participants to focus on eye contact, body language and active listening simultaneously.
- Confusion and mistakes are part of the activity and usually create laughter and a relaxed atmosphere.
- Suitable as an energiser between workshops or at the beginning of a session.
- Works well with multicultural and multilingual groups because of the limited language required.
- Suitable for both small, medium-sized groups and large groups. In case of big groups, you can ask participants to speak softly or whisper in order to avoid high level noise.
- Can be adapted for seated participants or participants with reduced mobility.

Benefits of the exercise:

- Improves concentration and divided attention.
- Develops observation and reaction skills.
- Encourages group interaction and playful communication.
- Energises participants and increases engagement.
- Strengthens awareness non-verbal signals needed to accompany verbal communication.
- Supports quick decision-making under pressure.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

The Random Countdown

Level 

Time: 5-10 min

Group dynamics, nonverbal communication, team spirit

The participants are asked to count from 1 to 10 without any assigned order. Each time two people say a number at the same time we start again.

Variations: e.g. count backwards 10 to 1, circle clapping rhythm, sounds

Observations and recommendations:

- Works well in small to medium-sized groups.
- Encourages attentiveness and collaboration.
- Minimal physical activity required. Fully accessible for participants with reduced mobility.
- Language teaching : Can be used as soon as the participants know how to count up to 10, but it works well with any new group.

Benefits of the exercise:

- Develops patience, perseverance, teamwork and nonverbal communication.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

The Pyramid

Level 

Time: 5-10 min

Group dynamics, concentration, team spirit

The participants are asked to count from 1 to 5 and then back to 1 (1,2,3,4,5,4,3,2,1), like a pyramid. They have to pay attention to the order of the numbers to know which one they have to say. After one or two rounds, we replace two numbers with gestures (clap hands, jump, etc.).
Eg : 1, 2, clap, 4, jump, 4, clap, 2, 1.

Variations: e.g. replace numbers with the days of the week.

Observations and recommendations:

- Works well in small to medium-sized groups.
- Encourages attentiveness and collaboration.
- Minimal physical activity required. Fully accessible for participants with reduced mobility.
- Language teaching : Can be used as soon as the participants know how to count up to 5, but works well with any group.

Benefits of the exercise:

Develops teamwork, collaboration, concentration.

The pendulum

Level 

Time: 5 min

Concentration, group synchronization

Have the learners stand in a circle and explain that the group will create a calm rhythm by imitating a pendulum with their arms (arm extended downward, then bend the elbow and snap the fingers when the hand is up). Once the learners have got the rhythm, the teacher explains that the group will repeat the months of the year in order and to the rhythm, with their eyes closed (so they can concentrate solely on the months and pronunciation, without being stressed by the gaze of others). The teacher starts the activity and then moves quietly around the circle to check that everyone is participating.

Observations and recommendations:

- Works well in small to medium-sized groups.
- Encourages attentiveness and collaboration.
- Minimal physical activity required. Fully accessible for participants with reduced mobility.
- Language teaching : Can be used as soon as the participants know how to count up to 5, but works well with any new group.

Benefits of the exercise:

Develops teamwork and concentration.

GROUP COHESION & COOPERATION

The Imitation Snake or Train

Level ★★

Time: 10- 15 min

Movement, create a relaxed environment, start exploring creativity, build self-confidence and rapport, express who you are and receive acceptance from the group, stimulate a sense of belonging.

Music: “Maculele” - Nazaré Pereira

The group forms a queue in the shape of a snake (or train). The first person makes a gesture and the others follow suit. In this way, the snake moves through the room. After a few seconds, the first person gets in the back of the queue and the next person who is in front of the snake/train introduces a new movement.

You can also mention that copying others is being punished in the conventional school system. However, in life, imitating the good ideas and behaviors of others can be beneficial in certain situations.

Observations and recommendations:

- Requires walking and movement. For participants with reduced mobility, invite them to remain seated and lead or imitate movements with their arms or upper body.
- Language teaching : Can be used to create cohesion in a new group or as a break between activities when the learners have low energy.

Benefits of the exercise:

- Builds self-confidence and acceptance.
- Develops leadership and adaptability.
- Encourages creativity, teamwork and group connection.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Imitating in Groups of 4-6

Level ★★

Time: 15-20 min

Non-verbal communication, cooperation and adaptability, connection, self-confidence and acceptance, creativity, group unity through synchronized movement.

Music: “Festa Do Interior” - Gal Costa

Gather participants in a small group of 5-6 participants in a designated dance area within the room. Choose one participant (the leader) to start the activity. The leader will initiate dance moves to the music. The leader starts dancing to the music, creating one unique and fun dance move. Emphasize that the leader should make slow, clear, distinct moves that are easy for others to follow. The rest of the group observes the leader and imitates their dance moves as closely as possible. As soon as the group begins imitating the leader's moves, any participant can take the role of leader and start making new moves and the rest of the group start to imitate them.

Ask participants how they felt during the activity, both as a leader and as part of the group. Highlight the importance of group synchronization, acceptance, and adaptability. Discuss how these skills relate to everyday teamwork and inclusion.

Observations and recommendations:

- Physical activity level is moderate. Participants with reduced mobility can adapt movements (e.g., seated dance gestures or clapping).
- Works best with small groups and ample space.
- Language teaching : can be used to foster group cohesion in a new group, suitable for any level.

Dance Dance Dance

Level ★★

Time: 10-15 min

Movement, participation, concentration, tolerance for making mistakes.

Music: “La Bamba” - Los Lobos

The dance is on! The instructor leads the dance by calling out numbers:

- 1 - dance alone!
- 2 - find a partner and dance in pairs
- 3 - dance in groups of 5
- 4 - form a party train
- 5 - dance all together in a circle

If the instructions are understood, the participants can now call out numbers.

Observations and recommendations:

- It requires a big room so that the learners have enough space to move around.
- For participants with reduced mobility, provide the option to clap, tap feet or perform seated movements.

- *Language teaching* : can be used after learning numbers but also as a break between activities to “wake up” the learners.

Benefits of the exercise:

- Enhances focus, creativity, coordination and resilience to fast changes..
- Promotes inclusivity, group interaction and mutual respect.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Creating Sculptures

Level  

Time: 10-15 min

Sense of belonging, creativity and self-expression in small groups.

Music: “Tango de Evora” - Loreena McKennitt

Make groups of 3 participants in a spacious area, ensuring there is enough room for movement and interaction. If necessary, some groups can have 4 participants.

Explain that the objective of the exercise is to explore the concept of elasticity through movement and creativity. Make a demonstration with 2 other participants, by opening your arms in a certain position and inviting the other two participants to do the same, while placing themselves in a way to create an “ abstract sculpture”. Once all 3-4 participants are in their position, you breathe for 1-2 seconds and then contract so that a new person takes the initiative to take a position. Prompt the participants to imagine themselves as elastic beings, capable of stretching, expanding, and contracting in response to the music and their teammates. You can also explain that it is an exercise suitable for practicing the yin and yang energies that are both necessary when creating something together. Remind the participants that it is recommended not to speak neither during the exercise, nor in between exercises.

Observations and recommendations:

- Ensure that the space is clear and safe for movement.
- This exercise involves moderate physicality and may require adaptation for participants with reduced mobility (e.g., creating seated sculptures or using arm movements only).
- Useful for fostering teamwork and creativity in groups.
- Language teaching : can be used to foster group cohesion in a new group, suitable for any level.

Benefits of the exercise:

- Enhances group cohesion and creativity.
- Develops a shared sense of purpose and collaboration.

Bunny

Level ★

Time: 5 - 10 min

Energiser, improvisation, group interaction, concentration, non-verbal expression

Participants stand in a circle. One participant starts by placing both hands in front of their mouth to create "bunny teeth" and says "Bunny!"

At the same time, the two participants standing next to them use their outside arms to create the bunny ears by raising them next to the central participant's head in the corresponding directions (from the bunny towards the exterior).

The group continues by passing the bunny to another participant in the circle. The new central participant makes the teeth and says "Bunny!", while the people next to them immediately create the ears.

Encourage participants to keep the rhythm flowing and react quickly.

Adaptations:

- The facilitator can add emotions to the the bunny. For example:
- Sad Bunny: The central participant says "Sad bunny..." using a sad facial expression and body language. The ears can droop down to match the emotion.
- Happy Bunny: The participant says "Happy bunny!" with exaggerated energy, a big smile and playful movements. The ears can bounce or move energetically.
- Other emotions and characters can also be added depending on the group's creativity, such as angry bunny, sleepy bunny, shy bunny, stressed bunny etc.

Observations and recommendations:

- Useful as a quick energiser or transition activity between workshops.
- Encourage exaggerated facial expressions and body language to support improvisation and playfulness.
- The activity becomes more dynamic when the speed increases gradually.
- Suitable for multicultural groups because the instructions are simple and visual.
- Works well with children, teenagers and adults.
- Gestures can be adapted for seated participants or participants with reduced mobility.

Benefits of the exercise:

- Encourages spontaneity and creativity.
- Develops concentration and reaction speed.
- Strengthens group connection and cooperation.
- Supports non-verbal communication and emotional expression.
- Creates a playful and relaxed atmosphere.
- Helps participants feel more comfortable using body language and improvisation.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Imaginary Ball

Level ★★

Time: 15-20 min

Self-confidence, acceptance of uncertainty during creative processes, resilience in overcoming creative challenges.

Music: "Meus Amo" - Dea Trancoso

Make groups of 4-6 participants in a circle, ensuring that there is ample space between individuals for movement. Explain that the objective of the game is to pass an imaginary ball or object around the circle. This ball can be of any size, shape, or color. Encourage them to use their imagination freely. Start by demonstrating the action: mime creating out-of-the box examples of creating different balls such as blowing up a balloon, making a ball from the chewing gum or making a small ball from the nose. Then make eye contact with someone across the circle and only once they reply with the eye contact, mime making a throwing motion towards that person. Emphasize that participants should imagine catching the ball and then modify its shape, size and weight before passing it to another person in the circle using their hands, mimicking the throwing and catching motions.

Encourage participants to use eye contact and non-verbal cues to signal who they are passing the ball to. Once the basic concept is understood, the participants can add variations such as changing the speed or direction of the ball, or adding creative elements like bouncing or spinning the imaginary ball before passing it.

Optionally, play music in the background to add rhythm and energy to the activity.

Encourage participants to let their creativity flow and not worry about being "right" or "wrong". Describe that creativity often requires patience and acceptance of blank moments, acknowledging that it's normal to feel awkward or uncertain at times. Emphasize that while it may seem like the music is playing for too long, allowing ourselves to navigate through these "empty page" moments can lead to even more innovative ideas surfacing. Conclude the game after several rounds or when the music finishes (depending on the level of energy of the participants).

Ask participants to share their experiences and emotions during the activity. Discuss how creativity involves patience and embracing awkward moments. Highlight how this exercise encourages innovation and adaptability.

Ask participants to share their experiences and emotions during the activity. Discuss how creativity involves patience and embracing awkward moments. Highlight how this exercise encourages innovation and adaptability.

Observations and recommendations:

- Accessible for participants with reduced mobility, as the activity focuses on hand movements and imagination.
- Works well in both small and large groups.
- *Language teaching* : can be used to foster group cohesion in a new group, suitable for any level.

Benefits of the exercise:

- Enhances creativity and spontaneity.
- Builds non-verbal communication skills and teamwork.
- Encourages resilience and patience during creative blocks.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Collective drawing

Level 

Time: 30 min

Developing creativity, calmness, concentration, collaboration and acceptance of others

Participants receive a drawing sheet, markers, pencils, scissors, magazines, and glue. They have 5 minutes to start a drawing, then they must give their sheet to the person on their left. That person has 3 minutes to continue the drawing, then passes it to the next person, and so on. When each drawing is returned to the person who started it, the teacher can ask everyone to express how they feel, if their language level allows it.

Variations: the activity can be adapted to create a common collage from magazines.

Observations and recommendations:

- No movement is required.
- Works best with medium-sized groups. If the number of participants is too large, it is recommended to create two groups.
- *Language teaching* : the teacher can ask the learners to describe the final drawing and how they felt during the activity (A1-A2 level)

Benefits of the exercise:

Promotes calmness, introspection, creativity, self-confidence, acceptance of others and group cohesion.



CONNECTION, TRUST AND EMOTIONAL EXPRESSION

Super Smile with Eye Contact

Level ★★

Time: 5-10 min

Eye contact, connection, positive emotions, teamwork.

Form a circle, including yourself.

1. Challenge your group to record the fastest contagious smile ever!
2. By way of demonstration, start your stopwatch and pass a big smile as you make eye contact with someone across the circle from you.
3. Once this person smiles at you, start gently jumping up and down to indicate that the first smile has been sent.
4. The person who received your smile, now passes a smile to a new person in the circle.
5. The process of passing smiles continues until everyone in the circle has received a smile and passed a smile.
6. When everyone is jumping on the spot, stop the time.
7. Play for two or more rounds attempting to record the fastest contagious smile ever.

Observations and recommendations:

- No physical limitations, making it suitable for all participants.
- Creates a positive and energetic group dynamic.
- *Language teaching* : can be used at the very beginning of a lesson to wake up the participants and create a positive environment.

Benefits of the exercise:

- Promotes connection, collaboration, and positivity.
- Builds a sense of fun and inclusivity in the group.

Eye Contact Circle - Exchanging Places

Level ★★

Time: 10 min

Eye contact, non-verbal communication

Music: "Amelie" by Yann Tiersen

Participants stand in a circle, facing each other, with ample space between individuals.

1. Upon a signal, participants begin to make eye contact with others in the circle.
2. When two participants make eye contact, they quickly exchange places, moving across the circle trying not to stop the eye contact as much as possible.
3. The exchange continues as participants make eye contact with different individuals, prompting further movement.
4. The activity concludes after a designated time or when all participants have had the opportunity to exchange places multiple times, facilitating introductions and interactions among the group.

Observations and recommendations:

- No major physical exertion required, suitable for participants with varying mobility levels.
- This activity promotes connection, communication, and non-verbal interaction.
- Language teaching : can be used to foster group cohesion in a new group, suitable for any level.

Benefits of the exercise:

- Strengthens group cohesion.
- Enhances participants' comfort with eye contact, a crucial communication skill.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Eye Contact Challenge

Level   

Time: 5-10 min

Increase honesty and trust in social interactions, build intimacy and emotional connection between participants.

Materials: Chronometer or stopwatch.

Two participants face each other and hold eye contact for increasing periods of time: first for 1 minute, then 2 minutes, and optionally 3 minutes. The facilitator uses a chronometer to measure the time. During this exercise, participants are not allowed to speak and should focus solely on maintaining eye contact. This advanced activity follows simpler eye contact exercises and encourages participants to challenge themselves to maintain focus and intimacy through silent, uninterrupted connection.

Observations and recommendations:

- Ideal for participants who have done several eye contact exercises and non-verbal methods and are comfortable with eye contact.
- May not be suitable for those with anxiety or discomfort around prolonged eye contact.

- Adapt the time duration based on participants' comfort levels. Another adaptation is that, if really uncomfortable, they can look away to take a break for a few seconds and then return to eye contact.
- *Language teaching* : can be used to foster group cohesion among participants who already know each other, suitable for any level.

Benefits of the exercise:

- Enhances eye contact and emotional connection.
- Encourages trust and openness in relationships.

Trust - Leaning with Hands

Level ★★ ★

Time: 10 min

Trust, non-verbal communication, connection and empathy

Music: "Waltz" by Henri Seroka, "Imagine" by John Lennon.

Ask participants to find a partner and form pairs. They should stand facing each other at arm's length. Instruct participants to maintain eye contact with their partners throughout the exercise. Eye contact is a crucial element in building trust and connection. Instruct the pairs to create a comfortable stance where they will gently lean on each other without losing eye contact. Participants should extend their arms toward their partner and gently place their hands on the hands of their partner. Encourage participants to begin the leaning process. One participant should initiate the lean while the other maintains their stance. The leaning partner should gradually shift their weight onto their partner, trusting that they will be supported. The supporting partner should provide a stable base for their leaning partner, maintaining eye contact and actively communicating through non-verbal cues (body posture, facial expressions, etc.). In this exercise, the participants can practice taking turns in leaning and supporting each other and, when they feel comfortable, they can both lean at the same time.

Reflection: Discuss the potential benefits of trust-building, such as improved communication, empathy, and a deeper sense of connection among participants. The participants can also reflect on the importance of eye contact and observation in order to understand the needs and limits of the other person and to support them according to their needs, and not according to the prejudices of what we might think they need.

Observations and recommendations:

- Suitable for most participants, though those with physical challenges should ensure they feel stable and secure.
- Encourage safe practices and mindfulness around physical limitations (e.g., make sure participants are comfortable with the leaning process).
- *Language teaching* : can be used to foster group cohesion in a group, suitable for any level.

Benefits of the exercise:

- Strengthens trust and empathy in relationships.
- Encourages open, non-verbal communication.
- Enhances group cohesion through mutual support.



[Watch the video demonstration](#)

Trust Walk

Level ★★ ★

Time: 10 min

Trust and connection, non verbal communication

“Music: “Adagio” by Secret Garden

Ask participants to pair up with someone they may not know very well or with whom they'd like to build more trust. One participant will be blindfolded, and the other will become the guide. If blindfolds are not available, the guide can gently close their partner's eyes. It is recommended not to use blindfolds when the members of the group don't know each other well because it gives the participants the possibility to self-regulate and to open their eyes if they are too much out of their comfort zone.

The guide should lead their partner around the room in a caring and tender manner, while ensuring that they avoid obstacles and that their partner feels safe and secure. After a few minutes, invite the participants to switch roles. The guide becomes the one being guided, and vice versa.

Reflection : Ask participants to reflect on their experiences during the exercise. Ask the following questions for discussion:

- What was easier for you: to be guided or to guide?
- How did you feel when being guided?
- How did you feel when guiding?
- How did you feel during the exercises as a whole?

Observations and recommendations:

- If participants are not familiar with each other, start without blindfolds and allow participants to self-regulate.
- Focus on the emotional aspects of the exercise – it's about trust and vulnerability.
- This activity may not be suitable for individuals with significant mobility limitations (e.g., those using wheelchairs, crutches, or walkers), as it involves physical movement. Instead of walking, you can adapt the activity by having the "guide" lead the participant to different points in the room or space using verbal cues or guiding them to specific seated positions.
- Language teaching : can be used to foster group cohesion and trust with participants who already know each other, suitable for any level.

Benefits of the exercise:

- Enhances mutual trust and empathy.
- Builds connection through shared vulnerability.
- Encourages a sense of security and care in relationships.



Watch the video demonstration in [English](#)  [French](#)  and [Spanish](#) 

Mirror

Level



Time: 10-15 + min

Deep connection, non-verbal communication and responsiveness, empathy

"Music: Nuvole Bianche", Ludovico Einaudi

Ask participants to pair up with a partner. They should stand facing each other at a comfortable distance. In each pair, have the participants decide who will be the "mirror" and who will be the "observer" for the first round. The "mirror" will mimic the movements of the "observer." Instruct the "mirror" and the "observer" to initiate the exercise by looking deeply into each other's eyes. Encourage participants to maintain strong eye contact and establish a connection. The "observer" will be the first to express their feelings through movement. When the "observer" feels ready, they should start moving their body and expressing their emotions. This movement should be genuine and authentic, reflecting their true feelings at that moment. The focus is not on making spectacular moves, but on expressing the interior world and making small moves. The role of the "mirror" is to closely mimic the movements and expressions of the "observer." The "mirror" should pay close attention to the body language, gestures, and emotional cues of the "observer." The "mirror" should strive to synchronize his/her movements and emotional expressions. After a set period of time (e.g., 3 minutes), instruct the "mirror" and the "observer" to switch roles. The "observer" becomes the "mirror," and the exercise continues.

Reflection:

After both participants have had the opportunity to be the "observer" and the "mirror," gather the pairs for a discussion. Ask participants to share their experiences during the exercise. Encourage them to reflect on the connection they felt with their partner and the authenticity of their expressions. This exercise can be continued with other exercises when the roles of "mirror" and "observer" are being constantly exchanged in a spontaneous manner, so the participants can be both "mirror" and "observer" at the same time.

Observations and recommendations:

- Remind participants to focus on small, authentic movements and emotional expressions rather than grand gestures.
- Encourage eye contact and emotional awareness throughout the activity.
- The Mirror activity can involve any range of movements, including those that are seated or adapted for people with reduced mobility. However, it's important to allow participants to choose movements that they are comfortable with and not feel pressured to mimic standing or expansive movements

Benefits of the exercise:

- Deepens emotional connections and empathy between participants.
- Enhances non-verbal communication skills and emotional awareness.
- Encourages authenticity and vulnerability in expression.



[Watch the video demonstration](#)

Neck and Shoulders Relaxation

Level ★ ★

Time: 10 min

Relaxation, calm and connection to emotions

Music: "Neck" by Chang Jing and "Bilitis" by Gheorghe Zamfir.

The participants stand in a circle, not touching each other, with their eyes closed and mouths semi-opened, relaxed.

Slowly, they continuously rotate their heads to the music in only one direction, with their necks relaxed. Try not to force the extension, in order to avoid pain, tension or discomfort. Focus on the slowness and gentleness of the movement. Practicing sensitivity and tenderness for oneself is very important in this exercise.

The same exercise can be done with shoulders, chest and arms. You can either do each exercise separately, or do a sequence of these three exercises, starting with the necks, then shoulders and finally chest and arms. It is important to only move in one direction, because it helps to get a deeper experience. In the case of the chest and arms, the focus is on opening the chest rather than on opening the arms.

Observations and recommendations:

- Excellent for participants with tension or stress, no intense physicality is required.
- Can be adapted for those with reduced mobility (e.g., perform the exercise seated or focus on upper body movement).
- Language teaching : can be used to calm the participants at the end of a session or when they come back from a break, to resume the class in a more relaxed environment.

Benefits of the exercise:

- Promotes relaxation and emotional release.
- Enhances physical awareness and gentle movement.

Determination in Reaching Goals

Level



Time: 10 min

Determination and motivation in reaching goals, flexibility, creativity, and resilience when facing obstacles.

Music: "Tora Tora (Samba)" - Watazu

Setting goals and working towards them helps us define what we really want in life and to set priorities. Goals give a long-term vision and motivation. At the same time, our path is not always straight and we have to deal with obstacles, changes of plans and uncertainties. The following exercises play with determination and focus, but also the ability to be flexible, ease and resilient. We all pursue goals in life, sometimes they are small, sometimes they are big. What goal are you pursuing at the moment? Imagine it is waiting for you at the other end of this room. Determined, you walk across the room to get to your destination. Once you reach the destination, feel how the achievement feels for you, take your time and then decide when you want to choose another goal in another part of the room. Demonstrate the exercise with music before inviting the participants to start.

Observations and recommendations:

- Suitable for participants of all physical abilities. Adapt by allowing participants with mobility challenges to imagine the journey or take small movements towards their goal.
- Reflect on how it feels to reach a goal and what motivates persistence.
- Language teaching : can be used when the teacher deals with the topic of work or professional integration. This exercise can be done before or after working on the participants' goals in life with modal verbs "I want", "I can"... or future tense.

Benefits of the exercise:

- Builds focus, motivation and perseverance.
- Encourages reflection on personal achievements.

Flexibility in Reaching Goals

Level ★ ★

Time: 10 min

Tolerance for chaos and adaptability to change; determination while exploring alternative paths.

Music: “Kursi Funk” - Paul Winter

Participants start with a goal in mind and move towards it, but they allow themselves to be influenced by external factors such as the rhythm of the music or interactions with others. They explore deviations, obstacles, and alternative paths while maintaining their determination to eventually reach the goal. This exercise emphasizes the balance between focus and adaptability.

Observations and recommendations:

- Not recommended for participants in unstable or major challenging life situations, in such cases opt for exercises that provide security instead.
- Requires physical movement but can be adapted for participants with limited mobility (e.g., using smaller movements or arm gestures).

Benefits of the exercise:

- Enhances resilience and adaptability.
- Encourages creative problem-solving in the face of obstacles.



PART 3

EVALUATION

EVALUATION

Evaluation in this context should focus on the effectiveness of the activity itself rather than on the abilities or performance of individual participants. This distinction is important: it shifts the evaluative gaze away from learners and towards the design and facilitation of the learning experience.

Useful guiding questions include:

- Did the activity facilitate meaningful interaction between participants?
- Did participants appear comfortable and genuinely engaged?
- Did the activity contribute to its intended objective?
- Were there moments where energy dropped or discomfort arose, and if so, what might account for them?

This kind of structured reflection — whether conducted individually or shared with a co-facilitator — supports the continuous improvement of practice and helps build a more responsive and adaptive facilitation repertoire.

A useful principle is to focus on the resources that are already present in the group. Instead of looking mainly for difficulties, the facilitator can observe moments of initiative, cooperation, humour, creativity, attention, care or spontaneous support between participants. These positive signals show where the group already has strength and they can guide the next steps of the session or of the following workshop. In this way, evaluation becomes less corrective and more developmental: it helps the facilitator build on what is alive, possible and emerging in the group.

The following pages are observation grids in three languages that you can use to guide your reflexive practice.

Observation grid

Name of the trainer

Entity (if applicable)

Number of participants

Date of the training

List of exercises used

Age of participants

- ☐ Children (2-14 years old)
- ☐ Youths (15-18 years old)
- ☐ Adults (19-70 years old)
- ☐ Seniors (over 70 years old)

Profile of the participants

- ☐ socially disadvantaged
- ☐ geographically disadvantaged
- ☐ economically disadvantaged
- ☐ special needs (specify) : _____
- ☐ migrants / refugees

What are the benefits of the methods that you could observe ?

- ☐ The participants laughed
- ☐ The participants got more relaxed
- ☐ The participants seemed to feel safe/secure to express themselves
- ☐ The activities contributed to the group cohesion
- ☐ The activities improved the participants' sense of belonging to the group
- ☐ The participants improved their self esteem (through changing body posture and self-expression)
- ☐ The participants increased their confidence in the group
- ☐ The participants increased their creativity

Quotes/ verbal comments of the participants:

Notes and recommendations of adaptation for the future:



Grille d'observation

Nom de l'enseignant.e

Organisation

Nombre de participants

Date de la formation

Liste des exercices utilisés

Age des participants

- ☐ Enfants (2-14 ans)
- ☐ Jeunes (15-18 ans)
- ☐ Adultes (19-70 ans)
- ☐ Seniors (plus de 70 ans)

Profil des participants

- ☐ socialement défavorisés
- ☐ géographiquement défavorisés
- ☐ économiquement défavorisés
- ☐ besoins spécifiques (préciser) : _____
- ☐ migrants / réfugiés

Quels sont les avantages des méthodes que vous avez pu observer ?

- ☐ Les participants ont ri
- ☐ Les participants se sont détendus
- ☐ Les participants semblaient se sentir en confiance pour s'exprimer
- ☐ Les activités ont contribué à la cohésion de groupe
- ☐ Les activités ont renforcé le sentiment d'appartenance des participants au groupe
- ☐ Les participants ont renforcé leur estime de soi (posture corporelle / meilleure expression de soi)
- ☐ Les participants ont renforcé leur confiance au sein du groupe
- ☐ Les participants ont augmenté leur créativité

Citations / remarques des participants :

Remarques et recommandations en vue d'une adaptation future :



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Promouvoir les techniques créatives pour favoriser la
cohésion de groupe et l'inclusion sociale



Ficha de observación

Nombre del formador o facilitador

Nombre de la entidad (si aplica)

Número de participantes

Fecha de la formación

Lista de ejercicios utilizados

Edad de los alumnos

- ☐ Niños (2-14 años)
- ☐ Jóvenes (15-18 años)
- ☐ Adultos (19-70 años)
- ☐ Personas mayores (más de 70 años)

Perfil de los participantes

- ☐ Socialmente desfavorecidos
- ☐ Geográficamente desfavorecidos
- ☐ Económicamente desfavorecidos
- ☐ Personas con necesidades especiales (especifica):
- ☐ Migrantes o refugiados

¿Cuáles fueron los beneficios de los métodos que pudiste observar?

- ☐ Los participantes se rieron
- ☐ Los participantes se relajaron
- ☐ Los participantes parecían sentirse seguros para expresarse
- ☐ Las actividades contribuyeron a la cohesión del grupo
- ☐ Las actividades mejoraron el sentido de pertenencia de los participantes al grupo
- ☐ Los participantes mejoraron su autoestima (por ejemplo, a través del cambio en su postura corporal o la autoexpresión)
- ☐ Los participantes aumentaron su confianza en el grupo
- ☐ Los participantes aumentaron su creatividad

Citas o comentarios verbales de los participantes que reflejen cómo se sintieron:

Notas y recomendaciones para futuras adaptaciones:



LINKS

Organisation Internationale des Migrations — Integration des migrants et cohésion sociale [Migrant Integration and Social Cohesion] (French) : <https://www.iom.int/fr/integration-des-migrants-et-cohesion-social>

Institut de Recherche, de Formation et d'Action pour les migrations — La formation linguistique des migrants à la recherche d'un emploi : piège ou tremplin [Language Training for Job-Seeking Migrants: Trap or Springboard?] (French) : <https://www.irfam.org/la-formation-linguistique-des-migrants-a-la-recherche-dun-emploi-piege-ou-tremplin>

Conseil de l'Europe [Council of Europe] (French) : <https://rm.coe.int/16802fc3ae>

SINGA — 25 projets qui favorisent l'inclusion des nouveaux arrivants en France [25 Projects Promoting the Inclusion of Newcomers in France] (French) : <https://wearesinga.org/blog/25-projets-qui-favorisent-linclusion-des-nouveaux-arrivants-en-france/>

Le théâtre en classe de FLE dans l'enseignement secondaire espagnol [Theatre in FLE Classes in Spanish Secondary Education] (French) : <https://gerflint.fr/Base/Espagne10/bahillo.pdf>

Le jeu, de l'enfance à l'âge adulte [Play, from Childhood to Adulthood] (French) : <https://www.lapogee.ca/blogue/le-jeu/>

La danse comme vecteur d'inclusion et de santé [Dance as a Vector for Inclusion and Health] (French) : <https://la-possible-echappee.fr/la-danse-comme-vecteur-dinclusion-et-de-sante/>

6 bienfaits du théâtre sur notre cerveau [6 Benefits of Theatre on Our Brain] (French) : <https://hautlescours.fr/post/6-bienfaits-theatre-cerveau/>

Le théâtre, terre d'asile pour les migrants en France [Theatre, a Place of Asylum for Migrants in France] (French) : <https://www.infomigrants.net/fr/post/13966/le-theatre-terre-dasile-pour-les-migrants-en-france>

Atelier clown pour personnes en situation de handicap [Clown Workshop for People with Disabilities] (French) : <https://www.monthealon.org/les-activites/les-actions-culturelles/atelier-clown-pour-personnes-en-situation-de-handicap/>

Ateliers de pratique artistique avec Clowns Sans Frontières [Artistic Practice Workshops with Clowns Without Borders] (French) : <https://primolevi.org/ressource/ateliers-de-pratique-artistique-avec-clowns-sans-frontieres>

Rire et handicap [Laughter and Disability] (French) : <https://www.joiederire.be/yoga-du-rire/rire-et-handicap/>

Méditation de pleine conscience : des bénéfices en santé variés [Mindfulness Meditation: Wide-Ranging Health Benefits] (French) : <https://theconversation.com/meditation-de-pleine-conscience-des-benefices-en-sante-varies-197824>

Faire classe dehors — Académie de Paris [Teaching Outdoors — Paris Academy] (French) : <https://www.ac-paris.fr/faire-classe-dehors-128177>

Le jardin interculturel [The Intercultural Garden] (French) : <https://gardeniser.eu/fr/e-learning/intercultural-garden>

Treasure Hunt for the Integration of Newly Arrived Migrants (English) : <https://aidglobal.org/en/caca-ao-tesouro-promove-a-integracao-de-migrantes-recem-chegadas-os/>

Green Therapy for Female Refugees (English) : <https://actionfoundation.org.uk/green-therapy-for-female-refugees-thanks-to-newcastle-university-grant/>

La musique classique, facteur d'intégration des migrants [Classical Music as a Factor in Migrant Integration] (French) : <https://www.radiofrance.fr/francemusique/la-musique-classique-facteur-d-integration-des-migrants-1958150>

Programme Muses, projet Sans Frontières [Muses Programme, Sans Frontières Project] (French) : <https://www.habitat-humanisme.org/projets/sans-frontieres-2/>

Thérapie adaptée aux victimes de violences sexuelles [Therapy Tailored to Victims of Sexual Violence] (French) : <https://prixfondation.cognac-jay.fr/2023/laureats/therapie-dediee-la-prise-en-charge-des-femmes-victimes-de-violences-sexuelles>

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