



HEARTBOOK

**INGREDIENTS FOR
THINKING DIVERSITY
& INTERCULTURALITY**

**PALHAÇOS SEM
FRONTEIRAS**
— Brasil —

CLOWNS WITHOUT
BORDERS
SWEDEN

HEARTBOOK

INGREDIENTS FOR THINKING DIVERSITY & INTERCULTURALITY

This work, "HEARTBOOK, Ingredients for Thinking Diversity & Interculturality", is licensed under the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License. To view a copy of this license, visit: <https://creativecommons.org/licenses/by-nc/4.0/>

YOU ARE FREE TO:

SHARE - copy and redistribute the material in any medium or format

ADAPT - remix, transform, and build upon the material

ATTRIBUTION

You must give appropriate credit, provide a link to the license, and indicate if changes were made. You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use.

Non-Commercial: You may not use the material for commercial purposes.

ShareAlike: If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original.

www.plan-international.org
www.clownswithoutborders.org.uk
www.clownerutangranser.se

Translation to English by Tetê Purezempla - Palhaços Sem Fronteiras Brasil
Review by Lia Domingues



This is THE HEARTBOOK, it integrates a series of pedagogical materials created by Clowns Without Borders Brazil. This material arose from the need to prioritize a space that embraces DIVERSITY and INTERCULTURALITY within our projects.

The Heartbook was created by Clowns Without Borders Brazil from meetings between artists from our organization and from Clowns Without Borders Sweden, with the coordination of Kajsa Englund, Rodrigo Veloso and Tetê Purezempla, and general coordination of Aline Moreno.

Pedagogical artists from CWB Brazil:
Ariadne Antico, Caco Mattos, Cristiane Muñoz,
Luís Eduardo Santos and Vanessa Rosa.

Pedagogical artists from CWB Sweden:
Alaya Vindelman, Camilla Rud, Jonas Sjögren, Manu Tiger,
Oldoz Javidi and Virginia Librado Gallego.

We thank all the participants for their great work and for kindly sharing their joys and concerns during the meetings.

The Heartbook is about creating a space of empowerment that contemplates the diversity and the interculturality of our world. Feel free to use this Book with your Heart.

CONTENTS

PART 1

| | |
|--|----|
| WIDENING THE HORIZON | 06 |
| The Essence of CWBB | 07 |
| About Fun..... | 09 |
| Knowing and Naming Some Intersectionality Criteria..... | 10 |

PART 2

| | |
|---|----|
| PRINCIPLES | 19 |
| “Cookbook” as a metaphor..... | 20 |
| Special Spices of the Heart: | |
| A. Magic Words..... | 23 |
| B. Facilitating with the Heart..... | 24 |
| C. Finding the Heart of the Activities..... | 27 |
| D. Reflecting on the Experience | 28 |

PART 3

| | |
|--|----|
| INGREDIENTS | 30 |
| Arts-based Activities: | |
| 1. Check-ins..... | 31 |
| 2. Energizers and/or Transitions | 39 |
| 3. Creative Activities | 50 |

PART 1

DEVELOPMENT:

**PALHAÇOS SEM
FRONTEIRAS**
— *Brasil* —

CLOWNS WITHOUT
BORDERS
SWEDEN



WIDENING THE HORIZON

**PALHAÇOS SEM
FRONTEIRAS**
— Brasil —

CLOWNS WITHOUT
BORDERS
SWEDEN

THE ESSENCE OF CLOWNS WITHOUT BORDERS

In Clowns Without Borders Brazil, the artistic-pedagogical practice is fundamental to build spaces of dialogue and lasting exchange with the attended populations.

However, this practice faces specific challenges, as we often meet people in social vulnerability, with few access to artistic activities or few stimuli to their social-emotional development, creating situations of great emotional overload and social exclusion.

Therefore, we focus on developing pedagogical tools that allow us to dialogue with the different realities we get in touch with. To build a path that seeks social changes, it is important that we have an accurate understanding of our possibilities as well as the limits of our roles.



**HOW FAR CAN WE GO WHEN WE ARE DEALING
WITH WIDE AND DEEP ISSUES SUCH
AS THE SEARCH FOR A DIVERSE AND
INTERCULTURAL SPACE?**

WHAT ARE OUR CLOWN RESPONSIBILITIES?

WHERE IS THE OTHER PERSON'S SPACE?

HOW TO BUILD A SPACE OF DIALOGUE?

This is why we invite you to always have in your body, in your mind and in your heart your role as a Clown and the Mission of Clowns Without Borders, which is to propitiate laughter as an individual change and to cultivate joy.

Keep your eyes and hands open to build networks and to work together with partners who already are and will continue to live daily in the places we go. Remember that our presence there is ephemeral and therefore we seek courtesy.



*****In the Brazilian Portuguese language, it's still common to use the masculine pronoun in the plural form even when referring to a group of people with more than one gender or in the singular form when we don't know which pronoun to use with a specific person. In the Brazilian version of this handbook, we have tried to use neutral language in order to contemplate all the gender diversity in discourse. So, in this version, we'll also try to use the neutral language.

ABOUT FUN

Have you ever asked yourself what FUN is?

The word for FUN in Brazilian Portuguese is DIVERSÃO.

DIVERSÃO comes from latin, divertere, which means to distract, take a detour, recreate, move away, depart, be different, diverge.

That's it, to be different!

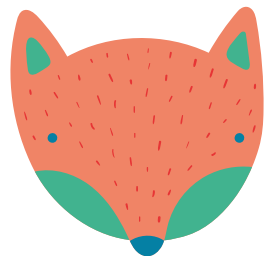
To Clowns Without Borders Brazil, it is important to remember that each person is unique, specific, singular, diverse.

That's why each person has their own way of being and their own way of having fun.

What is funny for someone may not be funny for somebody else.
Or may be as well.

Anyway, who knows what is and what isn't funny for you is yourself!
So, what is fun for you?

Use this Heartbook to find your own fun and to encourage others to find their own fun in what they do too.



**EACH PERSON
IS CHARMING
IN THEIR OWN WAY.**

KNOWING AND NAMING SOME INTERSECTIONALITY* CRITERIA

**“Uniformity is not the shape of nature.
Diversity is the shape of nature.”**

Vandana Shiva

Look around you.

Look with your eyes or with your hands, with your feet,
with your ears, with your sensations, with your memories.

Look with and how you wish.

Perceive yourself and where you are.

How many things did you manage to realize?

How many smells, how many colors, how many sensations, how many
textures, how many memories, how many smiles?...

The world is an infinitude of elements constantly interacting!

And each element is the only existing version of itself.

In order to create a World Without Borders, we need to know, to recognize
and to appreciate our diversities, considering tolerance and respect
towards the different cultures that create identity links between people
who share common social elements. These elements can be identified by
communication, religion, ethnic, language, among other points that compose
and orientate a way of being and experiencing the world.

We need to swim against the current of several systems of oppression
that use exactly the combined diversities to discriminate and to exclude
individuals. That's why, we present some intersectionality criteria in this
section**, so that you'll have them in mind during the activities:



AGE

The oldest person who ever lived in this world until today is believed to have reached 122 years of age. She was a French woman who, at age 85, practiced fencing; at age 100, rode a bicycle; and lived on her own until she was 110 years old, when she decided to move into a retirement home. It is often assumed what a person can and cannot do because of their age. Here, we want to be careful not to make this mistake. Our intention is that each person, respecting themselves first, decides how to participate.



GENDER

How many gender identities do you know?

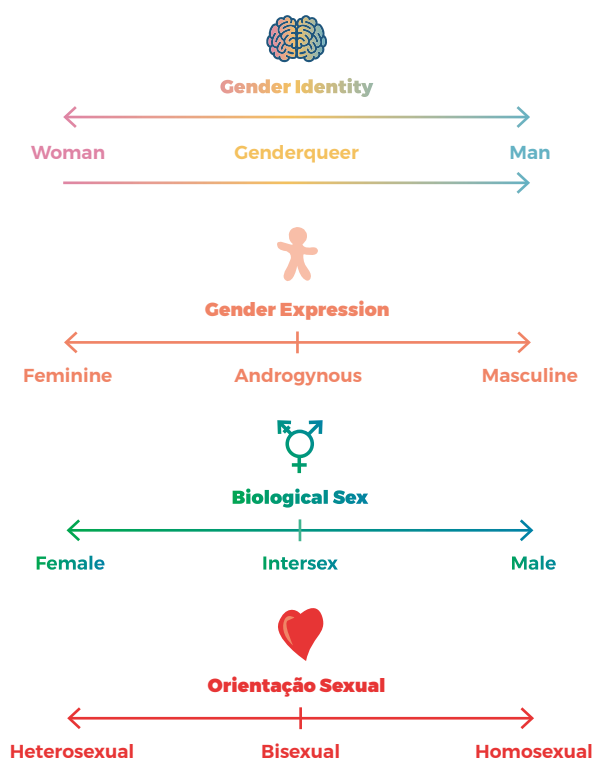
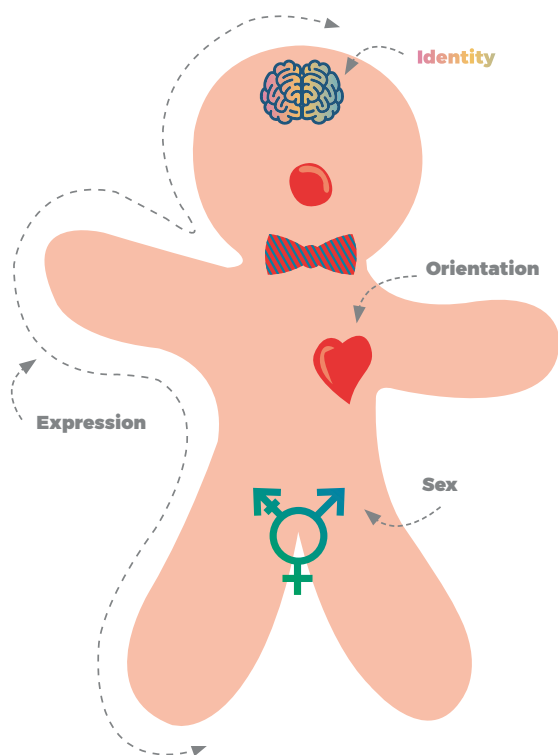
Gender identity considers cultural and social factors much more than biological factors. In Brazil, 6 genders are the most known: cisgender woman or man, transgender woman or man, non-binary gender and agender. In India, there are the hijra and kothi genders, which are named after the hierarchies of that culture. According to the New York Human Rights Commission, there are 31 gender identities, including: agender, androgynous, borderline gender, fluid gender, neutral gender, gender in doubt, variant gender, nonconformist gender, butch, bigender, nonbinary, third sex, none. In short, each person's gender is the gender identity which they identify themselves with, and it is important that we respect each person's choice. It is also worth mentioning that the gender identity does not determine a person's sexual orientation nor their biological sex.



SEXUALITY

Sexuality takes us to one of the most intimate territories of the human being, manifesting itself within the different realities and experiences lived by each individual. It is a notion linked to the search for pleasure, to the knowledge of one's own body, to the discovery and the search for sensations provided by different senses, to the attraction to other people (independent of gender, identity or biological sex). Sexuality is something that goes far beyond biological sex or gender. Also, it is


not limited to sexual desire, we can understand it as an energy that propels us into life, and it can take us in different and infinite directions. These different possibilities are what we call “sexual orientations”: homosexual, heterosexual, bisexual, asexual, pansexual... Why do we still allow sexuality, which so powerfully expresses the richness of human experience, to be limited in the name of a norm?



FUNCTIONAL ABILITY

It is the set of abilities that each person has to perform tasks that allow them to live with as much autonomy as possible. We highlight three types of functional abilities: cognitive abilities (mechanisms related to the processes of learning and memorizing information), motor abilities (related to balance, manipulation of objects, movement accuracy), and social abilities (related to the aptitude of interacting with other people, to socialize).

When someone has one or some conditions that interfere in their set of functional abilities, that person is considered a Person with Disability (PwD). As there are infinite characteristics that may determine that a person is a PwD (physical disability, visual disability, hearing disability, cognitive disability, mental disability, sensorial disability), a true understanding of each person only happens through daily life. Coexistence is essential for understanding.



The maoris, from New Zealand, created an opportunity for people with autism to name themselves. From that arose the word "takiw tanga", which means "in their own time, in their own space"!



BODY SIZE

Have you ever noticed that one side of your body is different from the other? We, human beings, present a bilateral symmetry. However, the left and right sides of our bodies are not the exact mirror image of each other; there are variations. So, catch this: if in the same person there's already such diversity, imagine from one person to another?!

There are infinite shapes, sizes, weights and different trajectories between us. Judging someone's body is a violent and prejudiced act.

Allow yourself to be surprised with people around you, including yourself, in each detail. Encourage each person to decide their best shape.



ETHNIC

It is what designates a group of people based on common characteristics which they identify themselves with, whether these characteristics are social, historical, biological, or cultural. Did you know that in Brazil there are more than 300 indigenous ethnic groups, with more than 250 languages? These ethnic groups have inhabited the land, named Brazil, for thousands of years before the invasion of the European peoples. The struggle for the demarcations of indigenous lands, for example, includes ensuring that each ethnic group can exercise its way of life through its own social, political, and territorial organization.



RACE

This term was created and used historically to identify and classify socially defined human categories. The most common observed are: skin color, hair type, facial and cranial conformation, ancestry, and genetics. The concept of race has been developed in order to disseminate and to propagate the inferiorization of some racially selected groups, which is configured as racism. In Brazil, racism is considered a crime, but we live in a policy structured as a “false racial democracy”, which makes racist practices become part of the everyday life of people accused of being racially “inferior”. All over the world, anti-black racism, for example, is one of the biggest causes of death and violation of the rights of people with dark skin tones, along with a host of other characteristics. In larger, smaller and different scales, unfortunately, there are individuals who believe themselves to be better than others simply because they possess certain hereditary physical characteristics. Many times, one person acts in a way that belittles the other, reproducing what has been passed on socially. This happens because racism is a structural phenomenon, taught daily in different social environments. Therefore, to be part of the fight against racism is a duty for everyone, and there are several ways to act, whether at work, in the family, in spaces of leisure and culture... We can always make a difference.



RELIGIOUS BELIEF OR SPIRITUAL CONVICTION

God, Naam, Guaraci, Krishna, Jah, Vishnu, Jehovah, Olodumaré, Mawa, Al Malik, Alá, Elohei, Dio, Kyrios...

If we chose to write down all the corresponding names to all the deities, we would probably need an endless sheet of paper. For thousands of years, people from different cultures created their own connections with the sacred, through specific songs, rituals, and customs that determine specific ways of being. There are also those people who choose other paths that have nothing to do with spirituality. We can coexist.

Let us listen!



SOCIAL CLASS

It concerns a set of social agents in the same conditions within the production process and who have political and ideological affinities. A class that dominates the mechanisms of the socioeconomic and political system tends to oppress the other classes, who need to fit into the pre-established patterns in order to survive. Be aware!

* Imagine you are walking on the street and you approach an intersection. Your attention then needs to consider the movement coming from your left, your right, in front of you, and behind you. The more streets, the more intersections: if the intersection is three-way, there are more factors to consider, as these factors affect each other. It is following this logic that Kimberlé Crenshaw, a US feminist theorist and professor specialized in race and gender issues, systematized the term "Intersectionality". The sections she considers refer to axes of subordination upon which systems of oppression rest. Racism, patriarchy, and class oppression, to name a few, are distinct streets whose interaction potentiates a disempowering effect that generates structural and dynamic consequences on the relative positions of women, races, ethnicities, classes, and others.

** This section is one of the biggest challenges of our Heartbook, because we proposed to talk - in playful language - about intersectionality... For an audience that most likely experiences this on a daily basis! It is, therefore, a very valuable challenge for our material, in such a way that, if you believe you can contribute to the improvement of this section, please do not hesitate to write to us.

TO DIG DEEPER***



AKOTIRENE, Carla.
What is intersectionality?
São Paulo: Ed. Letramento, 2018.



ALMEIDA, Silvio Luiz de.
What is structural racism?
Belo Horizonte (MG): Letramento, 2018.



Committee "Disability and Accessibility of the Brazilian Association of Anthropology". **Accessability primer: reconfiguring the body and the society.** ABA; ANPOCS; UERJ; ANIS; CONATUS; NACI: Brasília; São Paulo; Rio de Janeiro, 2020. 16p.



GRANDIN, Temple. PANEK, Richard.
The Autistic Brain: Thinking Across the Spectrum.
1ª ed. Rio de Janeiro: Record, 2015.

* The books from this section were all suggested in the Brazilian-Portuguese version. We chose to let the same books suggested in this version, even though many of them are not edited in English.



MBEMBE, Achille.
Critique of Black Reason.
Ed. Antígona, Lisboa, 2017.



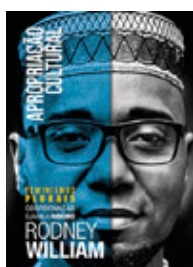
MUNANGA, Kabengele.
A Conceptual Approach to the Notions of Race, Racism, Identity and Ethnicity. IN: BRANDÃO, André Augusto P. Educational Program about Black People in Brazilian Society, Ed. EDUFF, Rio de Janeiro, 2004.



PINTO DA ROCHA RIBEIRO, Natalia (Pessoa Com Deficiência Visual); OLIVEIRA DO CARMO, Carlos Eduardo.
Art Is For Whom? Making IT Accessible and Making US Accessible. In: ANAIS DO VI CONGRESSO DA ANDA , 2021, Salvador. Anais eletrônicos. Campinas, Galoá, 2021.



RIBEIRO, Djamila.
What is the place of speech?
Belo Horizonte: Letramento, 2017.



WILLIAM, Rodney.
Cultural Appropriation.
São Paulo: Pólen, 2019.

PART 2

DEVELOPMENT:

**PALHAÇOS SEM
FRONTEIRAS**
— *Brasil* —

CLOWNS WITHOUT
BORDERS
SWEDEN



PRINCIPLES

**PALHAÇOS SEM
FRONTEIRAS**
— Brasil —

CLOWNS WITHOUT
BORDERS
SWEDEN

“COOKBOOK” AS A METAPHOR

The goal of the Heartbook is to enrich the pedagogical repertoire for all people who work with children and adolescents, focusing especially on diversity and interculturality. For this, we chose the “Cookbook” as a metaphor, in which we see artist pedagogues as cooks who use their big pot to create a safe space where they can mix their best ingredients.

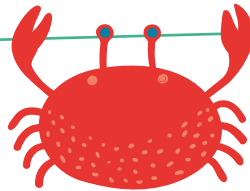
Always remember that, just like in a cookbook, you can use the indicated ingredients or use them as an inspiration to create your own ingredients once you feel more confident in your own creativity.



We suggest, if you want to go deeper into the “Cookbook”, that you consult the “Laughter & Play Cookbook”, by Clowns Without Borders. This material is available online and you can get access through the email palhacossemfronteiras@gmail.com.

In this Heartbook, you, who are already an experienced cook, will find many elements to think about diversity and interculturality. In this chapter, we will share some elements to warm up the HEART of the cook-pedagogue of the Clowns Without Borders. Next, we will add some ingredients to the selection of activities that have already been proposed in the other handbooks. Some activities are old acquaintances, but with a recent and special look at the intersectionality criteria now; other activities will probably be a novelty because they were thought of, researched and/or created especially for this Heartbook.

WHO IS COOKING? WHERE ARE WE COOKING?



Remember that you, your body and your history will be the starting point for this pedagogical meeting. Always remember where you came from, where you are and where you are heading. Create new bonds and realize the bonds that already exist in the place that you are. Remember that our presence there is ephemeral and therefore we seek courtesy. We don't want to arrive at somebody's home making a lot of noise and calling all the attention to ourselves. Every space we occupy has a big history, an invisible web of threads.

HOW CAN WE OPEN OURSELVES TO THE STORIES THAT OTHER PARTICIPANTS CARRY WITH THEMSELVES?

WHAT ACTIVITIES CAN WE MAKE WITHOUT DIRECTLY CHALLENGING THE NORM, BUT WORKING OVER IT INDIRECTLY?

HOW TO OCCUPY A SPACE IN SUCH A WAY THAT YOU CAN LEARN, TEACH, SHARE, AND ALWAYS ENRICH YOUR COOKBOOK WITH NEW RECIPES, INGREDIENTS, SPICES, EXPERIENCES?

THE HEART OF THE COOK



Now it is time to share some ideas that should always be in the heart of the cook-pedagogue who is seeking a space open to diversity and interculturality.

We want our meeting place to be embracing, sensitive, and as warm as a heart.

Remember that many times we might be **“distant in bodies, but connected by hearts”**.

And how can we do that?

We can welcome people with our tone of voice, with our movement, by listening, by waiting, with our emotions, with our will, with our courtesy, with our words.

In the following, we will propose 3 paths for a more welcoming presence to diversity:

MAGIC WORDS

FACILITATING WITH THE HEART

FINDING THE HEART OF THE ACTIVITIES

A) MAGIC WORDS

The ingredients from this section are phrases you may use, remember and play with anytime during the workshop to facilitate that everybody participates in the activities.

Be sensitive, observe and notice the people around you.

Whenever you wish, say:

“YOU ARE ESSENTIAL”

“DO IT YOUR WAY”

“YOU ARE THE EXPERT IN YOUR OWN BODY”

“YOUR MOVEMENT IS SPLENDID”

“YOU ARE IMPORTANT”

“YOU MIGHT REPEAT WHAT I’M DOING, OR DO IT HOWEVER YOU WISH IN YOUR BODY”

“DO IT IN YOUR RHYTHM”

“TAKE YOUR TIME”

Don’t be afraid to repeat.

Repeat these words whenever you think it’s necessary.

You can also find your own magical words!



**Remember: Each person is wonderful
just the way they are!**

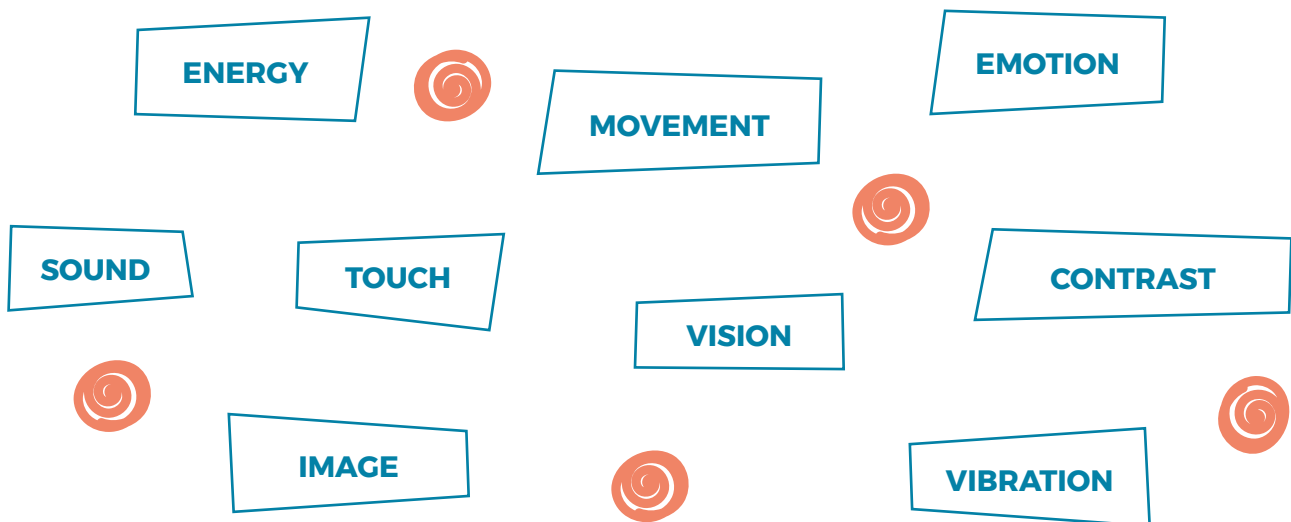
B) FACILITATING WITH THE HEART

Instructions are the starting point to propose an activity, as the recipe is the starting point to a dish.

The way we share those recipes is important.

Keep in mind that some people might have difficulties with the speaking language, but they can perceive a simple touch or a sound with a greater sensitivity than yours.

Practice diversity in your senses:



There's no rule. Your perception should show you the best way to build a diverse space. Always be prepared to surprise yourself and discover new worlds.

Some tips and suggestions to give instructions with your heart:

- Keep it simple.

The word “SIMPLE”

was born from the root “SEM” – one or unique – and “PLICARE-” – to bend – , meaning something that has not been folded, something that is established directly.

It is a beautiful metaphor for clowns who, instead of giving commands, open up and allow themselves to look, to feel, and to listen directly.

- Use short phrases.
- Try to relate to everybody.
- Explain the basics of the necessary rules and allow the game to flow organically – understanding is also built by playing.
- Consider the possibility of using different explanations: VERBAL, PHYSICAL OR GRAPHIC (you can print a page with the activity you wish to use, fix it on the wall and ask participants to guide themselves by the drawings and short phrases).
- Remember everything we have available: the meaning, the sound, the touch, the vibration (of a musical instrument, an object, etc.), the gesture, the vision...
- Use a voice tone that invites people to participate together.
- Do it at the same time you explain.

- Mix the senses.
- Demonstrate movement with touch when possible.
- Use objects to exemplify.
- Repeat instructions as often as necessary.
- Allow the duration of the activity to be measured by the fun!
- Feel free!



GET INSPIRED!

Research the universe of Brazilian artists such as Lygia Clark and Hélio Oiticica, known for always seeking a participation of the public that goes beyond the contemplation through vision.



Bichos - Animals - Lygia Clark



A Invenção da Cor - The Invention of Color -
(Hélio Oiticica)

**Oh... Have fun in your own way and
realize the power of our differences!**

C) FINDING THE HEART OF THE ACTIVITIES

In order for our work, workshop or meeting to be a place of empowerment to all participants, it is important to get in touch with the heart of each activity.

The Heart is what beats inside and creates the movement outside.

The Heart excludes nothing, it is enough to be alive and present.

The Heart is the essence of your activity.

In each proposition, look for this essence from which any human being can find its potency. When we discover the heart of the activity, we make it more diverse and fun!

Some examples:

- When a statement asks participants to follow a specific rhythm or a specific movement, expand the concepts. What is a correct rhythm or a correct movement?
- If an activity asks you to snap your fingers, how will a person who can't snap their fingers relate to it? So, ask yourself: is the heart of the activity to create a movement that makes sound? Could that person find other movements on their own? Is the heart of the activity to hear a sound? Could a participant simply listen to someone who emits this sound? Is the heart of the activity to follow the sound? Can the participant follow it in their imagination?

- Often, connecting a movement that the exercise requires with a story or with an emotion can help us. If in a particular exercise it is necessary to jump, perhaps the heart of the activity is not in the jumping itself, but in finding a movement that expresses happiness or a movement that brings us closer to the sky!
- Be sensitive to the many functions that each activity can offer to fulfill its main objective. If someone can't jump rope, perhaps they can be the person who will create the movement of turning the rope. The "twirling" and the "jumping" are essential parts of a whole that is "playing jump rope". And what are other possible ways to play with the rope?

D) REFLECTING ON THE EXPERIENCE

SUGGEST SHARINGS ALL OVER THE SESSION
ASK OPEN QUESTIONS TO THE GROUP AFTER EACH ACTIVITY

HAND

What happened? What did you realize?

HEAD

Why do you think that happened? What did you learn?

HEART

How did you feel?

REFLECT

Reflect with your colleagues after the workshops using the following three questions:

WHAT WORKED WELL?

WHAT WAS CHALLENGING?

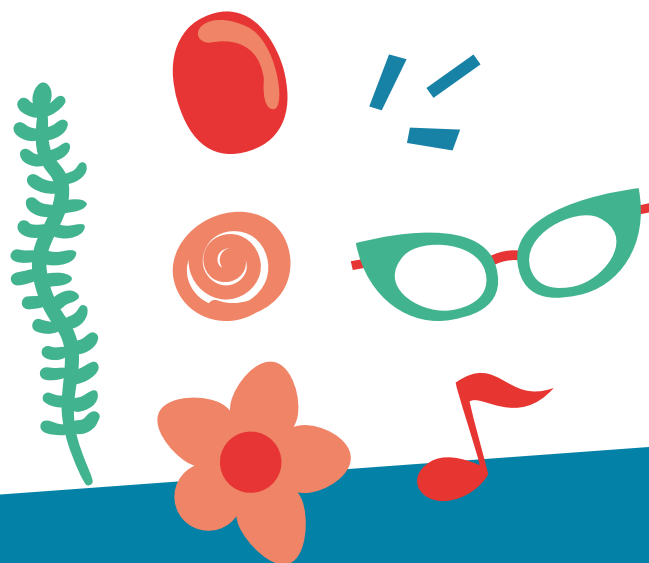
WHAT CAN YOU MAKE DIFFERENTLY NEXT TIME?

PART 3

DEVELOPMENT:

**PALHAÇOS SEM
FRONTEIRAS**
— *Brasil* —

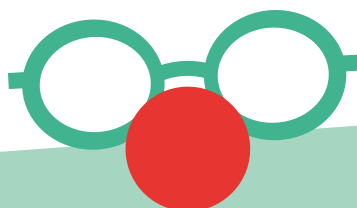
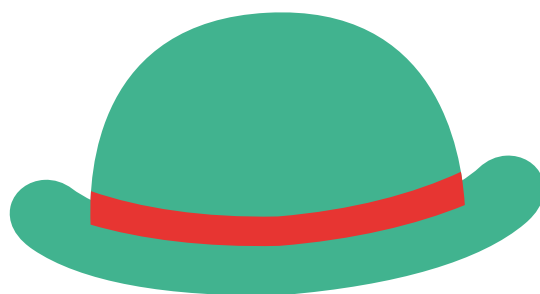
CLOWNS WITHOUT
BORDERS
SWEDEN



INGREDIENTS

**PALHAÇOS SEM
FRONTEIRAS**
— Brasil —

CLOWNS WITHOUT
BORDERS
SWEDEN



CHECK-INS

**SPECIAL ACTIVITIES TO CHECK ENERGY LEVELS
AND GROUP HUMOR AT ANY TIME, ALLOWING YOU
TO ADAPT THE SESSION ACCORDING TO THE
FEEDBACKS YOU RECEIVE.**

**PALHAÇOS SEM
FRONTEIRAS**
— *Brasil* —

CLOWNS WITHOUT
BORDERS
SWEDEN

THE LANGUAGE OF THE EYES

1- EYES CLOSED

Close your eyes and invite everybody to do the same.

2- REALIZE HOW YOU FEEL

Listen to your body, your emotions, your sensations.

Invite everybody to do the same.

3- EYES OPENED

Count until 3 and invite everybody to open their eyes to show their feelings using only their looks.



BALLOON WISHES

1- CIRCLE UP

Invite participants to circle up. They may sit or stay however it is more convenient for everybody to join the circle.

Explain you are holding an invisible balloon.

2- PASS THE BALLOON

Pass the balloon around the circle.

3- WHAT ARE THE QUALITIES OF THE BALLOON?

Ask people to give different qualities to the balloon; for example: light, heavy, hot, big...

4- MAKE A WISH

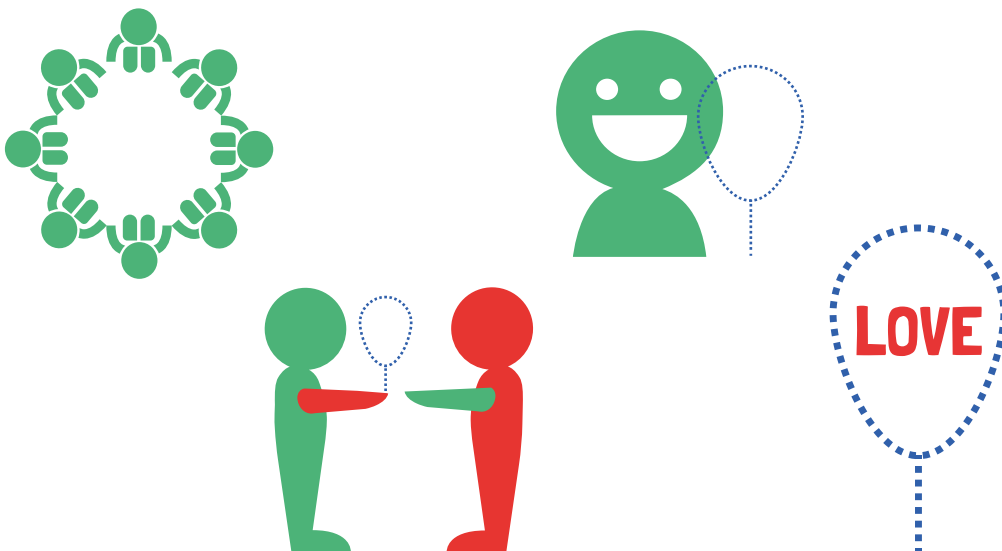
Now, make a wish and pass the balloon to the next person.

Ask everybody else to do the same.

To finish, say that each person has one balloon now.

Ask everybody to tell their wishes to the balloon.

Then, together, throw the balloons up in the air.



*** Choose a theme from the WISH BALLOON – for example: the world, our workshop, life. They can be internal or external wishes; small or big wishes.

*** You can also make this game using mime or real objects. When using real balloons, one possibility is to write the wishes on them and then attach them to the ceiling.

LIVING COLORS

1- CIRCLE UP

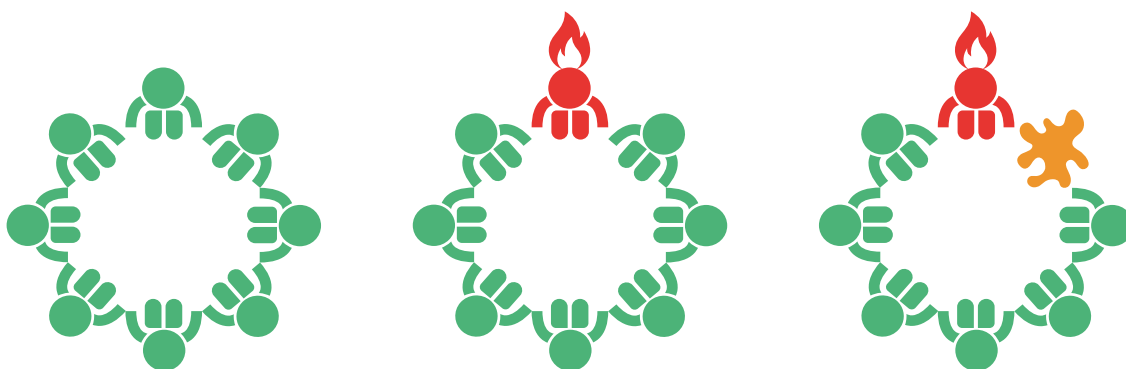
Invite participants to circle up. They may sit or stay however it is more convenient for everybody to join the circle.

2- INTRODUCE YOURSELF BY INVENTING YOUR NAME WITH A COLOR AND A QUALITY

Rename yourself using a color and a quality. For example: Burning Red or Lazy Yellow.

Say your name to everyone in the circle.

3- ASK THE NEXT PERSON THEIR NAME



*** A possible variation of this game is to point out the colors throughout the space, on your own clothes or on somebody else's clothes, and make facial expressions referring to the quality you want to demonstrate. In this way, we do not use speech.

PICTURE OF THE IMAGINATION

1- IMAGINE A DRAWING OR AN IMAGE THAT EXPRESSES HOW YOU FEEL NOW

Give paper and pencils to the participants for this activity.
Ask everybody to realize how they feel.

2- PRINT YOUR IMAGINATION ON PAPER

Encourage everyone to move their pencils over the papers to materialize the pictures they have imagined.
Give them some time to draw.

3- SHARE DRAWINGS

Encourage each person at a time to show the others what they have drawn.



*** This activity can be done as a “technology drawing”, especially for online activities. Invite participants to access the Google Jamboard to draw or to find an image that expresses their feelings.

AND SILENCE SAYS WHAT?

1- FEEL, LISTEN, SEE THE SILENCE

Start in silence.

Use signs to let everyone know what the rules are.

2- FOLLOW THE MOVEMENT

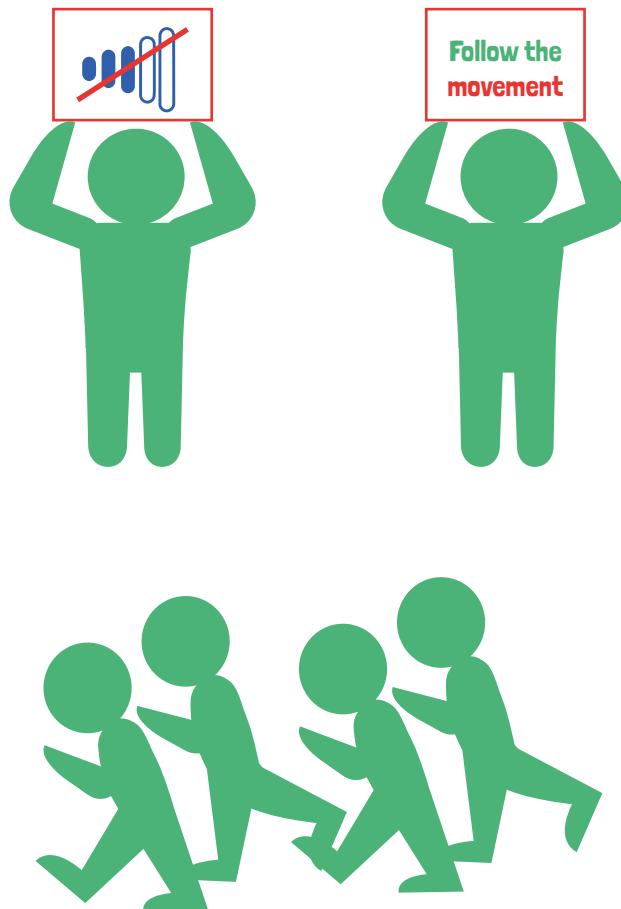
Imitate a movement of someone, then from another person, and another, and another.

Make movements to be imitated.

Encourage participants to imitate the movements.

3- PLAY

Play until you reach a moment of pause/suspension.



PHOTOS/SELFIE

1- PREPARE YOUR INVISIBLE CAMERAS

Explain that everybody will take pictures of how they feel right now.

2- PREPARE YOUR POSES

Encourage participants to think about how they feel and how they can make a picture to express it using their whole body.

3- SELFIE TIME!

Explain that you will say, "1, 2, 3, Selfie!", and everybody should take their pictures at the same time.

Encourage participants to make an expressive picture!



*** You can repeat this activity throughout the session to make a timeline of the changes that happen during the workshop.

THE SOUND OF THE NAME

1- CIRCLE UP

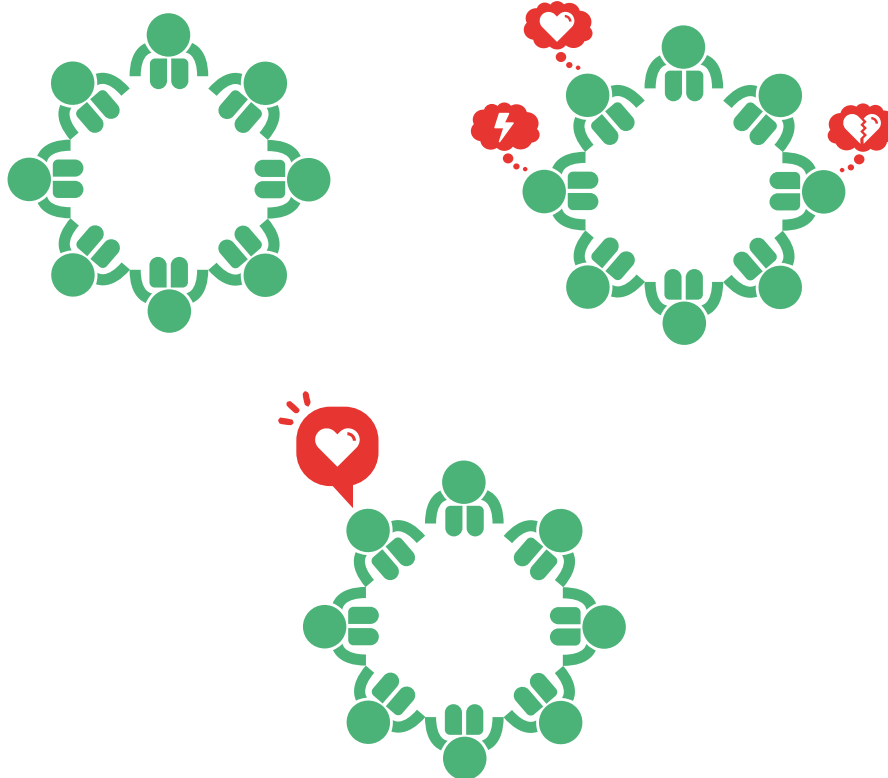
Invite participants to circle up. They may sit or stay however it is more convenient for everybody to join the circle.

2- REALIZE HOW YOU FEEL

Listen to your body, your emotions, your sensations.
Invite everybody to do the same.

3- INTRODUCE YOURSELF WITH A SOUND THAT EXPRESSES HOW YOU FEEL

Introduce yourself with your sound and repeat your name/sound, inviting people to say it with you.



*** If possible, invite everyone to write down their new names.

*** You can call each other by your new names throughout the session.



ENERGIZERS AND/OR TRANSITIONS

**SPECIAL ACTIVITIES TO PREPARE THE GROUP TO
THE WORKSHOP, TO ENERGIZE, TO IMPROVE GENERAL
CONCENTRATION AND TO MAKE THE SESSION FLOW
SOFTLY AND EFFICIENTLY, CREATING EASIER
TRANSITIONS BETWEEN ACTIVITIES**

**PALHAÇOS SEM
FRONTEIRAS**
— Brasil —

CLOWNS WITHOUT
BORDERS
SWEDEN

INTERGALACTIC CLAY

1- IMAGINE YOURSELF HOLDING AN INTERGALACTIC CLAY BALL IN ONE OF YOUR HANDS

How big is this clay ball? What is its color? What does it smell like?

Encourage participants to manipulate the clay ball from one hand to the other. What is the weight of the clay?

2- SPREAD THE INTERGALACTIC CLAY ON YOUR ARM

Encourage participants to activate their skin and muscles by spreading the clay all over the body, like soaping in a bath.

3- NOTICE WHAT HAPPENS

Make movements in slow motion, walk, jump. Invite participants to explore the effects of the clay on their bodies.

4- THE INTERGALACTIC CLAY DRIED

Explain that the clay has become a second layer over their bodies, like a second skin, which makes movement difficult. Ask everyone to perceive the breathing, the energy circulating through the body, the sensations.

5- BREAK THE CLAY

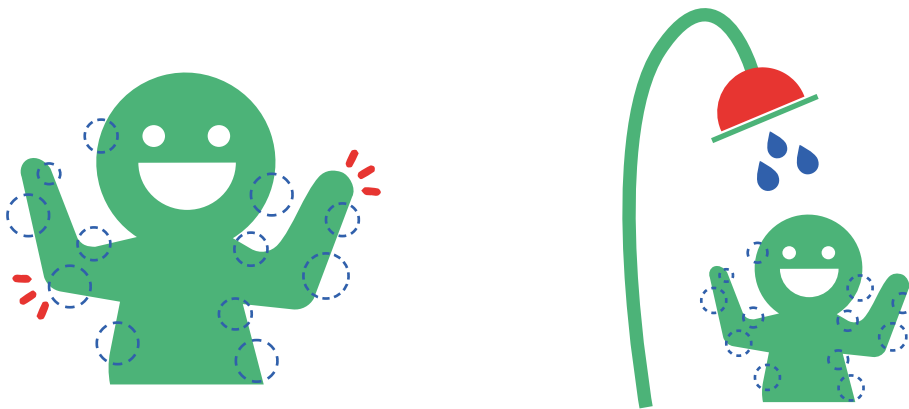
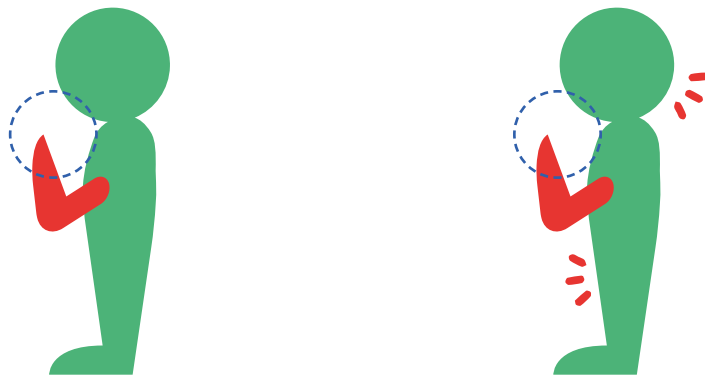
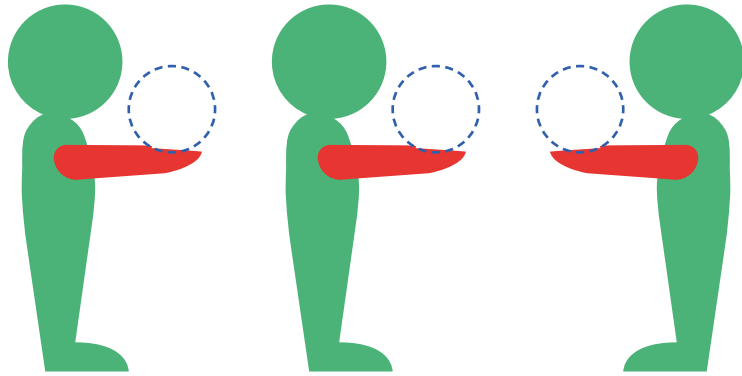
Ask people to make small movements, little by little, starting with the fingers of the hands, going through the joints and then through the whole body in order to break the clay.

6- TIME TO TAKE OFF THE CLAY!

Invite participants to pull the pieces of clay off their bodies. The goal is to remove the clay from the entire body.

7- BATH TIME!

Invite participants to open a shower and step under it. Feel the water running from your head to your feet. Scrub your body to remove what is left of the clay. Turn off the shower. Shake different parts of your body to get the water out. Shake your whole body at once, like a puppy, to get the rest of the water out.



HEAD, SHOULDERS, KNEES AND TOES

1- CIRCLE UP

Invite participants to circle up. They may stand or stay however it is more convenient for everybody to join the circle.

2- HEAD, SHOULDERS, KNEES AND TOES

Say the name of these parts of the body, touching each part with your hands.

Repeat.

Invite participants to do it with you.

3- HEAD, SHOULDERS, KNEES AND TOES

HEAD, SHOULDERS, KNEES AND TOES

AND EYES, AND EARS, AND MOUTH, AND NOSE

HEAD, SHOULDERS, KNEES AND TOES

Sing while touching each part of the body with your hands.

Repeat.

Invite participants to do it with you.

4- TRY VARIATIONS

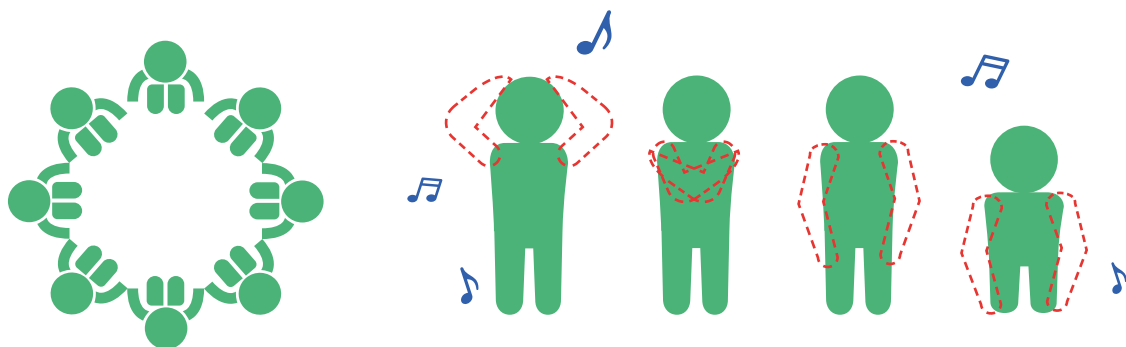
Make the music faster and faster.

Do it in slow motion.

Try doing only the movements or just singing the words.

Suppress just one word or just one movement.

5- CELEBRATE THE FAILURE!



*** You can try quickly tensing each part of the body, rather than touching it, and making different facial expressions for each part.

*** You can also encourage participants to put other parts of the body into the game, in addition to what is already in the song, by substituting words.

CIRCLES

1- EXPLORE MAKING CIRCLES WITH ONE PART OF YOUR BODY

2- EXPLORE MAKING CIRCLES WITH MANY PARTS OF YOUR BODY

3- EXPLORE MAKING CIRCLES WITH ONE OR WITH MANY PARTS OF YOUR BODY

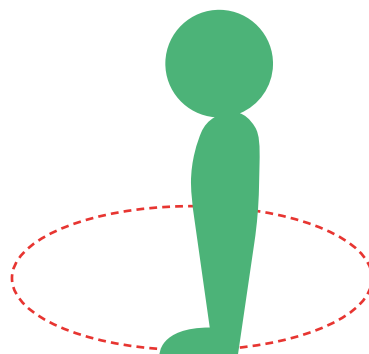
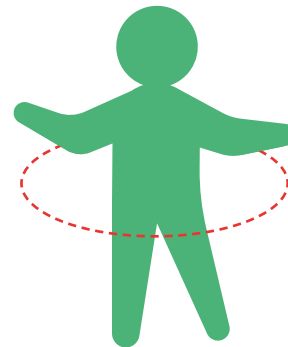
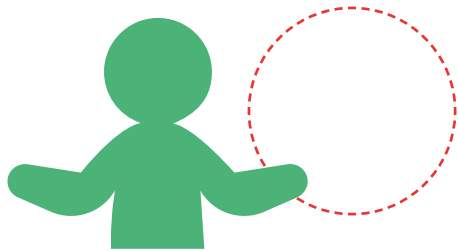
Do it yourself and encourage participants to do it as well.

4- YOU MAY CONTINUE WHERE YOU ARE OR MOVE AROUND THE SPACE

Encourage participants to choose between following your movements or moving their bodies differently, making circles wherever they wish in their own bodies.

5- YOU ARE THE EXPERT IN YOUR OWN BODY

Explain to people that the way they move is unique, that their movements are important just the way they are.



LITTLE STAR, ACTIVATE!

1- FIND YOUR PLACES IN THE SPACE

Teach the following question and answer commands:

“When I say, ‘LITTLE STAR, ACTIVATE!’”

“You answer, ‘MOVE, MOVE, MOVE!’”

Repeat several times, while moving through the space, until everyone answers.

2- CHALLENGE TIME!

At any time, propose a different instruction. For example:

“Form a group of 3!”

“Form a group of 5!”

“Touch your feet!”

“Touch something blue!”

“Make an angry face!”

Encourage everyone to listen carefully to the different instructions.

At any point, repeat command and response. Play with speed, timing, volume or manner of speaking and encourage them to respond the same way. For example: high-pitched voice, low-pitched voice, slow motion, as if they were scared, as if they have just woken up.

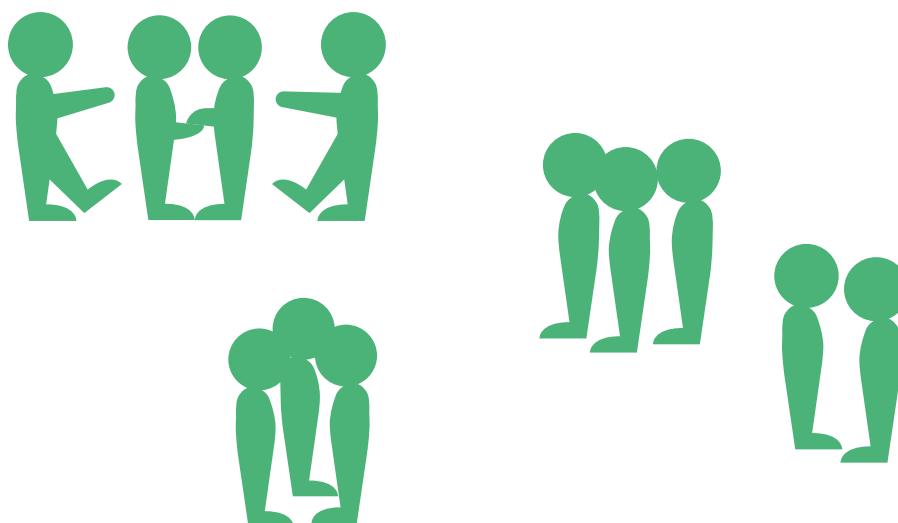
Invite someone else to lead.

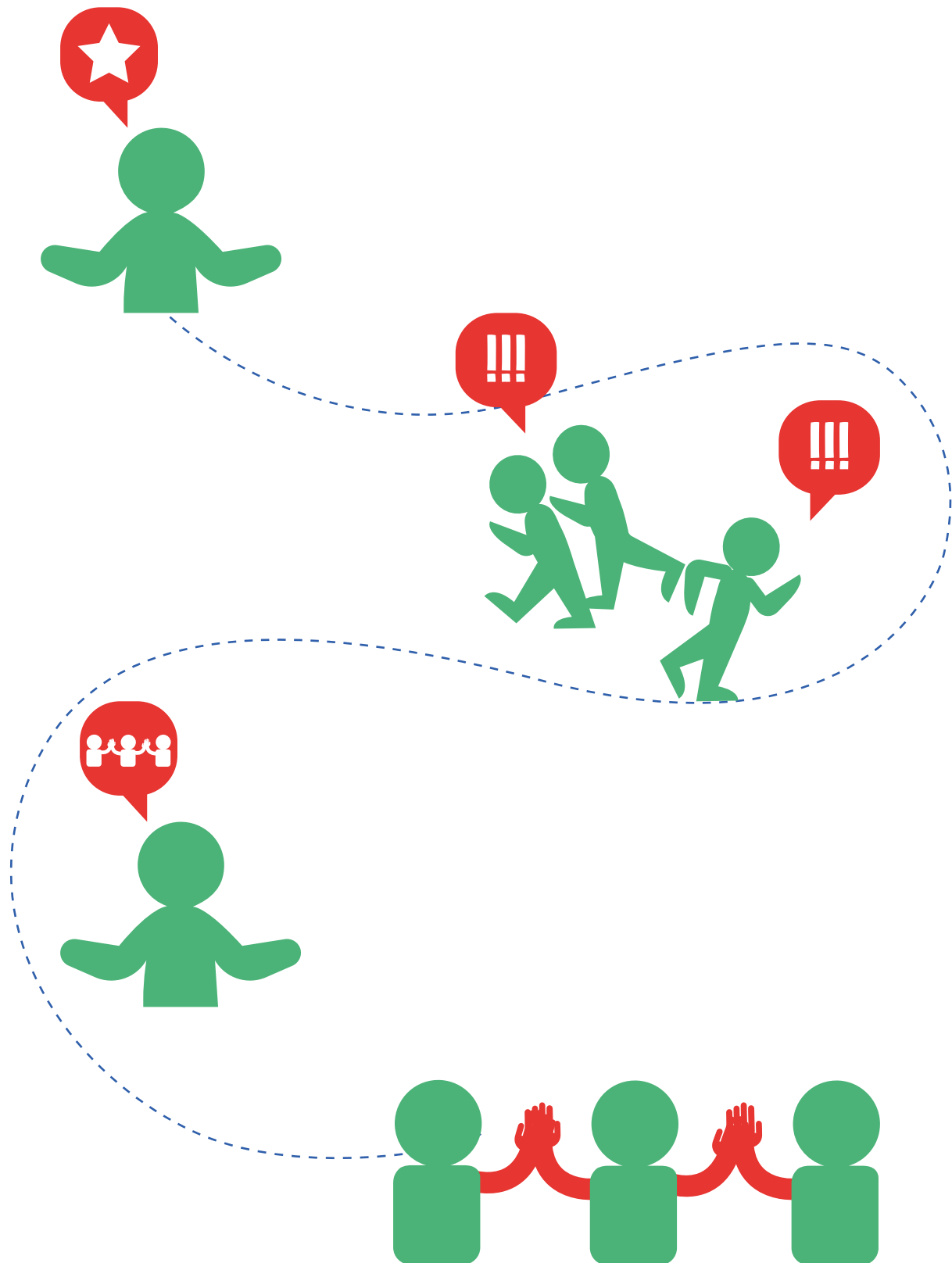
3- CELEBRATE THE FAILURE

If anybody makes a mistake or doesn't find a group in time, ask everybody to do a movement to celebrate together.

For example, a little dance step to dive to the floor.

Start the game again!





FORTUNATELY - UNFORTUNATELY UNFORTUNATELY - FORTUNATELY

1- CHOOSE WHAT YOU WANT TO TELL IN TWO SENTENCES

Invite everyone to demonstrate what they are telling with their bodies, one person at a time.

Exemplify: "Fortunately, I made it to our meeting today, unfortunately I didn't bring my puppy."

2- REPEAT YOUR ACTION SO THAT EVERYONE CAN IMITATE YOU

3- CALL ONE PERSON TO FOLLOW THE GAME

Start the game again!



*** You can work on this activity with mime or as a guessing game: demonstrate with your body what you want to tell and ask people to tell you what they understood.

MOVING THE BODY

1- LET'S MOVE TO THE MUSIC

Put on some lively music and invite everyone to move to the music.

2- MOVING BODY PLANS

Invite participants to think of the body with just three parts:

- a. Head
- b. Trunk and arms
- c. Hips and legs

Encourage participants to move one part at a time.

3- YOU ARE THE EXPERT IN YOUR OWN BODY

Explain to people that the way they move is unique, that their movements are important just the way they are.

Encourage them to do the movements they like doing.



GOODBYE WAVE

1- CIRCLE UP

Invite participants to circle up. They may sit or stay however it is more convenient for everybody to join the circle.

2- HANDS POSITIONS

Put your left hand into the circle.

Put your right hand up in the air.

3- ONE BY ONE

Lower your right hand to grab the left hand of the person on your left.

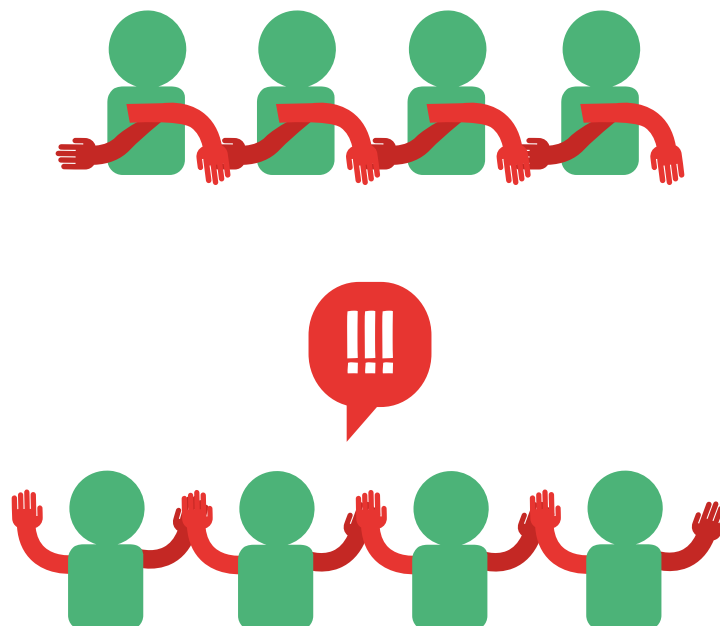
Do this movement one by one, following the order of the circle.

4- ALL CONNECTED

Turn to the side holding hands.

Agree on a phrase to be said by everyone together, for example, "See you next time." Raise your hands while everyone says the phrase.

Always choose a different person to start with.



*** Adaptation for the online environment: everyone crosses their arms and turns around. The first person to do so turns off the camera – or blows a kiss and turns off the camera.

*** If physical touching between men and women is not allowed (e.g. due to cultural or religious beliefs), facilitators can, if possible, be the link between people, holding hands with a man on one side and with a woman on the other. You can also use gloves, a rubber band, or a rope. If it is a rubber band, try stretching it to full tension. When the rubber band is fully extended, it is time for the people holding it to leave the circle.

TENSION

1- FIND YOUR PLACES IN THE SPACE

Explain to the participants that they may continue where they are or move around the space.

2- TENSIONING

Encourage participants to tense different parts of their bodies – one at a time, many or all at once.

Alternate tension and relaxation, tension and relaxation.

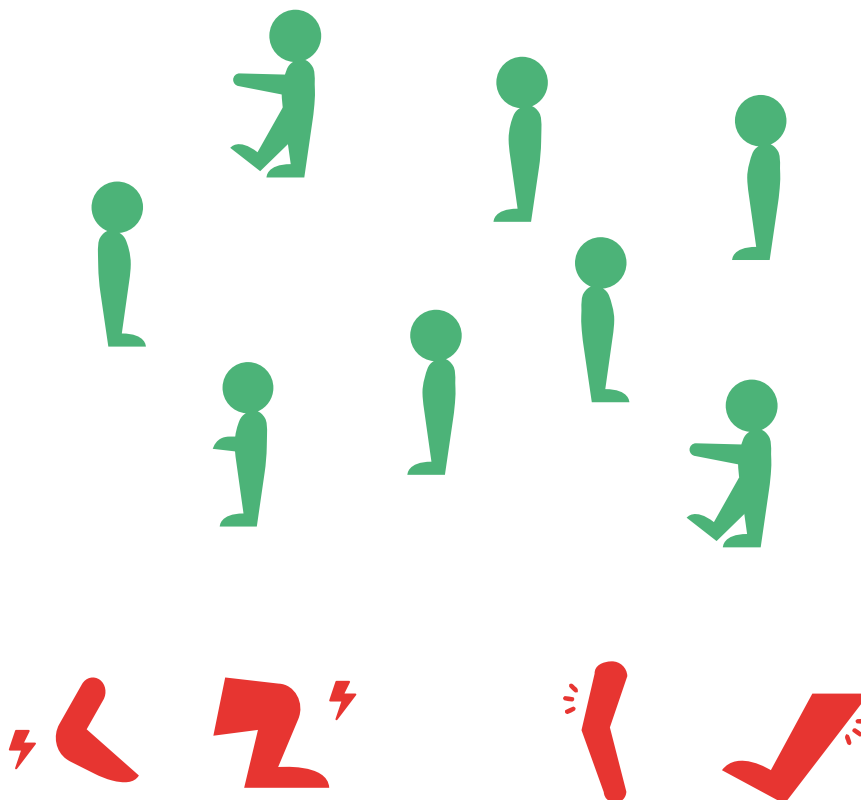
3- YOU ARE THE EXPERT IN YOUR OWN BODY

Explain to people that the way they move is unique, that their movements are important just the way they are.

Encourage them to do the movements they like doing.

4- RELAXING

Finish with 3 deep breaths.





CREATIVE ACTIVITIES

SPECIAL ACTIVITIES TO BUILD TRUST, EMPATHY AND RESILIENCE; TO DEVELOP SOCIAL SKILLS; TO RAISE FOCUS AND ATTENTION, AND TO RESTORE BALANCE AND THE SENSATION OF WELL-BEING.

**PALHAÇOS SEM
FRONTEIRAS**
— Brasil —

CLOWNS WITHOUT
BORDERS
SWEDEN

SHOES CIRCLE

1- CIRCLE UP

Invite participants to circle up. They may sit or stay however it is more convenient for everybody to join the circle.

Everyone puts their shoes in front of them.

How do we feel when we see our shoes?

2- CHANGE SHOES

Ask the group to walk in a circle.

Stop the group when they are in front of someone else's shoes.

Ask participants to imagine what that person looks like based on their shoes.

3- THINK

What is it like to live in these shoes?

What positive qualities do they have?

What makes your shoes the same or different from you?

Put some music on and ask participants to react to the music with these shoes.

Go back to the material and choose the shoes that express your feelings the most.

4- SHARE IDEAS

Share ideas with the group, or instead of sharing with the group, explore different ways to empathize: write a letter to that person, walk around the room imagining that you are that person, etc.

What does it feel like to "be" in someone else's shoes?

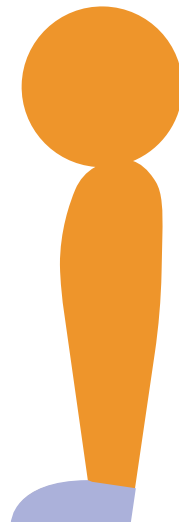
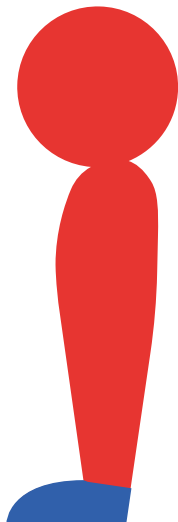
How did it feel like to share positive words with others?

What similarities and differences did you find in the shoes?

Encourage everyone to move in their own way.

*** This activity can also be done with coats or other personal objects.

*** Try asking the group to choose shoes and coats that are different from the ones they wear every day, or that are made of different materials, so that the activity is more sensorial.



SILENT COMMUNICATION

1- SPREAD OUT

Ask the group to spread out and walk around the room.

2- SILENT HELLO

Encourage each person to say “hello” in a new way, without using words or waving hands, every time they meet someone. Then, continue walking around the room and meeting new people.

3- SILENT TALK

Invite participants to have a conversation about a certain topic (e.g. what makes you sad or happy, what you had for breakfast, etc.) using only their eyes/ears/nose.

4- IN PAIRS

In pairs, ask participants to describe themselves using only physical gestures – without using words. Change pairs.

5- TALKING ABOUT ANYTHING

Talk about a specific subject in an invented language.

Ask the group to invent challenges and themes, or experiment with groups of different sizes, for example, pairs or small groups.

Encourage participants to have fun with their bodies and with the invented languages.

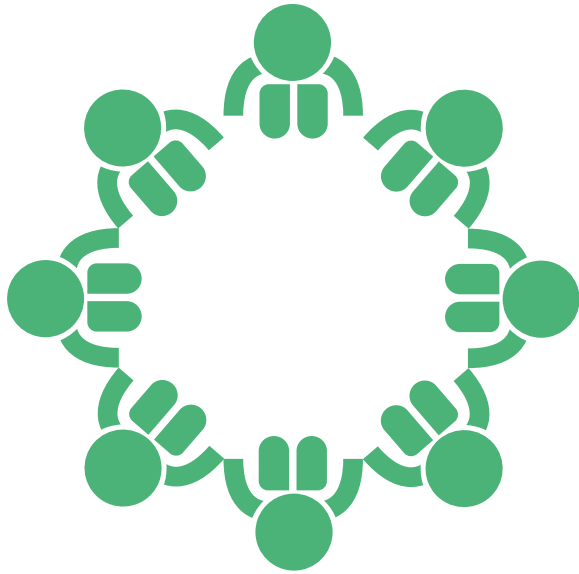
6- SHARING EXPERIENCES

Ask: What was your favorite way to communicate – and why?

What did you find most difficult? Why?

What did you learn about other participants or about the group?

***Short instructions for an online format: get close to the camera. Opened eyes means you are here; closed eyes means you are not. Try saying hello using only your eyes. Try saying hello in other ways rather than verbal language. Add a quality (color, emotion).



CREATING A CELEBRATION

1- CIRCLE UP

Invite participants to circle up. They may sit or stay however it is more convenient for everybody to join the circle.

2- WHAT IS A CELEBRATION FOR YOU?

Ask for some examples. Encourage everyone to participate.

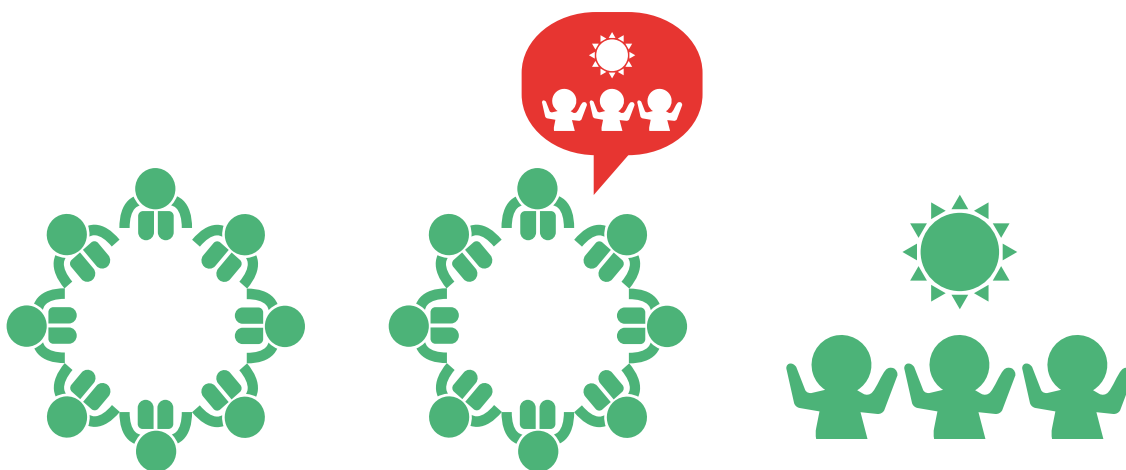
3- CREATE

Tell the group that they are going to create a celebration based on their identity.

Ask them to share something that they would like to bring to the celebration – for example, a song, a dance move, a favorite thing or food, a quality (laughter, fun, energy).

4- EVERYBODY TOGETHER

The whole group celebrates, trying to use different ideas given by all the participants.



*** This activity can be a great way to close a series of activities: encourage people to come up with ideas based on what they did or felt during the workshop.

BALANCING A NEWSPAPER

1- CIRCLE UP

Invite participants to circle up. They may sit or stay however it is more convenient for everybody to join the circle.

2- EACH PARTICIPANT RECEIVES A NEWSPAPER

Guide participants so that everyone rolls the newspaper diagonally, as long as possible, and makes a small fold at the end to serve as a support. The newspaper has the appearance of a tie, with the fold at the bottom of the thinner part and the wider part up.

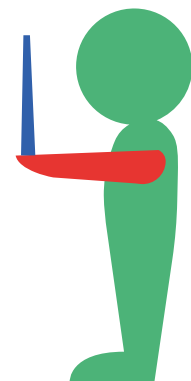
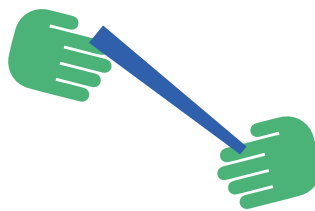
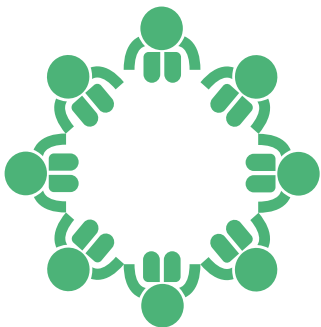
3- TRY DIFFERENT BALANCES AND MOVEMENTS

Try balancing the newspaper in your hand and invite everyone to do the same.

Try to stand upright.

Try to move around the space without touching anyone.

Encourage each participant to do their own exploration of movements, considering what each person likes to do and the balance of the newspaper.



*** If moving around the space is not an option, encourage participants to make a song with the sound of the newspapers. You can even ask them to teach you a local song using the sound of newspapers.

*** Try this exercise by giving instructions without using speech.

THE FOREST

1- LET'S MAKE A FOREST?

Invite everyone to close their eyes.

Imagine: what does a forest look like?

Imagine: what are the different elements of a forest?

What would you like to be in a forest – what sound, what animal, what tree, what color, what smell?

Encourage each participant to choose what they want to be or do.

Welcome all participants. In case someone doesn't have autonomy of movement, assist, even with the help of participants who do have movement autonomy.

2- WHAT IS THE MOVEMENT OF THE FOREST?

Explain that there are different movement possibilities in the forest.

What moves and what doesn't move?

3- WHAT ARE THE SOUNDS OF THE FOREST?

Explain that infinite sounds and silences of many beings coexist in the forest, sharing that time-space in a harmonious way. The forest is diverse by nature.



POPCORN

1- LET'S MAKE POPCORN TOGETHER!

For this activity, the popcorn is real.

So you will need popcorn, oil, salt, a pot and a stove.

2- WHAT DOES THE POPCORN LOOK LIKE?

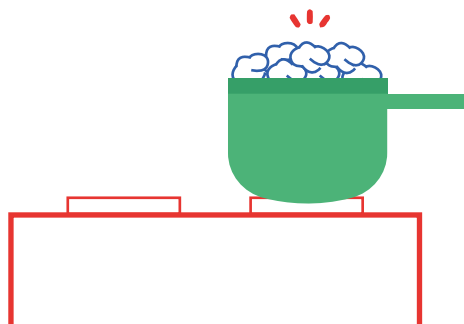
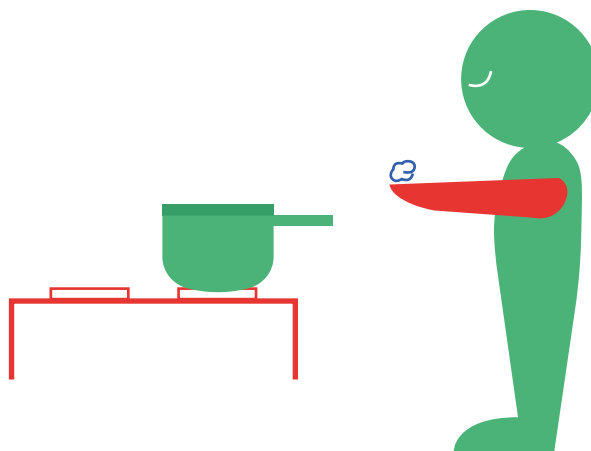
Invite participants to feel and explore the texture of popcorn, the temperature of the kernels, how it spreads in the pot, etc.

3- COOKING

Make the popcorn!

4- EXPERIENCE BEING THE POPCORN

5- EAT POPCORN ALL TOGETHER



WHAT IS YOUR DANCE?

1- LET'S DANCE?

Dance and invite everyone to make dance movements from their own culture, imagining the music they want.

2- WHAT IS YOUR DANCE?

Encourage each participant to suggest a movement, one person right after the other.

3- CHOREOGRAPHY

Put all the movements together in a single choreography so that everyone dances together across all cultures.



*** If you want to extend this activity, divide the class into 2 groups, so that each group performs a choreography and then presents it to the other group. Try putting a fabric between the groups, dividing the room, so that one group can only see the shadows of the other. Explain how the diversity of shadows is a meeting place.

YES, LET'S!

1- MOVE AROUND THE SPACE

Ask participants to walk freely around the space.

Teach the following question and answer commands:

“When I say, ‘Let’s...’”

“You answer, ‘Yes, let’s!’”

And do the action, all at the same time.

Give a suggestion, “Let’s touch the floor”.

You all respond, “Yes, let’s!”

And, then, everyone touches the floor.

2- CHALLENGE TIME

Repeat, each time with a different suggestion. For example:

LET’S JUMP FOR JOY!

LET’S SHOUT OUR NAME!

3- YOU ARE THE EXPERT IN YOUR OWN BODY

Make sure that the participants do the challenges in their own way, because their movements are unique and important just the way they are.

4- WHO HAS AN IDEA?

Play the game a few more times.

Invite someone else to lead.



*** You can use this activity to stimulate other kinds of reflections. Ask, “What does ‘Yes, let’s!’ do to you? What did you notice about people’s suggestions and responses?”

*** You can also use this activity to raise discussions about gender issues. Be sure to touch on sensitive issues responsibly and with proper planning, so that the repercussions of the activity are favorable for the participants. Therefore, you can suggest some examples: “Let’s run like a girl!”, “Let’s laugh like a man!”, “Let’s do laundry.” Then, ask: “How did it feel to participate in activities ‘normalized’ as masculine or feminine? What were the challenges? What were the surprises?”

SUPERPOWERS

1- IN PAIRS

Ask participants to share within their pairs the things each person is good at.
“What are you good at?”

2- SCULPTURE

Ask the pairs to create sculptures based on the qualities they have shared.

3- CIRCLE UP

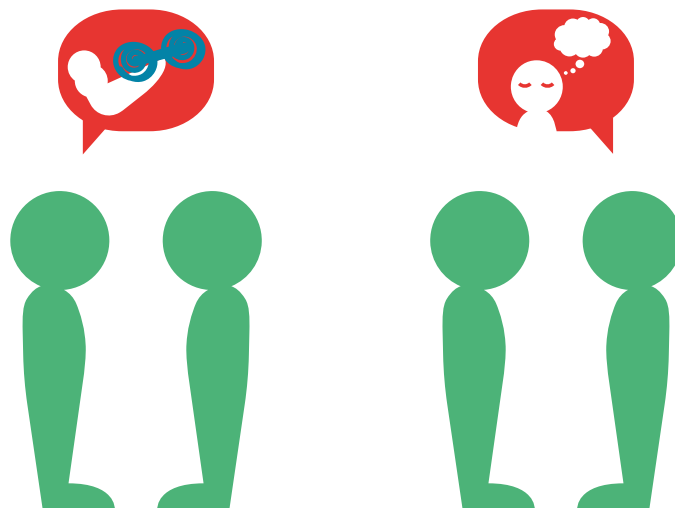
Invite participants to circle up. They may stand or stay however it is more convenient for everybody to join the circle.

4- GUESS WHAT?!?

Ask participants to share the sculptures with the whole group.
The group can try to guess what each person’s superpowers are.

5- CELEBRATE!

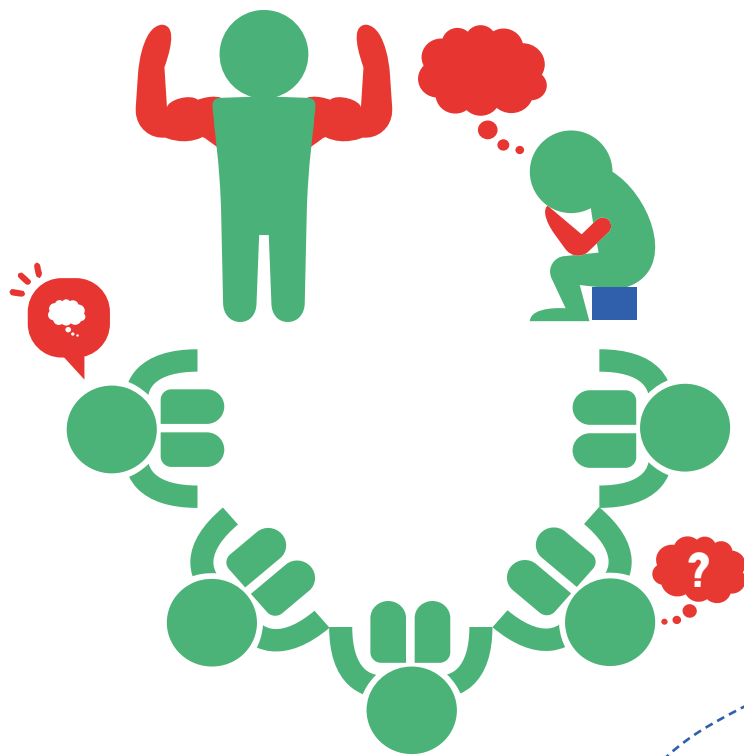
Explain that each person has their own superpower, we all have superpowers.



*** You can also give participants pen and paper to draw their own superheroines/superheroes.

*** Adaptation for online format: make a superpower statue. Everyone imitates and makes the same statue.

*** You can also encourage the superpowers to be just sounds, or body expressions, or even just facial expressions.



TIN TIN TAMBU

1- LISTEN TO YOUR HEARTS

Encourage participants to find the rhythms of their hearts.
Explain that the heart is our rhythm, our personal drum.

2- SING

Encourage participants to sing the melody they want, following the rhythms of their hearts.

3- ONE HEART FOR ALL

Invite participants to listen to themselves and to listen to others. Listening can be done with other senses. Encourage participants to notice vibrations, movements, moods.

Invite everyone to find a common rhythm and to sing together:

“OI TAMBU, OI TAMBU

QUANDO FOR ME EMBORA PRA BEM LONGE (2X)

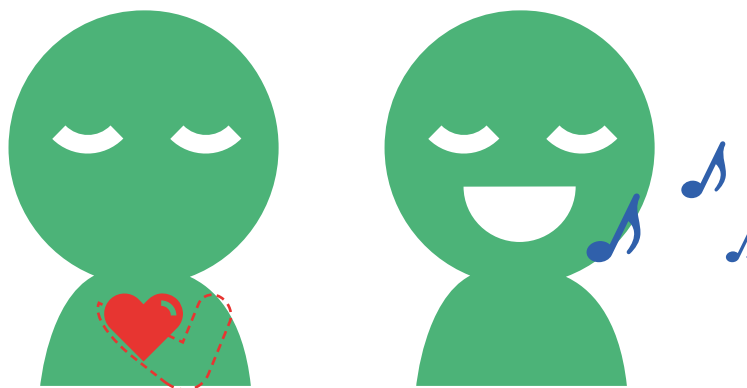
E LEVO COMIGO, AH, ESSE SOM

BATE FORTE MEU CORAÇÃO

TIN TIN TIN TIN TIN TAMBU Chorus (2X)

TIN TIN TIN TIN TIN TAMBU.”

(Totonho)



*** “Jongo is a form of expression that integrates drum percussion, collective dance and magical-poetic elements. It has its roots in the knowledge, rites and beliefs of the African peoples, especially those of the Bantu language. It is sung and played in various ways, depending on the community that practices it.” (free translation of description taken from the IPHAN Dossier - Jongo in the Southeast - page 11).

*** “Ponto” is how we call this way of singing.

*** This “Ponto” is sung in the Jongo do Tamandaré community, located in the city of Guaratinguetá, in the state of São Paulo.

*** The lyrics means: When I'm gone far away and I'll take with me, oh, this sound, my heart beats strong.

DEVELOPMENT:

PALHAÇOS SEM FRONTEIRAS

— Brasil —

WWW.PALHACOSSEMFRONTEIRAS.ORG.BR



Subscribe to our channel
and activate the bell to get notifications
from this and other novelties!
Youtube: Palhaços Sem Fronteiras Brasil
www.youtube.com/c/palhacossemfronteirasbrasil/

#palhacossemfronteiras
#palhacossemfronteirasbrasil
#palhacossemfronteirasoficial
#clownswithoutborders

CLOWNS WITHOUT
BORDERS
SWEDEN