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# RadioPeace Training Format

A Music, Dance & Rhythm Training Guide for Youth  
Inclusion, Dialogue & Peace-Building



**RADIO  
PEACE**

*RADIOPEACE is an Erasmus+ (Key Action 2 Cooperation between organisations and institutions) Capacity building in the field of youth between countries from Italy, Bulgaria, Albania and Kosovo, RADIOPEACE uses music and dance to promote peacebuilding, intercultural dialogue, and European values among young people in Europe and the Western Balkans, focusing on inclusion, digital transformation and environmental sustainability. Funded by the European Union. The views and opinions expressed are however solely those of the author(s) and do not necessarily reflect those of the European Union or the Education and Culture Executive Agency (EACEA). Neither the European Union nor the EACEA can be held responsible for these activities.*

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## Executive Summary

This curriculum is the core pedagogical output of RADIOPEACE, an Erasmus+ Capacity-Building project that unites four youth organisations—MV International (Italy), YSPDB (Bulgaria), ANTIK (Albania) and MUS-e Kosova (Kosovo)—around a single proposition: music, dance and other arts-based practices are powerful, evidence-backed tools for inclusion, reconciliation and intercultural dialogue among young Europeans. Drawing on field research, partner best-practices reports and pilot trainings run the document offers a complete sequence of thirteen 60- to 90-minute workshops. Each chapter follows an identical structure—Introduction, Aim, Objectives, Target Group, Preparation, Materials, Narrative Flow, Evaluation, Adaptation Options, Energiser, and a timing table—so that youth workers can lift sessions directly into schools, community centres or outdoor festivals with minimal extra design work.

The workshops progress from low-threshold circle dances and body-percussion games through more complex collaborative creations such as peace-painting murals, identity-driven choreography and drum-circle conflict simulations. Together they form a pedagogical arc that traces the lifecycle of dialogue: sensing personal boundaries, expressing identity, encountering difference, experiencing creative tension and finally co-authoring shared

artistic outcomes. Pilot data show consistent gains in empathy, verbal and non-verbal communication skills and willingness to engage across cultural lines; these findings mirror external studies on folk-arts programmes cited in the introductory research overview. Each session is accompanied by inclusive-practice notes (mobility adaptations, consent cues, multilingual lyric options) and quick-scan evaluation tools, allowing facilitators to demonstrate impact to funders and stakeholders.

Intended for youth workers, teachers, cultural mediators and peer facilitators aged eighteen and above, the curriculum is modular: workshops can stand alone, combine into thematic clusters or fill an entire week-long residential training. While examples draw heavily on Balkan, Italian and pan-European traditions, instructions explicitly encourage localisation—any community's rhythms, dances or visual motifs can substitute the ones described without altering learning goals. By bridging rigorous design with flexible implementation, this volume equips practitioners across Europe to rehearse peace in action: one beat, brushstroke and shared breath at a time.

# 1. Introduction

*"When people move and make music together, they remember they belong to something larger than themselves."*

## 1.1 Background

Across Europe, research and practice now agree on a simple, powerful truth: shared rhythms and dances break down barriers faster than any lecture on tolerance. A single heartbeat, a shared drum-stroke, a circle of feet moving in time—these tiny synchronies can do what long debates often fail to achieve: they melt fear, invite curiosity and weave strangers into community. Recent European studies on arts-based youth programmes support what practitioners have sensed for decades: when young people move, sing, drum, paint or improvise side-by-side, their empathy scores rise, their anxiety about “out-groups” falls, and their willingness to collaborate across linguistic or cultural lines expands dramatically. Academic studies on youth dance programmes in the Western Balkans show measurable gains in empathy and social cohesion; Ethno music camps from Sweden to Senegal report that teenagers who cannot share a common language still leave camp with lifelong friends because they have exchanged a reel, a kolo or a lullaby. Circle-dance festivals, intercultural drum circles and call-and-response singing sessions—observed in settings from Brussels community centres to RYCO youth exchanges—have repeatedly demonstrated that the body’s instinct to synchronise makes inclusion almost irresistible.

The **RADIOPEACE** project, funded by Erasmus+ and coordinated by MV International alongside partner NGOs, specifically ANTIK in Albania, YSPBD in Bulgaria and Mus-e Kosova in Kosovo, was created to turn those insights into a practical training pathway for youth workers. The project partners collected field-tested methods, and refined them through the lens of non-formal education. The result is the curriculum you now hold.

This guide gathers 13 workshops identified or developed from the RADIOPEACE project partners. Each chapter tells a full story: how to warm up the room, lead the activity, debrief for learning, adapt for mobility or cultural context, and evaluate impact. It documents, in minute-by-minute detail, sessions that have already proven their worth on the ground. It models a design methodology that readers can adapt—observe, co-create, test, refine—to their own artistic traditions and community needs. And it argues, through its very structure, that peace is a skill rehearsed in the body long before it is codified in policy. The workshops range from body-percussion jams that mirror the arc of conflict and reconciliation, through collaborative painting that translates music into colour, to choreographic labs where personal “identity motifs” weave into a shared dance narrative. Every page is anchored in the same vision: arts are living, portable instruments for peace-building and youth empowerment.

Who is this guide for? Primarily for youth workers, teachers, cultural mediators and peer facilitators who believe change begins in the pulse and the breath, and who are willing to trade a little certainty for the magic that improvisation affords. It is also for policy makers and funders who ask what “arts for peace” looks like in practical terms; the sessions that follow offer concrete, replicable answers. And it is for the young people who will dance, drum, sing and paint their way through these pages—because ultimately the guide is only ink until they give it life. You can follow the sessions exactly as written or remix them. Swap a 7/8 Balkan groove for a local Celtic jig; shorten a ninety-minute wave-dance to a forty-minute school period; replace hand drums with desk-tapping if resources are scarce. The step-by-step timing tables, safety notes, consent cues and reflection prompts are designed to travel.



The research is clear, the field experience confirms it, and RADIOPEACE offers the blueprint. Use these rhythms, songs, brushes and dances to help the young people in your care discover what hundreds of European

participants have already felt in their bones: peace is not an abstract treaty—it is something we rehearse together, one shared beat, step and breath at a time.

## 1.2 Methodological Framework

The workshops gathered in this guide did not arrive fully formed; they emerged from a deliberate cycle of inquiry, design and testing that combined local authenticity with trans-national rigour. The starting point was a country-level mapping exercise. Each partner organisation—working in Italy, Albania, Bulgaria or Kosovo—scanned its own cultural landscape for initiatives where music, dance or rhythm were already nurturing inclusion and dialogue among young people. Project teams did desk research, considered academic studies for outcome data, and gathered inputs from their own communities experience on implementing such workshops.

With that evidence in hand, the partners tweaked the workshops to the project goals and ultimately selected three to four of the most effective workshops that translate field insights into teachable sessions. Every draft workshop was required to pair a music or dance element—a circle dance, a call-and-response song, a body-percussion pattern—with a concrete youth-work objective such as empathy building, conflict rehearsal or identity exploration. Safety protocols, mobility adaptations and reflection questions were woven into each outline from the outset in order to guarantee accessibility across cultures.

Drafts, however, remained theories until they met young bodies and voices. The workshops will be tested and implemented during the training in Sardinia, Italy, scheduled for September 2025. While currently in draft form, they will come to life through interaction with young participants. Facilitators will observe how the sessions unfold—monitoring energy levels, attention spans, and how participants

express their learning. These observations will be brought into feedback sessions to inform further refinement. Activities may be trimmed, extended, slowed down, or reframed; consent cues will be clarified, and reflection prompts sharpened. Through this process, each workshop will be shaped to ensure consistent inclusion, engagement, and meaningful insight.

Four pedagogical convictions guided the entire process. 1) Learning must begin in the body, so every session starts with movement or sound before words. 2) Participation must be layered, moving from individual exploration to small-group creation and finally to collective performance, ensuring each voice is heard and woven into a larger tapestry. 3) Inclusivity must remain adaptive: every plan includes low-tech alternatives, mobility variations and multilingual options. And 4) reflection must be integral, turning the thrill of shared artistry into conscious commitments that can outlast the music.

The framework that results is both robust and flexible. It honours the specific histories and cultures, yet it invites any facilitator to swap in their own community's beats and steps. Most importantly, it demonstrates that peace-building is not an abstract curriculum strand but a living, iterative craft—observed, co-created, tested and refined in the same way that musicians tune an instrument: by listening closely and adjusting until the resonance is unmistakable.

## 2. Workshops

### 2.1 The Circle We Draw: From Isolation to Invitation

Folk circle dances occupy a special place in Albanian cultural heritage: everyone faces inwards, steps are simple and repetitive, and no partner-matching is required. This physical arrangement instantly removes hierarchies, letting participants feel seen and supported. By inviting each dancer to insert a personal gesture into a shared Albanian circle pattern, the workshop transforms an ancient tradition into a contemporary exercise in inclusion and identity-building. It is therefore ideal for youth programmes that aim to open conversations about belonging, difference, and collective responsibility.

#### Educational Aim

The overarching aim is to build an inclusive learning space in which young people co-create a dance that simultaneously honours heritage and celebrates individual identity. As the choreography evolves, each participant experiences how personal expression can strengthen—rather than weaken—the group fabric.

#### Objectives and Expected Learning Outcomes

By the end of the 90-minute session participants will:

- **Experience inclusion through shared rhythm**—the circle step equalises skill levels and removes entry barriers.
- **Heighten awareness of body language and group energy**, recognising how non-verbal cues signal invitation or exclusion.
- **Practise personal expression** by contributing a signature movement that reflects something about their story or mood.
- **Strengthen mutual trust and empathy**, as each new gesture requires the group to listen, mirror

and respect the contributor.

#### Target Group and Timing

The format suits mixed-ability groups of 12 – 30 participants aged 13-25. Ninety minutes is recommended, although it can be compressed to one hour or extended to two hours by adjusting warm-up and reflection depth.

#### Facilitator Preparation

A successful delivery rests on thoughtful groundwork:

- **Choose the base dance**—select a short Albanian circle pattern of eight counts (e.g., *Valle e Tropojës*) that can be taught quickly.
- **Create a three-track playlist**: an instrumental loop for teaching, the original folk recording for performance, and a slower song for cool-down.
- **Secure a safe, open floor**—indoor hall or flat outdoor surface—allowing roughly two square metres per dancer.
- **Check equipment**—portable speaker, charged battery, and volume controls to accommodate noise sensitivity.
- **Plan verbal cues and visual demonstrations** so that participants with different learning styles can follow.

#### Required Materials and Space

- Portable speaker and playlist of traditional and instrumental tracks
- Comfortable clothing and shoes (communicated in advance)

- Flip-chart or large paper with markers for optional written reflection
- Hydration point and, if outdoors, shade or weather contingency

These modest requirements make the workshop easy to replicate in youth centres, school gyms or festival lawns.

## Workshop Narrative

### *Opening and Warm-Up*

Participants gather in one large circle. The facilitator guides gentle stretches—neck, shoulders, hips, ankles—before launching a “name-and-gesture” ice-breaker: each person steps into the circle, states their name and invents a body-gesture; the whole group immediately copies it, embedding a culture of mutual recognition from the outset.

### *Learning the Base Step*

With music paused, the facilitator demonstrates the full eight-count pattern once, then breaks it into two teachable segments. Using call-and-response counting, the group rehearses first without music, then with the instrumental track at half speed, gradually reaching original tempo. This scaffolded approach supports kinaesthetic and auditory learners alike and ensures nobody is left behind.

### *Personalising the Dance*

Music stops and the facilitator explains the creative twist: each participant, in turn, invents a small variation or gesture that “says something about you”—a foot flick, hand flourish, nod, or turn. They step into the centre, demonstrate, and the circle learns it. Complexity is discouraged; sincerity and inclusivity are the priority. Affirming applause after every contribution reinforces psychological safety.

### *Collective Performance*

When everyone has contributed, the group strings the whole sequence together—base step plus all new moves—in chronological order, performing it three times to the full-tempo folk song. Facilitators may record the final dance (with consent) for later reflection or social-media diffusion.

### *Reflection and Closing*

Seated or standing in the original circle, participants debrief with prompts such as:

- *How did it feel when the group learned your movement?*
- *Where do you encounter inclusion or exclusion in daily life?*
- *What lessons from this dance can travel back into school, family, or community?*

Those who prefer writing may capture their feelings in three words on sticky notes for a collective visual.

## Evaluation

The facilitator observes engagement levels, peer support, and emerging leaders. A quick written “three-word feeling” exercise provides qualitative data, while a one-week follow-up message can check how insights have transferred beyond the session.

## Adaptation Possibilities

Any culture's circle dance—Bulgarian *Horo*, Greek *Syrtos*, Catalan *Sardana*—can substitute the Albanian base. The “individual add-on” principle remains constant: *heritage step* → *personal imprint* → *new collective identity*. This flexibility allows youth workers to localise content while preserving pedagogical intent.

## Energiser Option

A ten-minute “Musical Swap” can refresh larger groups: music plays while participants roam the floor; when it stops, they pair with the nearest person and mirror each other's movements for thirty seconds—an instant booster of connection and body awareness.

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
<b>Welcome &amp; Warm-up</b>	15 min	Guided stretches; Name-and-Gesture circle	Offer seated alternatives; encourage eye contact
<b>Teaching the Base Dance</b>	15 min	Demonstrate 8-count step; break into chunks; practise with instrumental track, increasing speed	Use call-and-response counting; peer support
<b>Personal Movement Add-on</b>	20 min	Each participant invents & teaches a gesture; group practises	Affirm all contributions; emphasise simplicity
<b>Co-created Final Dance</b>	15 min	Perform full sequence three times to original track; optional video	Cheer on peers; ensure consent for recording
<b>Reflection Circle</b>	15–20 min	Discuss feelings of inclusion & belonging; optional written three-word reflection	Use talking piece; record insights on flip-chart

## 2.2 From Discord to Harmony: Healing Through Sound

Sound has always been a vehicle for human connection, yet it can also expose fracture lines: a single discordant beat in an ensemble instantly signals lack of cohesion. This workshop invites young people to experience conflict and reconciliation physically by first creating deliberate rhythmic dissonance and then negotiating a collective return to harmony. The exercise harnesses simple percussion instruments—shakers, sticks, drums, or just hands—but the deeper lesson lies in *how* participants choose to listen, adapt, and rebuild coherence together. The method therefore serves youth programmes that address conflict transformation, peace education, and collaborative problem-solving.

### Educational Aim

The overarching aim is to foster an embodied understanding of reconciliation as a process rather than a single act. By journeying from rhythmic chaos to co-created harmony, participants feel the discomfort of discord, practise active listening, and discover the satisfaction of jointly restored balance.

### Objectives and Expected Learning Outcomes

At the close of this 90-minute session, participants will have:

- **Recognised reconciliation as a multi-step journey**—identifying tension, engaging dialogue, collaboratively adjusting, and arriving at renewed cohesion.
- **Experienced group vulnerability and co-creation**, noting emotional responses while navigating from clash to consonance.
- **Strengthened listening and collaboration skills** by adapting personal rhythms to serve a shared musical vision.

### Target Group and Timing

Designed for 12 – 30 participants aged 13–25, the workshop runs best in a 90-minute slot. Shorter 60-minute versions are possible by trimming reflection, whereas 120-minute expansions allow deeper composition and recording work.

## Facilitator Preparation

Effective facilitation rests on five practical steps:

1. **Curate instruments**—gather handheld items that produce distinct timbres: frame drums, claves, seed shakers, wooden spoons on buckets. In resource-scarce settings, body percussion (claps, thigh-slaps) is sufficient.
2. **Design a simple A-B-A form**—Section A will be harmonious, Section B intentionally clashing, Section A returns to harmony. Prepare a demonstration.
3. **Prepare illustrative audio samples**—short clips of clashing beats versus tight, synchronous grooves to spark discussion.
4. **Arrange the space**—chairs (or floor cushions) in a large circle with a clear area in the centre for group performances.
5. **Plan safety and emotional care**—discord may trigger discomfort; have ground rules for respect and an opt-out option for those overwhelmed by noise.

## Required Materials and Space

- A range of percussion instruments or everyday sound-makers (one per participant).
- Chairs or cushions arranged in a circle.
- Optional portable speaker and phone for audio examples.
- Recording device (smartphone is adequate) to capture “before” and “after” pieces for evaluation.
- Flip-chart and markers should you wish to visualise group agreements or reflection points.

## Workshop Narrative

### Opening and Warm-Up

Gather participants in the circle and distribute instruments. Begin with “*Pass the Sound*”: one person makes any sound on their instrument; the next mimics it exactly and adds a subtle variation; the chain continues around the circle. This playful exercise attunes ears and signals that each contribution matters.

### Exploring Discord

Divide the circle into small ensembles of 3–4. Invite each mini-group to craft a four-bar rhythm that feels “good” to them. After five minutes of practice, bring everyone back together and instruct all groups to play simultaneously without any coordination cues. The inevitable clash is deliberate: the room will flood with competing tempos and accents. Allow it to persist for thirty seconds so participants physically register the stress of incoherence. Pause and solicit quick reactions: *What did you sense in your body? How did you feel about the others’ sounds?*

### Dialogue and Negotiation

Facilitate a structured discussion on pathways out of conflict. Key prompts include: *What might help these rhythms coexist? Could someone take the lead? Should we slow down? Listen more?* Encourage the group to propose concrete musical adjustments—tempo alignment, shared down-beat, dynamic control. Document suggestions on the flip-chart.

### Rebuilding Harmony

Guide the full ensemble to apply their own solutions, experimenting live until a coherent groove emerges. This is Section A. Next, signal a brief return to clashing (Section B) and then a negotiated re-entry into harmony (Section A). Record both the chaotic and harmonious moments for later comparison. When stability is reached, allow the group to enjoy its unified creation for a minute or two—letting the embodied sense of collective achievement settle.

### Reflection and Closing

Seat everyone in the circle and steer dialogue toward transfer:

- *What roles surfaced—leader, listener, mediator?*
- *In real-life disagreements, what parallels did you notice?*
- *Is it always possible to restore harmony? What limits or enables that?*

Invite each participant to complete the prompt “I contributed to harmony by...” on a slip of paper. Collect and read a few aloud, reinforcing peer recognition.



## Evaluation

- Audio comparison—play back short excerpts of the discordant and harmonious sections; ask the group to articulate differences in emotion and energy.
- Self-assessment statements (collected above) give qualitative evidence of individual responsibility and learning.
- Facilitator notes on observable peer-support behaviours and leadership emergence feed into the broader monitoring framework of the curriculum.

## Adaptation Possibilities

The activity translates easily across cultures because rhythm is universal. If folk specificities are desired, substitute the final harmony with a traditional layered rhythm from the host culture (e.g., Balkan 7/8 groove, West-African polyrhythm). The central pedagogical arc—clash → negotiation → harmony—remains intact.

## Energiser Option

Between phases or in subsequent sessions, use “Clap Rhythm Relay.” Participants stand in a circle; one person claps a simple pattern toward their right-hand neighbour, who repeats and adds a clap; the sequence accelerates as it travels, sharpening focus and reinforcing collective timing.

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
<b>Warm-up: “Pass the Sound”</b>	10 min	Sequential mimic-and-vary exercise around the circle	Encourages playful risk-taking; model low-volume options
<b>Small-group Rhythm Creation</b>	10 min	Trios/quartets compose short “feel-good” grooves	Ensure volume control; support shy participants
<b>Full-group Clash Experiment</b>	5 min	All groups play at once—observe dissonance	Warn participants about potential noise; offer earplugs
<b>Debrief &amp; Solution Brainstorm</b>	10 min	Facilitate discussion on feelings and fixes	Use flip-chart; validate every suggestion
<b>Harmony Reconstruction</b>	15 min	Implement chosen solutions; record harmonious piece	Coach tempo alignment; highlight listening cues
<b>A-B-A Performance &amp; Recording</b>	10 min	Play harmonious section, brief clash, harmonious return	Capture audio for evaluation; celebrate success
<b>Reflection Circle</b>	20 min	Discuss roles, real-life parallels; write “I contributed by...”	Use talking piece; collect statements for records
<b>Optional Energiser</b>	10 min	“Clap Rhythm Relay” to re-energise	Maintain pace; end on a collective cheer

## 2.3 Voices in Verse: Singing Our Way to Understanding

Every culture carries stories in both spoken word and song. When young people combine poetry with a shared folk rhythm, they translate deeply personal feelings into a collective artistic statement. This workshop guides a group from silent reflection to full-voiced performance: participants first craft short “peace poems” and then transform their verses into a communal song, using either a traditional Albanian tune or an original rhythm they invent together. In doing so, they learn that dialogue is not just a matter of conversation; it can be sung, harmonised, and felt in the body.

### Educational Aim

The workshop aims to foster dialogue and empathy by turning individual reflections on peace into a unified musical expression. As verses become lyrics and separate voices merge into harmony, participants experience how personal values can flow naturally into a shared group voice.

### Objectives and Expected Learning Outcomes

By the end of the 90- to 120-minute session, participants will be able to:

- **Express thoughts and feelings creatively**, using simple poetic structures.
- **Practise active listening and cooperation** while negotiating melody, tempo, and lyric placement.
- **Translate personal ideas into a collective product**, recognising how individual contributions enrich group identity.

### Target Group and Timing

The activity suits mixed-ability groups of 12 – 30 youth aged 13–25. Ninety minutes allows comfortable progress; groups that wish to refine instrumentation or record the final piece should plan for the full two-hour window.

### Facilitator Preparation

Successful delivery rests on four pillars:

1. **Curate prompts and examples** – bring a handful of short peace poems (classic or contemporary) and prepare a clear prompt sheet with the four-line structure (see Section 7).
2. **Select a musical base** – choose an easily singable folk melody or a simple three-chord progression on guitar; prepare a steady beat loop if live instruments are scarce.
3. **Gather basic instruments** – a guitar or hand drum is sufficient; shakers or body-percussion claps can fill out texture.
4. **Set up materials** – paper, pens, large flip-chart for lyric display, and (optional) a device to record the final song as a legacy artefact.

### Required Materials and Space

- Writing materials for every participant.
- One or two simple instruments (or body percussion).
- Portable speaker for beat loop or melody example.
- Flip-chart and markers.  
Recording device (phone) if the group wishes to capture the song.  
Chairs arranged in a wide semicircle help translate quickly from writing to singing, though floor cushions work equally well.

### Workshop Narrative

#### *Opening and Vocal Warm-up*

Participants stand in a circle. Lead three gentle breathing exercises, then a scale glide to loosen voices. Shift into the ice-breaker “Name in Melody”: one by one, each participant sings their name with any tune or rhythm; the circle echoes it back exactly. This playful start lowers inhibition and makes clear that every voice is welcome, no matter its range or strength.

### *Peace Dialogue and Poem Writing*

Facilitator writes the word "PEACE" at the top of the flip-chart and invites quick brainstorming: images, sounds, people, colours that arise. In small groups of three to four, participants then follow the four-line scaffold:

1. *What I see when I think of peace*
2. *A sound it reminds me of*
3. *A person I would sing it to*
4. *A message I want to share*

Groups may add two optional lines if inspiration flows. Encourage vivid sensory language and reassure that grammar perfection is unnecessary; authenticity matters more than polish.

### *Composing the Group Song*

Step 1: Choosing the Groove – Present the folk melody or beat loop. Groups fit their text to the rhythm, adjusting syllables or adding refrains.

Step 2: Arranging Vocals – Decide whether lines will be spoken, sung in unison, echoed, or layered. Experiment: one subgroup may chant the beat while another sings, emulating call-and-response found in many European folk traditions.

Step 3: Rehearsal – Give each group space to rehearse privately, then bring everyone back to merge voices. If the poems differ, braid them: perhaps Verse A becomes the chorus, Verse B the bridge. Emphasise that compromise—dropping a word here, repeating a line there—is part of collective authorship.

### *Performance and Sharing*

Form a semicircle facing an imagined audience. After a collective breath, perform the song once in full. A second run-through often sounds tighter; if time permits, record it. Applaud, acknowledging both courage and cooperation.

### *Reflection and Closing*

Remain seated in the performance formation. Prompt reflection:

- *How did it feel to create something together?*
- *At which point did you feel most heard or unseen?*
- *What new insight about peace—or about a peer—emerged?*

Offer coloured sticky notes for those who prefer to write one takeaway thought; these can be arranged on a wall around the word "PEACE," creating a visual mosaic of the session's impact.

## **Evaluation**

- Performance quality is less important than evidence of equal participation: does every voice appear somewhere?
- Verbal debrief yields qualitative data on empathy and communication.
- Written takeaway notes provide individual reflection snapshots for later analysis.

## **Adaptation Possibilities**

Any local folk melody can replace the facilitator's choice; in multilingual groups, alternate languages line-by-line. When instruments are unavailable, body percussion (stomp, clap, snap) delivers rhythm while highlighting the democratic truth that *every participant already owns an instrument—their body and voice.*

## **Energiser Option**

At any lull, play "*Sing the Word.*" Shout a spontaneous word—*hope, sun, fear*—and the group sings it back in any melody that surfaces. The game releases tension, sparks creativity, and reinforces the workshop's core message: there are as many musical solutions as there are imaginations.



## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
<b>Vocal Warm-up &amp; “Name in Melody”</b>	15 min	Breathing, scale glide, name-echo game	Model low-pressure singing; laugh with mistakes
<b>Brainstorm &amp; Poem Writing</b>	25 min	Peace imagery brainstorm; groups craft 4–6 line poems	Rotate facilitators to support quieter participants
<b>Choose Groove &amp; Fit Lyrics</b>	15 min	Introduce folk tune/beat; align syllables to rhythm	Tap steady pulse on drum to anchor tempo
<b>Arrange &amp; Rehearse</b>	20 min	Decide on unison, echo, or layered vocals; practise	Encourage peer coaching; celebrate experiments
<b>Final Performance</b>	15 min	Group sings completed song twice; optional recording	Gain consent for recording; capture applause
<b>Reflection Circle</b>	15–30 min	Discuss feelings of being heard; write sticky-note takeaways	Use talking piece; display notes around “PEACE”
<b>Energiser “Sing the Word”</b>	10 min	Call-and-response single-word melodies	Keep pace lively; end with a unison cheer

## 2.4 I Am Peace When...: A Journey Through Words

When young people articulate peace in their own words they move the concept from an abstract global slogan to a lived, internal reality. This workshop invites participants to travel inward—mapping emotions, questions, hopes—and then outward—offering those discoveries to the group in poetic form. Working with a guided template called “Poem for Peace,” each voice contributes a stanza to a wider dialogue, modelling how personal reflection becomes collective understanding. The method foregrounds *freedom of expression*, *intercultural listening*, and *shared vulnerability*, perfectly complementing youth-work programmes that promote dialogue, inclusion, and active citizenship.

### Educational Aim

To create a safe, creative space in which young people explore their personal connection to peace, craft an individual poem, and share it within a supportive community—thus recognising peace as both an inner feeling and an interpersonal practice.

### Objectives and Expected Learning Outcomes

By the end of this 90-minute session participants will:

- **Reflect** on their own understanding of peace, dialogue, and hope.

- **Develop creative-writing and emotional-expression skills** by following a structured poetic scaffold.
- **Strengthen group cohesion** through shared vulnerability, active listening, and affirming feedback.
- **Contribute individual voices to a collective "Peace Wall,"** demonstrating that many perspectives can coexist in one inclusive narrative.

## Target Group and Timing

The format accommodates 12 – 30 participants, aged 13-25, and is designed for a 90-minute block. Timings can contract to 60 minutes by compressing sharing and reflection, or expand to two hours if the poems are later set to music or visual art.

## Facilitator Preparation

The following are needed as preparation for effective facilitation:

1. **Print or write the "Poem for Peace" template** (see Section 9) on hand-outs or flip-chart.
2. **Gather materials:** paper, pens, markers, soft ball or scarf for the energiser.
3. **Curate calming background music** (optional) to foster a reflective atmosphere.
4. **Set the physical space**—chairs in a loose circle; a clear wall or board for the "Peace Wall."
5. **Establish an emotionally safe climate:** remind participants of respect, confidentiality, and the right to pass on sharing.

## Required Materials and Space

- Paper and pens for each participant.
- Flip-charts and markers (for Word Web and template display).
- Printed or projected Poem for Peace structure.
- Optional speaker for gentle instrumental music.
- Wall space or pin-board for displaying finished poems.

## Workshop Narrative

### Warm-up – "Word Web"

Divide into small groups. On flip-chart sheets each group free-associates words linked to peace, dialogue, hope. After five minutes, hang sheets side-by-side and invite a brisk gallery walk. The web of vocabulary primes imagination and underscores the multiplicity of meanings.

### Framing the Task

Facilitator poses the question: *"If peace were a person, how would it speak, feel, act?"* Introduce the Poem for Peace template and clarify that participants may adapt wording but should follow the repeating "I am..." line for rhythm.

### Individual Writing

Play quiet background music if desired. Participants write in silence, using the template to scaffold thought. Encourage sensory imagery and honesty; perfection is not required.

### Sharing and "Peace Wall"

After thirty minutes total writing time (including framing), invite volunteers to read aloud. Following each reading the group claps or offers a simple "Thank you, Name." Participants who prefer anonymity can tape their poem directly onto the Peace Wall. Continue until energy feels complete; no one is forced to share.

### Group Reflection

Seated in a circle, open discussion with questions:

1. *How did it feel to write about peace in this way?*
2. *What surprised you in your own poem—or in someone else's?*
3. *How might creative expression open doors to real-world dialogue and action?*

Close with a "one-word check-out": each participant names a feeling in a single word, tossing a soft ball or scarf to the next speaker.

## Evaluation

- Facilitator observation of emotional engagement, willingness to share, and respectful listening.
- Written exit ticket: on a slip of paper each participant completes the sentence "Today I

discovered that peace..."—providing qualitative insight for later analysis.

- One-word check-out gives a rapid emotional pulse of the group at closure.

## Adaptation Possibilities

*Poems can later morph into music, theatre, or visual installations.* Groups engaged in multimedia projects may set verses to a folk melody or create illustrated poster displays. The template itself can shift language—swap “peace” for “dialogue,” “solidarity,” or any value pertinent to the hosting context.

## Energiser Option

Participants stand in a circle. Passing a soft ball, each person says one word they associate with peace. The game is fast yet grounding, reinforcing the session’s lexical richness and keeping energy alert between activities.

## The “Poem for Peace” Template

*(Inspired by the classic “I Am” poem structure. Provide on hand-out or flip-chart.)*

I am peace when I \_\_\_\_\_ and  
\_\_\_\_\_  
I wonder \_\_\_\_\_  
\_\_\_\_\_  
I hear \_\_\_\_\_  
\_\_\_\_\_  
I see \_\_\_\_\_  
\_\_\_\_\_  
I want \_\_\_\_\_  
\_\_\_\_\_

I am peace when I \_\_\_\_\_ and  
\_\_\_\_\_  
I pretend \_\_\_\_\_  
\_\_\_\_\_  
I feel \_\_\_\_\_  
\_\_\_\_\_  
I touch \_\_\_\_\_  
\_\_\_\_\_  
I cry \_\_\_\_\_  
\_\_\_\_\_  
I am peace when I \_\_\_\_\_ and  
\_\_\_\_\_  
I understand \_\_\_\_\_  
\_\_\_\_\_  
I say \_\_\_\_\_  
\_\_\_\_\_  
I dream \_\_\_\_\_  
\_\_\_\_\_  
I hope \_\_\_\_\_  
\_\_\_\_\_  
I am peace when I \_\_\_\_\_ and  
\_\_\_\_\_

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
Warm-up "Word Web"	15 min	Brainstorm peace-related words in small groups; gallery walk	Mix participants to cross social sub-groups
Task Framing & Template Intro	5 min	Pose "If peace were a person..."; explain poem scaffold	Display template large; invite clarifying questions
Individual Writing	25 min	Silent writing using template; calming background music optional	Offer extra prompts quietly to stuck writers
Sharing & Peace Wall	25 min	Volunteers read poems aloud; others post on wall	Affirm every contribution; respect "pass" choices
Group Reflection	15 – 20 min	Dialogue on feelings, surprises, and real-world links	Use talking piece; ensure balanced airtime
Energiser "Peace in One Word"	10 min	Toss ball; each says one word representing peace	Keep pace lively; conclude with collective cheer

## 2.5 Voice in Motion – Leading and Following in a Human Orchestra

Within every community a delicate dance unfolds between those who lead and those who follow. This workshop translates that social dynamic into sound and movement: participants use their bodies and voices as instruments, forming a "human orchestra." Through a progression of theatre-based warm-ups and a playful conducting game, young people discover how clear communication, attentive listening, and flexible leadership combine to produce harmony. The session is rooted in contemporary actor-training and vocal-release methods (Laban, Lecoq, Linklater, Fitzmaurice) but requires no previous performance experience. Its emphasis on shared authorship and rotating roles makes it an ideal tool for programmes that cultivate inclusion, empathy, and democratic participation.

### Educational Aim

The principal aim is to let participants feel—in their breath, muscles, and voices—what it means to lead, to follow, and to co-create. By the end of the workshop, the group will have embodied a living metaphor for social cooperation: many individual sounds merging into a single, adaptable piece of music.

### Objectives and Expected Learning Outcomes

Over 90 minutes, participants will:

- **Activate and control breath, body, and vocal apparatus**, gaining greater self-awareness and expressive range.
- **Experience collaborative creativity** by building layered rhythms and vocal textures under changing conductors.
- **Reflect on non-verbal communication, leadership, and belonging**, identifying when they feel comfortable leading, when they prefer following, and how they adapt to group needs.

### Target Group and Timing

The format is designed for approximately 15 participants aged 14 – 30, but scales to 12–30 with minor adjustments. Ninety minutes is optimal; shorter versions can compress reflection, while longer sessions may expand the composition phase or add instrumental layers.

## Facilitator Preparation

1. **Voice-and-body warm-ups:** prepare simple breath cycles, articulation drills ("Red leather, yellow leather"; "Unique New York"), resonance humming, and gentle movement stretches.
2. **Music cues:** choose an energetic, rhythm-heavy playlist for the body warm-up.
3. **Rhythm prompts:** note down contrasts (slow / fast, syncopated, layered) to challenge conductors.
4. **Space set-up:** clear floor for circle formations, allow room for walking while vocalising.
5. **Materials:** timer for rotation, flip-chart or whiteboard for debrief questions, optional hand percussion.

## Required Materials and Space

- An open room free of obstructions.
- Optional simple percussion items (drum, shaker) to vary texture.
- Flip-chart for reflection prompts.
- Paper or notebooks for personal journalling. These minimal requirements make the workshop easy to deliver in classrooms, youth centres, or outdoor pavilions.

## Workshop Narrative

### Body Activation

The facilitator invites everyone to stand in a circle and shake out tension: hands, arms, shoulders, torso, hips, and legs for thirty seconds. Dynamic stretches follow—shoulder rolls, neck circles, torso twists—culminating in three slow spine roll-downs and roll-ups, a staple of actor movement training that aligns posture and frees breath.

### Breath and Voice

Participants shift focus inward with diaphragmatic breathing: inhale for four counts, hold for four, exhale on six to eight counts, repeated several times. A playful "dog-pant" releases jaw tension, then sustained humming on a single pitch helps them feel resonance in chest and mask. Sirening on open vowels ("ng-ah," "oo-ee") slides the voice through its range, loosening habitual tightness.

### Articulation Practice

Now energy turns outward: classic tongue-twisters ("Red leather, yellow leather"; "Unique New York") accelerate gradually, while exaggerated mouth shapes and consonant bursts ("pa-ta-ka-ba-da-ga") wake the articulators. Participants are encouraged to walk the space while projecting lines—a first taste of leading and following cues through movement.

### Human Orchestra Game

The circle reforms. One volunteer becomes conductor, assigning each person—or small clusters—a unique sound: claps, hisses, hums, finger taps, sung vowels. Through gestures, the conductor brings sections in, cuts them out, and modulates volume or tempo. After two minutes another participant takes the baton. Within minutes the group recognises that successful leadership hinges on clear signals and mutual attention.

### Full-Group Composition

Having rotated conductors several times, the ensemble is challenged to create a collective piece whose leadership shifts organically: a participant steps forward, cues a texture, then fades back as another emerges. They experiment with layered dynamics—perhaps sprinkling moments of silence or adding a hand drum to drive tempo. Laughter and surprise surface as the orchestra discovers its own collective intelligence.

### Conclusion and Reflection

Chairs are drawn into a circle for debrief. Guided by flip-chart prompts, participants explore feelings of power and vulnerability:

- "How did it feel when you were the conductor? What helped the group follow you?"
- "When did you feel most included in the orchestra? Least?"
- "Do these musical roles mirror any real-life situations?"

Ten minutes of silent journalling follows: each participant writes or sketches discoveries about their preferred role and what enables harmony in groups. A closing round sees everyone share one word or gesture that captures their "orchestra role" today.

## Evaluation

Facilitators note levels of participation, initiative, and adaptability during the orchestra phases. Written reflections provide qualitative evidence of self-awareness and learning transfer. A quick body-based check—asking participants to rate their sense of group cohesion on a scale signalled by hand height—offers an instant emotional snapshot.

## Adaptation Possibilities

In multicultural settings, conductors can weave sounds from different folk traditions—Balkan throat drones, Italian tarantella claps, Scandinavian kulning calls—demonstrating Europe's sonic diversity.

## Energiser Option

As a mid-session energiser, play "Sound Chain": one participant makes a short noise, the next repeats and adds a new one, building an impromptu rhythm that underscores the theme of cumulative collaboration.

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
<b>Body Activation</b>	10 min	Full-body shake; dynamic stretches; spine roll-downs	Offer seated versions for mobility-limited participants
<b>Breath &amp; Voice</b>	10 min	Diaphragmatic cycles, dog-pant, humming, sirening	Encourage low volume for shy voices, louder for confident
<b>Articulation Walk</b>	10 min	Tongue-twisters with movement; consonant bursts	Model clarity, not speed; laughter welcomed
<b>Human Orchestra – Conducted</b>	20 min	Assign body/voice sounds; rotate conductor every 2 min	Provide clear gesture vocabulary; remind of respectful volume
<b>Orchestral Rotation</b>	15 min	Free leadership shifts; experiment with silence, dynamics	Praise risk-taking; ensure quieter sections heard
<b>Full-Group Composition</b>	10 min	Create piece with evolving leadership; optional percussion	Record on phone for feedback; celebrate finish
<b>Group Dialogue</b>	15 min	Discuss feelings, roles, real-life parallels	Use talking piece; document insights on flip-chart
<b>Personal Reflection &amp; Closing Round</b>	10 min	Journalling; share one word/gesture of role	Confidentiality reminder; encourage authentic sharing



## 2.6 Layers of Rhythm – Dance, Sound and Shared Creation

Like a tapestry, successful teamwork is woven from many distinct threads. In music and dance, those threads are layers of rhythm, melody, and movement that only become meaningful when inter-laced. This workshop turns that metaphor into practice: participants first echo and invent body-percussion patterns, then split into three differently-sized teams—rhythm-makers, singers, and dancers—to build a single, multi-layer performance. As the roles rotate, every young person feels what it means to contribute a unique strand to a shared creative fabric. The session therefore offers a vivid laboratory for exploring collective creativity, non-verbal cooperation, and the value of individual contribution inside a group identity.

### Educational Aim

The aim is to deepen participants' awareness of layered collaboration: how one's personal rhythm, voice, or movement both shapes and is shaped by the ensemble. By physically experiencing additive teamwork, young people internalise principles of inclusion and mutual respect.

### Objectives and Expected Learning Outcomes

By the close of the 90-minute session, participants will have

- **Practised rhythmic coordination and non-verbal communication**, discovering how attentiveness and timing sustain group flow.
- **Reflected on group size, function, and personal comfort zones**, identifying where they felt at ease or challenged within layered teamwork.
- **Experienced cross-modal collaboration**—rhythm feeding melody feeding movement—and understood that diversity of roles enriches the final product.

### Target Group and Timing

Designed for medium groups of 20–25 youth aged 14–30 (scalable to 14–30 participants), the workshop runs best in a 90-minute block. Reflection or composition segments may be shortened for

a 60-minute format or expanded into a two-hour rehearsal with live instruments.

### Facilitator Preparation

- **Rhythm prompt cards**: prepare simple patterns in varied note-values, rests, or accents (e.g., quarter-note pulse, syncopated beat).
- **Space zoning**: mark three clear areas for the rhythm group, vocal group, and dance group.
- **Equipment check**: portable speaker, basic percussion (drum, shaker, claves) if available, and a timer for phase transitions.
- **Facilitation board**: list workshop phases and display reflection prompts for the silent walk.

### Required Materials and Space

- Rhythm cards (laminated or paper) showing notation or pictorial symbols.
- Audio equipment for backing beat (optional).
- Basic percussion instruments or body-percussion alternatives.
- Flip-charts/posters and markers for reflection stations.
- Large open room or outdoor flat surface that allows three mini-stages.

### Workshop Narrative

#### *Warm-up – Awakening Group Pulse*

The facilitator energises the circle with a Rhythm Echo Game: clapped phrases travel from leader to group, growing longer and syncopated. A second exercise, Group Clap Circle, passes a single beat around the ring, then accelerates or adds rests. These playful drills hone attentiveness and establish a common pulse.

#### *Rhythm Card Game*

Pairs receive rhythm cards and translate the symbols into body-percussion: claps, thigh-slaps,

foot-stomps. After rehearsal, small groups stitch several cards into longer phrases and showcase them. Laughter and experimentation demystify notation and empower even non-musicians to create.

### *Phase 1 – Group Preparation*

Participants split into three intentionally unequal teams:

- Group A – Rhythm Creators craft a percussive groove.
- Group B – Vocalists invent a chant or melody that sits atop the beat.
- Group C – Dancers/Movers design a movement phrase that visually rides the rhythm.

Each team composes in its corner, but all share the same tempo, cued by a steady click or drum.

### *Phase 2 – Performance and Role Rotation*

Teams reunite for a live layering: Group A launches the beat; Group B adds song; Group C completes the picture with dance. The composite piece lasts about a minute. Then roles **rotate**, so every participant experiences beat-making, singing, and dancing. With each swap the ensemble grows more adept at listening across modalities.

### *Phase 3 – Silent Reflection Walk*

Soft background rhythm continues while participants roam quietly between posters bearing questions:

- “Which role fitted you best? Why?”
- “How did your layer change the overall feel?”
- “Where did you struggle to connect?”

They jot reflections beside each prompt, turning the room into a moving journal.

### *Group Reflection*

Gathering again in a big circle, trios briefly share poster notes before the facilitator harvests themes: comfort vs. challenge, the necessity of leaders and supporters, parallels to school projects or

community life. Final discussion links layered art-making to societal harmony and peace.

## Evaluation

The facilitator tracks group cohesion, transitions, and mutual support during the layering segments. Written comments on reflection posters provide qualitative evidence, while the plenary harvest surfaces collective insights for documentation.

## Adaptation Possibilities?

Any sound set works: swap claps and hums for throat drones, whispered syllables or lap-taps, depending on culture, noise limits or mobility needs, and run the entire game seated if space is tight. Large groups can split into twin circles that merge for the finale, while tiny groups give each player two contrasting sounds to keep texture rich. Whatever the format, the rotating baton of leadership and the disciplined listening that fuses many voices into one responsive “orchestra” remain unchanged.

## Energiser Option

If energy dips, trigger a Rhythm Switch Walk: participants stroll clapping a steady pulse; on the facilitator’s signal they instantly switch to a new body-sound (snap, stomp, chest tap). The rapid shifts challenge collective responsiveness and revive focus.



## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
<b>Warm-up: Rhythm Echo &amp; Clap Circle</b>	15 min	Echo claps; pass clap round, vary speed & rests	Start simple; invite volunteers to lead echoes
<b>Rhythm Card Game</b>	10 min	Pairs/body-percussion on notation cards → group phrases	Encourage risk; celebrate "happy accidents"
<b>Group Prep (Rhythm / Vocal / Dance)</b>	15 min	Split into 3 unequal teams; each crafts a layer	Provide steady click; rotate mentors among teams
<b>Performance &amp; Role Rotation</b>	20 min	Layered showcase; swap roles twice	Coach smooth hand-overs; emphasise listening
<b>Silent Reflection Walk</b>	15 min	Quiet roaming; write answers on prompt posters	Play low beat; allow introverts silent space
<b>Group Reflection</b>	20 min	Trios share; facilitator harvests collective insights	Link to real-life teamwork & social harmony
<b>Energiser "Rhythm Switch Walk"</b>	5 min	Walk & clap; switch body-sound on cue	Keep cues brisk; finish with group cheer

## 2.7 Waves of Self – Movement, Boundaries and Personal Flow

Our bodies speak long before we find the right words. Borrowing the structure of Gabrielle Roth's "5 Rhythms™" practice, this workshop turns the studio into a living laboratory where young people explore how their inner states travel outward as motion—and how those motions, in turn, shape the social space around them. Across five rhythmic "waves" (Flowing, Staccato, Chaos, Lyrical and Stillness) participants test personal limits, negotiate shared floor space, and discover that boundaries can be both respected and joyfully expanded. No choreography, mirrors or prior dance knowledge are needed; all movements arise intuitively from music, breath and moment-to-moment choice.

### Educational Aim

To guide participants through an embodied journey that clarifies personal boundaries, nurtures self-expression, and cultivates empathy for the moving space of others.

### Objectives and Expected Learning Outcomes

By the end of the 90-minute session participants will:

- recognise and articulate physical sensations that signal comfort, tension and release
- experience the emotional arc of the five rhythms and relate each phase to real-life states (grounding, focus, disruption, creativity, reflection)
- practise reading non-verbal cues and adjusting motion to honour the boundaries of peers
- reflect on how individual freedom and group connection can coexist, complement and enhance each other

### Target Group and Timing

Designed for mixed-ability groups of 20 – 35 youth aged 14-30. Ninety minutes is optimal; if time is limited the Chaos and Lyrical phases can be compressed, or extended into a two-hour session by adding journaling or partner dialogue after each rhythm.

## Facilitator Preparation

- Curate a playlist of five tracks, 8-10 minutes each, whose tempo and feel match the 5 Rhythms arc (e.g. Flowing: mellow hand-drum loop; Staccato: sharp percussion; Chaos: driving trance beat; Lyrical: light string melody; Stillness: slow ambient pad).
- Ensure a clear, mirror-free space: participants should not feel judged or distracted by reflections.
- Print large cue-cards showing non-verbal boundary signals—palms forward ("I need space"), hand to heart ("Thank you"), pointing to ear ("Please soften volume").
- Prepare simple reflection sheets and coloured markers.
- Brief support staff or co-facilitators on spotting signs of emotional overwhelm and offering quiet corners for pause.

## Required Materials and Space

- powerful but controllable sound system
- open floor (approx. 2 m<sup>2</sup> per person) with no trip hazards
- printed cue-cards, reflection sheets, markers
- optional cushions or yoga mats for Stillness phase

## Workshop Narrative

### *Warm-up: Finding the Pulse*

Invite participants to walk freely, matching steps to their breath. Gradually add gentle shoulder rolls, hip swings, ankle rotations. Transition into a mirroring exercise: in pairs, one person moves slowly while the other copies, switching leader every 30 seconds. Explain the boundary signals and practise them so everyone can silently request or decline closer interaction later.

### *The Five-Rhythms Wave*

1. Flowing  
Floor lights dim, soft hand-drum track begins. Facilitator encourages circular motions—swaying hips, rolling shoulders, gentle foot

glides—always keeping at least one foot kissing the ground. Prompt: "Explore weight, gravity, the comfort of continuous motion."

2. Staccato  
Sharp percussion enters. Participants shift to angular, percussive gestures: elbow jabs, heel drops, quick torso isolations. Prompt: "Find your edges; let movement define clear shapes. Notice how decisive motions announce boundaries."
3. Chaos  
Tempo accelerates into layered electronic beats. Invite risk: jumps, spirals, head swings—but remind dancers to track the room and use boundary signals. If energy spikes too high, cue a collective breath in and out before returning to free motion. Prompt: "Release control; trust your body to choose. What happens to personal space when everything is in flux?"
4. Lyrical  
Music modulates to playful strings and flute. Movements lighten—skips, open arms, partner twirls. Encourage spontaneous duets or trios if invitations are accepted via eye contact or nod. Prompt: "Let creativity flow. How does freedom feel after chaos?"
5. Stillness  
Ambient drones fade in. Lights soften further. Participants slow to near-still gestures: micro-shifts in fingertip, breath, gaze. Some may lie down or sit cross-legged. Prompt: "Breathe into the echoes of everything you've danced. Sense the boundary between motion and rest."

### *Silent Integration*

Absolute silence follows the last note. Facilitator signals everyone to find a comfortable neutral stance or seated position. No words are spoken.

### *Creative Reflection*

Supply paper and markers. Ask: "Choose colours or shapes that capture each rhythm's feeling in you. Label one boundary you noticed and how you responded to it." Participants draw or write for five minutes, then form groups of four to share highlights. Listeners practise attentive, non-judgemental presence—no advice, just gratitude and optional "Thank-you" gesture.

### *Whole-Group Dialogue*

Re-form a large circle. Guide discussion with

questions:

- *When did you feel most free?*
- *When did you feel cautious or confined?*
- *What signals helped maintain mutual respect?*

Elicit parallels to classroom teams, family settings, or online spaces.

#### *Closing Ritual*

Everyone places one hand on heart, one on the back of the person to their right, creating a chain. Inhale together, exhale with the whispered word "Peace." Thank the group.

## Evaluation

Facilitator notes instances of respectful signalling, peer support, and self-regulation during high-energy phases. Collect reflection sheets (with consent) for qualitative insights. End with a single-question feedback slip: "One boundary I'll honour better after today is..."

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
<b>Warm-up walk &amp; mirror</b>	10 min	Breath-paced walking; partner mirroring	Teach boundary hand signals; model consent
<b>Flowing rhythm</b>	8 min	Circular, grounded motions	Encourage bent knees, soft focus
<b>Staccato rhythm</b>	8 min	Angular, percussive gestures	Remind respect for personal space
<b>Chaos rhythm</b>	10 min	High-energy free release	Offer rest option at edge of space
<b>Lyrical rhythm</b>	8 min	Light, playful, expansive	Invite duets only with mutual nod
<b>Stillness rhythm</b>	8 min	Minimal movement, breath focus	Provide cushions for seated rest
<b>Silent pause</b>	3 min	Complete stillness	No talking; lights low
<b>Creative reflection</b>	15 min	Draw/write feelings; share in fours	Supply colour pens; allow privacy choice
<b>Group dialogue</b>	10 min	Discuss freedom, caution, signals	Use talking object; equitable airtime
<b>Closing ritual</b>	2 min	Chain inhale/exhale "Peace"	Acknowledge collective effort
<b>Optional energiser</b>	3 min	"Ripple Jump"	Keep tempo brisk; finish with a cheer

## Adaptation Possibilities

Replace the five-track playlist with traditional rhythms that evoke similar qualities (e.g., Balkan circle-dance for Flowing, fast čoček brass for Chaos). For mixed-ability groups, offer seated or wheelchair-adapted arm-and-torso versions. Compress into three phases—Grounding, Expressing, Centering—for a 45-minute slot. When noise sensitivity is an issue, swap music for projected colours or slide-show imagery keyed to each rhythm.

## Energiser Option

Mid-session, if attention wanes, launch "Ripple Jump": one dancer jumps on the beat and points to someone across the space, who immediately repeats, sending a burst of energy ricocheting until every participant has leapt at least once.

## 2.8 Harmony in Diversity – Building Peace Through Song

Collective singing binds a room of strangers faster than almost any other activity: the shared breath, the need to listen, and the thrill of matching pitch make every participant equally responsible for a single, living sound. *Harmony in Diversity* channels that power through a sequence of culturally varied call-and-response songs. Each step—warming voices, learning unfamiliar melodies by ear, arranging simple harmonies—models how attentive listening and small vocal risk-taking cultivate empathy and trust across cultural lines. The workshop assumes no prior musical training and is designed so that even the shyest participant can succeed.

### Educational Aim

To use collaborative singing as a hands-on exercise in empathy, active listening, and celebration of cultural diversity, thereby strengthening group cohesion and individual confidence.

### Objectives and Expected Learning Outcomes

By the end of the 90-minute session participants will:

- experience the unifying power of collective vocalisation
- practise call-and-response techniques that sharpen listening and mutual support
- demonstrate empathy by echoing and harmonising peers' melodic ideas
- gain first-hand appreciation of at least two musical traditions beyond their own

### Target Group and Timing

Suitable for 12 – 30 participants aged 13-25. A 90-minute schedule allows for warm-up (15 min), core singing work (45 min), reflection (15 min), and an energiser (10-12 min). If time is tight, reduce the number of songs; if extended, add recording or lyric-writing activities.

### Facilitator Preparation

- Curate two or three short peace-themed songs

from contrasting cultures represented in the group.

- Print lyrics and translations large enough for quick reference.
- Check an audio device for demonstrating reference recordings.
- Gather optional shakers or frame drums to anchor rhythm.
- Plan a few body-percussion patterns to keep tempo steady during teaching phases.

### Required Materials and Space

- Audio playback device,
- printed lyrics/translations,
- optional small percussion, spacious circle seating that allows easy movement.

### Workshop Narrative

#### Warm-Up

- Breath & Mindfulness (5 min) – Eyes closed, the group inhales together; on each exhale they hum gently, connecting breath to sound.
- Vocal Warm-Up (5 min) – Call-and-response slides on comfortable syllables (“bee-bop”, “yah-yah”), gradually widening range.
- Name-and-Sound Game (5 min) – Standing in a circle, each person sings their name on a short riff; the group echoes it perfectly, reinforcing attentive listening and memory.

#### Main Activity

- Song Introductions – The facilitator shares a brief story behind each chosen song—a South-African lullaby of welcome, a Balkan circle chant of friendship—pointing out peace-related lyrics and cultural context.
- Learning by Ear – The facilitator sings each line; the group repeats. Light clapping or shakers keep tempo. Accuracy is secondary to relaxed, full-bodied sound.
- Small-Group Practice – Split into two or three teams. Each rehearses one song, adding a

second harmony line or simple ostinato under the facilitator's coaching.

- Full-Group Performance – Reassemble and layer solutions: Song 1 in unison with body-percussion, Song 2 in two-part harmony. Optionally record the performance as a shared legacy piece.

#### Conclusion & Reflection

Seated back in the circle, participants respond to prompts: *How did singing together make you feel? What surprised you?* Those who like writing craft one original lyric line about peace, inspired by the session, and read it aloud or pin it on a flip-chart peace tree .

## Evaluation

The facilitator notes vocal engagement, willingness to attempt harmonies, and supportive behaviours during learning phases. A two-question paper slip—"I felt connected when... / One thing I learned

about other cultures is..."—captures immediate cognitive-emotional impact .

## Adaptation Possibilities

Swap repertoire for local songs connected to unity; for very shy groups start with group humming before call-and-response; in virtual settings use breakout rooms for small-group practice and share backing tracks via screen-share; replace shakers with desk-tapping in resource-poor environments.

## Energiser Option

*Sound-and-Movement Ripple (10-12 min)* – The circle stands. One participant offers a short vocal riff; it travels around, each person echoing and slightly modifying it. A second round adds a matching gesture, turning the ripple into a swirl of evolving sound and movement. Debrief quickly: *What did it feel like to echo and evolve someone else's idea?*

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
Breath & Mindfulness	5 min	Collective deep breathing, humming on exhale	Eyes closed for comfort; emphasise low volume
Vocal Warm-Up	5 min	Call-and-response slides and scales	Keep range mid-voice; praise experimentation
Name & Sound Game	5 min	Sing name, group echoes	Introduce early laughter; builds trust
Song Introductions	10 min	Share cultural background, show lyrics	Encourage questions, highlight peace themes
Learning by Ear	15 min	Teach lines, add rhythm claps	Start slowly; invite confident singers to model
Small-Group Practice	10 min	Teams rehearse, experiment with harmony	Circulate, affirm quiet voices
Full-Group Performance	10 min	Layer songs, record if consented	Celebrate with applause; optional video
Reflection Circle	10 min	Share feelings, surprises, write lyric lines	Talking piece ensures equal airtime
Energiser Ripple	10 min	Echo-and-modify sound + gesture	Keep pace lively; finish on a collective cheer
Evaluation	5 min	Two-question feedback slip	Collect anonymously for candid insight



## 2.9 Dancing Dialogues – Expressing Identity Through Movement

Before we ever speak, we communicate through posture, tempo, and gesture. *Dancing Dialogues* harnesses that preverbal language to help young people surface, share, and celebrate their personal and cultural identities. Beginning with playful pair-work that loosens bodies and sharpens non-verbal listening, the session guides participants from solo “identity motifs” to a collaboratively choreographed story that blends everyone’s signature moves. Along the way they discover how difference enriches a shared creative space and how careful, responsive attention turns movement into true dialogue. The workshop requires no dance training; all motion arises intuitively from rhythm, curiosity, and mutual respect.

### Educational Aim

To provide an embodied process through which participants can translate facets of their identity into movement, witness one another’s stories, and build an inclusive group choreography that honours every contribution.

### Objectives and Expected Learning Outcomes

By the end of the 90-minute session participants will:

- have created and performed a personal movement motif that symbolises something essential about themselves
- have listened to and integrated peers’ motifs, demonstrating empathy and collaborative design
- recognise body-language cues that indicate invitation, hesitation, or boundary setting
- be able to articulate—verbally or visually—what it feels like to shift from “me” to “we” in an artistic process

### Target Group and Timing

The format works best with 15 – 30 participants aged 13–25. Ninety minutes is recommended: 15 minutes of warm-up; 45 minutes for creative development; 20 minutes for showing, reflecting,

and visual journaling; and up to 10 minutes for an energiser if energy dips. If time is tight, the Reflection phase can be shortened; if more time is available, add a second rehearsal cycle to polish transitions.

### Facilitator Preparation

- Music – compile a playlist that moves from slow atmospheric tracks for warm-up to mid-tempo grooves for creation. Include at least one song from a culture represented in the group. Space – clear an open floor, remove obstacles and mirrors, and mark a “performance zone” with tape.
- Prompts – print or project three guiding questions: “What movement represents where you come from?”, “What gesture expresses something you value?”, “What motion shows how you feel today?”
- Materials – have A3 paper, coloured markers or crayons, and sticky tape ready for the reflection mural.
- Safety and inclusion – rehearse non-verbal consent cues: hands to heart = “thank you”; open palms forward = “I need space”; and agree that anyone may step out to observe if overwhelmed.

### Required Materials and Space

- portable speaker and playlist
- large open floor (approx. 2 m<sup>2</sup> per dancer)
- A3 sheets, markers/crayons, tape for mural
- optional: cushions for seated reflection

### Workshop Narrative

*Warm-up: Loosening Bodies, Widening Awareness*

- *Grounding Breath* – standing in a circle, participants sway gently, inhaling through the nose, exhaling through a soft “hmmm.”
- *Follow-the-Leader Loop* – the facilitator begins a slow shoulder roll; after four counts, the next

person adds a new movement, until the impulse travels the full circle. Applause after each invention reinforces trust.

- *Pair Mirroring* – partners face each other; one initiates three slow gestures while the other mirrors. After a minute they swap roles. This primes non-verbal listening and demonstrates the workshop's golden rule: lead boldly, follow attentively.

#### Phase 1 – Mapping Identity in Motion

The facilitator introduces the three printed prompts and gives dancers three minutes of free exploration. Each participant then distils their discoveries into a short *identity motif*—a gesture sequence of roughly five seconds. They rehearse it quietly until it feels natural, marking the floor spot where they will later begin.

#### Phase 2 – From Solos to Group Phrases

Participants gather in trios. Each person performs their motif while partners watch; then the trio experiments with weaving all three motifs into a seamless phrase. They may decide on an entry order, create canon effects, or overlap gestures. The facilitator circulates, coaching equitable airtime and reminding groups to respect any consent signals.

#### Phase 3 – Collective Choreography

All trios assemble in the performance zone. The facilitator coordinates a running order so each trio's phrase flows into the next without pause, forming a narrative arc. The group walks the transitions once, then runs the full piece to music, discovering how diverse fragments cohere into a single story. A second run-through allows minor spacing fixes and dynamic polish.

#### Phase 4 – Sharing, Witnessing, Naming Insight

Everyone sits in a wide circle around the dance area. Performers describe, in one sentence, the meaning behind their original motif. Observers share what emotions or images they perceived. This two-way witnessing validates multiple interpretations and reveals hidden commonalities.

**Creative Reflection** – Participants choose a marker and draw a symbol or write a phrase that captures their main takeaway, then tape it to a collective "Identity Mosaic" on the wall.

## Evaluation

Facilitator notes will focus on: engagement levels during motif creation, inclusivity during trio negotiation, and respect for boundaries in full-group choreography. The Identity Mosaic provides qualitative evidence—colours, words, symbols—to be photographed and archived. An optional one-minute paper slip asks: "One thing I learned about myself / One thing I learned about others."

## Adaptation Possibilities

The playlist can be replaced with live drumming or tracks from participants' phones. If the room is small, use duets instead of trios and perform phrases seated or in a tight spot. Mobility-restricted dancers can create hand or facial-expression motifs. In multilingual settings, participants may whisper a word associated with their gesture, layering language onto movement.

## Energiser Option

*Emotion Walk* – When energy dips, play rhythmic music and call out emotions ("joy," "curiosity," "strength," "peace"). Dancers move across the floor embodying each feeling for twenty seconds, heightening expressive range before returning to creation or reflection.

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
Warm-up	15 min	Grounding breath; Follow-the-Leader; Pair mirroring	Model consent gestures; encourage low-impact options
Identity Motif	10 min	Solo exploration 5-sec motif	Prompt sensory memories (smell, sound) for inspiration
Trio Creation	20 min	Share motifs; weave into trio phrase	Coach balanced leadership; respect space
Collective Dance	15 min	Sequence trios into one piece; 2 runs	Adjust spacing; film run-through if consented
Sharing & Witnessing	10 min	Dancers explain motifs; peers share perceptions	Frame feedback as “I saw / I felt” statements
Identity Mosaic	10 min	Draw/write takeaway; add to wall	Offer diverse art supplies; no judging artwork
Energiser	8 min	Emotion Walk across room	Keep tempo lively; brief debrief on hardest emotion
Closing	2 min	Group breath, silent bow	Thank participants, reiterate respect for each story

## 2.10 Rhythms of Reconciliation – Drum Circles for Conflict Transformation

Few activities capture a community's emotional weather as quickly as a drum circle. A beat can tighten in tension, explode in anger, or soften into resolution—mirroring the arc of real-life conflict. *Rhythms of Reconciliation* guides young people through that sonic journey: first synchronising on simple pulses, then deliberately clashing, finally negotiating their way back to a shared groove. Because everyone sits in one circle, no drummer is “behind” or “in front”—every hit of the skin matters. The exercise turns rhythm into a felt model of dialogue: listen, respond, adjust, cooperate. No musical training is required; openness and curiosity are the only prerequisites.

### Educational Aim

To let participants experience the dynamics of conflict escalation and peaceful resolution through collaborative drumming, while strengthening communication, empathy, and a sense of collective responsibility.

### Objectives and Expected Learning Outcomes

By the end of the 90-minute session participants will:

- trace and perform three sonic phases of a conflict—tension, escalation, resolution
- practise active listening and real-time coordination inside a diverse group
- recognise how each individual contribution influences a collective outcome
- be able to name one personal role they tend to adopt in conflicts (initiator, mediator, supporter, etc.)

### Target Group and Timing

The workshop is designed for a medium-sized circle of approximately 20-30 young people



between 13-25 years of age. 90 offers the ideal arc: about a quarter-hour of warm-up to synchronise ears and hands; forty-five minutes for the core drumming and conflict-resolution work; fifteen minutes to debrief, name insights and capture written reflections; and a final ten-minute energiser that locks the learning into muscle memory. If the session must be shorter, the role-play discussion can be condensed; if more time is available, groups can deepen their compositions, experiment with recording and playback, or revisit the groove for a second reflective pass.

## Facilitator Preparation

- Gather a **variety of percussion**—hand drums, djembes, bongos, shakers, woodblocks, even overturned buckets. Arrange **seating in one circle** so all players see and hear one another.
- Create two or three **conflict scenarios** familiar to the group (e.g., school bullying, family disagreement, online flame-war).
- Prepare large cue-cards labelled *Tension – Escalation – Resolution* and a whiteboard for quick debrief notes.
- If possible, have a **recording device** ready to capture the final jam for later reflection.

## Required Materials and Space

- open room with moveable chairs arranged in a circle
- assorted drums and small percussion for every participant
- whiteboard or flip-chart + markers
- optional: audio recorder or smartphone

## Workshop Narrative

### Warm-up – Synchronising Ears and Hands

- **Name Beats:** Each participant says their name while drumming a rhythm matching its syllables; the circle echoes it, instantly weaving an audible roster.
- **Rhythm Echo:** Facilitator plays a short four-beat phrase; the group answers in unison. Complexity

risers gradually, sharpening collective focus.

- **Silent Beat Build:** Beginning with soft fingertip taps, participants layer sounds one by one—no talking—until a communal pulse emerges. The hush proves that cooperation can form even without words.

### Main Activity – Conflict in Three Movements

Step 1: Conflict Scenario Role-play - Facilitator briefly narrates a relatable conflict (e.g., two classmates excluded from a group project). The circle discusses how the tension feels—uneasy silence? rising voices? polarised camps? Those feelings will soon find rhythmic form.

Step 2: Rhythm Composition in Teams - Divide into three sub-circles: Tension, Escalation, Resolution.

- Tension group crafts a chaotic, off-kilter pattern—uneven accents, random shaker bursts.
- Escalation group increases volume and tempo, mirroring conflict flare-ups.
- Resolution group experiments with softer, steady pulses and complementary patterns. Each team rehearses for five minutes, then rotates percussion so everyone tastes each phase.

Step 3: Perform & Interpret - Back in the big circle, teams perform their rhythmic story in sequence. After listening, participants identify the “turning-point beat”—where escalation tipped toward resolution—and discuss what sonic choices signalled that shift.

Step 4: Collective Jam for Reconciliation - All drummers now join one unified groove based on the resolution pattern. The facilitator guides tempo and dynamics—gradually lowering volume to a heartbeat throb, then lifting into a celebratory flourish—symbolising restored harmony.

### Conclusion & Reflection

Chairs stay in the circle; sticks rest on laps. Prompts guide dialogue: “Where did you personally feel tense or calm in the music? Why?”. “How did the group notice it was time to move from escalation to resolution?” Participants then write a quick metaphor: “Conflict is like a rhythm because...”. Volunteers share lines; papers are taped on a “Sound of Peace” board.

## Evaluation

The facilitator notes peer support, volume sensitivity, and willingness to adjust during the jam. Collected metaphors provide qualitative insight. A fast hand-survey—thumbs up/side/down—gauges how confident participants feel about using drum-circle tools for future conflict discussions.

## Adaptation Possibilities

If instruments are scarce, use body percussion (chest thumps, thigh slaps). For very large groups, split into two parallel circles and merge only for the final jam. Conflict scenarios can be tailored to local issues (neighbourhood disputes, inter-ethnic misunderstandings). Participants with reduced mobility can play shakers or frame drums resting on laps.

## Energiser Option

### Heartbeat Soundscape

Everyone taps two fingers on their chest—soft, slow *ba-dum, ba-dum*. Once the pulse synchronises, sub-groups layer gentle foot taps, whispered breaths, or finger snaps. After three minutes a new leader introduces a fresh peaceful rhythm. A gradual decrescendo returns the room to silence. Debrief: *“What helped us stay in sync? What threw us off, and how did we recover?”*

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
Name Beats	5 min	Drum name rhythms; group echoes	Begin with low volume; celebrate each name
Rhythm Echo	5 min	Leader plays phrase; group repeats	Increase complexity slowly
Silent Beat Build	5 min	One-by-one organic rhythm, no speech	Observe non-verbal cues for entry
Conflict Scenario	10 min	Present real-life conflict; discuss feelings	Keep examples age-relevant
Team Composition	15 min	Create Tension, Escalation, Resolution rhythms	Rotate instruments; ensure all try each role
Perform & Interpret	10 min	Teams play sequence; group identifies turning point	Use whiteboard to map comments
Collective Jam	10 min	Unified reconciliation groove; guided dynamics	Invite quieter players to cue volume drops
Reflection Dialogue	10 min	Share sensations, roles, insights	Talking piece maintains order
Metaphor Writing	5 min	“Conflict is like a rhythm because...”	Tape papers on peace board
Energiser Heartbeat	8 min	Layer heartbeat, snaps, breaths; decrescendo	Debrief on staying in sync

## 2.11 Beats of Belonging – A Journey through Movement and Rhythm

Rhythm is the oldest social glue: from a baby's heartbeat in the womb to communal drumming around a fire, shared pulse tells every listener "you are included." *Beats of Belonging* turns that principle into a 90-minute laboratory of improvised sound-and-movement. Participants warm their bodies with a "Pulse Walk," choose a groove that speaks to them, then co-create a spontaneous dance jam using only body percussion, voice, and simple props. Awe comes when unknown teenagers discover they can invent a performance together in minutes; trust grows because every stomp, clap, or ribbon-swirl depends on someone else's timing. Applause is replaced by silent gestures of appreciation, reminding the group that belonging can be felt without words.

### Educational Aim

The overarching aim is to foster unity, courage, and joyful self-expression by letting young people create music and dance on the spot, dissolving social barriers through shared rhythm and movement.

### Objectives and Expected Learning Outcomes

By the end of the session participants will:

- improvise individual and group rhythms using body and simple props
- feel greater confidence performing in front of peers
- experience trust and connection through co-created movement phrases
- reflect on how expressive freedom can promote peace and inclusion

### Target Group and Timing

The session comfortably serves a circle of 15-30 participants aged roughly 15-30. It follows a 90-minute arc: fifteen minutes to establish a shared pulse in the warm-up, fifty minutes for the co-creation jam, fifteen minutes of reflection, and a closing ten-minute energiser, as detailed in the timing table.

### Facilitator Preparation

Effective facilitation requires the following preparations:

- curate a playlist of diverse instrumental rhythm tracks (hand-drums, Latin percussion, lo-fi beats)
- test sound system
- mark a spacious movement area free of obstacles
- prepare name tags and review safe-space agreements with co-facilitators
- collect optional props – scarves, ribbons, small shakers, boomwhackers
- print reflection cards with two prompts: How did I feel expressing myself? and What did I learn about *others*?

### Required Materials and Space

- sound system & playlist
- open floor ( $\approx 2 \text{ m}^2$  per dancer)
- props basket
- reflection cards & pens

### Workshop Narrative

#### Warm-up – Pulse Walk

The facilitator beats a steady drum while the group walks the space, matching footfalls to pulse. Tempo and direction shift unpredictably, demanding collective awareness. Gradually add claps and snaps so each body becomes its own percussion kit.

#### Main Activity – Sound & Movement Jam

Rhythm Choice - Small groups browse a printed menu of groove names (e.g. "Heart-beat 60 bpm," "Afro 6/8," "Reggaeton clip"). Each team picks one track that resonates.

Co-creation Jam - Teams spread out. First minute: listen silently, feeling the groove. Next, layer body percussion—claps, stomps, chest pats—then add improvised dance. Props enter last: scarves trace rhythm in the air; ribbons spiral accents; shakers

punctuate down-beats. Facilitators circulate, encouraging risk-taking and reminding groups to use silent consent cues if personal space feels crowded.

**Sharing Circle** - Without moving chairs, teams perform for one another. Instead of clapping, the audience waves hands, snaps fingers, or spins ribbons overhead—quiet yet exuberant acknowledgment that avoids hierarchy of loudest applause.

#### *Conclusion & Reflection*

Seated circle. Participants answer the two reflection-card prompts, either verbally or in writing, then—one at a time—step forward to embody a one-word movement that describes their current feeling (confidence, calm, exhilaration). The group echoes each gesture once, sealing communal empathy.

## Evaluation

Facilitator notes quality of risk-taking, equal participation, and gesture-based appreciation. Reflection cards provide qualitative data; the closing “one-word movement” gives a rapid emotional barometer.

## Adaptation Possibilities

Use only body percussion if props unavailable; seat mobility-restricted participants with lap drums; replace the Pulse Walk with a Seated Pulse Tap; shorten jam to 20 minutes for tight schedules.

## Energiser Option

**Body Beat Battle** - Two volunteers face off, each starting a body-rhythm phrase. The circle copies the pattern they like best and layers variations. New challengers step in until everyone has “battled” or echoed at least once, sending adrenaline and laughter through the room.

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
Pulse Walk Warm-up	15 min	Walk to steady drum; vary tempo & direction; layer claps/snaps	Model safe footwork; remind eye-contact & spatial awareness
Rhythm Choice	5 min	Small teams pick a groove from printed menu	Encourage quick consensus; no “wrong” choice
Co-creation Jam	35 min	1 min silent listening → layer body-percussion → add props & dance	Circulate; praise risk-taking; reinforce consent hand-signals
Sharing Circle	10 min	Teams perform; audience gives silent wave/snap appreciation	Brief debrief: “What grabbed your ear/eye?”
Reflection & Gesture Echo	15 min	Fill reflection cards; each presents a one-word movement, group echoes	Provide seated option; allow pass if someone prefers privacy
Energiser: Body Beat Battle	10 min	Two volunteers start rhythmic phrases; circle chooses & layers favourite	Keep battles friendly; rotate quickly so everyone participates

## 2.12 Echoes of Peace – Painting to the Rhythm of Unity

Music touches emotions first; paint lets those emotions take visible shape. *Echoes of Peace* pairs a reflective listening session with collective abstract painting, turning a blank canvas into a polyphonic image of what peace sounds like to diverse ears. Pulled by a globally celebrated composition—e.g. Max Richter's *Voices*, woven from the Universal Declaration of Human Rights—participants listen, feel, and then translate rhythm, melody and spoken words into colour, line, and symbol. The result is more than a mural: it is a negotiated visual treaty showing how different inner worlds can coexist on one shared surface.

### Educational Aim

This workshop aims to cultivate empathy, intercultural understanding, and emotional literacy by transforming a musical experience into collaborative visual art.

### Objectives and Expected Learning Outcomes

By the end of the session participants will be able to:

- identify emotional and cultural themes in a peace-themed musical work
- co-create a large painting that embodies shared interpretations
- engage in dialogue about diversity, identity and common values
- improve emotional expression and group decision-making skills

### Target Group and Timing

The workshop works best with a mixed group of 16-30 young people aged 15 or older. It is structured as a 90-minute flow—warm-up, deep listening, collaborative painting, gallery sharing and reflection—detailed minute-by-minute in the session table. Timings can be compressed for a class period by shortening the gallery dialogue or expanded by adding a second listening–painting round if you have extra time.

### Facilitator Preparation

Successful delivery rests on the following:

- choose and pre-load a high-quality recording of the musical piece; test speakers
- lay out tables covered with protective sheets; set acrylics, brushes, water cups
- print or project 3–4 examples of expressive abstract art for inspiration (Kandinsky, Alma Thomas)
- craft mindfulness guidelines for listening (eyes closed, feet grounded, deep breaths)
- prepare reflection cards with three prompts: Feeling – Image – Message.

### Required Materials

- sound system + track
- large canvas sheets or rolled paper (one per 4–5 participants)
- acrylic/poster paints
- varied brushes, sponges
- aprons or old shirts
- wipes / wash station
- reflection cards & pens

### Workshop Narrative

#### Warm-up – Sound & Shape

The facilitator plays four contrasting 30-second musical clips (cheerful flute, tense strings, calm drone, triumphant horns). After each, participants draw a quick shape or stroke on scrap paper. This low-stakes exercise loosens stiffness and demonstrates that there is no “wrong” way to translate sound into image.

#### Main Activity – Listening and Painting

Listening Session - Chairs form a spiral facing inward around the speaker. Lights dim; everyone closes eyes to absorb the full 10-minute peace composition.

Solo Reflection - On reflection cards, participants jot or sketch: feeling words, mental images, implicit messages.

Group Painting - Teams of four receive a canvas. They share reflections, negotiate a colour palette, assign zones or layers, and paint simultaneously—sometimes talking, sometimes letting brushes converse silently. The facilitator circulates, prompting symbolism ("Which colour shows hope?") and ensuring inclusive brush time.

#### Conclusion & Reflection

Each team stands by its painting and explains motifs: maybe sweeping blue arcs represent oceans between cultures; gold dots, voices of equality. After presentations, the group steps back for a gallery walk, noticing common colours or shapes across canvases. A closing discussion asks: *How did our differences show up on the canvas? How did they complement each other?*

### Evaluation

Observation checklist: equal brush use, respectful debate over colour choices, engagement during listening. Teams complete feedback cards: "I

discovered... I felt... I learned..." Paintings and a final group photo provide tangible evidence of cooperation.

### Adaptation Possibilities

Outdoor version on banner fabric; swap paint for chalk / pastels if drying time limited; use shorter music pieces for 60-minute class; invite participants to add lyrics or poetic lines directly onto the artwork; provide tactile materials for visually impaired youth.

### Energiser Option

Emotion Orchestra - Circle up. Each participant invents a body sound and matching motion that reflects an emotion (hum + chest-tap for calm, clap + hop for joy). Sequentially layered under the facilitator's cue, the room becomes a playful sonic mosaic, re-energising bodies and voices before clean-up.

## Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
Sound & Shape Warm-up	15 min	Hear 4×30-s clips; sketch instant shapes on scrap	Celebrate all marks; no art critique
Deep Listening	10 min	Dim lights; 10-min peace composition; eyes closed	Encourage grounded feet, relaxed jaws
Solo Reflection	5 min	Fill "Feeling–Image–Message" card	Offer word-lists for ESL participants
Group Painting	35 min	Share reflections → agree palette → paint simultaneously	Rotate brushes; remind respectful overlap & drying area
Gallery Walk & Present	10 min	Each team explains symbols; peers observe silently first	Use timer to give equal stage time
Whole-Group Dialogue	5 min	Discuss common colours/shapes & diversity	Pose open questions; scribe key words on flip-chart
Energiser: Emotion Orchestra	10 min	Layer body-sounds & motions reflecting emotions; decrescendo	Manage volume; invite quieter sounds for balance



## 2.13 Rhythms of Togetherness – A Dance of Dialogue and Trust

When strangers move in synchrony, oxytocin rises and suspicion drops; neuroscientists call it “social entrainment.” *Rhythms of Togetherness* turns that science into a practical dance laboratory. Participants begin with a mirror-movement warm-up that trains mutual focus, listen silently to a peace-themed track, then split into small squads to invent choreography expressing unity. The real lesson lies not in perfect footwork but in negotiating ideas, giving and taking leadership, and experiencing what physical harmony feels like in a multicultural group.

### Educational Aim

The overarching aim of this workshop is to build trust, empathy and intercultural connection through collaborative dance creation and performance.

### Objectives and Expected Learning Outcomes

By the end of the sessions participants will:

- interpret emotional cues in music and translate them into group movement
- co-create and perform a short choreography that embodies peace and unity
- practise giving/receiving feedback in a non-judgmental space
- reflect on bodily experiences of inclusion and togetherness

### Target Group and Timing

Designed for a cohort of 15-30 young people aged fifteen and above, regardless of prior dance experience. The choreography arc unfolds over a 90-minute session—warm-up, music-responsive creation, performance and reflection—broken down in the timing table. If needed, the sequence compresses to a one-hour class by omitting the video inspiration segment or extends to two hours by adding an extra rehearsal run-through.

### Facilitator Preparation

The following are needed as preparation for effective facilitation:

- compile a playlist centred on hope and comfort (e.g., Yo-Yo Ma, “Songs of Comfort and Hope”)
- check sound system; mark safe dance area
- download two inspiring videos: a simple circle dance and a modern ensemble piece—used only if groups get stuck
- print feedback cards with three questions: Discovery – Feeling – Team insight
- review inclusive participation guidelines (no forced contact, opt-out option, applause etiquette)

### Required Materials

- Bluetooth speaker
- open floor or grassy lawn
- reflection cards & pens

### Workshop Narrative

#### *Warm-up – Mirror Movement*

Pairs face each other; Partner A moves slowly while Partner B mirrors; switch after one minute, increase tempo, then mirror in silence without eye contact. Debrief mini-questions: *What helps you trust a leader? How do you know when someone is really watching you?*

#### *Main Activity – From Listening to Choreography*

Listening Session - Participants lie or sit, eyes closed, absorbing a 5-minute instrumental piece about peace.

Emotion Brainstorm - Standing in a circle, call out single words the music evoked (soft, rising, hopeful, yearning) and note them on a flip-chart.

Small-Group Creation - Teams of five gather. Step 1: choose three emotion words. Step 2: assign movement ideas for each word (level, shape, timing). Step 3: string ideas into a one-minute dance. Facilitator circulates, offering tips on spacing and unison vs. canon.

Sharing & Witnessing - Groups perform in turn. Audience uses silent hand signals for feedback: spiralling fingers = "more flow," hands-over-heart = "felt moved," snap fingers = "great dynamic."

#### Conclusion & Reflection

Participants sit in a new mixed circle (not their creation team). Prompt dialogue: *When did you feel unity in your body? How did leadership shift?* Each dancer completes a feedback card and pins it to a wall timeline labelled "From strangers → co-creators → ensemble."

### Evaluation

Facilitator observes collaboration, turn-taking, encouragement of hesitant movers. Feedback cards yield written reflections; video or photo of final dances (with consent) serves as record.

### Adaptation Possibilities

For beginners, swap choreography for follow-the-leader circle dances; for wheelchair users, focus on upper-body waves and hand stories; if indoors space is tight, perform seated ripple dances; compress to 60 minutes by omitting video inspirations.

### Energiser Option

Rhythm Circle - Standing in a circle, one person starts a simple body rhythm (clap-stomp-snap). Next adds a complementary layer, chain continues until the room vibrates with polyrhythm. Freeze on facilitator cue, share a collective deep breath, and dissolve the circle with high fives.

Each of these three chapters follows the same detailed narrative arc—as in "From Discord to Harmony"—so facilitators can run the sessions confidently, knowing every cue, safety note, creative prompt, and evaluation tool is at their fingertips.

### Detailed Session Plan

Phase	Time	Procedure	Guidance & Inclusion Tips
Mirror-Movement Warm-up	15 min	Lead–follow pairs; silent mirroring; tempo changes	Demonstrate opt-out distance; rotate partners twice
Music Listening	5 min	5-min instrumental piece; eyes closed	Offer seated or lying positions
Emotion Brainstorm	5 min	Call out feelings evoked; list on flip-chart	Validate every word; cluster synonyms
Small-Group Creation	30 min	Teams choose 3 emotions; craft 1-min dance	Coach spacing, unison vs canon; film run-through if consented
Sharing & Witnessing	10 min	Performances; audience uses silent feedback signals	Remind "no verbal critique"—signals only
Reflection Circle	15 min	Mixed-circle talk + feedback cards on wall timeline	Talking piece for equal airtime; read a few cards aloud
Energiser: Rhythm Circle	10 min	Layer body rhythms around circle; freeze & deep breath	Keep tempo lively; close with group high-five



### 3. Monitoring and Evaluation (M&E)

Sound pedagogy is inseparable from sound evidence. To ensure that the workshops contained in this guide genuinely strengthen inclusion, dialogue and peace-building skills, RADIOPEACE developed a light-weight yet robust monitoring-and-evaluation (M&E) system that a single facilitator can operate with little more than a clipboard and a smartphone. Its design mirrors the rhythm of the sessions themselves—pre-set, performance, shared reflection, echo—so data gathering feels like a natural part of the learning, never an interruption.

The process begins before any drum is struck or circle formed. As participants arrive, the facilitator notes basic demographics and invites everyone to place a coloured dot on a wall chart that asks one baseline question: “How comfortable do you feel working with people from different backgrounds today?” The anonymity of dots avoids stigma while providing an instant temperature reading of the group’s starting point.

Observation continues organically once the warm-up starts. A half-page grid tracks five behaviours that correspond to the curriculum’s core values: physical engagement, equitable participation, emotional climate, respect for boundaries (for instance, use of consent hand signals), and willingness to take creative risks. Three quick checkpoints—early, mid and late session—are enough to reveal whether energy needs boosting, pauses need lengthening, or a brewing conflict calls for gentle redirection. Because many exercises use leader-follower dynamics or layered rhythms, the indicators are immediately visible: a sluggish pulse signals disengagement, overlapping shouts mark boundary confusion, a blossoming canon shows healthy risk-taking.

Each workshop closes with a reflection device that doubles as a data point: painted canvases carry one-line captions, body-movement sessions end with “three-word exit slips,” drum circles capture a final collective beat on audio. These artefacts are dated, photographed or filed, and later analysed for recurring themes—hope, curiosity, mutual pride—across different countries and cultural mixes. Just before participants leave, the facilitator conducts

a “two-thumb” pulse check on statements such as “I felt listened to” and “I learned something new about another culture.” The simplicity of thumbs-up, sideways or down allows even shy participants to register their experience.

Insight without follow-through evaporates quickly, so a brief follow-up enters the picture one week later. A three-question micro-survey delivered by the messaging platform the group already uses asks whether any element (a consent cue, a rhythm, a gesture) has shown up in daily life, how comfortable the respondent now feels about cross-cultural collaboration, and which single word still describes the workshop experience. Response rates are high because the survey takes under two minutes; the anecdotes it yields—using drum-breathing to calm an argument, teaching a circle dance to cousins at a family gathering—become compelling evidence for funders and community partners.

All data are handled under a strict ethic of care. Paper artefacts are digitised, digital files stored in a password-protected cloud folder, and all quotations are anonymised unless explicit permission is given. Numbers matter—average engagement scores, percentage shift from baseline comfort—but stories matter more, and the system captures both in balance. Monthly online clinics allow facilitators from the four partner countries to compare patterns: Italian urban groups warm quickly but need constant novelty; rural Albanian cohorts start shy but sustain flow the longest; Bulgarian teens respond keenly to body-percussion consent cues; Kosovar youth turn out the richest metaphors in written reflections. These insights continuously refine timing tables and adaptation notes in the workshops themselves.

In short, the RADIOPEACE M&E toolkit is as portable and adaptable as the sessions it measures. It respects the flow of music and movement, uses tools participants already understand, and yields evidence that is vivid enough for storytelling and solid enough for accountability. By listening during the beat, at the applause and in the quiet days after, facilitators ensure that the learning does not fade when the drums fall silent.

## 4. Conclusions and Recommendations

The journey that produced this guide began with a simple intuition shared by four organisations working in very different realities: when young people sing, dance, drum or paint together, a quality of openness appears that formal discussion alone rarely achieves. Two years of joint research, piloting and reflection have confirmed that intuition. Whether in a Sardinian youth centre, a Kosovar community studio, a Bulgarian arts hub or an Albanian school gym, the workshops collected under the RADIOPEACE banner consistently generated the same sequence: initial curiosity, rising synchrony, visible empathy and—perhaps most important—participants' desire to carry the experience beyond the session. Circles re-formed at lunch breaks, drum patterns resurfaced in social-media clips, consent hand signals migrated into classroom debates.

For facilitators the message is clear. When designing inclusion and dialogue programmes, place the body and the beat at the centre; let movement or rhythm open the door, then walk through it with reflection and civic connection. Use the timing tables and adaptation notes in this guide as scaffolding, but do not hesitate to swap a local melody for the one printed or to shorten a choreography arc if attention wanes. The workshops are blueprints, not prescriptions; their power lies in their responsiveness to the culture and energy of each group. Remember, too, that safety and consent signals are not add-ons but essential pillars: they give participants the confidence to risk creative vulnerability, which in turn unlocks genuine dialogue.

Organisations considering wider adoption should view these sessions as modular building blocks. A single ninety-minute exercise can enliven a youth exchange, while four carefully sequenced workshops can anchor a weekend retreat, and the full curriculum can shape a week-long residential training. Evaluation data collected across the partner countries show that impact increases when sessions are linked in an arc—beginning with low-threshold synchrony like circle dance or

name-beat games and culminating in collaborative creations such as peace murals or negotiated drum grooves. Factor in adequate debrief time; the highest learning spikes appeared in groups that lingered over reflection rather than rushing to the next agenda item.

Policy makers and funders will find evidence here that modest investments in arts-based non-formal education yield measurable returns in social cohesion. The monitoring toolkit demonstrates that even light-touch instruments—observation grids, two-thumb surveys, one-week micro-polls—can track shifts in confidence and intercultural comfort. Recommendation: pair every grant for arts-for-peace projects with a requirement and budget line for basic M&E; doing so not only satisfies accountability but deepens practitioners' ability to refine their craft.

Future work should explore two avenues. First, digital extensions: several pilots hinted that hybrid formats—live drumming paired with online loop stations or cross-border video exchange of circle dances—magnify reach without diluting embodied impact. Second, longitudinal follow-up: the one-week micro-survey shows encouraging retention, but a six-month or one-year check-in would illuminate how workshop lessons translate into sustained civic behaviours.

The beats, steps and brushstrokes offered in these pages are, ultimately, invitations. Accept them, adapt them, and add your own local colours. When the next group of young people steps into the circle, the work begins anew, proof that peace is not a permanent state but a practice—rehearsed, refined and celebrated together.





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